



< Robert Street - Dancer

Robert attained a Bachelor of Theatre from James Cook University in 1992. After graduating, Robert worked as a professional actor from 1993 to 1998. During this time he completed a 4 year trade certificate in Hairdressing. Robert was employed as movement tutor at James Cook University in 1998, drawing from his university studies in Theatre and also from his considerable dance training during 7 years as a member of Extensions Youth Dance Company. Robert joined Dance North as a professional dancer in 1999 and has toured to Japan, Korea and all Australian capital cities.



< Caroline Hamilton - Dancer

Born in Townsville, Caroline started dancing at the age of 7 at Ransley Ballet and Dance Centre on the Gold Coast. In 1991 Caroline was awarded the Paul Wright Scholarship to attend The Australian Ballet School's 3 year Diploma Course. Whilst at the school she performed with West Australian Ballet in *The Nutcracker* and The Dancers Company in soloist roles. In 1995 Caroline was involved in a number of projects as part of corps de ballet with Scottish Ballet including *A Midsummer Nights Dream*, *Peter Pan* and *Coppelia*. In 1996 Caroline moved to Northern Ballet Theatre where she stayed for 6 years, moving quickly up the ranks to soloist. Caroline performed many leading roles including *Swan Lake* and *Don Quixote*. Caroline returned home to Australia where she taught ballet at Townsville Academy of Performing Arts (T.A.P.A). Caroline joined Dance North in October 2003.



< Kevin Privet - Dancer

Kevin's dance training began in Sydney at Dance North Academy and S.C.E.G.S (Sydney Co-Educational Grammar School) Redlands Ballet & Dance Academy. In 2001 he graduated with an Associate Degree in Dance from Queensland University of Technology. During this time he worked with several well-known Australian choreographers and performed in many different projects including *Pearl Fishers* for Queensland Opera Company and the English National's Australian tour of *Romeo & Juliet*. He has since danced in many productions including *Sleeping Beauty* and *A Mid-summer's Night's Dream* for the Queensland Ballet and *Bondi Bondi* and *Bonds Spirit* for the Bondi Ballet. This is Kevin's first year at Dance North.



< Eleanor Campbell - Dancer

Eleanor began her dance training at a young age at the Christine Walsh Dance Centre in Melbourne where in 2002 she completed a 2 year Diploma of Dance. During this time, she performed soloist roles in productions such as *Swan Lake* and *Paquita* and was awarded a VCE premier's award for her achievements in Dance. In 2003, Eleanor was accepted in the Queensland Ballet Company's Professional year program where she performed in Francois Klaus productions of *The Little Mermaid* and *Excalibar - The Legend of King Arthur*. Eleanor has worked with Dance North since March 2004 where at 19 years of age, she is gaining the insight and experience to launch her professional career.

STAFF

Artistic Director	Jane Pirani
General Manager	Henry Laska
Production Manager	Norman Kupke
Stage Manager	Olivia Brady
Rehearsal Director	Debbie Clements
Publicist	Marianne Downs
Administrator	Karin Palmer

PRE-PRODUCTION

Sound Compilation	Dr. Steve Campbell
Costumes	Joy Smith
Photographer	Robyn Wynter
Publicity	Donna Larcom
Administration	Marianne Downs
	Henry Laska
	Karin Palmer
Graphic Design	Lyndon Berresford - AECgroup
Radio Advertisement	4TTT

PRODUCTION

Audio Operator	Dr. Steve Campbell
Stage Manager	Olivia Brady
Lighting Operator	Norman Kupke
Wardrobe	Olivia Brady
Crew	Craig Skelly
	Liam Fitzgibbon



