

23

00:01:51.670 --> 00:01:56.050

And super important is - whether your studio's located in regional Australia or

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00:01:56.050 --> 00:01:56.870

city central,

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00:01:56.870 --> 00:02:00.650

we warmly welcome all members of our national community to participate,

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00:02:01.210 --> 00:02:04.530

collaborate, connect, inspire, and share your journey.

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00:02:04.960 --> 00:02:08.730

We'd really love to hear individual stories, what you're up into the classroom,

28

00:02:09.480 --> 00:02:11.890

passion projects, educational tools,

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00:02:12.030 --> 00:02:13.890

and knowledge that you might want to share with others.

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00:02:14.070 --> 00:02:17.010

It might be that you have a masterclass that you even want to share online,

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00:02:17.480 --> 00:02:20.650

experiences and challenges that you come across, because chances are,

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00:02:20.650 --> 00:02:23.130

if you are experiencing it somebody else is as well.

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00:02:23.910 --> 00:02:26.970

We know teachers and students and industry practitioners are out there achieving.

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00:02:27.370 --> 00:02:28.850

absolutely amazing and wonderful things.

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00:02:28.990 --> 00:02:33.890

So, it's super important to us at APATA to connect teachers with industry and let

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00:02:34.050 --> 00:02:35.810

everyone as experience as much as possible.

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00:02:37.140 --> 00:02:40.800

Our industry is a collaboration of many that produce and present performance.

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00:02:41.110 --> 00:02:44.560

It's a system really of experts that come together across lots of different

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00:02:44.590 --> 00:02:48.200

formats. They align a vision, they present it to an audience,

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00:02:48.200 --> 00:02:52.800

and it takes people both in front and behind the curtain to make the

41

00:02:52.800 --> 00:02:53.840

performance go ahead.

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00:02:54.650 --> 00:02:57.960

While much of our conversation out there in the arts industry is really heavily

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00:02:57.960 --> 00:03:00.240

focused on the major performing arts companies,

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00:03:00.270 --> 00:03:02.640

It's really important to knowledge that there's so much more.

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00:03:03.130 --> 00:03:05.880

Where does it begin? Who nurtures our creative talent?

46

00:03:06.380 --> 00:03:09.720

How does our cultural and creative community come together across such a

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00:03:09.720 --> 00:03:12.320

diverse fabric of what people are studying interested in?

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00:03:12.620 --> 00:03:15.360

And many now study across multiple disciplines.

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00:03:16.580 --> 00:03:20.800

It all comes through the foundations and starts with teachers.

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00:03:21.150 --> 00:03:25.800

It's a really great pleasure that I'm able to introduce today. Natalie Hammond.

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00:03:26.060 --> 00:03:28.880

And just briefly, we were having a chat before we started,

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00:03:28.880 --> 00:03:33.160

whether she'd prefer Natalie, Nat or Hammo, and I believe people, um,

53

00:03:33.230 --> 00:03:35.440

acknowledge all of those and call her all those things.

54

00:03:35.860 --> 00:03:39.560

So welcome Natalie to the first APATA Podcast and thank you for joining us.

Natalie:

00:03:39.770 --> 00:03:40.240

Thank you

56

00:03:40.240 --> 00:03:41.120

For asking me.

Yolande:

00:03:42.200 --> 00:03:45.680

Absolute pleasure. So, let's do a little bit of an overview for you first.

58

00:03:45.780 --> 00:03:48.000

So, you grew up really as a regional kid?

Natalie:

00:03:48.340 --> 00:03:51.880

Yes. But only for the first five years. In Coonabarabran and, yes.

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00:03:51.880 --> 00:03:54.160

Near Dubbo. And then moved to the Gold Coast.

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00:03:54.420 --> 00:03:57.320

So, I guess it's still a bit regional Tweed Heads.

Yolande:

00:03:57.600 --> 00:04:00.160

Well, probably back then it would've been. Yeah. Yeah. It would've been

Natalie:

00:04:00.640 --> 00:04:02.360

Porpoise Spit, otherwise known as.

Yolande:

00:04:03.360 --> 00:04:04.840

Absolutely. Um,

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00:04:04.980 --> 00:04:08.400

so really started your dance training probably on the Gold Coast.

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00:04:08.740 --> 00:04:12.520

And I've read there that you were

67

00:04:12.520 --> 00:04:16.720

in the Stardust Junior and you were studying tap, jazz and musical theatre.

Natalie:
00:04:16.820 --> 00:04:18.560
Yes. With the wonderful Betty Meskill.

Yolande:
00:04:18.980 --> 00:04:19.920
Lovely.

Yolande:
00:04:19.920 --> 00:04:20.800
Out of Seagull's Club.

Yolande:
00:04:21.380 --> 00:04:24.880
Yes. And uh, I actually had her when I was a kid as well, in Mackay, so No,

Natalie:
00:04:24.880 --> 00:04:25.880
She's amazing.

Yolande:
00:04:25.880 --> 00:04:27.000
She was amazing.

Natalie:
00:04:27.000 --> 00:04:29.000
Taught us all about stage craft. It was incredible.

Yolande:
00:04:29.100 --> 00:04:31.160
It was, it wasn't just about the barre, was it?

Natalie:
00:04:31.460 --> 00:04:34.920
No. It was about not peeking from the curtains and all those things that are so.

76
00:04:34.920 --> 00:04:36.800
important. Never turn your back to your audience.

Yolande:
00:04:37.500 --> 00:04:37.720
No.

Natalie:
00:04:37.720 --> 00:04:39.000
Those kinds of things. Yeah.

Yolande:
00:04:39.130 --> 00:04:42.080
There were many lessons to be learned. Yeah. Um,

80
00:04:42.500 --> 00:04:46.160
you also went on and in high school, you're at the New South Wales

81
00:04:46.160 --> 00:04:50.360
State Dance Festival and you represented it as well in the Schools Spectacular.

Natalie:
00:04:50.590 --> 00:04:50.880
Yeah,

83
00:04:50.880 --> 00:04:54.400
That was incredible actually. It was huge in Sydney. Yeah,

84
00:04:54.520 --> 00:04:56.480
I think they did it every year. I'm not sure if they still do.

Yolande:
00:04:56.840 --> 00:04:59.760
I, I'm pretty sure they do. Yeah. Really incredible. I think some of them,

86
00:04:59.760 --> 00:05:01.960
they're even, um, televised now.

Natalie:
00:05:02.070 --> 00:05:05.080
Oh, they are. Yeah. It was a really incredible experience. We were very lucky.

88
00:05:05.100 --> 00:05:08.360
We had, um, the top school in the state for dance,

89
00:05:09.060 --> 00:05:13.240
and it was a fairly rough high school. But we had this incredible teacher,

90
00:05:13.370 --> 00:05:16.080
again, the teacher made the difference. Uh, Robyn Ladicke,

91
00:05:16.180 --> 00:05:18.520
who was our teacher at the time, and she was a Phys Ed teacher,

92
00:05:18.660 --> 00:05:22.720
but specialised in dance and she used to take us to all these incredible things.

