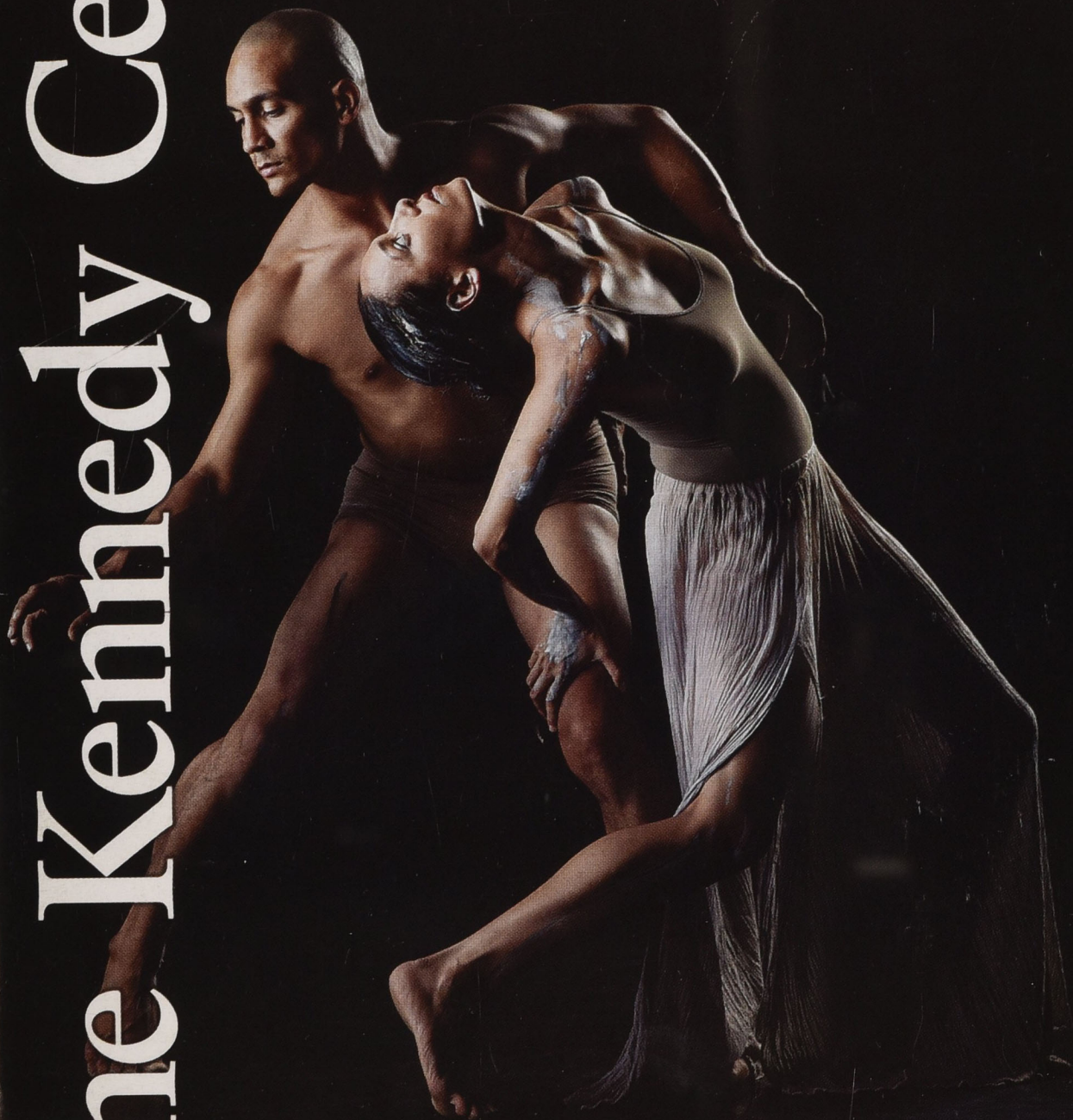


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The Kennedy Center



OCTOBER 2008

The John F. Kennedy Center for the Performing Arts

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EISENHOWER THEATER

October 16–17, 2008

The John F. Kennedy Center for the Performing Arts

presents

BANGARRA DANCE THEATRE

Awakenings

Stephen Page
Artistic Director

Artistic Director and Choreography

Stephen Page

Music

David Page, Steve Francis

Set Design

Peter England

Costume Design


Jennifer Irwin
Gabriela Tylesova

Lighting Design

Nick Schlieper
Joseph Mercurio

Lighting Adaptation

Neil Fisher

The Kennedy Center Contemporary Dance Season is sponsored by Altria Group, Inc.  Altria

