

bangarra
DANCE THEATRE



BENNELONG



Boral & Bangarra

Building on our 15 year partnership



PERFORMANCE CALENDAR

NATIONAL TOUR

BENNELONG

NEW SOUTH WALES

Sydney Opera House | 29 June — 29 July

CANBERRA

Canberra Theatre Centre | 3 — 5 August

BRISBANE

Queensland Performing Arts Centre | 25 August — 2 September

MELBOURNE

Arts Centre Melbourne | 7 — 16 September

RETURN TO COUNTRY

I.B.I.S

THURSDAY ISLAND

Torres Strait Islands | 11 August

INTERNATIONAL TOUR

OUR land people stories & Spirit

COPENHAGEN

DR Concert Hall | 18 — 19 October

BONN

Theater Bonn | 22 October

BERLIN

Berliner Festspiele | 26 — 28 October

CARRIAGEWORKS

ONES COUNTRY - the spine of our stories

NEW SOUTH WALES

Carriageworks | 24 November — 2 December



WE ARE BANGARRA

Bangarra is an Aboriginal and Torres Strait Islander organisation and one of Australia's leading performing arts companies, widely acclaimed nationally and around the world for our powerful dancing, distinctive theatrical voice and utterly unique soundscapes, music and design.

Led by Artistic Director Stephen Page, we are currently in our 28th year. Our dance technique is forged from over 40,000 years of culture, embodied with contemporary movement. The company's dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance. Each has a proud Aboriginal and/or Torres Strait Islander background, from various locations across the country.

Our relationships with Aboriginal and Torres Strait Islander communities are the heart of Bangarra, with our repertoire created on Country and stories gathered from respected community Elders.

It's this inherent connection to our land and people that makes us unique and enjoyed by audiences from North East Arnhem Land to New York.

Bangarra's annual program includes a national tour of a world premiere work, performed in Australia's most iconic venues; a regional tour allowing audiences outside of capital cities the opportunity to experience Bangarra, and an international tour to maintain our global reputation for excellence.

Complementing this touring roster are education programs, workshops and special performances and projects, planting the seeds for the next generation of cultural leaders.

Authentic storytelling, outstanding technique and deeply moving performances are Bangarra's unique signature.



WELCOME TO *BENNELONG*

On behalf of everyone at Bangarra, welcome to our 2017 production of *Bennelong*.

Ten years ago, such a project would have been almost impossible for a company of our size. Our foundation is stronger than it's ever been, and is growing each year. We are fortunate to have a world-class dance ensemble of 18 incredible artists to bring this epic historical tale to life, and a coterie of some of Australia's best theatre creatives collaborating with us on sets, lighting, music and costumes. As you'll soon see, the result is some of this country's most original dance theatre.

Off the stage, our incredible initiatives are delivering real impact. We have a Youth Outreach team who strengthen communities by reconnecting our youth to their culture in regional, remote and urban centres across the country and who are central to our core mission; we nurture our dancers to tell their own stories and branch out into choreography; our Safe Dance program preserves the physical and mental health of our ensemble; we provide creative fellowships and production traineeships in an industry where professional entry-level positions are scarce; we train future cultural leaders through the Russell Page Graduate Program; we've recently established the David Page Music Fellowship to nurture an emerging composer; we have an expanded touring footprint in Sydney; and we are breaking new ground with major film and digital projects.

Most of this success has been gradual and hard won, but we are incredibly proud of where Bangarra is today, and the exciting future ahead. Our core Government funding and box office income contributes to the creation of large-scale productions such as *Bennelong*, but those funds don't extend to our work off the stage. For these powerful initiatives, we rely on the incredible support of philanthropists and corporate partners.

We're thrilled that our philanthropic income continues to grow year on year, supported by generous individuals, major corporations and forward-thinking trusts and foundations who back our vision.

Bangarra is much more than a performing arts company. Like *Bennelong* the man, we have a foot in both worlds – respecting the old ways while navigating the new. Highlighting this are our engagements after the national tour. We're heading back to Country to the Torres Strait Islands – a chance to connect with culture, learn from Elders and give back to the communities from where our stories originate – and not long after, we're performing in Copenhagen, Bonn and Berlin on our 25th international tour.

On our return, we're looking forward to our second season at Carriageworks. *ONES COUNTRY – the spine of our stories* features new works from a talented trio of dancers – Elma Kris, Nicola Sabatino and Kaine Sultan-Babij – and our respected songman and foundation member, Djakapurra Munyarryun. If you're in Sydney in late November, we hope to see you there for what promises to be an inspiring program.

Tonight's performance would not be possible without the support of the Australian Government through the Australia Council for the Arts and the NSW Government through Create NSW. Thank you for your continued support of Bangarra as a Major Performing Arts company.

At Bangarra, we value the sharing and passing down of knowledge. We hope you've enjoyed the story of *Bennelong* tonight.

Stephen Page

Artistic Director

Bangarra Dance Theatre

Philippe Magid

Executive Director

Bangarra Dance Theatre

CHOREOGRAPHER'S NOTE

I was born into a family of storytellers. Many a night was spent in the Page household dreaming up characters, fashioning props from whatever items were on hand, making costumes from Mum and Dad's wardrobe, putting a record on and playing pretend. I would be bossing my brothers and sisters around, despite being one of the youngest. Getting a reaction from our audience – a mad bunch of extended family, aunties, uncles, cousins and unsuspecting neighbours – was our reward.