93
00:05:22.720 --> 00:05:24.480
in Sydney and really opened our eyes.

Yolande:
00:05:25.700 --> 00:05:27.880
Wow. Yeah, see, it all starts there, doesn't it? It opens.

Natalie
00:05:27.880 --> 00:05:29.840
She just changed our lives.

Yolande:
00:05:29.840 --> 00:05:33.840
Opens the door. Yeah. Then you went on at 19, graduated,

96

00:05:34.020 --> 00:05:38.520

in 1994 from the Australian Ballet School with honors. It's noted.

Natalie

00:05:38.840 --> 00:05:42.640

I did.

Yolande:

00:05:38.840 --> 00:05:42.640

And while studying there, you also received a number of accolades.

98

00:05:42.640 --> 00:05:43.473

What were they?

Natalie:

00:05:43.480 --> 00:05:46.080

I went to the Asian Pacific Dance Competition,

100

00:05:46.180 --> 00:05:50.360

Ballet Competition in Japan and got a silver medal and was beaten by a boy,

101

00:05:50.560 --> 00:05:55.160

I must say, who was phenomenal, but how dare he. He was so great.

102

00:05:55.220 --> 00:05:57.000

But yeah, I got the silver medal there and I got a,

103

00:05:57.080 --> 00:06:01.520

got a bronze medal in the Adeline Genée Awards in London as well as a youngster.

Yolande:

00:06:01.660 --> 00:06:02.760

As a youngster. How old were you?

Natalie:

00:06:02.760 --> 00:06:06.280

Yeah, I was 18 at the Genée Awards and

106

00:06:07.820 --> 00:06:11.640

oh, I think I was 18, same year I went to Japan. So around 18. Yeah.

Yolande:

00:06:12.260 --> 00:06:14.200

Wow. Big year for 18.

108

00:06:14.860 --> 00:06:18.040

And then I've got here that in 1995 you joined

109

00:06:18.040 --> 00:06:21.520

the Queensland Ballet and again, carried on in principal roles.

110
00:06:21.700 --> 00:06:22.600
Can you give us a bit of an insight?

Natalie:
00:06:22.600 --> 00:06:25.400
Yeah, I mean, not straight away, but, yeah,

112
00:06:25.520 --> 00:06:28.080
I was lucky enough to work with Harold Collins MBE,

113
00:06:28.740 --> 00:06:32.720
who was the director at the time and saw a bit of potential in me.

114
00:06:32.900 --> 00:06:37.880
So pretty early on he gave me a few secondary lead roles and then eventually.

115
00:06:37.880 --> 00:06:42.160
went to some more senior roles. And Queen of the Willis in

116
00:06:42.590 --> 00:06:45.080
Giselle was one of them, a big highlight for me.

117
00:06:45.300 --> 00:06:48.360
And Anthony Tudor did a piece called.

118
00:06:48.390 --> 00:06:52.200
Echoing of Trumpets and the Tudor Association came out and I got.

119
00:06:52.320 --> 00:06:54.480
the main role in that one. So,

120
00:06:54.540 --> 00:06:58.480
I think that was in my first or second year in the company. So yeah,

121
00:06:58.580 --> 00:06:59.800
The Tough Girl. It was called.

Yolande:
00:06:59.980 --> 00:07:00.880
The Tough Girl.

123
00:07:00.880 --> 00:07:04.280
Yeah so, I had to draw on my roots from Tweed Heads. Hammo came out.

124
00:07:04.600 --> 00:07:07.400
Hammo came out. So, you went from Natalie to Hammo.

Yolande:
00:07:08.260 --> 00:07:10.840
How many years were you with the Queensland Ballet?

Natalie:
00:07:10.860 --> 00:07:14.640
Almost Six. So, I didn't quite finish my sixth year, but yeah.

Yolande:
00:07:14.950 --> 00:07:16.760
Long time. And,

128
00:07:16.970 --> 00:07:21.680
today you work across choreography, you work across

129
00:07:21.780 --> 00:07:24.680
as an adjudicator. And from my understanding,

130
00:07:24.770 --> 00:07:29.520
cover quite a broad spectrum in teaching from little, tiny tots through to people

131
00:07:29.870 --> 00:07:34.800
that might have been learning for new or returning to adult ballet.

Natalie:
00:07:35.030 --> 00:07:35.340
Yeah.

133
00:07:35.340 --> 00:07:39.600
So sometimes in the same day I could have three-year-olds and 78-year-olds in

134
00:07:39.600 --> 00:07:44.040
the one day. So, at two different venues. But it's, yeah, it's pretty rewarding,

135
00:07:44.280 --> 00:07:45.560
I must say. Yeah.

Yolande:
00:07:45.660 --> 00:07:47.440
And how long have you been teaching? Uh,

137
00:07:47.440 --> 00:07:51.520
I've been teaching, oh goodness. Before I was pregnant with my first child,

138
00:07:51.820 --> 00:07:56.560
so oh, about 20, just under 20 years. Yeah.

Yolande:
00:07:56.790 --> 00:07:57.080
Long time

Natalie:
00:07:57.080 --> 00:07:58.040
Yeah. Yeah.

141
00:07:58.400 --> 00:08:00.320
Actually, when I say that out loud, I feel really old.

Yolande:
00:08:01.980 --> 00:08:02.760
No

Natalie:
00:08:02.760 --> 00:08:03.593
It's a lot of time.

Yolande:
00:08:04.400 --> 00:08:06.200
I went digging through the archives.

Natalie:
00:08:06.260 --> 00:08:07.840
Oh no, is this going to get really weird?

Yolande:
00:08:07.840 --> 00:08:09.280
No. No.

147
00:08:09.280 --> 00:08:11.520
it's not going to get weird. Went digging through the archives.

148
00:08:11.680 --> 00:08:14.760
I found this really wonderful image, and it's probably one of my favorites.

149
00:08:15.350 --> 00:08:17.600
It's a, definitely a younger Nat, I,

150
00:08:17.760 --> 00:08:22.680
I actually call it number nine cause you're wearing a very simplistic tutu.

151
00:08:22.700 --> 00:08:26.840
Beautiful. But it's obviously all about the performance,

152
00:08:27.300 --> 00:08:31.520
not necessarily, you know, embellished in, in jewels. But you have this,

153
00:08:31.830 --> 00:08:35.360
this huge number nine in the middle of your tutu, isn't it?

Natalie:
00:08:35.360 --> 00:08:38.240
Yeah, it's a little person with a very big nine. Oh, that's,

Yolande:
00:08:38.560 --> 00:08:39.720
I think that's what it probably is. So, it's a bit academic.

Natalie:
00:08:40.220 --> 00:08:43.320
That was the Genee Awards in London.

Yolande:
00:08:43.880 --> 00:08:44.380
Oh. So, 18.

Natalie:
00:08:44.380 --> 00:08:47.680
So, 18. And, um, it had to be very simple.

159
00:08:47.700 --> 00:08:50.360
It was all about the technique and the artistry.