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.
The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Notes on the Program

AWAKENINGS ACT ONE – BOOMERANG

LOOKING (NAMA)

A family returns to the land, looking through the eyes of their spiritual elders.

Djakapurra Munyarryun
Ensemble

RAINCLOUD

Traditional women's dance.

Female ensemble

COCOON

The spirit travels and searches for a meeting ground, a place of rebirth.

Sidney Saltner

CANOE (NUKURR)

A fusion of the old and new – men reflect on the way their brothers and fathers hunted in the past.

Djakapurra Munyarryun
Male ensemble

MANTA RAY (MALARRAR)

Exploring the significance of the Manta Ray – totem, prey, and medicine.

Patrick Thaiday
Djakapurra Munyarryun
Ensemble

HUNTING AND GATHERING

Abstract traditional hunting and gathering methods inspired by Aboriginal women who nurture and maintain the land – they hunt, they prepare powerful “bush” medicines and use digging sticks to find nourishment from the harsh Australian earth.

Female ensemble

Notes on the Program

BLACK

Aboriginal boys are taken from their mothers to be initiated from childhood into manhood. A journey of secret ceremonies where the pain can only be viewed from a distance. This is men's business.

Djakapurra Munyarryun
Male ensemble

~INTERMISSION~

AWAKENINGS ACT TWO – BROLGA (GUDURRKU)

Inspired by a visit to the Broлга Plains of Dhalinbuy, in NE Arnhem Land where the fresh water meets the saltwater, *Brologa* tells the ancient Dreamtime story of a young girl who enters a sacred ground that belongs to the broлга. She mimics the birds, and she discovers the sensuality of the broлга. But she has to learn to respect the secret broлга knowledge. The traditional spirit guides and protects her on this journey. It could be that he has set her a challenge for her journey to initiation as a woman. He sings to her recalling another realm in her Dreaming, another time, and prepares her spiritually for the ritual painting. She emerges with the totem markings of the broлга. She is transformed.

DIDGERIDOO

Djakapurra Munyarryun

JOURNEY

Deborah Brown
Djakapurra Munyarryun
Male ensemble

DREAM/ARRIVAL

Deborah Brown

FEMALE BROLGAS

Deborah Brown
Female ensemble

FEEDING

Ensemble

LUST

Deborah Brown
Waangenga Blanco

Notes on the Program

ELDERS

Yolande Brown
Deborah Brown
Patrick Thaiday
Djakapurra Munyarryun

TRADITIONAL BROLGA

Djakapurra Munyarryun
Ensemble

BROLGA

Deborah Brown

About the Artists

Bangarra Dance Theatre is one of the youngest and oldest of Australia's dance companies. Its living traditions go back at least 40,000 years but it also reflects the lives and attitudes of Indigenous peoples today. This unique company blends traditional Aboriginal and Torres Strait Islander history and culture with international contemporary dance influences to create a truly Australian dance language. Under the artistic direction of Stephen Page since 1991, Bangarra has stunned audiences throughout Australia and the world with electric, startling, and inherently spiritual dance works of immense theatrical presence. Already a major force in Australian contemporary dance, Bangarra first galvanised international audiences with *Rites*, choreographed to Stravinsky's *The Rite of Spring* and performed in collaboration with The Australian Ballet. The work premiered at the 1997 Melbourne Festival and then toured to overwhelming acclaim to New York's City Center. Another benchmark for Stephen Page and the company was the creation of the Indigenous section (*Awakening*) of the Opening Ceremony for the Sydney 2000 Olympic Games watched by millions of people around the world. The company is in high demand on the international performance circuit and has appeared in major cities such as Washington, Edinburgh, Seoul, Athens, and a return to New York in 2001 for sold out performances of *Corroboree* at

the Brooklyn Academy of Music. At the heart of Bangarra's uniqueness is Stephen Page's vision for a theatrical style that remains true to the Indigenous spirit which is at the core of the company's work. Bangarra Dance Theatre speaks with an ancient yet completely contemporary voice to people everywhere.