That childhood thirst for stories has never left me; in fact it has only intensified. I'm fortunate that I have a strong connection to culture to draw upon, a rich songline of ancestors who were extraordinary in their tenacity and survival. I'm surrounded by artists who are equally as passionate about our culture, and who use their own experiences as contemporary Aboriginal men and women to bring a new perspective to ancient lore.

The remarkable story of Woollarawarre Bennelong is one that resonates deeply. He was a traditional man who was, against his initial will, shown a European way of life, and became an intermediary between his clan and the colonialists. It was a duality that cost him dearly on both sides. Never quite belonging to his new tribe, and earning suspicion from the old, Bennelong paid the price of first contact by being exiled from both communities.

The question of how we move forward while still being connected to our culture and heritage has inspired much of my life's work. Bennelong is in all of us, as we navigate the ancient and the modern elements of our lives. More than two centuries after his death, telling his extraordinary story and sharing his journey is a powerful reminder that there is still a long way for us to go before we can say we're at a place of true equality.

I am indebted to the talents and generosity of Bangarra's dancers, who have helped me create this work. They inspire the stories we tell, coming from a multitude of clans from across the country, bringing language, songs and dances from their Elders to enrich our songline. Their spirit makes Bangarra stronger. Thank you to Beau Dean Riley Smith for taking the journey of *Bennelong* with me, for his curiosity and commitment to discovering the many facets of this fascinating man. Thank you also to Daniel Riley and Elma Kris, who have brought a special energy to this creative process.

Thank you to my creative clan for listening to my ideas and bringing them to life. Our Set designer, Jacob Nash, is a fantastic artistic partner who innately understands how to create a sense of place and time, with the right balance of beauty and theatre. Composer Steve Francis has created a moving and inventive score that evoked a kinetic response in our dancers. The magical Jennifer Irwin does the impossible every year, and for this production, designed and made hundreds of costumes that depict both sides of colonial history. Lighting designer Nick Schlieper has worked with us numerous times and it was a pleasure to have him back illuminating *Bennelong*, adding another sensory layer.

Production Manager Kayne Johnson has done an amazing job ensuring each on stage element is as we imagined. Thank you to our rehearsal director Anton for looking after the dance ensemble with so much care and keeping us on schedule, and to all of our Safe Dance team and dance teachers who have done such an incredible job.

There are two people who assisted me enormously with shaping *Bennelong*. Muruwari/Eora man and cultural consultant Matthew Doyle was invaluable in sharing his



peoples' stories and re-awakening the song of *Bennelong*. We have been a part of each other's lives for over 30 years, and I am very thankful for his support and guidance.

Dramaturg Alana Valentine (who worked with us on 2014's *Patygarang* and 2011's *ID*) has been instrumental in fleshing out the structure and characters and *Bennelong* is richer for her expertise. She is a wonderful listener, and I always learn so much from working alongside her.

It has been just over a year since my brother David passed away, and we all miss him dearly.

His memory, his spirit and his legacy continues with every step we take on the stage.

Lastly, thank you to my Bangarra family, Board and colleagues for your support and passion for what we do. I am especially indebted to our Executive Director Philippe Magid for his support and encouragement.

I hope you all enjoy *Bennelong* tonight.

Stephen Page

Artistic Director

Bangarra Dance Theatre

MUSIC NOTE

Writing original music for any production is always a journey of discovery and *Bennelong* is no exception. When Stephen and I had our first meeting, he told me he was interested in creating a work that not only honoured the amazing story of the man himself and those around him, but also one that spoke to the past and the present. A work that was both narrative and yet abstract; operatic one moment and intimate the next. For me it was a challenge that was exciting and equally scary.

On the anniversary of David's passing, we watched an interview with him where he talked about the process of writing. He spoke of sitting for days in the studio trying to create without joy and then how sometimes music just flowed through him and a new piece would come together in a matter of hours. I've always said that I don't really know where the music comes from, so hearing David's thoughts reassured me that if it wasn't coming that I should try and be patient because it could at any time. I had hoped to honour his legacy on this production and I will admit that when I was blocked I would often ask for his help and some of the resulting music that "flowed through me" I felt was a gift from him. Of course, as was his way, sometimes he would tell me "You're on your own ... you'll be right" as a way of pushing me to strive for something better. If you have a keen ear, you will hear a couple of tributes to his music in this score.

Many creatives speak of the value of collaborators but on this production I cannot stress enough the importance of them.

Firstly Stephen Page. We have spent time every day since starting this journey riffing, investigating, laughing and inspiring each other. His amazing storytelling and imagery are the core of this work and have informed the music more than I can express. On top of this, the layer he adds to the music with his choreography

always amazes me. Watching his work during rehearsals inspired me to aim higher as I created music for the upcoming chapters.

Matthew Doyle is an exceptional human whose personal quest to rekindle his culture has been instrumental in so much of the creation of *Bennelong*. He has shared with me not only his stories and language but also his beautiful voice and original songs that have elevated the music to new heights.

Alana Valentine is a friend and a gifted playwright. I wasn't sure how Alana's work might be incorporated into the score but in the end her words have been an unexpected highlight. Whether it's the scrambling of her poem in *Rewind/Onslaught/Repatriation*, the reimagining of a working chant in *Responding* or the spoken word of Hunter in *Rejection*, Alana's input has been instrumental in pushing me to create what I hope are some very unique pieces.

