



TasDance presents

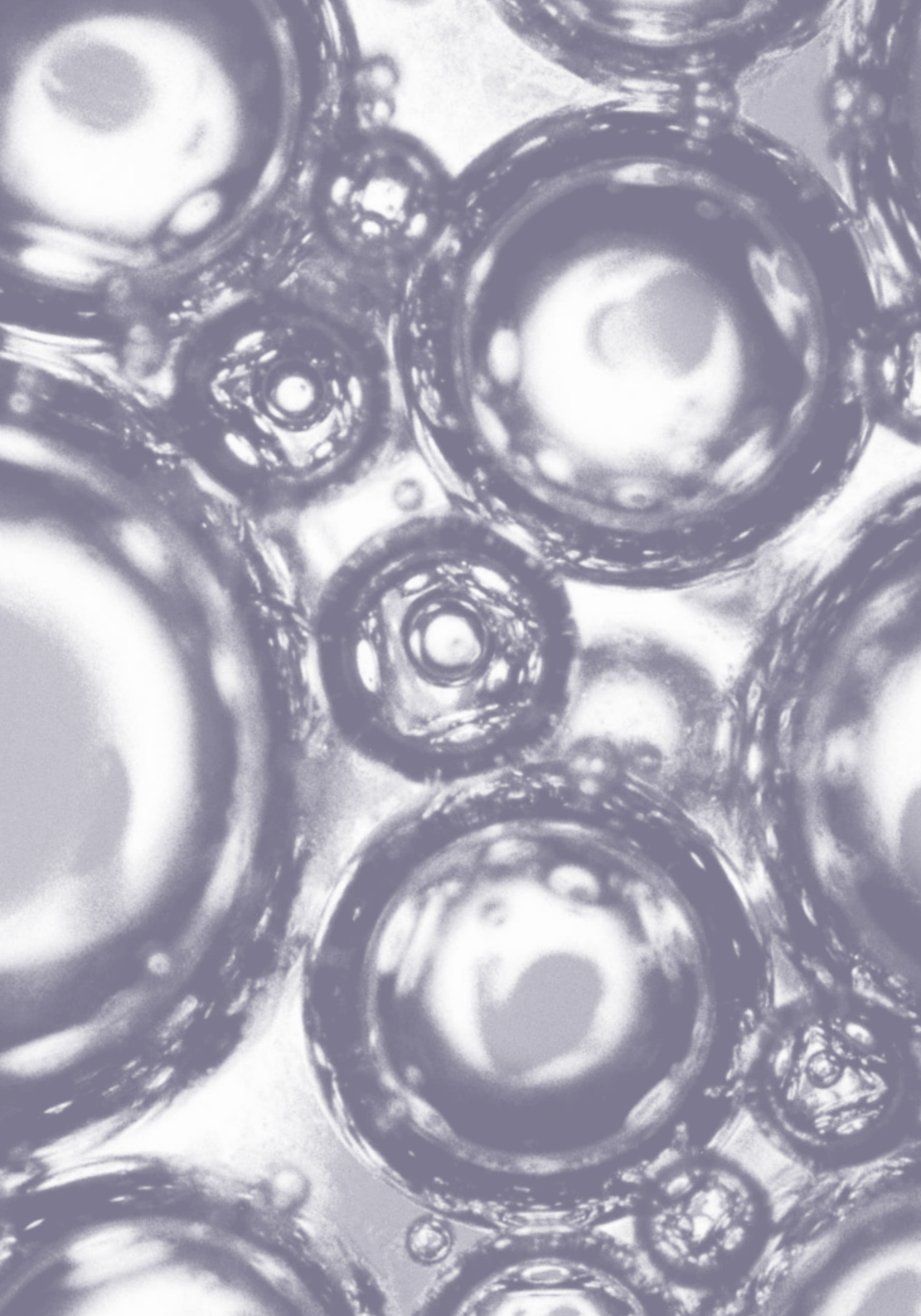
# RIPPLEEFFECT

Celebrating 21 Years of Excellence in Contemporary Dance

**Earl Arts Centre Launceston**  
26 September to 01 October 2002

**Theatre Royal Hobart**  
04 October to 05 October 2002

**Civic Centre Burnie**  
11 October 2002



# Introduction

Turning 21 is a great landmark for the company and I am truly proud to be a part of its history. Many have contributed to making the company what it is today and I acknowledge all those who have had a part to play.