Stephen Page (*Artistic Director/Choreographer*). Born in Brisbane, Stephen is a descendant from the Nunukul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland. Stephen danced with the Sydney Dance Company until 1991 when he was appointed Artistic Director of Bangarra Dance Theatre. With his works, *Praying Mantis Dreaming*, *Ninni*, and *Ochres*, he established milestones for Australian dance. In 1996 Stephen made his creative debut with The Australian Ballet, choreographing *Alchemy*. The following year, he brought The Australian Ballet and Bangarra together in *Rites*, to Stravinsky's *Rite of Spring*. The following year he choreographed *Fish* for Bangarra, with its world premiere at the Edinburgh International Festival. Stephen choreographed the flag handover ceremony for the 1996 Atlanta Olympic Games and co-directed segments of the ceremonies of the 2000 Sydney Olympic Games. He also created the ceremony that opened the Olympic Arts Festival. In 2008 Stephen was named NSW Australian of the Year,

About the Artists

receiving the award from Deputy Premier John Watkins in a ceremony at the Art Gallery of NSW. In 2008 Stephen Page creates for Bangarra a brand new, full-length work entitled *Mathinna*; an engaging production inspired by a young girl's journey between two cultures.

David Page (*Composer*). In the 1980s David studied saxophone, voice, composition, and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989 he moved to Sydney and teamed up with brothers Russell and Stephen, where he first created music for dance, working with The Aboriginal and Islander Dance Theatre. David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004) and *Boomerang* (2005). He performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David was invited by his brother Stephen to compose the musical work *Alchemy* for The Australian Ballet, which marked the beginnings of his collaboration with Stephen Francis. In 2000 they contributed music to the Opening Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival and, in 2002, The Sydney Dreaming Festival. He contributed to the Indigenous section of the 2006 Melbourne Commonwealth Games Opening Ceremony.

Steve Francis (*Composer*) is a music producer and composer who has worked with performers as diverse as Bob Geldof, the Divinyls, and The Australian Ballet. Born in the UK, he grew up in Adelaide, dividing his time between University and playing in local original bands doing the "pub circuit." After signing a major record deal with his band Kamsha in the mid-80s, Steve again toured live as well as performed on "Countdown," "Sounds," and other TV shows. From this, he decided to move into the production side of the business. At first freelance, and for the past 10 years with his

own recording facility, Steve has produced, engineered, and programmed for a huge variety of artists. For Bangarra Dance Theatre, he has produced the music for *Fish*, co-composed *Bipotim* for DanceClan, acted as musical director for the company's WOMAD performances, and produced and composed music for *Skin*, *Corroboree*. His recent composition for Bangarra's *Walkabout* has earned him a Helpman Award nomination. Steve produced and co-composed music for *Awakenings*, the Indigenous section of the Sydney Olympic Games Opening Ceremony.

Peter England (*Set Designer*) graduated with a Bachelor of Performing Arts in Design from the National Institute of Dramatic Art (NIDA) in 1994, after gaining a Bachelor of Landscape Architecture (Honors) from the University of New South Wales in 1986. He has received three National Helpmann Awards for Best Scenic Design; in 2001 for *The Awakening* (Sydney 2000 Olympic Games opening ceremony), 2002 for *Sweeney Todd* (Opera Australia), and 2004 for *Unaipon* (Bangarra Dance Theatre). He has received the Green Room Award for Best Opera Design twice; in 1998 for *Madame Butterfly* (Opera Australia), and 2002 for *Sweeney Todd* (Opera Australia), and Best Dance Design in 2004 for *Boomerang* (Bangarra Dance Theatre).