160
00:08:50.380 --> 00:08:53.320
And nobody could come out with a show, with props, with a set.

161
00:08:53.380 --> 00:08:56.600
It was just very pared back. And the show was us

Yolande:
00:08:56.900 --> 00:08:58.320
And it was Technique.

163
00:08:58.390 --> 00:09:03.120
Very. Yeah. R.A.D, Royal Academy of Dance. So the ultimate kind of in their

164
00:09:03.900 --> 00:09:06.800
in their chain of events, after you've done your exams,

165
00:09:06.800 --> 00:09:08.320
you can go to these awards. So

Yolande:
00:09:09.270 --> 00:09:12.000
Yeah. Do you remember what you were thinking at this time?

Natalie:
00:09:12.000 --> 00:09:14.080
I was really hungry. I remember being really hungry,

168
00:09:14.690 --> 00:09:19.640
which is weird because we had this strange break where we didn't leave the

169
00:09:19.640 --> 00:09:20.600
theatre. And I remember,

170

00:09:20.840 --> 00:09:23.960

I remember that learning that lesson that night that you've really got to eat

171

00:09:23.960 --> 00:09:26.040

your meal when you can, because otherwise you get hungry.

172

00:09:26.580 --> 00:09:30.280

But my mum was in the audience, and that was just, I remember thinking,

173

00:09:31.160 --> 00:09:31.993

I just be,

174

00:09:32.040 --> 00:09:36.320

I just felt calm because my mum was in the audience, and I knew she had flown to

175

00:09:36.320 --> 00:09:40.440

London. And I knew that no matter what, no matter what happened,

176

00:09:40.440 --> 00:09:43.560

there was this fan in the audience that loved me unconditionally.

177

00:09:43.620 --> 00:09:45.720

So I remember thinking of her when I was dancing.

Yolande:

00:09:46.980 --> 00:09:49.520

Wow. And how long was the piece?

Natalie:

00:09:49.520 --> 00:09:53.760

We had to do two solos. You had to do a well-known piece from Repertoire,

180

00:09:53.760 --> 00:09:56.080

and I did the Sugar Plum Fairy from Nutcracker,

181

00:09:56.780 --> 00:10:01.740

and then another piece that was a set piece that we all had to do. Yeah.

182

00:10:01.740 --> 00:10:02.060

Quite technical.

Yolande:

00:10:02.060 --> 00:10:04.060

And everyone does that same routine.

Natalie:

00:10:04.080 --> 00:10:07.300

Yes. Everyone does one the same. I think you get to choose from two actually.

Yolande:
00:10:07.610 --> 00:10:08.540
Okay. Um,

Natalie:
00:10:08.680 --> 00:10:12.700
and then you got to choose from about maybe eight dances or different variations

187
00:10:12.700 --> 00:10:16.700
that you could do. And I had the Sugar Plum Fairy.

Yolande:
00:10:17.080 --> 00:10:20.060
And then that of course led to a piece later on in your career with the

189
00:10:20.060 --> 00:10:20.940
Queensland Ballet.

Natalie:
00:10:21.020 --> 00:10:23.340
Yes, I did perform the Sugar Plum Fairy.

Yolande:
00:10:24.800 --> 00:10:25.020
You did

Natalie:
00:10:25.020 --> 00:10:25.853
Many times

Yolande:
00:10:27.400 --> 00:10:32.100
So, looking at your journey, so at what age did you start?

194
00:10:32.100 --> 00:10:32.933
About five?

Natalie:
00:10:33.090 --> 00:10:36.340
Yeah, I would've been about five. I wanted to be Nadia Comăneci

196
00:10:36.760 --> 00:10:40.100
is that how you say it? Nadia Comăneci.

Together:
00:10:40.100 --> 00:10:40.300
From gymnastics who got perfect 10.

Natalie:
00:10:40.300 --> 00:10:43.380
Right. So, when I was five,

199
00:10:43.610 --> 00:10:47.780
that was around the time that she was in the Olympics. And I thought, that's it,

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00:10:47.780 --> 00:10:51.780

that's me. So, my father was a PE teacher at the high school,

201

00:10:52.220 --> 00:10:53.340

Tweed River High again.

202

00:10:53.720 --> 00:10:56.940

And he used to bring home all the gym mats for me on the weekend and then return.

203

00:10:56.940 --> 00:10:59.660

them on Monday so that I could, I don't know, stand on my head,

204

00:11:00.620 --> 00:11:03.020

whatever it was that I was up to. So, they took me to gymnastics,

205

00:11:03.280 --> 00:11:05.540

and the teacher on the first class said,

206

00:11:05.890 --> 00:11:09.220

give her a year of ballet before she comes back. She needs a year of ballet.

207

00:11:10.080 --> 00:11:14.380

So, I went to do my year of ballet and never went back to gymnastics.

208

00:11:14.560 --> 00:11:16.780

Really fell in love with ballet. Mm-hmm.

Yolande:

00:11:17.320 --> 00:11:20.780

And as part of your learning from when you were youngster,

210

00:11:21.230 --> 00:11:25.100

would you say it was evenly split between say, ballet, tap, jazz,

211

00:11:25.100 --> 00:11:25.933

musical theatre?

Natalie:

00:11:26.160 --> 00:11:29.660

Oh, no, I was very much a ballet girl.

Yolande:

00:11:26.160 --> 00:11:29.660

Oh, ballet only.

Natalie:

00:11:29.800 --> 00:11:34.380

So, the teacher that, my parents were not dancers and didn't have, you know,

214

00:11:35.180 --> 00:11:37.940

a lot of knowledge about dance. So, we went to,

215

00:11:38.020 --> 00:11:39.060

I think it was sort of a pinpoint,

216

00:11:39.060 --> 00:11:42.940

like the nearest teacher was working around the corner, walking distance.

217

00:11:43.680 --> 00:11:47.060

My dad used to put me on his shoulders and walk me to ballet. And, um,

218

00:11:47.360 --> 00:11:50.540

that's what they chose. And she only did ballet at that point.

219

00:11:50.690 --> 00:11:54.360

They only offered ballet lessons. So, she was fantastic.

220

00:11:54.430 --> 00:11:59.000

Luckily there were two teachers, but the one I stayed with. And, um, so the,

221

00:11:59.140 --> 00:12:03.200

The jazz and the tap didn't come into it until I met Betty Meskell when I was.

222

00:12:03.200 --> 00:12:05.880

about nine. Oh. My teacher said,

223

00:12:05.880 --> 00:12:09.800

there's this new show opening up at the Seagulls Rugby League Club State

224

00:12:10.170 --> 00:12:12.200

Auditorium, which was the Stardust room,

225

00:12:13.100 --> 00:12:17.200

and that a whole lot of us should probably go and audition for experience,

226

00:12:17.390 --> 00:12:19.120

just go and do the audition for experience.