I have tried to create an eclectic score so alongside the more expected Bangarra music, don't be surprised when you hear some strains of *Rule Britannia*, a touch of *Waltzing Matilda*, some Haydn and a rekindling of a salty old sea shanty.

I also need to make a shout out to all the performers especially the dancers who have contributed to the soundtrack, the David Page Fellowship recipient Tristan Field for all his help with the research and also to Jake Nash, stage manager Matthew Schubach and Bangarra's rehearsal director Anton for their support.

I hope you enjoy.

Steve Francis
Composer



**BENNELONG
MUSIC CREDITS**

Music composed and performed by Steve Francis except:

**BIRTH OF
BENNELONG**

Vocals and language words Matthew Doyle

Vocals Sydney Philharmonia Choir

**WANGAL/
VACCINATE**

Language words Matthew Doyle

SMELL

Language words Matthew Doyle

Voices Beau Dean Riley Smith, Waangenga Blanco, Elma Kris

REWIND

Vocals language/ words/melody Mathew Doyle

Words Alana Valentine

Voices Daniel Riley, Tara Gower, Yolande Brown, Jacob Nash

RESPONDING

Words Alana Valentine

Lead Vocal Lachlan Bell

Response Vocals Bangarra Mens Choir

Violin and Accordion Clare O'Meara

ONSLAUGHT

Words Alana Valentine

Language words Matthew Doyle

Voices Daniel Riley, Tara Gower, Elma Kris

RESISTANCE

Language words Matthew Doyle

Vocals Bangarra Choir

Vocal arrangement and coaching Iain Grandage

Protest Voices

Courtesy of ABC News, SKY NEWS, Gary Foley, Sue McCluskey,

Malarndirri McCarthy, Michael Anderson

REJECTION

Words Alana Valentine

Voice Hunter Page-Lochard

CROWN

Featured Music Haydn *Symphony 94 2nd Movement*

Vocals/language words/melody Matthew Doyle

REPATRIATION

Words Alana Valentine

Voices Daniel Riley, Tara Gower

WIVES

All Vocals Yolande Brown

Voices Elma Kris, Deborah Brown, Jasmin Sheppard, Yolanda Lowatta, Rika Hamaguchi

1813

Vocals/language words/melody Matthew Doyle

Voice Beau Dean Riley Smith

BACKSTAGE PASS

*“Bennelong has challenged me, and the whole creative team, to push deeper and ask harder questions to discover who Bennelong really was and how his legacy lives with us today. As a traditional man whose life changed forever through the arrival of the First Fleet, he faced challenges that no Aboriginal man had encountered before. For me, his legacy and spirit are ever present on this Country and I hope the design for *Bennelong* begins to reflect these ideas; sacred, contemporary and strong.”*

JACOB NASH, SET DESIGNER

“Bangarra costumes are designed knowing they will be layered with ochre night after night – they transform into living, moving works of art. Every dancer is so individual that the costumes can look completely different to how they started. I love this process as I’m inspired by texture and fabrics and seeing them evolve throughout the season, and it means each costume tells its own story.”

JENNIFER IRWIN, COSTUME DESIGNER

*“Bennelong may be a far better known figure than Patyegarang, but it’s amazing how much we *don’t* know about him. Yet he played such a central role in the first relations between black and white people in this country. Once again, it’s left to Bangarra to do what they do so well – imaginatively fill in the gaps in their unique style of dance theatre. Working with Stephen, the rest of the creative team, and this stunning group of dancers, has been a great pleasure.”*

NICK SCHLIEPER, LIGHTING DESIGNER





A HISTORY OF *BENNELONG*

1764

Approximate birth of Wongal man Woollarawarre Bennelong (also Baneelon, Wogultrowey, Wolarrabarrey, Boinba, Bunde Bunda). His sisters are Munanguri (Carangarang), Warreweer, and Wurrigan. His partners are Kurubarabulu, Barangaroo and Borong.

JANUARY 26, 1788

British invade and, without a treaty and in denial of 50,000 years of Indigenous settlement, improperly apply terra nullius and establish a colony by occupation, naming it after the Lord (Viscount) Sydney, Secretary of State for the Home Office.

DECEMBER 29, 1788

Arabanoo captured and held captive in the colony until his death from smallpox in May 1789.

APRIL, MAY 1789

Watkin Tench, writing in the *The Settlement at Port Jackson* observes, "An extraordinary calamity was now observed among the natives. Repeated accounts brought by our boats of finding bodies of the Indians in all the coves and inlets of the harbour, caused the gentlemen of our hospital to procure some of them for the purposes of examination and anatomy." Bennelong later reports to Governor Phillip that more than half of the Eora clans are claimed by the illness. Nambaree and Boorong, both children, survive the epidemic and continue to live in the colony.

NOVEMBER 1789

Governor Phillip orders two natives to be captured and brought to the colony. Bennelong and Colebee are shackled. Colebee escapes almost immediately, Bennelong remains until May 1790.

