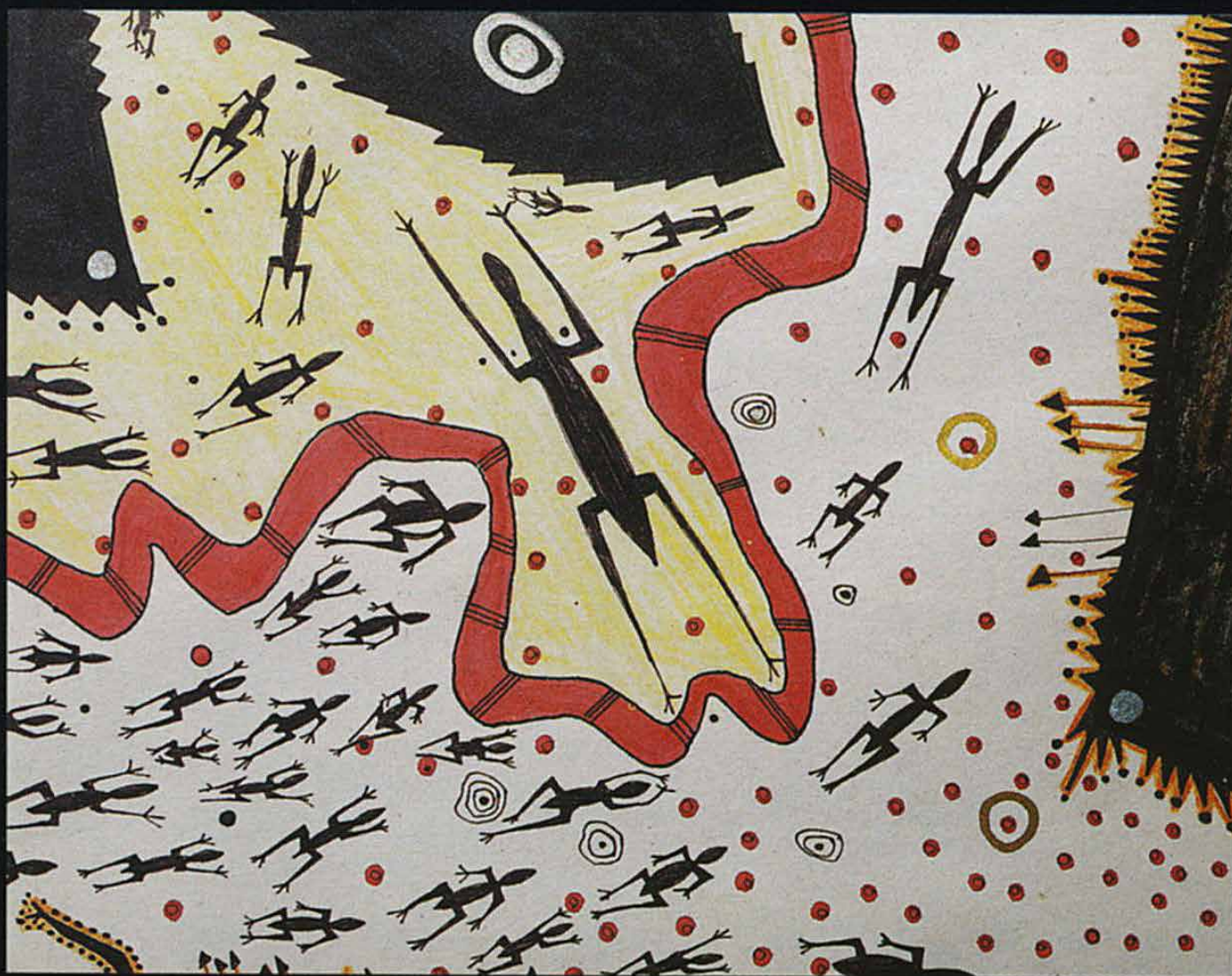


move

PASSAGE



music by Tony Lewis
for the Aboriginal Islander Dance Theatre

ABORIGINAL ISLANDER DANCE THEATRE

Established in 1975, the Aboriginal Islander Dance Theatre (AIDT) offers an Associate Diploma in Dance through a five year course in dance and related subjects exclusively for Aboriginal and Torres Strait Islander peoples.

Based in Sydney where it is administered by the National Aboriginal Islander Skills Development Association (NAISDA), the AIDT gives students a thorough grounding in traditional Aboriginal and Torres Strait Island dance and culture by bringing tutors to Sydney each year from the remote areas, and provides further studies in modern, classical and jazz dance styles through some of the finest and most accomplished teachers in Australia.