227

00:12:19.980 --> 00:12:24.720

And my memory of that is turning up and being completely technical ballet

228

00:12:24.900 --> 00:12:27.480

bun head. And they noticed,

229

00:12:27.780 --> 00:12:31.440

and Betty Meskell was the one that noticed the beautiful technique. So, we got in,

230

00:12:31.860 --> 00:12:35.960

but we were just devastated because we were nine thinking in our little black

231

00:12:35.960 --> 00:12:37.160

leotards and pink tights.

232

00:12:37.180 --> 00:12:40.320

And then all these amazing girls from up the coast near Surfers

233

00:12:41.180 --> 00:12:45.120

turned up in their fluorescent crop tops and hair all curled and makeup,

234

00:12:45.420 --> 00:12:50.200

and did these amazing dances to really hip songs like 'Uptown Girl'.

235

00:12:50.980 --> 00:12:53.840

And we thought we didn't have a chance, but we all got in.

236

00:12:54.340 --> 00:12:56.120

The little group of us got in. It was.

Yolande:

00:12:56.120 --> 00:12:59.920

A very, I think so the first one I think was at the Stardust was The Wizard of Oz.

Natalie:

00:12:59.920 --> 00:13:00.880

Yeah.

Yolande:

00:13:01.740 --> 00:13:04.760

And I think it ran to full out houses for Three weeks, four weeks.

Natalie:

00:13:04.840 --> 00:13:08.280

I think so. I mean, that was so professional.

241

00:13:08.380 --> 00:13:09.920

It was just incredible. Yeah.

Yolande:

00:13:10.220 --> 00:13:12.920

And then I think the second one was Pinocchio.

Natalie:

00:13:13.300 --> 00:13:14.880

Oh, my goodness. I don't remember.

244

00:13:15.040 --> 00:13:18.080

I know there was the Land of the Christmas Stocking at some point.

Yolande:

00:13:18.080 --> 00:13:18.913

Yes, there was a few.

246

00:13:19.070 --> 00:13:19.903

Yeah.

Yolande:

00:13:19.920 --> 00:13:23.040

A wonderful exposure and experience, wasn't it?

Natalie:

00:13:23.040 --> 00:13:24.280

But I was a munchkin in the first one,

249

00:13:24.540 --> 00:13:28.600

so, I think we had to learn that we were sent home with a booklet and we had to

250

00:13:28.600 --> 00:13:31.720

learn all the songs. You had to be versatile.

251

00:13:31.780 --> 00:13:36.120

So, all of a sudden you had to sort of throw yourself into jazz. A bit of tap,

252

00:13:37.300 --> 00:13:41.960

uh, singing in the background. I can't sing. Please don't ask me to sing.

253

00:13:41.960 --> 00:13:46.360

Multitasking. But it was wonderful. Yeah.

254

00:13:46.360 --> 00:13:48.560

And they were very inspiring. The women that ran that

255

00:13:49.100 --> 00:13:49.490

And

256

00:13:49.490 --> 00:13:50.800

Betty Meskell and Betty Warren.

Yolande:

00:13:51.500 --> 00:13:54.400

It was Betty Warren. That's right.

258

00:13:54.620 --> 00:13:57.480

and quite extensive rehearsals

Natalie:

00:13:57.880 --> 00:14:01.480

I mean, we got paid. We were in Actors Equity; we were really looked after.

Yolande:

00:14:01.500 --> 00:14:05.320

Absolutely.

Natalie:

00:14:05.340 --> 00:14:06.480

We were the Stardust Juniors.

Yolande:

00:14:07.000 --> 00:14:10.680

Absolutely. Yeah. Yeah. Amazing experience at nine. Really good. Yeah.

263

00:14:11.280 --> 00:14:12.680

Unbelievable. Um,

264

00:14:15.480 --> 00:14:18.090

when I actually look through, like back to teachers, and you've,

265

00:14:18.090 --> 00:14:19.610

you've mentioned quite a few here today,

266

00:14:19.610 --> 00:14:23.450

like there's definitely three key ones that you go straight to.

Natalie:

00:14:23.880 --> 00:14:27.210

Yeah. I better mention my teacher on the Coast was Annette Warmsley.

268

00:14:27.350 --> 00:14:29.730

She was the technical whizz. Yeah.

Yolande:

00:14:30.030 --> 00:14:32.490

And each teacher offered something different.

Natalie:

00:14:32.710 --> 00:14:35.500

Completely and that happened throughout my career. And you just,

271

00:14:35.560 --> 00:14:37.340

you just pick and choose what you get from that teacher,

272

00:14:37.400 --> 00:14:40.100

but every single one of them had something to offer you.

273

00:14:41.080 --> 00:14:42.420

You just had to see what it was.

274

00:14:42.520 --> 00:14:45.540

And even if I could see people clashing with teachers, and I always thought,

275

00:14:45.540 --> 00:14:47.180

there's got to be something good about this teacher,

276

00:14:47.250 --> 00:14:51.600

just try and find what it is. And yeah. Anyway, continue. Sorry.

Yolande:

00:14:51.620 --> 00:14:53.240

So, no, so looking at the teachers,

278

00:14:53.750 --> 00:14:57.680

what would be one of the key things that you took from them?

Natalie:

00:14:58.740 --> 00:15:01.000

Oh, it's so different. Um,

280

00:15:01.980 --> 00:15:05.720

so, 1. The foundation of technique from my first teacher,

281

00:15:06.180 --> 00:15:10.880

2. the art of stagecraft from Betty, and then continuing,

282

00:15:10.880 --> 00:15:13.400

or Robyn Ladicke from high school,

283

00:15:13.400 --> 00:15:17.120

that was later on when we did all the jazz, was probably - love.

284

00:15:17.780 --> 00:15:22.400

And in fact, I think she taught me that anyone could dance.

285

00:15:22.940 --> 00:15:25.280

So, she would take into the dance club at school,

286

00:15:26.100 --> 00:15:28.520

people that were not learning dance outside of school,

287

00:15:29.220 --> 00:15:31.400

but if they wanted to be part of the dance club, she,

288

00:15:31.780 --> 00:15:36.240

she had the patience to nurture them and see their potential and see that they

289

00:15:36.240 --> 00:15:38.760

could move on the beat. And the, the lads,

290

00:15:38.760 --> 00:15:42.000

some of the boys from school in the rugby league team joined the dance club.

291

00:15:42.840 --> 00:15:44.640

probably to hang out with the girls. But,

292

00:15:45.500 --> 00:15:49.160

she probably showed me that, that I,

293

00:15:49.160 --> 00:15:51.600

that I still believe today when I'm teaching adults,

294

00:15:51.660 --> 00:15:54.800

is that 'everyone can dance and everyone has a chance to dance'.

295

00:15:54.800 --> 00:15:57.840

You've just got to show them, you've got to show them their way. And they've all,

296

00:15:57.840 --> 00:16:01.560

they can all dance. They've just got to find their own beat or their own style.

297

00:16:01.660 --> 00:16:04.440

But so she taught me that. Yeah. Because

Yolande:

00:16:04.510 --> 00:16:07.840

It's interesting, isn't it? There's this, there's this perception,

299

00:16:08.240 --> 00:16:13.000

I think in particular for ballet Yes. That it's, you know, regimental.