SEPTEMBER 1790

200 Eora people from several tribes, had gathered on Manly beach to feast on the carcass of a whale. Lieutenant Henry Waterhouse, who was present describes in *An Account of Governor Phillip being wounded in September 1790 at New South Wales* what happens when he and Governor Phillip land on the beach and reconnect with Bennelong, whom they have not seen for several months. "Benalong on the Governors going up had a remarkable good spear which the Governor asked him for but he either would or could not understand him but took it & lay'd it down in the grass. The Natives now seem'd closing round us which the Governor took notice of, & said he thought we had better retreat as they had formed a crescent with us in the center... Just as we were going Benalong pointed out & name several Natives that were near, one



in particular to whome the Governor presented his hand & advanced towards him, at which he seem'd frighten'd & seis'd the spear Benalong had laid in the grass, fixed his throwing stick & immediately threw it with astonishing violent, all those that were near made off with the greatest precipitation". The spear took Phillip above the right collarbone, penetrated his body and emerged lower down his back, close to his backbone. Waterhouse tried to break the long spear shaft which jammed into the sand as Phillip tried to run. He broke it and they ran for the boat.

OCTOBER, 1790

After the spearing, which Phillips survives, and is understood by some historians as a ceremonial act of conciliation, Eora countrymen "come in" to the colony in large numbers.

DECEMBER 1790

Bidjigal warrior Pemulwuy spears and kills John McIntyre, Governor Phillip's hated gamekeeper. Phillip orders reprisal beheadings, Tench argues for capture, the expeditions fail. William Dawes refuses to take part in further expeditions and is ordered to return to England.

1791

A brick hut, 3,6 m2 is built for Bennelong on the eastern point of Sydney Cove, now known as Bennelong Point. Bennelong's wife, Barangaroo, dies from complications after the birth of Bennelong's daughter Dilboong.

1792

Bennelong and Yemmerawanye accompany Governor Phillip to England. Yemmerawanye dies and is buried in Eltham, England.

1795

Bennelong returns to Australia.

1796

Bennelong writes a letter to former patrons in London asking for gifts of reciprocity. "Sir, I am very well. I hope you are very well. I live at the governor's. I have every day dinner there. I have not my wife; another black man took her away. We have had muzzy doings; he speared me in the back, but I better now; his name is Carroway. All my friends alive and well. Not me go to England no more."

1813

Bennelong dies, buried on the estate of James Squire.

**quoted sources appear as originally published, including spelling and grammar*

DRAMATURG'S NOTE

I am clay, hardened by hope, softened by dreams.

Stephen Page's remarkable artistry is fed by a stream of imagination, visions, ancestral knowledge, lived experience and experimentation. As dramaturg on *Bennelong*, it has been my role to funnel both information and inspiration into his already vital flow of unique insights and creative energy.

In approaching the story of Woollarawarre Bennelong, we began by acknowledging that Bennelong is a contested figure, disputed about by historians and countrymen, a revered ancestor and a person who lived and walked and fished and had a sacred, custodial relationship to the land. But Bennelong's life and his name have also become a symbol, a shorthand for a kind of interlocutory conflict, an idea onto which otherness and difference, prejudice and racism has been, and can still be, projected. There is a plethora of writing, images and opinion about this Wongal man who was snatched from the water while fishing in 1789, kept in chains in the early settlement and later travelled to England with Governor Phillip in 1792.

Stephen and I explored voices from the early colony, among them Watkin Tench's *The Settlement at Port Jackson*, as well as Inge Clendinnen's *Dancing with Strangers*, Keith Vincent Smith's *Bennelong*, Kate Fullagar's *Bennelong in Britain*, Jack Brook's *The Forlorn Hope: Bennelong and Yemmerawanye go to England*, *Bennelong: first notable aboriginal* a report by John Kenny of the Royal Australian Historical Society as well as Michael Sedunary's clever *The Unlikely Story of Bennelong and Phillip*.