While respecting the diversity and independent identities that exist within Aboriginal and Islander culture, and while preserving the traditions, which extend to the tribal elder's right of control, the AIDT brings these elements

together to present a coherent and unmistakeable identity which represents all of Aboriginal and Islander culture. The extension into contemporary styles is done in such a way as to become a logical progression from the pure traditions, and to create a uniquely new genre of contemporary Aboriginal Islander culture.

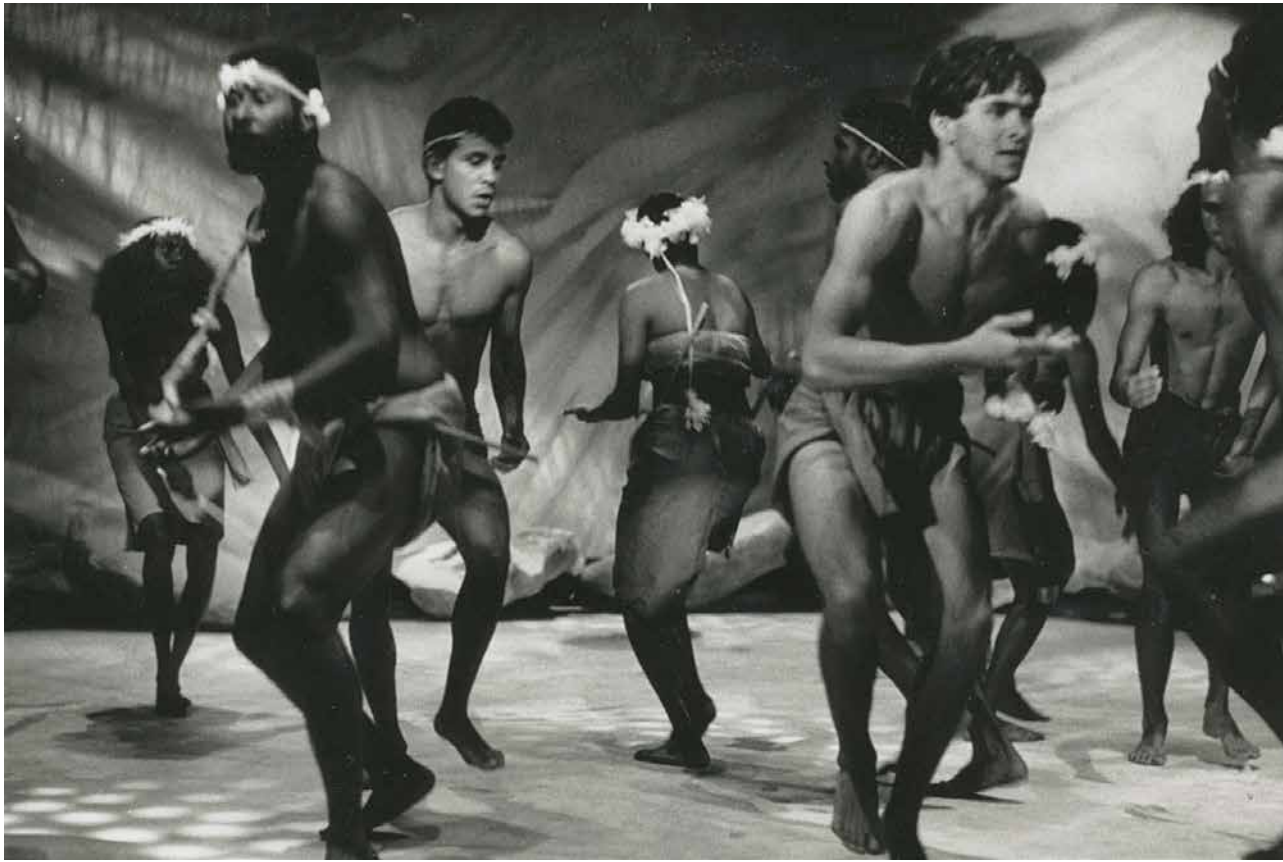
In November each year the AIDT Student Ensemble presents its annual end of year concert

season at Sydney's Belvoir St. Theatre, which although nominally a student concert, is always of a high professional standard. Often controversial and challenging, the shows are well noted for their energy, vitality and passion, and for the overwhelming power of their uncompromised commitment to an ideal. The shows are immensely popular and have become a highlight of the Sydney dance calendar.

Reviewing the AIDT's 1989 production "Kayn Walu" in the Sydney Morning Herald (6 November 1989), dance critic Jill Sykes writes: "...exhilarating entertainment and a high quality experience of dance...The energy and enthusiasm of the performers were undoubtedly conducive to my enjoyment... but my appreciation went deeper to the quality of choreography, performance, imagination, invention and commitment."