Jennifer Irwin (*Costume Designer*). Sydney-born costume designer Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theater. In 1984 Jennifer was awarded a Theatre Board grant to study scenic design at La Scala Opera Milan. Jennifer designed the costumes for *The Awakening*, the Indigenous component of the Sydney 2000 Olympic Games Opening Ceremony as well as Cathy Freeman's outfit for the lighting of the Olympic cauldron. She also co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony. For Bangarra Dance Theatre, Jennifer has designed the costumes for *Ochres*, *Skin*, *Fish*, *Walkabout*, *Corroboree*, *Bush*, *Clan*, *The Dreaming*, *Unaipon*, *True Stories*, and in 2008, Stephen Page's new work, *Mathinna*.

About the Artists

Gabriela Tylesova (*Costume Designer*) has designed productions for opera, theater, dance, and film, both nationally and internationally, winning awards for a number of her designs. In 1992 Gabriela began her career in theater, designing and building puppets in her birthplace, the Czech Republic. For four years, she was resident designer at two national puppet theater companies: Theatre Maly (Ceske Budejovice, 1992–93) and Theatre Minor (Prague, 1994–96). In 1996 Gabriela came to Australia and continued puppet work with Terrapin Puppet Theatre Company in Tasmania. The following year she moved to Sydney and completed the three-year B.A. in Design at NIDA. She has won two Green Room Awards: in 2004 for Best Set Design for *The Visit* and in 2003 for Best Costume Design for *Sweeney Todd*.

Nick Schlieper (*Lighting Designer*) has lit productions for all the major performing companies in Australia and works regularly in Europe. For Bangarra Dance Theatre, he has worked on *Bush*, *Boomerang*, *Unaipon*, and *Reflections*.

Joseph Mercurio (*Lighting Designer*) was born in Melbourne and raised in Fremantle, Western Australia. As part of the Mercurio family, his exposure to the entertainment industry commenced at an early age. Joseph was Lighting Designer for both the Olympic Arts Festivals (1996 and 2000) and in charge of lighting (props) for the Closing Ceremony for the 2000 Sydney Olympics. Joseph Mercurio is currently the Lighting Design course co-ordinator at the West Australian Academy of Performing Arts in Perth.

Bill Pengelly (*Rehearsal Director*). Born in Townsville, Bill began his dance training at the age of nine. In 1976 he became a member of the Queensland Ballet and performed in all company repertoire including many principal dancer roles. In 1996 he was appointed Rehearsal Director for Bangarra Dance Theatre. He toured with the company with major works such as *Ochres* and *Fish*. In 1997 Bill worked alongside Stephen Page for the initial

Sea-son of Rites, a collaboration with Bangarra and The Australian Ballet. He was appointed Acting Artistic Director in 1998 for the West Australian Ballet. In 1999 Bill moved to Adelaide to join Australian Dance Theatre as Artistic Director. During this time, he auditioned and created a new company as well as developing and choreographing for two major Adelaide seasons and working in collaboration with the Adelaide Symphony Orchestra. He was invited to rejoin Bangarra Dance Theatre in 2006 and since then has toured both nationally and internationally with Bangarra.

Djakapurra Munyarryun (*Guest Artist & Cultural Advisor*). Born in 1973 in Yirrkala, Djakapurra is a member of the Munyarryun clan in northeast Arnhem Land. Traditional dance and ceremony were part of his life as a child. When he was a teenager, he toured Australia with elders from Yirrkala, teaching and conducting traditional dance and music workshops. He joined Bangarra Dance Theatre at Stephen Page's invitation in 1991. After leading roles in *Praying Mantis Dreaming* and *Ninni*, he hit his stride in 1995 with *Ochres*, recreating his dance traditions with engrossing spirituality. Djakapurra plays a pivotal role in Bangarra Dance Theatre through his collaboration with Stephen, discussing ideas for development, and sharing stories from his people. He contributes far more than dancing, singing, and didjeridu playing. He is a creative consultant, linking traditional past and contemporary present as he moves between his remote community, Sydney, and international tours that have taken him around the world. Djakapurra was also a key performer in the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games as well as Tubowgule, the opening ceremony of the Olympic Arts Festival. He also performed in Bangarra's *Skin*, which premiered at the Sydney Opera House, Brisbane and Melbourne. Djakapurra rejoined Bangarra in 2005 for Stephen Page's new work, *Boomerang*.