300

00:16:13.780 --> 00:16:15.960

Um, there's a lot of criteria that comes with that. It's about technique.

Natalie:

00:16:15.990 --> 00:16:17.680

Totally. It's about the look.

Yolande:

00:16:17.680 --> 00:16:22.280

It's tough, you know?

Natalie:

00:16:22.300 --> 00:16:26.040

I mean, bleeding toes were part of it. You just had to tape your toes up and get on stage and smile.

Yolande:

00:16:26.840 --> 00:16:30.000

Absolutely. Yeah. But there's more coaching to it, isn't it?

305

00:16:30.000 --> 00:16:34.320

Across whether that be self-confidence, whether that be

306

00:16:34.590 --> 00:16:39.360

friendships, like I'm sure you built friendships that still today will always.

307

00:16:39.420 --> 00:16:41.400

be with you.

Natalie:

00:16:42.000 --> 00:16:45.800

I am, I was really lucky. I had another remarkable teacher, Michaela Kirkaldie

309

00:16:45.800 --> 00:16:49.160

down in the Australian Ballet School, who was notorious for being really tough.

310

00:16:50.500 --> 00:16:52.960

Oh, she was amazing. She was such a great teacher. But she did,

311

00:16:52.960 --> 00:16:55.760

She toughened us up. She got us to the point where we would almost break,

312

00:16:55.980 --> 00:16:58.200

and then she'd sort of give you a little bit of a wink, like, yeah,

313

00:16:58.200 --> 00:17:02.440

You're good now. And then later on in the year in your interview, she would say,

314

00:17:03.020 --> 00:17:05.760

you know, I'm just, I'm trying to show you that 'The world's.

315

00:17:06.140 --> 00:17:10.000

not all tutus and tiaras' is the quote that people use. Right? So, um,

316

00:17:10.710 --> 00:17:14.400

there's more to it than that. And, um, yeah. Anyway,

317

00:17:14.700 --> 00:17:16.640

all these wonderful teachers, what was the question?

Yolande:

00:17:18.420 --> 00:17:19.253

So

319

00:17:19.740 --> 00:17:20.160

You've

320

00:17:20.160 --> 00:17:23.040

Learned the technique. Yeah. Yeah. You've, you know, you've,

321

00:17:23.040 --> 00:17:26.840

you've gone through the path of, you know, meticulous,

322

00:17:26.990 --> 00:17:29.880

Whether that be exams, whether that be competition.

323

00:17:30.100 --> 00:17:33.680

But for you personally Yeah. What did it give, give you?

Natalie:

00:17:34.740 --> 00:17:39.690

Dance? Yes. Um, probably a sense of identity.

325

00:17:40.720 --> 00:17:44.570

Even when I was at high school, which was tough. Um,

326

00:17:45.650 --> 00:17:49.760

I was respected and all those tough kids were nice to me.

327

00:17:50.700 --> 00:17:53.360

And it was always like, oh, you're the dancer. You know,

328

00:17:53.460 --> 00:17:56.680

You're that girl that's, I saw the show, I saw the talent quest. Yeah.

329

00:17:56.700 --> 00:18:01.520

And it's just so a sense of identity was important. Friendship, definitely.

330

00:18:01.750 --> 00:18:04.360

There's, there's team being in the team,

Yolande:

00:18:04.700 --> 00:18:08.320

And I don't think people fully understand sometimes that when you're in a,

332

00:18:08.420 --> 00:18:10.880

in a troop, oh, that's, it's a full team.

Natalie:

00:18:11.260 --> 00:18:13.160

And I see that with teenagers when I teach them. They,

334

00:18:13.160 --> 00:18:16.280

they get this friendship with their dance friends that they,

335

00:18:16.350 --> 00:18:18.960

they don't always get with their school friends. It's a different feeling.

336

00:18:19.180 --> 00:18:22.600

And they're, they're team, they're bonded. And they,

337

00:18:22.600 --> 00:18:26.480

those dance friendships do last a lifetime. They're really incredible.

338

00:18:26.820 --> 00:18:31.030

You go through so much together. Yeah. Friendship.

Yolande:

00:18:31.030 --> 00:18:31.540

Friendship, yeah.

Natalie:

00:18:31.540 --> 00:18:32.430

Community even.

Yolande

00:18:32.810 --> 00:18:36.670

It is, I think it's, um, oh look, I have the fondest memories myself,

342

00:18:36.810 --> 00:18:40.630

and it's just, um, it's a beautiful reflection. It really is. And, um,

343

00:18:40.630 --> 00:18:45.030

friendships that, you know, have been there from the time I was a child. So yes.

344

00:18:45.200 --> 00:18:49.390

Quite amazing. And have that carry through. Yeah. And when we catch up,

345

00:18:49.410 --> 00:18:51.950

it feels like just yesterday. Yeah. And there's stories to be shared.

Natalie:

00:18:51.950 --> 00:18:54.350

And we all sort of talk with our hands. And it's this,

Yolande:

00:18:55.060 --> 00:18:56.310

Just so everyone knows.

Natalie:

00:18:56.310 --> 00:18:57.143

Theatre folk. Right?

Yolande:
00:18:57.690 --> 00:18:59.110
Nat and I are sitting here talking with our hands now.

Natalie:
00:18:59.220 --> 00:19:03.870
I've actually, I'm sitting on them trying not to talk with my hands.

Yolande:
00:19:04.760 --> 00:19:08.310
Let's talk career transition. So you've gone through,

352
00:19:08.330 --> 00:19:12.590
you've had a wonderful career on stage.

353
00:19:13.170 --> 00:19:16.950
And then we move to this point of transition. And, and it's, it's different,

354
00:19:16.990 --> 00:19:19.390
I think, for everybody, whether that be its timing,

355
00:19:19.390 --> 00:19:24.150
whether it be starting a family, whether it be I've been doing this,

356
00:19:24.150 --> 00:19:28.070
which a lot of people don't realize. I've been doing this since I was five. I

Natalie:
00:19:28.070 --> 00:19:32.470
I can't possibly do another tendu, not one more. I remember thinking that. Yeah,

Yolande:
00:19:33.710 --> 00:19:36.750
Absolutely. It's, it's time for the next chapter, isn't it? Yeah. Um,

359
00:19:36.890 --> 00:19:40.550
and for you, you've always stayed within your passion?

Natalie:
00:19:40.980 --> 00:19:44.990
Well, almost always. Almost always. So, when I, when I left Queensland Ballet

361
00:19:45.110 --> 00:19:49.990
a little bit of a sad story to start. So, my brother passed away,

362
00:19:50.490 --> 00:19:54.070
and then shortly after that, my dad was diagnosed with terminal cancer.

363
00:19:54.170 --> 00:19:58.070
So, there was this period where within a very short amount of time,

364

00:19:58.310 --> 00:20:01.630

I was going to lose, from a family of four, to a family of two.

365

00:20:01.730 --> 00:20:04.670

And it was just so devastating. And that's why I left the Queensland Ballet.

