

GODS DRAWING BOARD.

DIRECTED by DAVID CURTIS
CONDUCTED by BRUCE MENZIES

A
THIRD
ATTEMPT
AT
CREATION

WORDS and PICTURES by
Ralph STEADMAN

MUSIC by ELENA KATZ-CHERNIN

*Libretto edited and adapted for performance
by David Curtis, Bruce Menzies & Cathy Websford*

*Armidale Symphony Orchestra, Armidale Choral Society
Armidale Musical & Drama Society, New England Singers
Penny Garner and Melissa Killen's Dancers*

Produced by Moonflower Inc. auspiced by Arts North West

Background to show

God's Drawing Board celebrates the planet's wonderful biodiversity, decries its destruction through climate change and war, and ultimately celebrates our community's efforts to protect and restore our natural environments. In this way it continues the theme of the previously staged Plague and the Moonflower in 2002/03.

The main body of God's Drawing Board describes in music the birth of the earth and the subsequent evolution of life and the arrival of mankind. Through a sequence of episodes, both humorous and tragic, we see mankind eventually self-destruct through superstition and the indiscriminate use of technology. (God is appalled!)

Ralph Steadman has created a character called GOD (spelt G – O – D in capitals). Ralph's character is somewhat strange and ambiguous. For some people the character will call to mind the traditional Christian God. For others GOD's voice will be that of the author. The important thing is not so much who this character is but what he sings – and his songs are exceptionally beautiful.

The operative word in the title is the word "a", as in "a third attempt at creation". It does not say that GOD is to do the creating. Perhaps it is US who have to do the creating.

Towards the end of the piece we move from the global to the regional with quotes from the diaries of New Englanders Mike O'Keeffe and Mark Sandstrom who worked tirelessly for the Tree Group in Armidale and Greening Australia in Dorrigo before their premature deaths several years ago. God's Drawing Board reaches its triumphant finale with a joyful chorus of rebirth as choirs and soloists proclaim: "Dawn is coming" to the jubilant accompaniment of the full orchestra. The key to the work is the power of individuals such as O'Keeffe and Sandstrom. Local action (here tree planting as the rains begin to fall) becomes a metaphor for regeneration – environmentally, and also spiritually and socially.

Embedded in Steadman's quirky and at times bizarre imagery there is a profound message for Christian and non Christian alike. It is not the action of the politician or the institution that will produce the greatest hope for the future but that of the individual and the community.

We hope you enjoy God's Drawing Board, as you experience Elena's spectacular music and Ralph's amazing words and illustrations, brought to life by our wonderful performers, ably supported by our technical and stage crews.

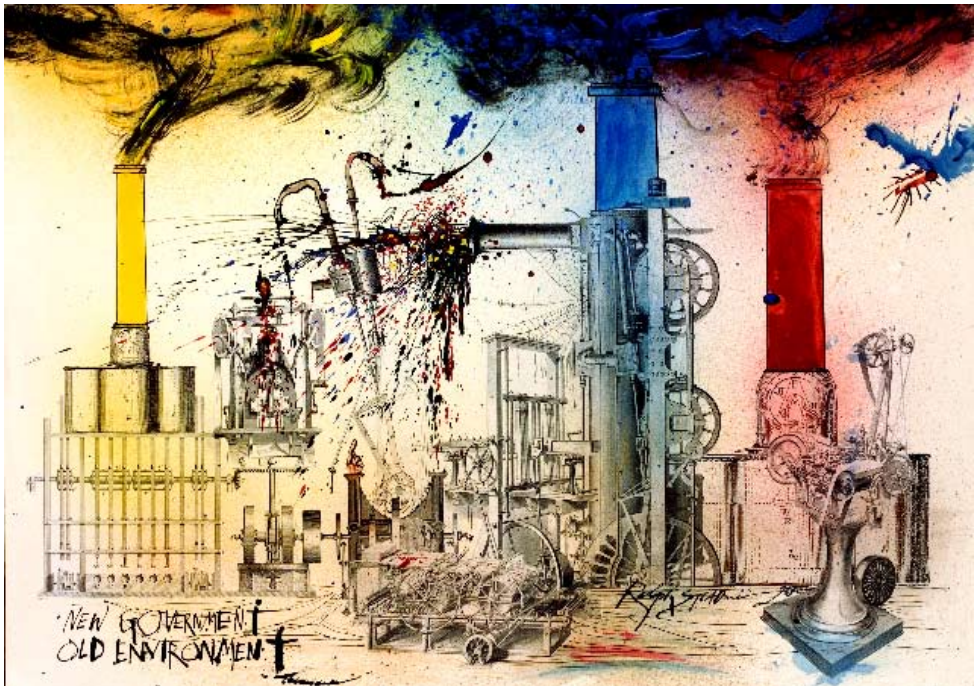
SYNOPSIS:

The universe, sun and earth come into being. Life evolves. Ultimately humankind emerges.

Ensnared by the thrall of false religions, technology, and greed, the human race self destructs. A motley parade of artists and romantics are powerless to help their kind. Humans are both unwilling and unable to fix the 'god almighty mess' they find themselves in.

GOD, saddened by human's folly, declares that if 'he' were to build the universe again, conditions would be imposed: a contract that would commit humanity to a responsibility for its own destiny.

Through the innocent pleas of children and local community action guided by local 'heroes', regeneration and renewal ends the work with a sense of joy and optimism.



PROLOGUE

Out of the stillness and darkness the children ask how can they be guilty of the world that they have inherited, and who can they ask to find their way.

The music here is the children's choir, accompanied by the recorder ensemble.

THE VOID

The universe grows out of the void.

More-or-less unaccompanied choir and Baritone solo. The Big Bang is represented by a wild cacophonous percussion solo.

BIRTH OF THE SUN AND EARTH

The Sun is born, followed by the earth. The early history of the earth: volcanoes erupt, the oceans are in turmoil.

The orchestra is first heard, but not music, just as sound – accompanying the earth as it tosses and tears at itself.

THE DAWN OF LIFE

(Choreography Melissa Killen)

Life evolves in the shallow seas – from primitive single celled forms to creatures of increasing complexity. Living creatures convert carbon from its gaseous form and lock it into the earth's crust.

The music begins. The orchestra is introduced at last – Firstly the strings, in a motive that sounds a little like the lapping of waves in the shallow sea. The orchestra represents biodiversity in all its profusion. As new organisms evolve, new instruments are introduced over the repetitive motif, building in intensity.

NATURAL SELECTION

(Choreography Melissa Killen and Penny Gurner)

A satirical and comic treatment of evolution. Strange trilobite-like creatures crawl from the ocean. Creatures mutate and grow, annihilate each other. Through a process of the fittest surviving, humans emerge.

A satirical cabaret style piece.

HUMANITY

(Choreography Penny Gurner)

Humanity emerges. Steadman's humans are aggressive, proud, demanding that nature serves them. However the humans are prone to superstition, and start worshipping crudely fashioned icons. GOD is horrified to see humans behaving like this.

The orchestra accompanies spoken narration.

The CHANT of FATUOUS PROPHECIES

(Choreography Penny Gurner)

Acolytes chant a series of fatuous pronouncements with great pomposity: that all will be well in the best of all possible worlds.

The Choir sings this accompanied by the orchestra. Processional music plays.

ALCHEMY

(Choreography Penny Gurner and Robin Curtis (solo))

Technology evolves. What seems to be benign at first ends up leading to industrialisation and the technologies of war and destruction.

A Soprano sings this song to music that is very dramatic, culminating in wild solos on guitar, violin and saxophone.

THE CITY'S CHOKING VAPOURS

This is an extension of Alchemy. The end result of technology is a reliance on fossil fuels and the greenhouse effect. The carbon that had been locked safely in the earth's crust is belched back into the atmosphere in a mighty 200 year exhalation.

The children and adult choirs sing, in a quiet sad song that gradually builds to a crescendo.

THE SWEET TASTE OF WAR

A king enters leading a procession. Two armies face up to each other declaring war, each claiming that God is on their side. They start by singing a catchy little ditty 'Good old God, we'll make war in his name'. This escalates into something that is dramatic and evil, as the two armies battle. Jet fighters fill the air and destroy each other ('the sting of death'). The music builds to a dramatic crescendo.