3

In my time as director I have seen the ensemble of dancers mature and develop their artistry. You are about to witness an exceptional group of performers who have worked extremely hard to ensure this unique birthday program will thrill and excite you.

*Ripple Effect* includes the work of four wonderful choreographers and I thank each of them sincerely and offer my congratulations for the work they have created or recreated. Both Neil Adams and Anna Smith had the privilege of creating new works on this ensemble of dancers and the resulting pieces *The Darkling* and *Incandescence* are valued additions to our already rich repertoire. It was also wonderful to be able to include an original composition by talented composer Ben Walsh and this was made possible by the generosity of The Estate of the late WD Booth.

Sue Healey and Leigh Warren have recreated works that were choreographed specifically for TasDance over a decade ago. These works are as alive and enthralling now as they were then.

Designers Katy Warnock and Sonja Hindrum have contributed their special costume elements while Joseph Mercurio has collaborated closely with the choreographers to shed the right light on the program.

I would also like to acknowledge the incredible support provided behind the scenes from Administrative Manager Angela Driver and Production and Stage Manager, Theresa O'Connor.

TasDance continues to work with passion, and the hard work, dedication and commitment results in a refined artistry. TasDance has touched many lives in the 21 years and that is part of the ripple effect that you are about to experience.

Happy Birthday TasDance...  
let the celebrations begin.

Annie Greig, Artistic Director

# Performance Program

## The Darkling

Choreography: Neil Adams  
*World Premiere*

Music: Michael Gordon  
Weather

Costumes: Sonja Hindrum

Performers: Craig Bary  
Trisha Dunn  
Lisa Griffiths  
Malcolm McMillan  
Tania Tabacchi

Alternative Cast: Joel Corpuz  
Chloe Smethurst

*The Darkling* was inspired by autumn's whirling descent into winter's stark beauty.

## Seinn O! (Sing the Past)

Choreography: Sue Healey  
Premiered: Tasmania 1991

Music: Dead Can Dance  
Test Department  
Mouth Music

Costumes: Sue Healey  
Sonja Hindrum

Performers: Craig Bary  
Joel Corpuz  
Trisha Dunn  
Lisa Griffiths  
Malcolm McMillan  
Chloe Smethurst  
Tania Tabacchi

A work to acknowledge my Celtic ancestry - to celebrate the past and the extraordinary dancers of this company.

Interval

## Road Kill

Choreography: Leigh Warren  
Premiered: as *Fast Yarns*  
Tasmania 1992  
Music: Ian Chia  
Performers: Craig Bary  
Joel Corpuz  
Trisha Dunn  
Lisa Griffiths  
Malcolm McMillan  
Tania Tabacchi  
Alternative Cast: Chloe Smethurst

10 years later the reasons for making this work are just as relevant today as they were then. I am elated how the next generation of dancers bring a new and refreshing interpretation to the choreography. Underlying the satirical layer is the political point that we need to pay attention to the Australian native fauna and the land.

## Incandescence - white with heat

Choreography: Anna Smith in collaboration with the dancers  
*World Premiere*  
Music: Ben Walsh  
Costumes: Katy Warnock  
Performers: Craig Bary  
Joel Corpuz  
Trisha Dunn  
Lisa Griffiths  
Malcolm McMillan  
Tania Tabacchi  
Alternative Cast: Chloe Smethurst

*'All the elements of the earth except hydrogen and some helium have been cooked by a kind of stellar alchemy billions of years ago in stars; some of which are today inconspicuous white dwarfs on the other side of the Milky Way Galaxy. The nitrogen in our DNA, the calcium in our teeth, the iron in our blood, the carbon in our apple pies were made in the interiors of collapsing stars. We are made of stars.'*  
Carl Sagan

If we are all made of the same matter, all originate from the same place, what is the seed of animosity?