366

00:20:04.870 --> 00:20:07.870

'cause I just, I just needed to just, I wanted the world to stop.

367

00:20:08.210 --> 00:20:12.750

So, I got out of it, and I just remember thinking, I can't do another tendu. Um,

368

00:20:13.250 --> 00:20:17.430

and it reminded me of my, my brother had actually committed suicide,

369

00:20:17.530 --> 00:20:20.310

So, there was this mental health thing that I was learning about.

370

00:20:20.490 --> 00:20:22.230

And I just remember thinking,

371

00:20:22.230 --> 00:20:26.470

there's more to me than just this dancer that I had based my identity on.

372

00:20:26.530 --> 00:20:30.190

And so, I actually became a waitress. I went right out.

373

00:20:30.190 --> 00:20:32.710

I thought the last thing I'm going to do is teach. There's no way I'm going to teach.

374

00:20:32.770 --> 00:20:33.910

I'm going to do something different.

375

00:20:34.010 --> 00:20:38.110

So, I somehow got myself a job as a waitress and really loved it,

376

00:20:38.250 --> 00:20:41.510

and just found my normal, found my Hammo again. Like,

377

00:20:41.510 --> 00:20:44.030

just found that girl that wasn't the ballerina,

378

00:20:44.610 --> 00:20:48.760

and did that for a couple of years and then came back, fell into teaching,

379
00:20:48.820 --> 00:20:51.360
and just loved it. Loved it.

Yolande:
00:20:53.260 --> 00:20:56.760
How did you find going from intense

381
00:20:58.200 --> 00:21:01.080
practice Yeah. And performance. Yeah. And quite a,

382
00:21:01.480 --> 00:21:05.960
a very disciplined life for quite a long period of time

383
00:21:06.820 --> 00:21:09.480
to moving across to waitressing.

Natalie:
00:21:09.870 --> 00:21:13.840
Yeah. I remember in my interview at this cafe, the lovely boss,

385
00:21:14.820 --> 00:21:15.880
I'd answered this ad in the,

386
00:21:15.920 --> 00:21:18.680
I think it was back in the newspaper in those days when you answered the job ads.

387
00:21:19.180 --> 00:21:21.680
and turned up. And I thought, I don't have any experience.

388
00:21:21.750 --> 00:21:23.120
Like all I've ever done is ballet.

389
00:21:23.220 --> 00:21:26.720
But I remember having this story in my head that I was going to say to him,

390
00:21:27.780 --> 00:21:31.440
I'm a professional ballet dancer, so I'm used to being on my feet all day,

391
00:21:32.100 --> 00:21:35.520
and I can smile through anything. And I remember delivering that to him,

392
00:21:35.520 --> 00:21:38.640
and he just laughed. He was just like, you've got the job, it's fine. Um,

393
00:21:38.980 --> 00:21:40.400
but just, I, I can, I can do,

394

00:21:40.440 --> 00:21:45.160

I can transfer these strange set of skills that I have into

395

00:21:46.030 --> 00:21:49.480

this world. And I remember thinking, that's a really good thing to know,

396

00:21:49.580 --> 00:21:52.240

is that all these skills we have from dancing - discipline,

397

00:21:52.990 --> 00:21:57.360

hard work, determination, can be transferred definitely to other areas.

398

00:21:58.180 --> 00:21:59.500

You just have to have the confidence,

Yolande:

00:22:00.480 --> 00:22:01.980

The confidence to do it. Mm-hmm.

Natalie:

00:22:02.120 --> 00:22:04.140

So, a lot of its psychology, I guess. Yeah.

Yolande:

00:22:05.160 --> 00:22:08.780

So, lots of different challenges are moving in a new direction. Yes.

Natalie:

00:22:09.140 --> 00:22:12.540

Complete, complete identity crisis, completely.

403

00:22:13.010 --> 00:22:15.780

Like 12 months of what exactly what I wanted,

404

00:22:15.950 --> 00:22:19.940

which was to find out where that little girl from Tweed Heads who went to the

405

00:22:19.940 --> 00:22:23.940

beach and played netball, had gone. And I wanted that,

406

00:22:24.080 --> 00:22:28.220

but it was so scary. Who am I? Because in your,

407

00:22:28.440 --> 00:22:33.420

in your world, you were sort of famous. I mean, not really famous, but you know,

408

00:22:33.420 --> 00:22:35.700

like taxi drivers would recognise you. And they were like, oh,

409

00:22:35.740 --> 00:22:39.420

I saw that show at QPAC, and you were the girl with the pigtails. And, you know,

410

00:22:39.600 --> 00:22:43.660

so, you sort of had this little feeling that you were someone in your world.

411

00:22:43.880 --> 00:22:47.460

And then to get out of it, like I did, to completely go somewhere else,

412

00:22:47.780 --> 00:22:51.180

I was nobody, which was nice, but also terrifying.

413

00:22:51.480 --> 00:22:56.180

So, I think 12 months of identity crisis, and I,

414

00:22:56.180 --> 00:22:58.940

that's common with a lot of friends I've talked to that quit ballet,

415

00:22:59.300 --> 00:23:00.300

professional ballet,

Yolande:

00:23:01.810 --> 00:23:03.990

I'm not sure if it's different now, but when,

417

00:23:04.100 --> 00:23:08.670

when people go through the transition, it might be that somebody has, you know,

418

00:23:08.780 --> 00:23:12.590

been to a school, um, their,

419

00:23:12.590 --> 00:23:15.270

their identity in their career is heading that direction,

420

00:23:15.490 --> 00:23:19.510

and should they not be accepted into the company or through injury, that.

Natalie:

00:23:19.700 --> 00:23:21.990

It's devastating. It's, I saw it happen. Yeah.

Yolande:

00:23:23.360 --> 00:23:27.580

Do you think the management tools are in place for the, these transitions or no?

Natalie:

00:23:27.610 --> 00:23:31.020

Well, I, I don't think there was. It's sort of like you are,

424

00:23:31.400 --> 00:23:34.300

you are gone now, and you're forgotten and there's someone else in,

425

00:23:34.600 --> 00:23:37.140

and it's almost, it almost feels like the minute you leave,

426

00:23:37.160 --> 00:23:41.180

unless you kind of stay connected to the ballet company in a role that's sort

427

00:23:41.180 --> 00:23:43.300

of, people can do it gradually.

428

00:23:43.300 --> 00:23:47.720

They can go on and teach for the ballet company or work in the office or, um,

429

00:23:48.220 --> 00:23:51.080

You know, it's something near that, near their world.

430

00:23:52.100 --> 00:23:55.600

If you go into something completely different, it's yeah. That,

431

00:23:55.680 --> 00:23:58.400

I don't think there's a lot of support. Uh, they just sort of go, yeah,

432

00:23:58.400 --> 00:24:03.150

There you go, you left. Off you go. And so, I,

433

00:24:03.370 --> 00:24:06.830

um, most of us don't have grade 12. I think they do now.

434

00:24:07.570 --> 00:24:09.190

The schools have really worked on that.

435

00:24:09.210 --> 00:24:12.110

And I'm so impressed because we all left school in grade 10.