Orchestral and choirs. The music ranges from the satirical, to a dramatic climax.

THE SICKNESS

(Choreography Melissa Killen)

This section is essentially the unravelling of The Dawn of Life. The biodiversity that was created earlier is destroyed. The orchestra in representing biodiversity, is now 'killed'.

The themes from The Dawn of Life are reintroduced but obliterated. The music extends out of the previous section and is its climax, before settling down to a sorrowful Soprano solo.

POET and MINSTREL SONG

This is a satirical dig at the role of the arts. Can the arts help, when there are such huge issues at stake? Steadman's Poet and Minstrel are mainly preoccupied with getting out their next book and symphony. In a way this section is a bit of a dig at the work itself and our role as artists!

The music is cabaret style.

CHORUS OF THE DAMNED EXCITED

Continues the satirical vein of the previous section. Two strange figures (the Damned Excited) sing 'we don't need to stress, the God Almighty mess we're in.

The music is cabaret style, sung by a Tenor or a Tenor and an Alto.

IF I PLANNED A UNIVERSE

This is a moving song, sung by GOD. If the universe could be planned again then preventing injustice would be the aim.

The music is sad and beautiful.

LIFE IS MEANT FOR ME

The children return and implore the adult world for a solution.

The music is the same as in the Prologue, but this time developed more fully and with the whole orchestra.

DIEBACK OF THE WOODLANDS

(Choreography Robin Curtis and Melissa Killen)

This section takes the global and brings it local, with an exposition of dieback of the New England woodlands.

A series of slow haunting chords, played by the orchestra.

SERMON ON THE MOUNT

Repeats the sentiments in GOD's Soliloquy. Essentially that children have to be our beneficiaries, not our victims.

This is sung by a Soprano, Alto and Choir and with spoken words by the Tree Planters and members of the choir and orchestra.

Regeneration of the WOODLANDS

(Choreography Penny Gurner)

Through community action the woodlands are regenerated. This section celebrates the work of tree planters in the New England and Dorrigo districts. Two figures step forward and describe their tree plantings as the rain begins to fall.

The music is jazz and pop inspired and joyful. Basically orchestral, with two voices spoken over the top. The early part evokes the rain falling over the hills.

DAWN SONG

A joyful finale, building out of the singing of magpies and other birds and the bird-like chatter of children.

The music and choral singing reprises several of the themes from elsewhere in the work building to a joyful finale.



THE WRITER: Ralph Steadman

Ralph Steadman is a most prolific writer and artist. He has written and/or illustrated 55 adults and children's books (including the iconic 1970s novel *Fear and Loathing in Las Vegas* and *Fear and Loathing on the Campaign Trail*), has had over 20 major exhibitions of his art throughout the UK, Europe and the USA and won many important awards and honours. He has designed 5 major stage productions in the UK and been presenter, writer, illustrator and/or star of several television programs. He contributes illustrations to many newspapers and magazines, among them *The Guardian*, the *New York Times* and the *LA Times*.

Limited edition prints and posters of his work are available on www.ralphsteadman.com

For some weird reason (or as he would say WEIRRD) he has fallen in love with Armidale. In his words:

"The little community of Armidale who dream of a New Universe and a clean world – we are not going to get it from Washington!"



THE COMPOSER: *Elena Kats-Chernin*

Elena Kats-Chernin is one Australia's most prestigious composers. Her credits include the opening ceremony for the Sydney Olympic Games which she composed to accompany Meryl Tankard's extraordinary choreography and the Wild Swans Ballet Suite.

Eliza Aria (from Wild Swans) reached the top of the UK top 40 for electronic classical music in May 2007 and has stayed near the top ever since. Her Russian Rag was among the top 100 chamber music pieces in the ABC radio list (<http://www.abc.net.au/classic/classic100/chamber/100list.htm>). Russian Rag has been the signature tune for Phillip Adams "Late Night Live" on ABC Radio National for several years now.

She has a prolific output of music for orchestra, smaller ensembles, choirs, solo instruments and singers and juggles a frenetic output of composition with a similarly punishing schedule of performances in Europe, the USA and Australia.