Perun Bonser (*Dancer*) grew up in Broome, Northern Western Australia. He is a Bununba man of Aboriginal, Chinese, French, and

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Irish descent. In 2002 Perun moved to Sydney to join NAISDA, graduating with a Diploma in Dance in 2005. In January of 2008 Perun joined Bangarra Dance Theatre and embarked on a regional tour of *True Stories* with the company.

Jhuny-Boy Borja (*Dancer*) was born in Manila, Philippines, and was brought up in the outback town of Katherine in the Northern Territory. Jhuny's dance career began in 1997, performing in the Australian Choreographic Centre's inaugural fellowship project *The Thousand Mile Stare*, choreographed by Brett Daffy. Jhuny joined Bangarra Dance Theatre in 2003 and has since danced in the company's new works *Bush*, *Clan*, *Boomerang*, and *True Stories*, as well as company repertoire *Rush* and *Reflections*, and The Australian Ballet collaboration, *Gathering*. In 2008 he toured with the company to the Torres Strait island of Mer to perform Elma Kris' *Emeret Lu*, a work inspired by the culture of that island. He is excited to explore the unique perspective that Bangarra embodies in its people and its works.

Deborah Brown (*Dancer*) was born in 1978, Brisbane and is a descendant of Wakaid Clan, Badu Island. Her grandmother is a descendant of the Mer people, Murray Island, Meriam Clan. Deborah is also of Scottish descent. Her totem is Beizam (the shark) and the moth. Deborah joined Bangarra in 2003 and has enjoyed her involvement in such productions as *Bush* (2003), *Clan* (2004), and *Boomerang* (2005). In 2007 Deborah performed in *True Stories* with Bangarra, touring Australia's capital cities and regionally. Her inspiration comes from her family, especially her parents. They both come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to be proud of her identity.

Yolande Brown (*Dancer*) is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins. Joining Bangarra in 1999, her company highlights include dancing *out bush* with the Pitjantjajara and

Yirrkala people, performing in *Rites* (a collaboration with the Australian Ballet – New York), and *Corroboree* (BAM Festival – New York). In 2004 Yolande was nominated by Dance Australia's Critics' Choice as Most Outstanding Dancer and Dancer to Watch in 2004 and 2007. She was nominated for Best Female Dancer in the 2008 Greenroom awards.

Elma Kris (*Dancer*) was raised on Thursday Island in the Torres Strait. She is a descendant of people from the Wagadagam, (Kai Dangal Buai), Sipingur, Gebbara, and of those from the Eastern, Western, and Central Islands, including the Songoro people from Mabaduan, near the coast of the Pahoturi River in Mugie Daudaiop Deudai (PNG). Elma is also a descendant of the Aboriginal Torres Strait Kaurareg of the north. Elma's language is Kulkagau Ya and Kala Lagaw Ya. Elma's tribal totem is Wagadam, Kigus, Kadal, Snake, Dangal, Waru, Warup, Umai, Serra, Walisirsir, Pibi, and Umailag. In 1994 she moved to Sydney to further her studies in traditional Torres Strait dance at NAISDA College. In 1997 Elma joined Bangarra under NAISDA's ADAPT program and performed in *Fish*. She danced in the Opening Ceremony of The Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, and choreographed the Torres Strait element of the Sydney 2000 Olympic Games Opening Ceremony. In 2008 Elma Kris leads as *Mathinna*, Stephen Page's brand new work for Bangarra Dance Theatre.

Daniel Riley McKinley's (*Dancer*) bloodline runs through the Riley clan of the Wiradjuri people, from the Wellington area in western New South Wales. Daniel joined Bangarra in 2007, performing and touring *Clan* and *True Stories* around Australia. Earlier this year he visited Mer (Murray) Island in the Torres Strait with the company, where the company performed *Emeret Lu* for the community.