## Annie Greig Artistic Director

6



Annie began her dance training in Launceston, Tasmania and went on to study in Adelaide with the Australian Dance Theatre

under the direction of Elizabeth Dalman. Annie received a Fulbright scholarship in 1979, enabling her to complete a Master of Arts Degree in Dance at New York University. As well as extending her dance practice, Annie developed skills in dance video production and won awards in Experimental Dance Video at the American Dance Film and Video Festival (1981 and 1982). She benefited greatly from working with internationally acclaimed choreographers Alwin Nikolais and Murray Louis.

Annie has worked in many capacities: Course Director with the National Aboriginal and Islander Skills Development Association; freelance teacher and video maker; Liaison Officer with TasDance under Jenny Kinder; lecturing at the University of Tasmania for the Bachelor of Performing Arts Dance students and Performing Arts

Program Officer with Arts Tasmania. She was on the Tasmanian Cultural Industry Council and is presently a National Vice-President of Ausdance, the Australian Dance Council, on the Advisory Committee for The Australian Choreographic Centre in Canberra and Secretary for the Asia Pacific Performing Arts Network.

In 2001 Annie undertook an AsiaLink residency in Korea and worked with Dr Sun Ock Lee and the Son Mu Ga Dance Company. This resulted in TasDance being invited to perform at the Asia Pacific Performing Arts Network in Seoul, South Korea in May this year. This trip was supported by AsiaLink and the Australia-Korea Foundation.

## Neil Adams Choreographer



Neil Adams graduated from Rusden College in 1980 with major studies in dance and drama and became a founding member

of TasDance where he worked from 1981 to 1990. Initially Neil worked as a teacher/dancer and later as rehearsal director and resident choreographer. During this time Neil created over twenty original works for both young and adult audiences and performed in the works of emerging and leading contemporary Australian and international guest choreographers.

From 1991 to 1994 Neil freelanced as a teacher, choreographer, and performer, working with tertiary institutions and companies including Queensland University of Technology, University of Tasmania, 2 Dance Plus, Outlet Dance, and TasDance. Neil's *Nocturnus* was showcased by TasDance at the WUDAO Festival in Beijing in 1994, the year that also saw him return to performing in his solo programme, *Solo Flight*.

Neil has taught and mounted his choreography at the Korean International Dance Event, Seoul 1995, The Greenmill Festival/World Dance Alliance Conference,

Melbourne 1996, Out of the Box Festival in Brisbane 1996, and at the Dance On 97 Festival, Hong Kong 1997. In 1997 Neil mounted the highly successful WA Academy performance tour, *Export Ozdance* to Kuala Lumpur. Whilst in Kuala Lumpur Neil was invited by Ramili Ibrahim, Artistic Director of Sutra Dance Theatre, to choreograph for his company.

In 2002 Neil mounted a full-length work *Triptych* to critical acclaim at the Perth Institute for Contemporary Art with students from the Western Australian Academy of the Arts.

Neil has just completed a Masters of Choreography degree at the Victorian College of the Arts, University of Melbourne and has now taken up a position as a PhD candidate.

## Sue Healey Choreographer

8



Sue Healey is a dance artist based in Sydney. Her work over the past two decades has been extensive – as performer, teacher

and choreographer.

Originally from New Zealand, Sue graduated from the Victorian College of the Arts and became a founding member of Nanette Hassall's Danceworks (1983-88). Since then she has created over 30 works for live performance and film, in Australia and overseas.

Sue was Artistic Director of Vis-à-Vis Dance Canberra from 1993-95 and as a freelance artist she has received many commissions – including Victorian Arts Centre, Aichi Arts Centre (Japan), Dance North, Melbourne Symphony Orchestra, Danceworks and TasDance.

She was awarded a prestigious Choreographic Fellowship from the Australia Council for 1999/2000 and gained her Masters Degree in Choreography from Victorian College of the Arts (2000).

Her work has toured internationally to the United States, Great Britain, China, Japan and New Zealand. She has created several large-scale performances for the Aichi Arts Centre in Nagoya, Japan and will return there this year to create a new work with a company of Japanese dancers and Australian Shona Erskine.