Elena Kats-Chernin is published worldwide exclusively by Boosey & Hawkes.



Director's Notes

It's been our privilege to have worked over the last three years with two great artists in the creation of God's Drawing Board – Ralph Steadman and Elena Kats-Chernin.

Both of these artists have been incredibly generous to us, the Armidale Community. First Ralph, in giving us about 80 pages of libretto and 300 images and more-or-less saying 'here – do what you like with this!' With Cathy Welsford, Bruce and I gradually honed that material into 20 pages of libretto and about 20 images. We have struggled with the material, debated its meaning at length, and finally shaped it into the work you will now experience.

Elena included both Bruce and myself in the composition process, and I had the rare pleasure of sitting with Elena as she composed the piano/vocal score and discovered the melodies within Ralph's words. Her generosity, and enthusiasm is remarkable, and



Andrew Parker, David Curtis, Melissa Killen and Penny Gurner

she has created a wonderful score. We must warn you that there are a dozen tunes which get well and truly stuck in your head. Apart from all else, Elena is a great song writer.

Both Bruce and I have had the very real pleasure of working with a great artistic team to try and create a visual experience to complement and enhance the musical experience.

David Curtis



In one of the many emails that Ralph Steadman sent us during work on GDB he enclosed some of his magnificent pictures of the mysterious Nasca lines in Peru:

"I flew over the Nasca Lines in a Military Helicopter out of Paracas in 1991. I have always loved these paintings. They represent for me - 'In the Beginning.....' I have so many things from that period - I need to review everything from that time. There is something special and majestic about them and I can imagine there having been a master plan which God removed, but He left these pressure marks left by his massive pencil. Please show them to Elena - It may just give her the Finale!!!!"

Elena has embraced Ralph's extraordinary ideas with wonderfully inventive music, skilfully capturing his eccentricity but at the same time his subtlety and sophistication. She has also responded enthusiastically to our suggestions, writing specifically for the Armidale Symphony Orchestra and creating solo parts for some of our "virtuosi" Errol Russell, Robyn Bradley, Steve Tafra, Murray Winton and Zana Clarke. Local singing groups (The Armidale Musical Society, Choral Society, New England Singers) and a dancing troupe have joined with the orchestra to produce an inspiring community event.

Bruce Menzies

Design and Choreography

It has been very exciting to convert Ralph's words and Elena's music into a visual feast. This has been achieved through a combination of using Ralph's visual images combined with choreography that brings to life the work in the kinetic dimension.

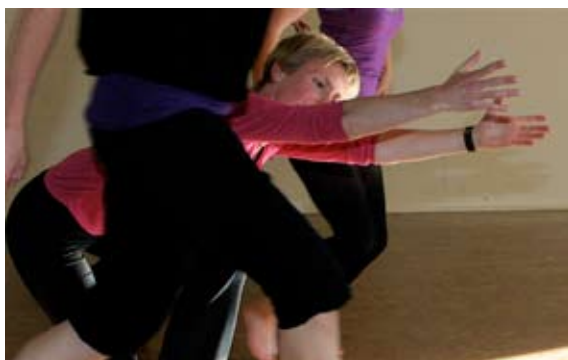
Original dance was created especially for the production by two highly skilled Armidale dancers, Penny Gurner and Melissa Killen, both of whom mix performing with choreographing, teaching and directing.

Penny's approach to working with dance, is strongly influenced by her background with Darc Swan Dance/Theatre Company in Sydney. For Penny, choreography should achieve something in several paradigms – musicality, technique, story telling and visual effects. Therefore her choreography in God's Drawing Board uses dance as both visual art form and story-telling device, emphasising expression and creativity as well as dance technique.

Melissa's wide and varied experience in dance and movement forms has informed her approach to choreographing in God's Drawing Board. Her choreography has drawn on her passion for Jazz, Funk, Hip-hop, Lyrical and Contemporary dance. Exploring the themes within the work led Melissa to develop a distinct sequence of organically derived movement and theatre that beautifully compliments other visual and creative elements within the production.

Penny and Melissa have drawn together a talented cast of dancers to work with them to realise the work.