Leonard Mickelo (*Dancer*). Born in Ipswich, Queensland in 1987, Leonard is from the Wakka Wakka Tribe and a descendant

About the Artists

of the Darimbandi, Kulalie, and Bidjara Tribes from Charlville and St George. His parents are from Cherbourg. Leonard joined Bangarra in 2006, performing first with Bangarra in *Rites* and *Amalgamate*, a double-bill collaboration with The Australian Ballet. He toured with Bangarra to the UK, performing *Bush* to rave reviews. Leonard's mentor is his foster mom who opened his heart to dance.

Katina Olsen (*Dancer*). Born in Rockhampton, Queensland, Katina is a descendant from the Wakka Wakka People in the Central Queensland Region. She also has Norwegian, German, and English ancestry. Katina's passion for dance began at age three with the Beverly Prange Academy of Dance Rockhampton where she trained in classical ballet, tap, jazz, modern, and character. In 2002 she was successful in receiving a placement to continue her senior certificate with full-time dance training at the Queensland Dance School of Excellence. Here in association with the Queensland Ballet Company and at Kelvin Grove State College, she received the Tap Scholarship in 2002 and completed her studies in 2003 with a Year 12 Certificate and a diploma in Dance. In 2007 and early 2008 Katina performed Elma Kris' *Emeret Lu* and Frances Rings' *X300* as part of Bangarra's outstanding double bill, *True Stories*; before embarking on Bangarra's 2008 production, *Mathinna*.

Sidney Saltner (*Dancer*) was born in Theodore, Queensland. He graduated from NAISDA College in 1991. While studying, he performed with The Aboriginal Islander Dance Theatre (AIDT) and undertook his apprenticeship with the Australian Dance Theatre. In 1997 Sidney became a member of Bangarra Dance Theatre, performing major roles in *Fish*, *The Dreaming*, *Dance Clan*, the WOMAD Festival and *Rites*, a collaboration with The Australian Ballet, which toured to New York and Washington. Sidney also featured in the opening ceremony of the Olympic Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Games, Bangarra's *Skin* and *Corroboree*

(both Australian and U.S. versions). Sidney has been a leading dancer in all of Bangarra's productions since joining the company in 1997. He was nominated for Best Male Dancer in both the 2003 Australian Dance Awards and the 2003 Deadly Awards. In 2004 he was nominated for a Mo Award. *The Courier Mail* has described Sidney's dancing as "beautifully sinuous, arching and undulating." In 2005 he was appointed Rehearsal Director for the company's production *Boomerang*. In 2006 Sidney performed to critical acclaim in Bangarra's collaboration with The Australian Ballet, *Gathering*. In 2007 he performed in Bangarra's *True Stories*, and in 2008 Sidney plays Governor John Franklin in Stephen Page's *Mathinna*.

Jasmin Sheppard (*Dancer*) is a descendant of the Walangamma tribe in the gulf of Carpentaria, and was raised in Melbourne. In 2002 she studied at NAISDA Dance College, working under choreographers such as Jason Pitt, Bernadette Walong, and Jennifer Newman-Preston. During her time at NAISDA, she was privileged to learn traditional dance from Yirrkala and Mornington Island regions, and Darnley and Badu Islands in the Torres Strait. She was particularly inspired by Mornington Island dance, (also known as Lardil), and felt spiritually touched in every lesson, later discovering that her tribe is closely situated to Mornington Island, and many people from Walangamma having moved there in early colonisation. While at NAISDA, Jasmin performed at Garma Festival NT and also in Melbourne to dance at the Australian Youth Arts Round Table, and was a choreographer and Dancer in Albert David's production of *Apu Kaazi* (2004). This year Jasmin performs in Bangarra's *Mathinna*.