Sue has been creating dance for the screen since 1992. Her films *Slipped* (1997), *Fugue* (1995), *Knee Deep in Thin Air* (1994) and *Niche* (2002) have been screened internationally with critical acclaim, with *Niche* recently winning Highly Commended in the dance video competition, Reeldance.

She was a member of the Dance Board of the Australia Council from 1999/2001.

Her son Benjamin was born in 1999. Currently Sue is company teacher for Bangarra Dance Theatre and choreographing an installation performance for projected film and a solo dancer.



## Anna Smith Choreographer



Anna Smith is recognised as an “independent dance maker who matters” and “an artist who will lead us into the 21st century” (The

Australian newspaper). Dance Australia magazine credits Smith as a “rising star” with a “unique movement language” and “a consummate capacity to imagine powerful and detailed imagery in terms of complex choreographic structures”.

Anna graduated from Victoria College Rusden in 1987 and went on to work with TasDance from 1989-1991, performing and teaching throughout Tasmania and New Zealand. In 1997, Anna completed a Master of Choreography at The Victorian College of the Arts.

Anna was a resident of Montreal, Canada from 1995 - 1997 where she danced for choreographer Jane Mappin (Montreal and Toronto) and for Tammy Forsyths' company Tusket. During this time she was also a resident teacher at Montreal's Studio 303 and in 1997 and 1998 was invited to St.Johns in Newfoundland, to conduct choreographic residencies.

In 1998 she performed the solo *Equilibre* in Montreal before returning to Australia to form the Melbourne based dance company co.motion, opening with a premier season *Liquid*, at Gasworks Theatre.

During 1999 Anna Smith presented another season of work with co.motion, *Bloodwood*, and was rehearsal director with Chunky Move for the *Body Parts* season. She was awarded the 1999 Betty Pounder Award for Original Choreography for *Red Rain* as a part of the Green Room Awards.

In 2000 Smith has been commissioned to choreograph works for both the Victorian College of the Arts and TasDance and is continuing her work in the *Unspoken Knowledges* research project as Associate Researcher.

## Leigh Warren Choreographer

10



Leigh Warren trained at the Australian Ballet School – later graduating to the Australian Ballet. In his second year with the company he was

awarded the first Churchill Scholarship for the Performing Arts, which he completed at the Juilliard School of Music, New York.

Leigh performed with both Australian and international dance companies, dancing with Ballet Rambert and the Netherlands Dance Theatre among others. He returned to Australia in 1986 and took up directorship of the Australian Dance Theatre in 1987, creating 14 works and touring the company throughout Australia and overseas.

In 1993 Leigh formed his own company - Leigh Warren and Dancers. The company has performed for audiences in Holland, Singapore, London, Indonesia, Korea and all states of Australia. ABC TV has filmed a number of Leigh's works and in 2000 he was choreographic adviser for *Spectre de la Rose* in Paul Cox's film *The Diaries of Vaslav Nijinsky*.

Leigh and the company have received numerous awards, including the 1997 inaugural Adelaide Critics Circle award for outstanding achievement by a group; the 1999 Australian Dance Awards for choreography; most outstanding performance by a dance company and most outstanding performance by an individual dancer; the 2000 Sidney Myer Performing Arts Award for a Group; and Green Room Awards in 2001 for Best Male Dancer, Best Female Dancer and Best Ensemble.

In 2001 Leigh was commissioned by the Melbourne Festival to produce a work in co-operation with William Forsythe, Artistic Director of Frankfurt Ballet. The resulting work, *Quick Brown Fox*, premiered at the 2001 festival. In 2002 he directed and choreographed his first opera, *Akhmaten*.

## Ben Walsh Composer



After completing his tertiary studies at Newtown Performance of the Arts majoring in Drama and Music in 94, Ben formed

*Pablo Percusso* (a percussion/theatre group) which toured for 5 years performing over 500 shows both nationally and internationally. He also formed the Australian/Indian fusion group *DHA* and the electronic dance music outfit *The Bird*.

Ben worked for 4 years with the Japanese drumming group Taikoz and trained under tuition of grand master Eitetsu Hiyashi in the *Wadaiko* drum form. He then studied and performed with Indian Tabla Master Tarlochan Singh in the production *Taal Vadya* (circle of Rhythm) and traveled to India in 2001 with him to study Indian classical music.