Andrew Parker, has designed a set that shows off all the elements of the production to their best advantage – the dancers and the visual images, the soloists, the



orchestra and choirs. One large visual element in the production is the 'Wall of Humanity' created by very large number of cardboard boxes (continuing the theme from Plague and the Moonflower of using recycled materials for the set). This was inspired by Ralph Steadman's images of humanity as well the USA based Bread and Puppet Theatre. The orchestra and choir are also important visual elements in the production, and are lit to emphasise the mood of each section of the work.

The Tree Planters

Ralph Steadman's themes are grand and big picture, bleak at times, satirical at others, but ultimately celebratory. To bring these themes to the local level we used the issue of New England Dieback and the huge effort that has taken place on the New England and Dorrigo plateaus in the last few decades to regenerate the woodlands and replace the native trees.

We wanted to celebrate the actions of the many landholders and citizens engaged in this work. [In this way, God's Drawing Board continues the work done in the major event 10 years ago Nova-anglica: web of our endeavours].

We decided to personify these actions in the figures of the two Tree Planters who emerge towards the end of the work and speak of the coming spring rains in readiness for the next season of tree planting.

These characters not only represent the community, but also honour the profound influence two men made in their respective communities – Mark Sandstrom (1960-2000) in Dorrigo and Mike O'Keeffe (1952-2005) in Armidale.

Mark established a huge native tree nursery at Dorrigo and built up the Dorrigo Farm Forestry Program for Greening Australia for whom he worked for seven years. Within that program he was responsible for the planting of over a million trees, huge landscape change, and a dramatic shift in community attitudes towards revegetation and conservation.

Mike established the Armidale Tree Group Nursery in its current location and built the Woodland Ecology Centre, named in his honour last year. In the 15 years he managed the Armidale Tree Group, he established it as vital community resource, and was responsible for over a million trees going into the ground.

These men both believed passionately in building a revegetation industry, and ensuring that conservation and restoration of our natural ecosystems became a part of our culture. We hope in honouring their work, God's Drawing Board takes this still further, where protection of our planet becomes central to our entire culture, as reflected in our art.



Mark Sandstrom



Mike O'Keeffe

Cast and crew

Director: David Curtis
Director of Children's Choir: George Torbay
Choreographers: Penny Gurner, Melissa Killen
Costume Design: Deborah King
Stage Manager: Diana Helmrich

Musical Director: Bruce Menzies
Producers: David Curtis, Bruce Menzies
Design: Andrew Parker
Lighting Design: Steve Sharpe
Music Copyist: Peggy Polias

Solo voices:

Greg Balcombe (GOD)
Methuen Morgan (Tree Planter 1)
Ruth Strutt (alto and soprano)
Phil Oxley (tenor)

Chris Ross-Smith (Narrator)
Ingrid Rothe (Tree Planter 2)
Bethany Shepherd (soprano)
Simon Polson (baritone)

Armidale Symphony Orchestra

Concertino:

Errol Russell Violin
Stephen Tafra Guitar

Robyn Bradley Piano/Keyboards
Murray Winton Percussion

Recorder Choir: Alto: Zana Clarke, Elizabeth Dell. Tenor: Nicki Murcell. Bass: Fiona McDonald

Ripieno:

Violin 1: Colin Sholl, Steve Ellinson, Jhana Allen, Margaret Howard, Sujata Allan,
Marie McKenzie

Violin 2: Marian Barford, Maurice Anker, Marina Reader, Graham McKay, Anne Gates,
Lachlan O'Donnell, Lesley Gray-Thompson

Viola: Laurie Pulley, Chris Cunningham

Cello: Sue Metcalfe, Camilla Tafra, Angela Farrell, Claire Chapman, Ian Slater,
Rhonda Davey, Phil Emmanuel, Andrew Alter

Basses: Arlene Fletcher, Sarah Christopher, Vicki Harbison

Flute: Geoff Derrin, Sharon Davidge

Oboe: David Rowe

Clarinet: Chris Garden, Ben Sindel

Bassoon: Peter Maddox

Saxophones: Jane Growns

Horn: Alastair Finco, Kerry Hawkins

Trumpet: Noelene McGrane, Ryan Slater

Trombone: Dave Brown

Percussion: Wendy Huddleston, Daniel Bale.