www.dancenorth.com

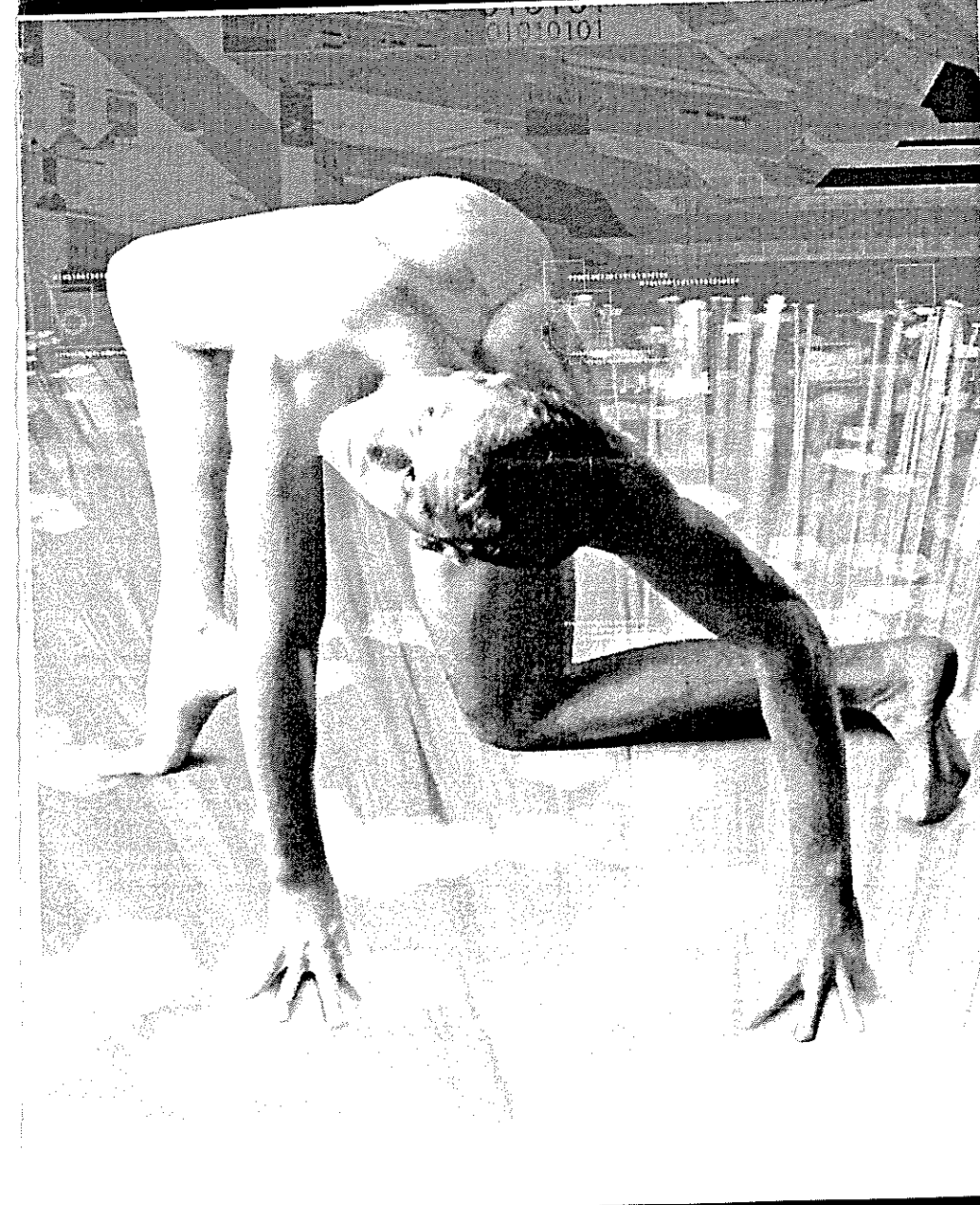
BOARD OF DIRECTORS

Norm Linthwaite *Chairman*
 Jack Wilson *Councillor, Townsville City Council*
 Kylie Ball
 Jane Pirani
 Henry Laska
 Ava Ball
 Debbie O'Donnell
 John Ahern
 Lisa McNamara
 Bill Kennedy

SPONSORS



DANCE NORTH
 PRESENTS
e_motional.bodies
 @dancenorth.com



PROGRAMME

OPPOSITES ATTRACT - CHOREOGRAPHER'S NOTES

Opposites Attract is a collaboration with Dr. Steve Campbell, Head Lecturer of the Music Department at James Cook University. Steve has been creating a multi-sensor 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 with very sophisticated software, a decent 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 identifies movement it makes a sound. The performance space becomes a mine-field of sounds that the dancers "detonate" when they hit the mark. Spatial awareness takes on a new meaning.

Dancers are very spatially 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 areas of the stage (centre, prompt and opposite prompt, downstage, upstage), sets, props, exits and entrances. Generally speaking dancers don't see the space as a grid on the floor, in fact they are taught not to look at the floor. However the sensors are positioned and function as if the space is divided into a grid. The grid is not drawn on the floor but it must be in the dancers mind. The easiest way to plot their coordinates was to use the sensors along the OP side of stage to represent y axis of a graph and the sensors along the front of the stage x axis. The dancers can then find the coordinates in their own way to "detonate" their sound.

Choreographically, from the outset the work was based upon magnetic fields and was divided into six parts; Magnetic Fields, Opposites Repel, Magnetism, Trapped 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 only describing magnetic fields. So with this in mind the new titles for each section are as follows: 1) Attracting Sound 2) Finding Sound 3) Capturing Sound 4) Trapped Sound 5) Following and 6) Escaping Sound.