In 2000 Ben created the show *HUMAN In THE AudiOsphere* at the Adelaide and Melbourne Fringe Festival winning an award for best musical act.

Ben has been composing for dancers and choreographers for the last 6 years, firstly composing and performing the music to *Swerve* in Leigh Warren's award winning dance work *Quiver*. He composed the full length score to *Csaba Budday* and Peter Sheddy's work entitled *TWO* at the Australian Choreographic Centre in Canberra.

More recently he composed for Lisa Griffiths and Kirsty McCracken at the Sydney Opera House's premiere of *Dance Tracks 1* in April this year, and was involved with composing a new work choreographed by Byron Perry and performed by Luke Smiles at *Dance Tracks 3* in August of this year.

## Joseph Mercurio Lighting Designer

12



Joseph Mercurio was born in Melbourne and raised in Fremantle, Western Australia. As part of the Mercurio dynasty his exposure to the

entertainment industry commenced at an early age. Following his sister Connie, into ballet at age six triggered his fascination with dance.

He decided to leave the barrel rolls to his brother Paul and moved into Lighting Design. At age sixteen one of his first jobs was for Swy Theatre Company with his brother Michael, who was a founding member.

Joseph's career has spanned the entire entertainment scope. Working predominantly in lighting for dance and dance theatre, rock and roll, film, television, drama, and corporate shows. Lighting and the manipulation of light has fuelled Joseph's passion for his career, it is not only what you see but also what is concealed that fascinates him.

Joseph was an integral part of Bangarra Dance Theatre's rise to prominence as Lighting Designer on *Praying Mantis*, *Dreaming*, *Ninni*, *Ochres*, *Alchemy* and *Fish*. Returning to the freelance life style at the start of 1998 Joseph has immersed himself in a wider more varied range of lighting styles.

In 1998 with generous support from the Australia Council Joseph attended The British Council International Seminar on Lighting Design. In 1999 Joseph worked on the Australian Dance Awards, Bodies Dance Festival and *The Last Princess* as well as a renewed focus on drama through *Alive at Williamstown Pier* for the Griffin and *State of Shock* in Wagga Wagga, Adelaide and Sydney.

Joseph continues to freelance in Australia and overseas.

## Sonja Hindrum

Costume Designer



Sonja Hindrum first designed for TasDance twelve years ago. She has designed costumes for a variety of theatre productions

and has also worked in the fashion industry. Her work has appeared in *Vogue* and she was a Tasmanian and Victorian finalist in the Australian Dupont Awards. As a fashion designer her work has graced the catwalks of Australasia and Australian Fashion Week.

For local theatre Sonja designed the costumes for the Launceston Players production of *Into the Woods* and Centre Stage's production of *Anything Goes*. More recently she worked with choreographer Natalie Weir during the TasDance season produced as part of 2001's inaugural *Ten Days on the Island*. She has exhibited costumes at the Women's Gallery in Melbourne and she has also worked as a fashion historian with a variety of museums and historical societies. She is currently illustrating a children's book with Launceston writer Roie Thomas.

## Katy Warnock

Costume Designer



Katy Warnock graduated with a first class honours degree in fine arts in 1997 majoring in painting and drawing. Using

drawing always as a starting point when creating, she then searches for a medium to best extend her ideas - in this case stretched over the bodies of dancers who then further manipulate the 'canvas'. Based in Launceston, Katy has exhibited paintings, installations and the odd short film in galleries and art events around the state.

For media experimentation she has also worked as a signwriter, supreme court sketch artist and painter of extravagantly proportioned murals for theatre backdrops which challenged her coordination on roller skates.

In this piece she sought to delineate the urgency of the movements. Seams split and perforated - creating a system of working gills which allow the garments to collapse and expand accentuating an urgency of idea and hence activity. *Ripple Effect* is Katy's fourth collaboration with TasDance and her first with choreographer Anna Smith.

## Brett Daffy Rehearsal Director

14



Brett gained his Bachelor of Education from Victoria College, Rusden (Deakin University) in 1989.