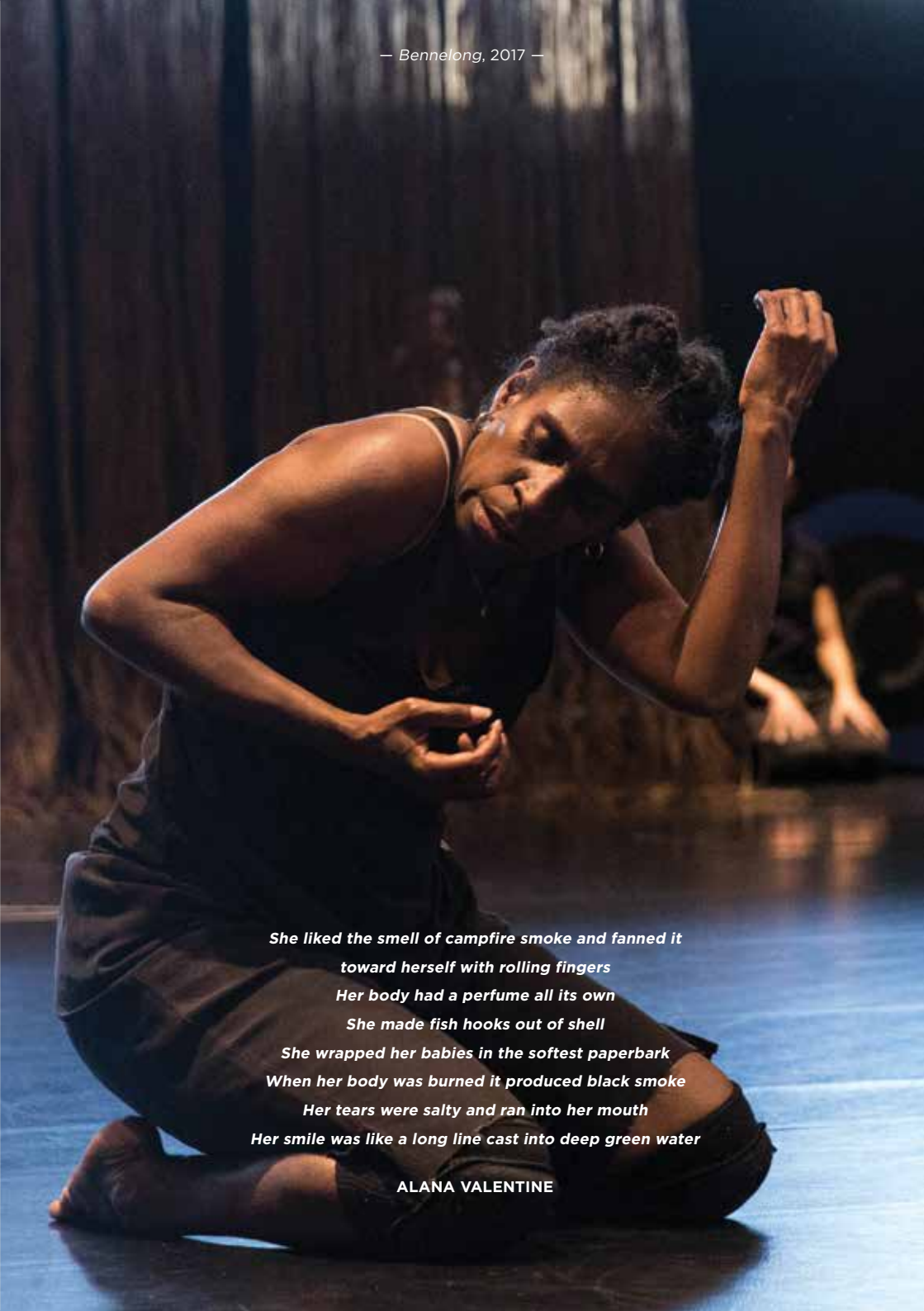
We listened to *Bennelong Sings* from ABC Radio with its remarkable contribution by Muruwari man Matthew Doyle and Bundjalung man Clarence Slokee of a recreation of *Bennelong and Yemmerawanye's song* in 2010. We read newspaper reports about the finding of Bennelong's 'grave' in Putney on the former

estate of brewer James Squire, as well as drawing on the perspectives and opinions of custodians of living Eora culture, knowledge that is communicated in spirit and bodies and language and well as English words.

Stephen's genius as a theatre maker is to understand and acknowledge and draw from the historical record, but as with so many Bangarra productions, to use it as a point of departure from which to take off into his own experience and that of his remarkable dancers. To ask questions about the frustrations, joys, compromises, griefs and survival dimensions of contemporary life for First Nations people. In this way the living dance of flesh and movement and voice and music that has become *Bennelong* gestures to the facts of the man Bennelong's history but has no intention to be an historical recreation and only loosely a chronology of the events of his life. Instead Bennelong is both a particular individual and a bold abstraction, a burden, a role model, a victor, a tragedy, a signpost to the future and an opportunity for contemporary ritual and ceremony.

As well as the work of historians and others, I sometimes send Stephen information as poems. They are a way to infuse his day and his work with beauty, and artistry as well as brevity. Intended only for his eyes, I have been intrigued that some of them became useful tools for Stephen to work with Steve Francis on the music and inspire sections of the narrative. They have been taken by Steve and the dancers and made their own – sieved through the bodies and voices of a living culture – claimed and changed, just as Stephen has done by transforming the historical Bennelong and conjuring him to life, to breath, to honour in this landmark new dance theatre work for 2017.

Alana Valentine
Dramaturg



*She liked the smell of campfire smoke and fanned it
toward herself with rolling fingers
Her body had a perfume all its own
She made fish hooks out of shell
She wrapped her babies in the softest paperbark
When her body was burned it produced black smoke
Her tears were salty and ran into her mouth
Her smile was like a long line cast into deep green water*

ALANA VALENTINE







STEPHEN PAGE

ARTISTIC DIRECTOR

Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah Nation from South East Queensland. In 1991 Stephen was appointed Artistic Director of Bangarra Dance Theatre, and he celebrated his 25th anniversary in the role in 2016. *Bennelong* is his 24th work for the company. Stephen continues to reinvent Indigenous storytelling both within Bangarra and through collaborations with other performing arts companies; notably, directing the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies.

Stephen directed the chapter *Sand* in the feature film *The Turning* in 2012 and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. He also choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *Spear* premiered at the Toronto International Film Festival to great acclaim before screening at various arts festivals around Australia.

To celebrate Bangarra's 25th anniversary in 2014, Stephen choreographed *Patyegarang*. In 2015, Stephen curated Bangarra's new work *lore* and was awarded a Honorary Doctorate of Creative Arts by the University of Technology Sydney. The following year, as well as premiering his new work *Nyapanyapa*, he was awarded the 2016 NAIDOC Lifetime Achievement Award and JC Williamson Award at the Helpmann Awards. In June 2017 he was appointed an Officer of the Order of Australia (AO) for his service to performing arts and contemporary dance, and for presenting Indigenous arts to the world.



