

Music performed by  
soprano Annabelle Brown,  
percussionists Matthias Schack-Arnott & Eugene Ughetti

*Script for Maggie Malone* performed by Carolyn Connors  
dancing by Margaret Leggatt & Eugene Schlusser  
and the Mt Egerton Dance Club

with the participation of the Mt Egerton Primary School

composer David Young  
researcher & writer Cynthia Troup  
instrument artist Rosemary Joy  
curved instrument construction Adam Stewart  
dramaturg Margaret Cameron  
lighting & production Richard Vabre  
facilitator Danielle von der Borch  
video documentation Peter Humble  
photo documentation Yatzek  
production assistance Bronwyn Pringle  
clone coordination Dario Vacirca  
frog-making workshops Ben & Chris Creaney  
host & site owner Michael Hutchison

# Music at Mt Egerton

Thanks to former employees of the old kaolin mine and members of the Mt Egerton community, especially Gary White & staff at Mt Egerton Primary School, Caroline & Sean Hamilton, Mt Egerton Community Association, Andrea Shaw, Carmel Hunter, Lou Callow, Wombat Regional Arts, Shire of Moorabool, Moorabool Arts Advisory Committee, Cr Wendy Kendall, Rodney Dalziel, Kevin Murphy, Jon Stephens, Rose Walsh, Berenice, mY Trinh Gardiner, Matthew Gardiner, Jade, Melanie & Michael Young, Jason Bunn, Louise Curham, Helen Herbertson, Ann Brothers, Well Theatre, Sophie Travers, John Davis & the Australian Music Centre, the Schack-Arnotts, Sudaya, Julie Ughetti, Davis Music, Ann Who, Alison Kelly

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Aphids artistic director David Young general manager Rosemary Joy [www.aphids.net](http://www.aphids.net)



# Music at Mt Egerton

3pm Saturday 26 May 2007

frogs, music, miniature percussion and dancing  
at the old clay mine in Steetley Lane, Mt Egerton (near Ballan)

On the hilltop at Steetley Lane, the prevailing wind is from the north. Much of the town of Mount Egerton lies behind the former kaolin mine and factory, to the south. Apparently, when the mine was most active, the nearby forest and all the houses were covered in dust; soft, white dust. When that wind picks up, bending through the pine and other trees, the same dust still does its nearly imperceptible dance around the built structures of the site, whirling into hollows and fissures—new and remnant—and up, and out, along the gravelled drive.

The late 1950s through the 1960s are recollected as the ‘hey day’ of the Mount Egerton kaolin mine: the main mine shaft was deepened twice, to some 122 metres, and the china clay that it yielded was reputed to be one of the purest in the world. Perhaps thirty people were employed underground at that time. Their work covered them in pinkish mud. In some sense, then, it ghosted them, and depending on the wind, it ghosted the town. The miners worked an eight hour day, in the damp and the dark, where otherwise only frogs and rats might thrive. They worked amidst the clamour of air compressors, railed trucks and winches, listening out for the arhythmic movement of earth and rocks, their unseen falling and settling. By necessity they were alert to any ominous slippages, or the slightest sudden fracture, which might imply an emergency. Meanwhile, it seems that very little noise of the mining processes escaped to be heard above ground ... although there was a time when the steam whistle that marked the miners’ work day could be heard throughout the district.

A landscape, a building, an old china cup; another flurry of dust, a different memory or impression of a haunting: each will have its strange, particular combination of resilience and fragility. But can these qualities pertain to a sound—and to those gestures quarried from the imagination that make music of sound?

*Cynthia Troup*

## Programme

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Underground

□

St John’s Dance

St Vitus’ Dance

□

Surface

Level 1

Level 2

□

Dance Mania

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With original music by Carolyn Connors;  
today’s performance also includes the Australian premiere of KURONNOZ (Japan).