Companies with which Brett has worked include the Lucy Guerin Performance group, Chunky Move, Vis-à-vis Dance Canberra, Danceworks, and Dance North. He has performed and presented work internationally including China, Germany, USA, Denmark, Russia, South America, Scotland and Spain. He has been awarded residencies at the: Green Mill Dance Festival 1993, American Dance Festival 1995, Choreographic Fellow at the Choreographic Centre, Canberra 1997, The Australia and New Zealand Dance Course 1998.

In 2001 he was awarded the Betty Pounder

Victorian Arts Centre Green Room award for Original Choreography. He was also nominated for a Green Room award for best male dancer in 1994 and 2000. In 1999 – 2000, Brett created and presented his first dance film work *Stark White*, which was nominated for an Australian Dance Award in 2000.

In October 2001 Brett toured with the Little Asia Program, presenting his solo *Ward: Human Meat Processing Works* in Australia, Taiwan, Hong Kong, Japan and Korea.

As a Dance educator Brett has lectured and choreographed at the Victoria College of the Arts, Deakin University Rusden campus, University of Western Sydney – Nepean, University of New South Wales and at the Centre for the Performing Arts Adelaide.

## Craig Bary

Dancer



Born in New Zealand in 1977, Craig graduated from the New Zealand School of Dance in 1998 with a Diploma in Dance Performance. Craig

has performed for such companies and choreographers as, The Royal New Zealand Ballet, Footnote Dance Company, Jeremy Nelson, Lynn Pringle, Paul Jendon, Michael Parmenter's Commotion Company, Garry Stewart's Thwack Dance Company and spent two years with the Australian Dance Theatre which entailed numerous national and international touring. While there he also worked with Kate Denborough on *Misfit* a show premiering Powerskips, (stilt like contraptions with the ability to project you metres into the air).

Craig has recently returned from New Zealand where he had been working with Douglas Wright on *Inland* a work featured in the 2002 New Zealand International Festival.

Craig has also choreographed two short works *Reincarnated* and *Tetrad*.

## Joel Corpus

Dancer



Born in the Philippines Joel migrated to Australia in 1993. He started his dance training at the Queensland University of

Technology, Academy of Arts, graduating in 1998. While at University he toured to Hong Kong and the Philippines for the World Dance Alliance Tertiary Dance Festivals.

Joel's professional career started at the end of 1998 with Expression's Dance School Touring Company and two major seasons with World Dance Company's *The Journey* under the artistic direction of Diana Laska-Moore. He joined TasDance in 1999 and has performed in *Passionfruit*, *Obsession*, *HYPER\_mobile* and *Treasured Island*.

Joel choreographed *Ina* (Mother) as part of the *Storylines* project and was involved in jointly choreographing for *Project 000* and *Generations*. In 2001 Joel performed as part of the Sydney Dance Company's Dancer's Season *FreeFall* and more recently completed a project with Chunky Move performing in their latest production *Wanted*.

## Trisha Dunn

Dancer



Trisha, originally from South Australia studied at the Queensland Dance School of Excellence later gaining a Bachelor

in Dance from the Victorian College of the Arts.

Trisha has worked with TasDance for the last three years in various capacities both educational and professional. Performing in *Passionfruit*, *Story Lines*, *Obsessions*, *Hyper-mobile* and *Treasured Island* seasons. She also choreographed for the *Story Lines*, *Project 000*, *Generations* and *X-tinct* seasons. Trisha has also spent time with Sue Healey and Dancers and performed in Chunky Move's *Arcade* season.

Recently returning from Korea with TasDance for the 4th APPAN International Festival, Trisha is excited to be back in Tasmania for *Ripple Effect*.

## Lisa Griffiths

Dancer



Lisa completed her tertiary dance studies at the Queensland University of Technology and the Centre for Performing Arts in Adelaide.

In 1996 she worked with Chris Jannides, Artistic Director of Darc Swan Dance Company. In 1998 Lisa joined Chunky Move, the Melbourne based contemporary dance company, working with choreographers Paul Selwyn Norton, Lucy Guerin, Phillip Adams, and Gideon Obarzanek. During her time with Chunky Move she toured nationally and internationally with *Live Acts*, *Body Parts* and *Fleshmeet*. Lisa also performed in TasDance's *HYPER\_mobile* season, in 2000.