JACOB NASH

SET DESIGNER

Jacob is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005. He designed *of earth & sky* for Bangarra in 2010, winning a Green Room Award for Best Design in Dance, and was appointed Artist-in-Residence at Bangarra Dance Theatre the following year. His current role is Head of Design.

In 2011 Jake designed the set for *Belong*, and received a Green Room Award nomination. He has created the sets for each of Bangarra's annual productions since, including *Warumuk - in the dark night* for their collaboration with The Australian Ballet, *Terrain, Blak, Dance Clan 3, Patyegarang, lore* and *OUR land people stories*.

Jake's other theatre credits include *The Lonesome West, Ruben Guthrie* and *Jesus Hopped the 'A' Train* (BSharp); *Yibiyung and Ruben Guthrie* (Belvoir St Theatre); *Macbeth* (Bell Shakespeare); *The Removalists, Tusk Tusk/ Like a Fishbone* (Sydney Theatre Company) and *Romeo and Juliet* (Sydney Theatre Company - Education); *Rainbow's End* (Parramatta Riverside Theatre); *Into: Belonging* (Sydney Festival/ Parramatta Riverside Theatre). In 2006 he wrote and directed *Blood Lines*, a five-minute short film.

Adding to his stage credits, Jake was the specialist production designer and creature designer on *Cleverman* season 1 and production designer and creature designer for season 2; was the Production Designer for *Spear*, Stephen Page's directorial film debut in 2015; has been the Design Director for the past four Vivid Sydney video installations; and is responsible for the beautiful illustrations that adorn the Bangarra merchandise range.



STEVE FRANCIS

COMPOSER

Steve is a composer and sound designer originally from Adelaide. An opportunity to produce and mix David Page's work on *Alchemy* for The Australian Ballet in 1997 led to an ongoing collaboration with Bangarra. The *Bennelong* score will be his eleventh for Bangarra.

As composer and sound designer, he has also worked with Sydney's premier theatre companies, including Sydney Theatre Company, Melbourne Theatre Company, Belvoir and Griffin. He has composed for a number of films, including *The Turning*, the multi award-winning *dik*, Leah Purcell's *She Say*, the Dendy Award-winning film *Black Talk*, Berlin Festival winner *Djarn Djarns*, the MMF Award-winning documentary *Mr Patterns*, the AFI Award-winning short film *Box* and the documentaries *How the light Gets in*, *Macumba* and *Picture the Women*. For television, Steve has scored for the Channel Nine series *Cops LAC*, the mini-series *Dangerous* for Fox and the internationally released series *Double Trouble*. With David Page, Steve also composed and produced music for the Sydney Olympic and World Cup rugby opening ceremonies. As well as two nominations for sound design, Steve has won two Helpmann Awards for Best Original Score for two Bangarra productions (*Walkabout*, 2002 and *Belong*, 2011 with David Page). He has also won two Sydney Theatre Awards for Best Music and Sound Design.



JENNIFER IRWIN

COSTUME DESIGNER

Australian costume designer Jennifer Irwin's career spans 38 years designing for drama, opera, dance & ballet as well as the largest spectacular events ever staged in Australia. Jennifer was nominated for Best Costume Design 2016 AACTA Awards for her work on *Spear* the feature film. Jenny designed the costumes for *Dirty Dancing*, the musical, still playing to packed audiences worldwide after 16 years. *Dirty Dancing* broke all pre box office records for any show ever staged on London's West End.

Costume commissions in Australia include 36 ballets for Sydney Dance Company, 26 years repertoire for Bangarra Dance Theatre, multiple works for Sydney Theatre Company, The Australian Ballet, Melbourne Theatre Company, Belvoir, Royal New Zealand, Australian Dance Theatre, West Australian Ballet, Queensland Ballet & Opera Australia. Jennifer designed costumes for the *Awakening* segment of the Sydney 2000 Olympic Games, co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony & the official ceremony commemorating the Federation of Australia 2001.

Jennifer's work has been staged live on stage in over 70 countries, over 500 cities, venues including The Royal Opera House, London, Lincoln Center NYC, City Center NYC, Brooklyn Academy of Music & Sydney Opera House.

Jennifer has been recognized for her contribution to Australian design with multiple Helpmann, Green Room, Australian Dance awards & nominations.



NICK SCHLIEPER

LIGHTING DESIGNER

Nick Schlieper has designed for all of the major performing arts companies in Australia and works regularly internationally. Previous lighting designs for Bangarra include, *Patyegarang*, *Unaiapon*, *Boomerang* and *Bush*. Recent designs for Sydney Theatre Company include set and lighting for *Endgame*, *Face to Face*, and *Baal*, and lighting for *Chimerica*, *The Present* (Sydney and Broadway), *All My Sons*, *A Flea In Her Ear*, *King Lear*, *Macbeth*, *Rosencrantz and Guildenstern are Dead*, *Waiting for Godot* (Sydney and London), *Big and Little* (Sydney, London, Paris and Vienna), *The Season at Sarsaparilla*, and *War of the Roses*. For Melbourne Theatre Company: *Macbeth*, *Hamlet*, *Richard III*, *Poor Boy*, *Ninety*, *The Visit* and set and lighting for *Death And The Maiden* and *North By Northwest*. He designed set and lighting for Malthouse's *Pompeii LA* and Belvoir Street's *Royal David's City*. He lit *Priscilla Queen of the Desert* in Australia, on Broadway and in London and *Love Never Dies* in Sydney, Melbourne, Tokyo and Hamburg. His work in opera includes *Tosca*, *Turk in Italy*, *Don Giovanni*, *Nabucco*, *Tannhäuser*, *Il Trovatore*, *L'elisir d'amore*, and *Falstaff* for Opera Australia; and he was Lighting and Associate Set Designer of Australia's first *Ring Cycle* in Adelaide in 2004. Other international work includes *Billy Budd* and *A Midsummer Night's Dream* at the Hamburg State Opera; *The Hostage* for the RSC; *The Government Inspector* for Theatr Clwyd; *Armut*, *Reichtum*, and *The Ginger Man* in Hamburg; *Kasimir und Karoline* and