Choreography	Jane Pirani
Composer	Dr. Steve Campbell
Costumes	Jane Pirani
Lighting Design	Norman Kupke
Dancers	Rachelle Bliss, Peta Bull, Eleanor Campbell, Steven Golding, Caroline Hamilton, Kevin Privett, Robert Street and Kerin Llewellyn (Foot-in-the-Door Grant - Australia Council)

COMPOSER'S NOTES - STEVE CAMPBELL

The musical "instrument" utilised in *Opposites Attract* is an ultrasonic sensing system using eight 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 via speakers in the auditorium. The sensors themselves are arranged to form a grid, and work like eight large invisible piano keyboards that criss-cross the space. As the dancers move nearer to and further away from each sensor, 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 individual triggering points (like keyboard keys) within the performance space, the 72 points triggering differing sets of sounds as the work progresses from one section to the next.

The primary programmatic basis of *Opposites Attract* is a focus on magnetism; on attraction and opposition. The music composed for the work is extended to the idea of opposition to the new, and the way in which the new (seemingly magnetically) attracts and eventually becomes ritual.

The performance of *Opposites Attract* itself is a similar reflection; primarily the live dancers in opposition to the new computer music system in which they dance. Further, there is a programmatic depiction of the attraction to new opposites over time, the overall form of the work sequentially presenting opposing elements: their attraction to one another; an inevitable destruction on collision; a regrouping/rebuilding, and finally, a return to their original state.

In the music itself, opposites further occur between tribal/human and sci-fi/alien timbres and textures, between tonality and atonality and between rhythmic and arrhythmic movement. Each musical element is intended though to meld with (attract) its opposite; this is also reflected in the movements of the dancers. As a work for dance in a new technology-based idiom, the work tends towards a focus on simple contrasts that allow the dancers to realise the music through their movements, and indeed, to become the actual performers of the music through the insights provided by their choreographer, and the insights provided by the dancers themselves through their own aesthetic.

The six sections of the work are focused on various oppositions/attractions: the opening (astronomic) on sustained and arrhythmic/unearthly timbres; the second (earthly) focusing on the contrast between rhythmic and percussive wood and metal sounds; the third (microcosmic) a combination of arrhythmic percussive and sustained synthetic timbres; the fourth (attractive) based on the climactic attraction of all of the previous timbres in a percussive environment; the fifth (convergent) focusing on a regrouping of the previous materials into recognisable timbral groups, and the sixth (cosmic) focusing on the return of the unearthly/astronomic timbres of the opening.

The ultra-sonic sensing system, called PlaY+SPaCE, has been in development at James Cook University since 1999, a research collaboration between Dr Steven Campbell of the Music Department, and Dr Graham Woods of Electrical Engineering.

DANCES FOR ORCHESTRA - CHOREOGRAPHER'S NOTES

Dances for Orchestra is a collaboration with the Barrier Reef Orchestra who play Richard Meyer's *Bailes Para Orquesta (Dances for Orchestra)*. To have the musicians beside the dancers on 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 becomes a hub of messages leaping darting and circling in their need to be heard and seen. These vibrations cannot be reproduced in a recording; neither can the rapport between the musicians and the dancers as they watch each other for tempo, suggestion and synchronisation. Remember that every moment has been rehearsed precisely but also remember that nothing ever happens the same way twice, there is always the potential for a slight deviation and that is when it becomes thrilling for the performers and consequently the audience.

My inspiration for the movement is the music itself, the rhythms, the melody and the dynamics. Each of the Spanish-flavoured dances features 2 solo violins and each dance is introduced by the 1st solo violin. The first dance features an eerie syncopated melody set over a haunting cello ostinato. The second dance is very lyrical and beautiful in nature with a bravura and virtuosic middle section while the charming third dance uses comic special effects and even includes a "tongue-in-cheek" tango. The fourth and final dance marked vivace is in the style of a wild tarantella subsiding briefly to quote and combine themes from the previous dances before ending in an exciting accelerando.

Composer	Richard Meyer
Choreography & Costumes	Jane Pirani
Lighting Design	Norman Kupke
Performers:	
Violin:	Julia Bowden Kathleen Sibley Hanya Kaminska-Smith Debbie Bowden
Viola:	Donna McMahon or Caroline Lloyd-Doolan
Cello:	Wade Tattersall
Bass:	Andrew Vallance
Dancers	Rachelle Bliss, Peta Bull, Eleanor Campbell, Steven Golding, Caroline Hamilton, Kevin Privett, Robert Street and Kerin Llewellyn (Foot-in-the-Door Grant - Australia Council)



Dr. Steven Campbell

Dr. Steven Campbell studied at the University of New England, N.S.W., completing a Bachelor of Music with Honours in 1989. In 1993 he was awarded a research scholarship, and in 1998 completed his PhD. thesis concerning computer-realised composition. His composition output spans various genres, initially focusing on works for chamber ensembles in both traditional and electro-acoustic environments. An ongoing interest in electronic and computer music has resulted in various electronic compositions and led to his current research area - the development of his PlaY+SPaCE music technology system and the development of compositions specifically for the system. As a performer (guitar and double bass) Dr Campbell has experience in numerous musical styles and further performance interests include the use of computers in live performance. He is currently Program Leader and Lecturer in Music at James Cook University.