Since then, Lisa has performed in solo dance works and dance films with choreographers/directors including Sue Healey and Amanda Phillips. In 2002 Lisa performed in commissioned works for *Dance Tracks*, at the Studio,



## Malcolm McMillan

Dancer



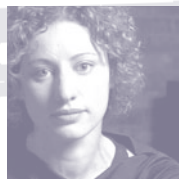
Sydney Opera House. Malcolm started dance at the Queensland Dance School of Excellence at the age of 16 and furthered his

studies at the Victorian College of the Arts.

He then traveled and worked in Los Angeles, Canada and Alaska before returning to Melbourne to work with Elissa Mayer Thomas. In 1998 he joined Footnote Dance Company in New Zealand. Malcolm worked for Michael Parmenter's Commotion company for the 1999 season of *Jerusalem* before returning to Australia to work with Opera Australia for a Melbourne season of *Julius Caesar* and the *Pearlfishers*. In 2001 he worked with the Australian Dance Theatre on the company members choreographic season *Ignition* before joining TasDance. Malcolm returned to ADT for *Ignition 2*, before going to New Zealand to perform in Andrew Lloyd Webber's *Song and Dance*.

## Tania Tabacchi

Dancer



Tania was born in Italy and grew up in Adelaide where she began her dancing career. She continued to study dance, completing

her studies at the Centre for Performing Arts. Tania has worked extensively within the independent artist scene, also working in the State Opera of SA and Opera Australia.

She has been involved in the last two ADT *Ignition* seasons, performed in the film *The Diaries of Nijinsky* directed by Paul Cox and was a part of TasDance for *Treasured Island 2001 Ten Days on the Island*. Most recently she toured with TasDance as part of the APPAN International Festival and Symposium and is looking forward to performing in this season, *Ripple Effect*.

## Chloe Smethurst

Dancer



Originally from Gippsland, Victoria, Chloe moved to Melbourne to study at the VCA. While completing her Bachelor of Dance

she was able to work with choreographers Anna Smith, Rebecca Hilton, Brett Daffy and Natalie Cursio. After graduating in 2001 Chloe worked with Frances D'Arth developing his *Dead White* project before travelling to Europe where she completed a secondment with Dance Theatre of Ireland.

Chloe is currently working with TasDance on the *Ripple Effect* season with the aid of the Australia Council's "Foot in the Door" grant for emerging artists.