Patrick Thaiday (*Dancer*) was born in Biloela, Queensland and grew up in Mackay. His parents come from Iama and Erub in the Torres Strait Islands. Patrick believes that his in-built desire to dance is derived from his parents' ancestors who originated from Lifu, South Sea Islands and Jamaica. With a strong cultural background, he learned traditional dances from

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an early age. In 1999 he moved to Sydney to study at NAISDA, performing both traditional and contemporary dance. Patrick completed his three years at NAISDA. He joined Bangarra Dance Theatre in 2002, where his solo in *Walkabout* earned him recognition for his talents. Since then, this critically acclaimed dancer has received prestigious awards for his performances in *Clan* (2004), *Boomerang* (2005), and *Gathering* (2006).

Waangenga Blanco (*Dancer*) grew up in Mission Beach, North Queensland. His father is from Meriam Island (Murray tribe) and his mother has Scottish/English ancestry. Waangenga started dancing at the age of eight, taking Modern Dance classes. In 2001 he joined NAISDA Dance College to learn more about his heritage and traditional dance. He graduated from NAISDA in 2004 and was asked to join Bangarra Dance Theatre after Artistic Director, Stephen Page saw him perform in NAISDA's end-of-year show. Waangenga's performances at NAISDA include: *Which Wei* (2002), *When The Dust Settles* (2003), and *Apu Kazi* (2004). He says a highlight was performing with Gumatj Clan in Yirrikala during the Garma Festival in 2004. Waangenga rejoined Bangarra in 2007, dancing in *Clan* at the Glen Street Theatre and *True Stories* nationwide. In 2008 Waangenga performs in *Mathinna*, nationwide and tours to Europe, the U.S., and Canada with *Rites* and *Awakenings*.

Tara Gower (*Dancer*) is a Yawuru woman from Lake Eda in the Kimberleys. She believes growing up on Yawuru land, in the multi-cultural town of Broome gave her the strength of identity to pursue her artistic dreams. In 1998 Tara was the recipient of the Most Outstanding Female Aboriginal Student for Western Australia

award. In 1999 she was accepted into the Western Australian Academy of Performing Arts (WAAPA), where she graduated with a Bachelor of Visual Arts and also studied dance part-time. Tara successfully sold all her artwork in the 2002 Visual Arts Graduation Exhibition and continued to exhibit in Leederville with sell-out results. She continued to study dance at the National Aboriginal and Islander Skills Development Association (NAISDA), and performed in the productions *Beyond Blue* and *When The Dust Settles*. In 1995 Tara graduated from the Queensland University of Technology (QUT) with an Associate Degree of Dance, where she had the opportunity to work with choreographers such as Rosetta Cook, Csaba Buday, and Frances Rings. Tara's performance highlights include the 5th World Indigenous Youth Conference in New Zealand; Australian Dance Awards at the Sydney Opera House; *Quinkan* choreographed by Marilyn Miller; 2005 National Aboriginal and Islander Day of Celebrations (NAIDOC) week in Perth with Broome's Modern Dreamtime Dancers, 25th Anniversary of NAISDA and cultural residency on Yam Island, Torres Strait. She is committed to assisting young dance students and has taught and choreographed with WAAPA Aboriginal Theatre students and Modern Dreamtime Dancers and has also worked with Sydney primary school students. In 2006 Tara joined Bangarra Dance Theatre and performed in *Clan*, *Spirit*, *Bush*, and *Gathering* (a collaboration with The Australian Ballet). Highlights include performing at Sadler's Wells in London and returning home to Western Australia to perform for her family. Earlier this year Tara was nominated "Dancer to Watch" in Dance Australia's Critic's Choice awards.

Bangarra Credits

CREATIVE

Stephen Page, *Artistic Director & Choreographer*

Djakapurra Munyarryun, *Cultural Consultant & Guest Performer*

Bill Pengelly, *Rehearsal Director*

ADMINISTRATION

Sandy Collins, *Business & International Touring Manager*

Brett Davidson, *General Manager*

David Lloyd, *Financial Controller*

Amity Jarvis, *Marketing Manager*

PRODUCTION

Aaron Beach, *Production Manager*

Rebecca Allen, *Stage Manager*

Neil Fisher, *Head Technician & Lighting Adaption*

Terron Titus, *Head Mechanist*

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Jim Alexander, *U.S. Technical Director*

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