436

00:24:12.530 --> 00:24:15.030

That's what you did. And then you went to ballet school.

437

00:24:15.170 --> 00:24:17.030

And so, then you come out, you know,

438

00:24:17.050 --> 00:24:20.710

mid-twenties or thirties and you don't have your grade 12,

439

00:24:20.850 --> 00:24:21.830

you don't have a degree.

440

00:24:22.930 --> 00:24:27.590

Your kind of got to go and decide what you want to do pretty quickly, I think. Yeah.

Yolande:

00:24:27.590 --> 00:24:29.150

And, and find whatever,

Natalie:

00:24:29.450 --> 00:24:33.350

And also find who you are. Yeah. Because your kind of, uh,

443

00:24:33.850 --> 00:24:36.670

in a way you've been spoon-fed, I guess, like, it's completely,

444

00:24:36.740 --> 00:24:39.270

It's very disciplined, but it's also like you're told when to turn up.

445

00:24:39.270 --> 00:24:43.230

You're told what to wear in a way, in you'rE costuming. If you're on tour,

446

00:24:43.230 --> 00:24:46.710

you're told when to get on the bus. Here's your passport, here's your hotel key.

447

00:24:47.940 --> 00:24:50.710

It's all very set. And then you are like, oh,

448

00:24:50.930 --> 00:24:55.870

and now I have to adult. Yeah. So, it's good and bad to that.

Yolande:

00:24:55.930 --> 00:24:56.310

So, what

450

00:24:56.310 --> 00:25:00.390

Would be your thoughts? So, things have definitely changed, I think, today.

451

00:25:00.490 --> 00:25:03.750

And look, there's always room for improvement, isn't there? Yeah. So,

Natalie:

00:25:03.750 --> 00:25:04.790

They have, I,

453

00:25:04.950 --> 00:25:07.750

I believe they have a psychologist at the Australian Ballet School now.

454

00:25:07.750 --> 00:25:12.270

And Gene Barrell is a wonderful psychologist that's not her married name,

455

00:25:12.270 --> 00:25:16.270

sorry, Gene. Um, an ex-dancer who went into sports psychology,

456

00:25:16.280 --> 00:25:20.550

who's been fantastic with ballet dancers and sporting,

457

00:25:20.590 --> 00:25:22.110

I know she's with the Olympic team at times.

458

00:25:22.330 --> 00:25:26.030

And I know that was a real passion of hers having gone through the school,

459

00:25:26.050 --> 00:25:29.510

was there's this link here, there's this missing gap of

460

00:25:29.980 --> 00:25:33.710

nurturing for the mind. The physios were there, the body was nurtured,

461

00:25:34.330 --> 00:25:37.350

The dieticians were there. Like, that's all done. But there's no,

462

00:25:38.060 --> 00:25:41.750

when I was there, there was no nurturing for the mind or resilience, identity.

463

00:25:42.290 --> 00:25:44.710

And that was really a huge factor.

Yolande:

00:25:45.490 --> 00:25:47.790

So, if you are a teacher in a school,

465

00:25:48.450 --> 00:25:53.430

and you have a student who definitely.

466

00:25:53.430 --> 00:25:57.150

has the potential to progress and go to the You know, say for example,

467

00:25:57.150 --> 00:25:59.670

the Australian Ballet or whatever those things are. Yeah.

468

00:26:00.180 --> 00:26:04.710

What would be your advice for that student going, this is your, oh,

469

00:26:04.710 --> 00:26:04.870

I've

470

00:26:04.870 --> 00:26:06.390

Had this a couple of times. This is your career,

471

00:26:06.460 --> 00:26:10.390

This is the career you have the potential to do. Yeah. Um,

472

00:26:10.650 --> 00:26:14.630

but that has, it has like sports, I suppose it has a timeframe.

Natalie:

00:26:15.130 --> 00:26:16.030

Yes. I would,

474

00:26:16.260 --> 00:26:19.510

I've said this to a few of my ex-students that have gone on to be professional.

475

00:26:19.560 --> 00:26:22.870

Quite a few have gone on, which is so, so rewarding to see that.

476

00:26:23.570 --> 00:26:28.350

And I say to all of them, "know who you are" before you go anywhere.

477

00:26:28.350 --> 00:26:33.190

Know who you are. You're about to go, I want you to tell me who you are. Um,

478

00:26:33.690 --> 00:26:37.950

You are from such and such a town. Your parents own the local dress shop,

479

00:26:38.630 --> 00:26:42.830

whatever it is, say it to yourself now. You're like this, you're like that.

480

00:26:42.830 --> 00:26:46.160

You play netball, whatever it is, say it to yourself now and know who you are.

481

00:26:46.160 --> 00:26:47.440

Because once you go,

482

00:26:47.740 --> 00:26:51.680

you get swept up in this world that you think is so important.

483

00:26:52.220 --> 00:26:55.280

And on the bad days, you're going to need to know who you are.

484

00:26:55.340 --> 00:26:58.280

And that's what matters. So, I always,

485

00:26:58.640 --> 00:27:02.400

I don't tell them to do this exercise or that exercise or, you know,

486

00:27:02.420 --> 00:27:06.280

do anything technical. I just say, know who you are and trust that,

487

00:27:06.420 --> 00:27:09.000

and just be who you are. And if nothing else, when you come back,

488

00:27:09.000 --> 00:27:11.360

you're that person. Remember her or him.

489

00:27:12.490 --> 00:27:16.230

That's the only advice I'd give consistently. Yeah. True. Yeah.

Yolande:

00:27:16.730 --> 00:27:18.590

So, you've, you've commented, um,

491

00:27:19.430 --> 00:27:24.430

a few moments ago, that everyone uses the analogy of tutus and tiaras. Yes.

492

00:27:24.430 --> 00:27:27.350

Not all tutus & tiaras. I say that to my students all the time. No,

493

00:27:27.460 --> 00:27:30.550

It's, it's not, but it's certainly quite the perception when only go

Natalie:

00:27:30.550 --> 00:27:34.070

To performance. Oh, I can tell you some stories on dance, uh, tours and things,

495

00:27:35.530 --> 00:27:37.430

But I won't, what happens on the bus stays on the

496

00:27:37.430 --> 00:27:38.263

Bus. Exactly.

497

00:27:38.650 --> 00:27:39.483

Yes.

Yolande:

00:27:39.850 --> 00:27:44.830

So, what would be in your teaching world now? Mm.

499

00:27:45.530 --> 00:27:48.910

And you've been doing that for quite some time now. Yeah. What, what's,

500

00:27:49.060 --> 00:27:51.390

what do you love the most about it? What,

501

00:27:51.410 --> 00:27:53.950

What's important to you in the classroom? Oh,

502

00:27:54.230 --> 00:27:58.630

I gosh. I, I love, I'm my happiest when I go home.

503

00:27:58.810 --> 00:28:02.150

And my gorgeous partner, Rob, would tell you this too.