## Theresa O'Connor

Production and Stage Manager

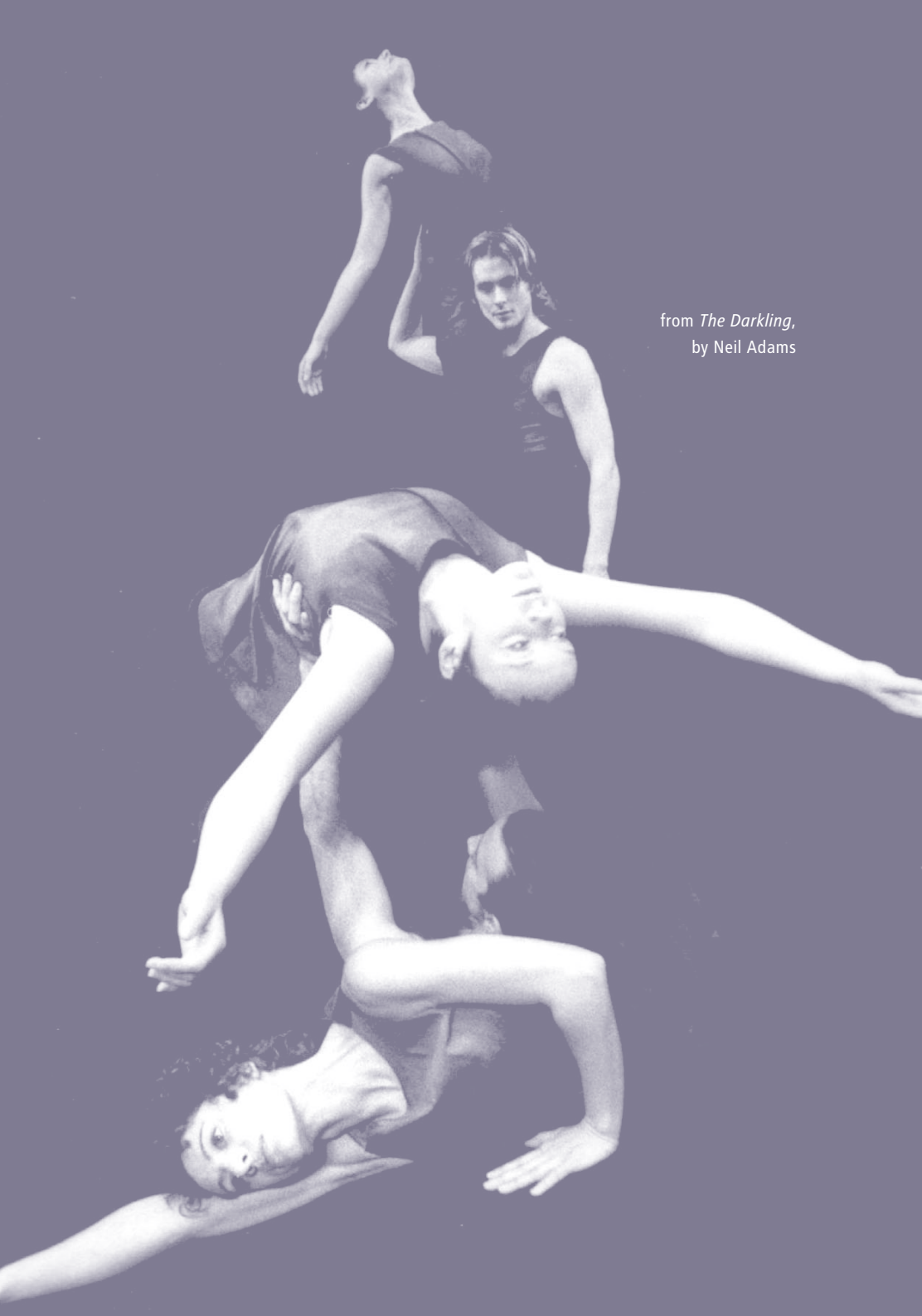


Since graduating with a Bachelor of Performing Arts in Theatre in 1999 Theresa has become a well-known theatre practitioner in the

state.

Her production and stage management credits are held mainly with TasDance, Centre Stage and School of Visual and Performing Arts, where she has been working for the past three years.

Theresa has also worked for Tasmanian Regional Arts, Theatre North, Chimera Productions and other local companies in such roles as technical theatre lecturer, lighting designer and technician, drama teacher and actor. Theresa has recently returned from the Edinburgh Fringe Festival as a performer in *He Died with a Felafel in his Hand* and is excited to return for her fifth production with TasDance.



from *The Darkling*,  
by Neil Adams

# Production Credits

20  
Lighting Design: Joseph Mercurio  
Production and Stage Manager: Theresa O'Connor  
Theatre Technician: Darren Willmott  
Graphic Design: Kieran Bradley  
Photography: Cover; Paul Scambler/Kieran Bradley,  
Page 2; Kieran Bradley, Page 19; Geoff Robson,  
Portraits; Paul Scambler/Mark Webster.

## TasDance Staff

Artistic Director: Annie Greig  
Rehearsal Director: Brett Daffy  
Administrative Manager: Angela Driver  
Administrative Assistant: Stuart Loone

## TasDance Board of Directors

Alison Andrews (Chairman), Elizabeth Daly,  
Annie Greig, Judy Hodgman, Mark Kelleher,  
Julie Porteus, Nicholas Reaburn, Tony  
Walker, Ian Wright.

## Acknowledgments

The TasDance Friends Committee,  
The Queen Victoria Museum & Art Gallery,  
Royal on George, Paul Scambler, John  
Fardon, Darrin Verhagen, Martin Harvey.

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