DANCERS

Claire Baker-Abbo
Lindy Hardman
Bridget Labrosse

Robin Curtis
Elenja Harris
Alanna Proud
Liesl Slocombe

Penny Gurner
Melissa Killen
Serena Riley

Solo dancers:

Robin Curtis (courtesy New Zealand School of Dance)

Melissa Killen

CHILDREN'S CHOIR

Rehearsal pianists: Robyn Bradley, Peter Maddox and Naomi O'Hern

Grace Beissel	Catherine Botha	Virginia Botha
Lauren Bullen	Sheridan Bullen	Rachel Colbran
Rebecca Colbran	Jessica Cooney	Sewa Emojong
Claire Fenwicke	Lucy Flanagan	Mollie Galvin
Melissa Harvey	Alexandra Hawthorne	Erin Henshall
Katie Hobbs	Victoria Jackson	Kiri Kearns
Nicholas Kelly	Siobhan Kelly	Brooke Killen
Caroline King	Jessica Michaelsen	Joanna Michaelsen
Hana Moffat	Stella Quast	Constance Rolfe
Eliza Scott	Rebecca Tafra	Nicola Traise
	Ebony Wightman	

ADULT CHOIR

Annie Abbott	Celia Ashby	Colin Ashby
Greg Balcombe	Jeanette Berman	Rhianna Berman-Prowse
Gaylia Bigg	Joy Bowles	Felix Burkhard
Gillian Carpenter	Julie Collins	Kylie Constantine
Anne Cunningham	Jane Davies	Mary de Gabriele
Camille Dunsford	Liz Ellis	Carlie Fangmeier
Bar Finch	Methuen Freer Morgan	Sandra Galley
Michael Gibson	Waine Grafton	Hannah Grigg
Beryl Hamel	Dawn Hamel	John Hamel
Jacob Horton	Graham Jones	Kate Jones
Lissa Kathe Rummery	Sheila Kent	Deborah King
Lucinda Logan	Miriam Lott	Anne Matley
Pat McLean	Methuen Morgan	Vivienne Nano
Peter Norton	Phil Oxley	Simon Polson
Maree Puxty	Julie Raines	Diana Riley
Karl Robertson	Ingrid Rothe	Bethany Shepherd
Carolyn Shepherd	Val Sherwell	Garry Slocombe
Robyn Slocombe	Bridget Smith	Tita Smith
Bruce Southcott	Inge Southcott	Francesca Stahlut
Kerry Steller	Laura Stodart	Ruth Strutt
Frances Tafra	Isabel Tasker	Marney Tilley
Karin von Strokirch		Alec Watt

Stage Crew Manager: Pat Bradley

Crew Coordinator/Set Building Coordinator: David Steller

Fund Raising: Frances Tafra
Promotion: Marney Tilley, Chris Cunningham
Layout and printing: UNE Print

Financial Manager: Garry Slocombe
Program: Camille Dunsford

Technical crew:

Lighting: Steve Sharpe and Jamie Exworth Sound: David Percival and Claire Horton
Light hire: MacSound Sound equipment: eXtreme entertainment

Photographic images: Dave Carr, Len Zell, Colin Totterdell, Greening Australia Photo Library, Terry Cooke

Recordings of bird song and children: Dave Carr, Al Heaney. Birdsong supplied by David Stewart of Nature Sound (www.naturesound.com.au) and Gisela Kaplan of UNE

Production Photography: Jim Vicars

Video/DVD: Patsy Asch, Paul Fogo, Ian MacKay, Shandy Whitaker.