Lea's Hochzeit in Vienna; *Michael Kramer* and *Ein Florentinerhut* in Berlin; *Macbeth* and *Peer Gynt* in Munich; *Uncle Vanya* and *Private Confessions* for the National Theatre of Norway; *Othello* for Capetown Opera; and *Hedda Gabler*, *Uncle Vanya*, *The Maids*, and *A Streetcar Named Desire* in New York. He has received six Green Room Awards, five Sydney Critics' Awards and four Helpmann Awards.



ALANA VALENTINE

DRAMATURG

Alana Valentine previously worked as a dramaturg with Bangarra in 2014 on *Patyegarang* and in 2011 on *ID* (from *Belong*). Her most recent award nomination is *Ladies Day* for the Nick Enright Prize for Drama in the 2017 NSW Literary Awards. She is also the recipient of a 2017 Errol Award, the Tasmanian Theatre Awards, for *The Tree Widows* which received the Best Writing in a Professional Production Award as well as the Judges Award for 'creative integration of community, culture and heritage'. Alana was also nominated for best director for a Professional Production for that work. *Barbara and the Camp Dogs*, co-written with Ursula Yovich will be produced by Belvoir in December 2017 and Venus Theatre Company in the USA will world premiere *The Ravens* in November 2017. An extensive national tour of the Merrigong Theatre Company's *Letters to Lindy* is planned for 2018. In 2013, Alana won three AWGIE Awards, including the Major AWGIE, the inaugural David Williamson Prize and the Youth and Community Theatre AWGIE for *Grounded*. Alana has collaborated with many of Australia's most highly regarded First Nations artists including Romaine Moreton, Aunty Rhonda Dixon-Grovenor, Wesley Enoch, Andrea James, Christine Anu, Deborah Mailman, Emma Donovan, Roxanne MacDonald, Wayne Blair, Casey Donovan, Lou Bennett and Leah Purcell. She is known for her rigorous use of research, evident in her 2010 play about kidney disease in Central Desert mob, *Head Full of Love* and 2007's *Parramatta Girls* at Belvoir about the infamous Girls Training School, Parramatta. Alana is co-recipient of the 2017 Charles Perkins Centre Writing Fellowship.



ANTON

REHEARSAL DIRECTOR

Anton joined Bangarra in mid-2015 and brings 20 years of experience within the dance industry to the role of rehearsal director. He has worked prolifically within the industry as an artistic director, performer, choreographer, movement director and dance teacher. His commissions and choreographies include major dance and theatre projects, arts festivals projects, live TV events, dance on film, TV commercials, music videos and multimedia dance projects.

His teaching credits include Sydney Dance Company, The Australian Ballet, Legs on the Wall, TASDANCE, Expressions Dance Company, Dance North, Australian Dance Theatre, Australian Opera, Sydney Theatre Company and Beijing Modern Dance LTDX, Dream Dance Company, Tanya Pearsons, Brent St, Ev and Bow, Studio Tibor, AC Arts South Australia, Australian Centre of Physical Education, NAISDA, Western Australian Academy of Performance Arts, Queensland University of Technology and QL2.

Over the last two years at Bangarra, Anton has extended the Safe Dance program to include new warm up and warm down protocols, created new dance training and coaching opportunities through the Russell Page Graduate Program, and encouraged professional development for dancers through leadership and teaching opportunities. Anton has assisted with 11 Bangarra works, including main stage seasons of *lore* (2015), *OUR land people stories* (2016), *Bennelong* (2017), regional tours of *Kinship* (2015) and *Terrain* (2016 / 2017) and *Ochres* (2015). He has also assisted with international tours to Istanbul, Paris and New York.



ELMA KRIS

Elma was raised on Thursday Island (Waiben) in the Torres Strait. Her clan is from the North Western and Central Islands of the Torres Strait.

Elma has had a rich and rewarding career as a dancer, choreographer, actor and teacher. She studied at NAISDA and joined Bangarra in 1999.

Her many choreographic credits include *Bupau Ipikazil* and *Bupau Mabigal* (NAISDA 1994) *Malu* (Bibir dance company, 1998), the Torres Strait Island element of the Sydney Olympics Opening Ceremony (2000), *Emeret Lu* (Bangarra, *True Stories*, 2007) and *About* (Bangarra, *Belong*, 2011). Elma's film credits include *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and *Spear*.