504

00:28:02.270 --> 00:28:06.430

I go home and I say, I made today, I made a difference. And if it was just like,

505

00:28:06.470 --> 00:28:10.470

I teach a gentle jazz class on Friday, and they're really mixed ages,

506

00:28:10.650 --> 00:28:14.070

and we are doing salsa, like we do the salsa every week for the warm-up.

507

00:28:14.410 --> 00:28:17.030

And I've just started like calling it out in Spanish,

508

00:28:17.130 --> 00:28:20.510

the little Spanish that I know, and that changes their world.

509

00:28:20.570 --> 00:28:22.110

And they can all salsa now,

510

00:28:22.110 --> 00:28:25.350

like they can do this salsa and this bachata and these Latin dances.

511

00:28:25.350 --> 00:28:28.230

And I think I've made a difference. Like,

512

00:28:28.230 --> 00:28:30.390

I've just made a little difference today. And I,

513

00:28:30.390 --> 00:28:34.390

they've got these skills that they never thought they had. And that,

514

00:28:35.010 --> 00:28:36.150

that's what I like the most,

515

00:28:36.330 --> 00:28:38.630

is that you've made a little difference to someone's,

516

00:28:38.630 --> 00:28:41.070

even if it's just their hour, not even their day,

517

00:28:41.380 --> 00:28:44.470

because I know a whole lot of their stories and they're going through all sorts

518

00:28:44.470 --> 00:28:46.670

of things. There are health concerns, there's this and that.

519

00:28:46.910 --> 00:28:47.743

Everyone's got something,

520

00:28:48.250 --> 00:28:50.150

and maybe you can make a difference for someone's hour.

521

00:28:51.180 --> 00:28:55.120

And then sometimes they say, you made my day, which is even better. But yeah,

522

00:28:55.340 --> 00:28:56.200

you make a difference.

Yolande:

00:28:57.100 --> 00:28:59.200

And what about for those little bubbas that are just

524

00:28:59.400 --> 00:29:04.040

Starting? Oh, my goodness. Um, what do I say to them?

525

00:29:04.360 --> 00:29:08.960

I don't know. Just get them to focus. It's really, it's, um,

526

00:29:09.940 --> 00:29:14.200

it has, its rewarding. Oh, so rewarding there. So, you, you arrive at this place,

527

00:29:14.390 --> 00:29:17.000

it's this, um, daycare centre that I work for, and it's like,

528

00:29:17.000 --> 00:29:21.600

You're a rockstar every single week, Miss Nat.

529

00:29:21.660 --> 00:29:25.920

And they run to you like the paparazzi. It's just every week,

530

00:29:26.250 --> 00:29:29.480

every single week, they're so happy. So, I think, okay,

531

00:29:30.030 --> 00:29:34.520

they're associating dance with happiness. That's all I can do.

532

00:29:34.750 --> 00:29:38.080

They just, there's this happiness that comes with Miss Nat, the dance teacher,

533

00:29:38.340 --> 00:29:43.160

and I want everyone to realise that dance is happy. It can be so happy,

534

00:29:43.340 --> 00:29:47.800

it can change your mood. So, it's working on the three-year-olds, I think,

535

00:29:47.900 --> 00:29:48.880

and the four-year-olds.

Yolande:

00:29:49.740 --> 00:29:51.760

You should put on a dance cape by the sounds of

Yolande:

00:29:51.760 --> 00:29:54.320

It. Oh no, I go in a sequin tutu It's hilarious.

Natalie:

00:29:56.660 --> 00:29:59.960

Um, knowledge sharing. Mm-hmm.

Yolande:

00:30:00.150 --> 00:30:00.983

What would be your top tip knowledge for

540

00:30:01.160 --> 00:30:03.480

Teachers? What would be, what would be something,

541

00:30:03.770 --> 00:30:07.080

especially I think today in a classroom, you can have, like you're saying,

542

00:30:07.080 --> 00:30:10.760

when you are with adult, um, and more mature dancers,

543

00:30:10.760 --> 00:30:13.400

there might be health concerns, those types of things. Oh

544

00:30:13.400 --> 00:30:15.840

Yeah. Individual. Every, my, my teaching,

545

00:30:16.360 --> 00:30:18.520

I taught a little bit of English when I lived overseas too.

546

00:30:18.520 --> 00:30:22.520

And it's the same for all teaching. Everyone is individual.

547

00:30:22.780 --> 00:30:25.960

You cannot teach on mass. You can teach a group class,

548

00:30:26.620 --> 00:30:31.320

but you can't treat every student like the other one. So, individuals matter.

549

00:30:31.880 --> 00:30:34.240

Everyone is individual and you've got to figure out,

550

00:30:34.720 --> 00:30:39.680

I believe it's our job to figure out how each person works and

551

00:30:39.780 --> 00:30:43.440

try to nurture that every class if you can. As much as you can every class.

552

00:30:43.500 --> 00:30:44.760

And it's hard with the big group,

553

00:30:45.100 --> 00:30:50.080

but try to realise that each person is going to respond differently no matter what

554

00:30:50.080 --> 00:30:50.913

you're teaching.

Yolande:

00:30:52.120 --> 00:30:54.130

Wonderful. Well, Natalie,

556

00:30:54.180 --> 00:30:57.850

thank you so much for joining us today and definitely for sharing your story.

557

00:30:57.880 --> 00:30:59.370

Greatly appreciated. Oh,

Natalie:

00:30:59.370 --> 00:31:01.330

Thank you for having me. It was so nice. No,

Yolande:
00:31:01.690 --> 00:31:05.130
Absolute pleasure. Especially for the first podcast of 2020. Oh,

Natalie:
00:31:05.190 --> 00:31:06.023
How exciting.

Yolande:
00:31:06.550 --> 00:31:08.970
Um, a few announcements before we wrap up today's session.

562
00:31:09.190 --> 00:31:12.570
We don't want to be greedy and hog the microphone, so if you have an idea,

563
00:31:12.740 --> 00:31:16.250
topic of conversation, maybe have something you want to share,

564
00:31:16.250 --> 00:31:18.930
something you want to debate while we are all ears.

565
00:31:19.150 --> 00:31:21.450
So please jump onto the PATA

566
00:31:21.450 --> 00:31:24.810
website@www.apata.com.au.

567
00:31:25.190 --> 00:31:28.530
You can contact us through the website or of course, if you're already a member,

568
00:31:28.530 --> 00:31:31.250
you can share your stories, your pictures, your information,

569
00:31:31.770 --> 00:31:33.210
workshops that you might be happening,

570
00:31:33.540 --> 00:31:38.170
maybe some intensive masterclasses coming up over, um, school holidays,

571
00:31:38.550 --> 00:31:40.130
um, through your member dashboard.

572
00:31:40.130 --> 00:31:42.570
And we can get those posted and out into the community for you,

573
00:31:44.000 --> 00:31:47.730
Whoever you are and whatever your area of expertise and performing arts.

574

00:31:47.740 --> 00:31:49.050

Thank you so much for listening,

575

00:31:49.190 --> 00:31:52.450

and we look forward to catching up with you again very soon.

---END---



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