Displays in foyer: Dave Carr, Kerry Steller, Bar Finch, Pam Menzies

Costume making: Deborah King, Margaret Bourke

Set construction/prop making: Dave Steller, Kerry Steller, Andrew Parker, David Curtis, Kate Boyd, Diana Helmrich, Pam Menzies, Marty Lawler, Bar Finch, Pam Menzies, Garry Slocombe, Patsy Asch, Melissa Killen

Crew: Kate Boyd, Marty Lawler, Colin Barry, Jim Reid, Nick Smolders, Myles Powell, Pam Menzies, Lisa Quartz, Luke Pavel, Ros Brady

Front of House: John and Ros Brady, Heather Rigg, Gerry De Gabriele, Jenny Campbell, Pam Menzies, Claire Keoghan

Fund Raising Team: Frances Tafra, Fran Stahlut-Kemp, Jeanette Berman, Garry Slocombe



We acknowledge and thank the support of the following:

Adia Wright (Sobel Weber Associates, Inc.)
Angus and Robinson (ticket sales)
Armidale Art Gallery (ticket sales)
Armidale Choral Society
Armidale Dumaresq Council (funding)
Armidale Musical and Drama Society (loan of music stands and lights)
Arts Law (legal advice)
Arts North West
Australia Council and Arts NSW (funds to support the commission of the composition)
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David Roach (editing)
Gordon Cope (Projector)
Gershwin Blue Pty Ltd
Greening Australia
Laura Teege and the Agricultural Business Research Institute, University of New England
Marc Ostrow (Boosey and Hawkes)
New England Credit Union (sponsorship)
New England Hotel
New England Travel (subsidised flights for Elena)
North West Dance Festival (dance matting/cyclorama)
Ralph Steadman (libretto and artworks at no charge)
St Mary's School (use of hall for dance rehearsals)
Terry Cooke
The Armidale Club (fund raising venue)
The Armidale Tree Group (raffle prizes)
The Armidale Playhouse
The Decade Band; Turkish Delight and The Jug Addicts (fund raising events)
The Goldfish Bowl Cafe (raffle prizes)
Toby Roberts (legal advice)
University of New England (Subsidised Hall and Piano hire and use of rooms in OTC for rehearsal)

Inspired?

If you're keen to be involved with others in activities such as tree planting; bush regeneration; taking community action on climate change and peak oil; making the transition to a low-carbon future; then you might like to contact one of these local groups:

Armidale Tree Group Inc.

Community run nursery dedicated to the propagation of native trees and shrubs for re-leafing the New England region.

*Bring in a copy of your program to receive a free year's membership at the Tree Group.

Woodland Centre, 80 Mann Street, Armidale.

Contact: Robert Johnson 6771 1620. Email: treegroup@isp.net.au

Sustainable Living Armidale – A Transition Initiative

Community-led responses to climate change and peak oil. Meeting first Tuesday of the month 7pm Kent House; plus active working groups (e.g. Local Food, Energy, Education, Transport etc.)

Contact: 6772 4667 or 6771 4710

Email: sla.convenors@gmail.com

<http://transitiontowns.org/ArmidaleNSW/ArmidaleNSW>

Citizen's Wildlife Corridors Armidale Inc (CWC)

Environmental conservation organisation working at the "grass roots" to help private landholders manage nature and establish on-farm and regional wildlife corridors.

Contact: Kath Wray 6772 8878

National Parks Association (Armidale Branch)

Monthly excursions to places of natural/historical/cultural significance, and occasional evenings with guest speakers on environmental subjects/issues.

Contact: Kate Boyd 6772 4026. Email: kateboyd@bigpond.com

Australian Plants Society (Armidale & District Group) NSW

Meets 3rd Tuesday of the month 7.30pm (excl Jun, Jul, Dec, Jan) Woodland Centre, 80 Mann Street.

Contact: Barbara Nevin 6775 2128. Email: jrnevin@nsw.chariot.net.au

Talloires Group, UNE

Building capacity and commitment at UNE to enhance environmental literacy and achieve greater environmental sustainability, to meet the Talloires Declaration.

www.une.edu.au/talloires/

Southern New England Landcare (SNElCC)

Umbrella group for 28 local Landcare groups (rural, urban & schools), fostering community participation in sustainable natural resource management.

Contact: 6772 9123. www.snelcc.org.au

W.I.R.E.S (New England Branch)

Rescue, rehabilitation and release of native animals. Phone: 6778 4994

New England Sustainability Strategy

Regional consortium of consultants and organisations. www.ness.wikidot.com

2ARM-FM The Sustainability Shift on 92.1FM Wednesdays from 5pm to 6pm

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