Through their concert





seasons, through regular other public performances in Sydney and on regional and international tours, and through the success in the broader world of dance and performing arts of many of its graduates, the AIDT is fulfilling its goal of presenting Aboriginal and Torres Strait Island culture and performers to the world in a positive, creative and stimulating light. This is generating an understanding of and respect for

Aboriginal and Islander culture in the broader Australian community which necessarily makes Australia a richer place for all people.

TONY LEWIS

Tony Lewis survives in Sydney as a percussionist, pianist, composer, teacher and recording producer, working primarily in the fields of

indigenous and multicultural musics and music for contemporary dance.

He has worked with the Aboriginal Islander Dance Theatre since 1986 as a composer, accompanist and teacher. He has also composed for Splinter Rhythms Dance Company, Skinless Theatre of Dance, The Margaret Barr Dance Drama Group, The Urdang Academy of Ballet and Performing Arts (London), and The Aboriginal National Theatre Trust.

He performs in Sydney and around Australia with exotic music group Nakisa, and has worked with many other ethnic and contemporary music groups, including Papalote, the Mambologists, and the Great Bowing Company. He has produced recordings for Nakisa, for women's "a capella" group Blindman's Holiday, for Ghanaian "Highlife" musician Sam Kweku Derkyi, and for Grand Master shakuhachi player Riley Kelly Lee.

He lectures part time in

“Music for Dancers” for the BA in Dance course at the University of Western Sydney, Nepean.

CREDITS

All the music on this album was composed by Tony Lewis for the Aboriginal Islander Dance Theatre (AIDT) in Glebe, Sydney, between 1986 and 1988. Tony Lewis performs all instruments other than those credited on page six – keyboards, percussion, exotic wind and string instruments, studio processes.

It was composed for the AIDT’s contemporary works by choreographers Paul Saliba and Raymond Sawyer. The issues deal with the meeting points between Aboriginal and European societies and the ways in which Aboriginal people deal with the contemporary Australian society in which they find themselves.

Riley Kelly Lee appears by courtesy of Narada Records, Milwaukee, USA. Location recordings: of birds and frogs recorded in various country areas of New South Wales by Ben Ewald and Tony Lewis.

Cover art: Paul Saliba, photographed by David Perryman
Dance photographs: Elaine Kitchener and Paul Sweeney



Engineered and produced by: Tony Lewis at Makeshift Studios, Glebe.
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www.tonylewis.asia

The album is dedicated to the original Australians.

This project is assisted by the Australia Council, the Federal Government’s arts funding body.

This recording is dedicated to the original Australians.

“... a high quality electronic melange of natural sounds, traditional quotes and inventive abstractions ...”

Jill Sykes, Sydney Morning Herald

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PASSAGE

Music composed by Tony Lewis for the Aboriginal Islander Dance Theatre, 1986-88

1 MIMI – Opening Scene (1988) 4'12"

The Mimi are long thin spirits resembling humans, who usually live in the rocky vastness of the Arnhem Land Plateau. The Mimi will sometimes lure an unwary person to their cave, and if he or she succumbs to their temptations, the visitor becomes a Mimi and can never return to human life. Throughout this night the Mimi will appear, teasing, cajoling and carrying off unwary. **BEWARE OF THE MAGIC OF MIMI!**

Choreography: Raymond Sawyer
Graham Blanco: didgeridoo
Kim Sanders: tenor saxophone

2 SOMEWHERE OUT THERE (1986) 8'34"

A serious look at abstract contemporary dance through a work for four boys. Are they human? Are they animal? Are they Mimi?

Paul Saliba: choreography
Ben Ewald: baritone and soprano saxophones
Ron Keelan: extra percussion
Michael Dowson: voice

3 THIS TIME, THIS PLACE (1987) 12'11"

The relationship of two young lovers

is repeatedly threatened by outside intervention. Conflict and resolution. Life turns a full circle, but nothing stays the same.

Paul Saliba: choreography
Broc O'Connor: electric guitar

4 MIMI – Incidental Music (1988) 1'57"

5 HUNTERS (1988) 11'10"

The traditional hunting practices of the Aboriginal were shattered by the arrival of the white hunter with his gun. The hunter becomes the hunted.
Raymond Sawyer: choreography
Michael Hodson: bass guitar drone
John Napier: 'cello

6 PASSAGE (1988) 10'24"

Inspired by the Wangkatj Lunka people of Christmas Creek in the Kimberleys, their devotion to their culture and the land, and their assurance that dance is a "Celebration of Life Universally". This dance is dedicated to Jimmy James and his people.

Passage includes a quotation from "SHIKA NO TONE", a traditional Japanese piece from the ancient Honkyoku genre, performed on the shakuhachi by Riley Kelly Lee, "Dai Shihan" (Grand Master) of Honkyoku.
Paul Saliba: choreography
Riley Kelly Lee: shakuhachi

7 MIMI – closing scene (1988) 6'47"