BARRIER REEF ORCHESTRA

Barrier 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 joined forces with X Collective and Dance North to perform "*Carmina Burana*". Following this success our two local artistic groups decided to develop this collaboration.

The most recent and enjoyable experience for BRO was "*MUSIC WORK*" conducted by Jacinta Grace, who will direct this smaller ensemble for these performances. Jacinta enjoys teaching, playing and conducting at all levels and is 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 BE (Hons. I), MEngSc and PhD degrees in Electrical Engineering from James Cook University, Townsville, Australia, in 1984, 1986 and 1990, respectively. He has taught at James Cook University since 1989 where he currently teaches Communications, Electronics and Signal Processing subjects. He is now a Senior Lecturer and was the acting Head of Electrical Engineering at James Cook University in 2003. He spent six months working as a principle research engineer for Marconi Instruments Ltd., UK in 1995. His current research interests include sensors and instrumentation, six-port measurement systems and over ocean radio propagation studies.

PRODUCTION TEAM & DANCERS



< Jane Pirani - Artistic Director

Jane Pirani was a founding member of the North Queensland Ballet Company, the forerunner to Dance North. Her mother, Ann Roberts, founded Dance North, and Jane, in turn, founded Extensions Youth Dance Company with whom she toured extensively, including the Adelaide Fringe Festival, Come Out International Youth Festival, Expo '88 and to the Aberdeen International Youth Festival. Jane has performed nationally and internationally. From 1980 until 1982 she lived and worked in France, dancing in contemporary company Muanca. She has created works for Brisbane's Expressions, Perth's Two Dance Plus (now Buzz Dance Theatre), Queensland Ballet and most Australian tertiary dance institutions. Jane holds a Diploma in Fine Arts from the Seven Hills College in Sydney, an experience that strongly influences her large body of work. Jane was appointed Artistic Director of Dance North in November, 1997. During this time she has created 15 major works for Dance North.



< Norman Kupke - Lighting Designer/Production Manager

Norman joined Dance North in 1989 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 Pirani saw him lay to rest his successful freelance production company First Stage Productions and channel his 20 years experience in show business back into Dance North.



< Olivia Brady - Stage Manager

Olivia commenced work at the Pilbeam Theatre in Rockhampton as a casual technician in 1993 and worked her way up to resident Stage Manager for the venue by the end of the following year. In 1997 she completed a Technical Theatre Traineeship as part of a pilot programme under the auspices of A.P.A.C.A. and the Queensland University of Technology. She then left Rockhampton to try her luck in Brisbane. Olivia joined Dance North in 1998.



< Debbie Clements - Rehearsal Director

Debbie's dance training began at the Ann Roberts School of Dancing. She then went on to complete an Advanced Certificate in Performance (Dance) at the Centre For The Performing Arts, Adelaide. Debbie first joined Dance North in 1991 as a dancer and left in 1995 to take a position with Two Dance Plus, Perth. In 1996 she left the dance industry to pursue a Bachelor of Arts degree at the University of Western Australia. She returned to Townsville mid-1998 to work as Acting Co-ordinator of Extensions and was appointed Rehearsal Director of Dance North in February 1999.



< Rachelle Bliss - Dancer

Rachelle began dance training at 8 years of age at the Ann Roberts School of Dancing. She became an active member of Extensions Youth Dance Company in 1991. Rachelle joined Dance North in 1999 and is currently completing a Bachelor of Education at James Cook University. She has also travelled extensively nationally and internationally with Extensions and Dance North, and performed leading roles in *Glass Heart*, *Her Passion*, *Truly Madly Deadly*, *Still Life with Happy* and *Elegy*.



< Peta Bull - Dancer

In 1992 Peta completed her HSC at the McDonald College of Performing Arts. Three years later she graduated from the Queensland University of Technology with a Bachelor of Arts Degree, majoring in Dance Performance. Peta has danced with several dance companies including Meryl Tankard's Australian Dance Theatre, Padma Menon Dance Theatre and most recently World Dance Company. She has also been involved in several Australian opera companies and various independent dance productions in Australia and overseas. Peta joined Dance North in September 2001.



< Steven Golding - Dancer

Steven began dance training at 18 and completed a Bachelor of Arts (Dance) at the University of Adelaide in 1994. He moved to Townsville in 1995 and performed with Extensions Youth Dance Company for 4 years. In 1998 Steven moved to London to further his dance studies. Whilst there he worked with Australian choreographer Amanda Phillips touring throughout England and Portugal. This is Steven's fifth year with Dance North.

Interval - 20 minutes