In 2007 Elma won a Deadly Award for Dancer of the Year and in 2008 performed the title role in *Mathinna*. In 2015 she was one of five artists who took part in *Unsettled*, an exhibition at the National Museum of Australia. In 2016 Elma played the title role of *Nyapanyapa* Yunupingu in Stephen Page's *Nyapanyapa*, part of Bangarra's triple bill *OUR land people stories*.



DEBORAH BROWN

Deborah is a descendant of Wakaid Clan, Badu Island, the Meriam people of Murray Island, and also proud of her Scottish heritage. Born in Brisbane, her totems are Beizam (the shark) and the moth.

Deborah joined Bangarra in 2003. Her career highlights include returning to Country — including Mer Island and Yirrkala, performing in Brooklyn Academy of Music's Harvey Theatre and Théâtre du Châtelet in Paris with an Australian Ballet co-production.

In 2013 Deborah won the Helpmann Award for Best Female Dancer in a Dance or Physical Theatre Production for *Terrain*. Later that year she made her choreographic and directorial debut, creating a short dance film titled *dive* for Bangarra's season of *Dance Clan 3*, going on to create *I.B.I.S* as part of the *Iore* national season in 2015.

Her inspiration comes from her family, especially her parents who come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to celebrate her heritage.



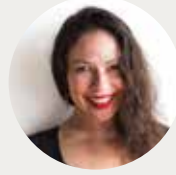
WAANGENGA BLANCO

Waangenga is a descendant of the Mer Island people and of the Pajinka Wik, Cape York.

After studying at NAISDA, Waangenga was invited to join Bangarra in 2005. His highlights include the company's return to Meriam Mer in the Torres Strait Islands to perform *Emeret Lu* by the ocean and also dancing on the football field in Yirrkala for the community.

In 2012, Waangenga was nominated for a Helpmann Award and Greenroom Award for Male Dancer of the Year. He won an Australian Dance Award and Green Room Award for his performance in 2014's *Patyegarang*. In 2015 he made his choreographic debut with *I.B.I.S* as part of the *lore* program and appeared in the film *Spear*.

Waangenga is continually inspired by the richness of Indigenous culture, and sustaining it through dance, the rawest form of expression known to man.



TARA GOWER

Tara is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. She joined Bangarra in 2006. Highlights for Tara include performing at Sadler's Wells in London, performing *Rites* in Paris, *Awakenings* in New York, returning to her home in Western Australia to perform for her family and being nominated in Dance Australia's Critic Choice Awards as Dancer to Watch.

She created her first choreographic work *Nala*, for Bangarra's *Dance Clan 3* in 2013. Tara has also appeared in the film *Bran Nue Dae* (2010) and in Dan Sultan's music video for *Under Your Skin*.

Tara believes growing up on Yawuru Country has given her the strength to pursue her dreams into reality.



LEONARD MICKELO

Leonard is a descendant of the Bidjara, Kulalli, Gungalhu and Jarruwa clans from Central Queensland. He was born in Ipswich, Queensland and his other bloodlines are Chinese, Malaysian and Irish.

Leonard joined Bangarra in 2006. His highlights are performing in Arnhem Land, touring internationally and performing for his family. He also performed in the feature film *Spear* in 2015. Leonard's hero is his foster mum, who opened his spirit to dance.



DANIEL RILEY

Daniel is an Indigenous man who traces his heritage back through the Wiradjuri nation of Central New South Wales.

Since graduating from Queensland University of Technology in 2006, Daniel has danced for Leigh Warren & Dancers, Bangarra Dance Theatre, Fabulous Beast Dance Theatre UK and New Movement Collective UK. He has been nominated for Best Male Dancer at the Australian Dance Awards (2010, 2013) and for Deadly Dancer of The Year at The National Aboriginal and Torres Strait Islander Deadly Awards (2010, 2012 & 2013). Daniel's film credits include *Dan Sultan: Under Your Skin* and Stephen Page's *Spear*, where he made his film debut as well as working as Director's Attachment.

His choreographic credits include *QL2 Youth Dance Company* (2013), *Queensland University of Technology* (2013), *Third Row Dance Company UK* (2014), *Louisville Ballet USA* (2015) and *Sydney Dance Company* (2015).

Miyagan, part of the 2016 triple bill *OUR land people stories* was Daniel's third work for Bangarra, following *Riley* (2010) and *Scar*, as part of *Blak* (2013).



JASMIN SHEPPARD

Jasmin is an Aboriginal woman with a mixed heritage of Irish, Chinese, and Russian Jewish ancestry. Her Aboriginal songlines are from the Kurtjar people, from Normanton and Croydon in Queensland Savannah country. She joined Bangarra in 2007.

Jasmin has a Diploma in Musical Theatre from The Dance Factory, Melbourne and in 2002 Jasmin commenced a two-year period of further study in Contemporary Dance at NAISDA Dance College, working with Indigenous choreographers such as Vicki Van Hout and Frances Rings. In 2006 Jasmin choreographed, dance and sung in *The Migrant Project* with Curious Works.

Her career highlights include performing the title role in 2014's *Patyegarang* and dancing under the night sky in front of Indigenous rural communities throughout Australia.

Macq, part of the 2016 triple bill *OUR land people stories*, was her first choreographic work for Bangarra and premiered as part of the *Dance Clan 3* program in 2013.

Jasmin's career in dance reflects her deep connection to her culture, to art, and to spirit.



TARA ROBERTSON

Tara is a descendent of the Munualdjali clan, with a mixed heritage of Scottish and Irish. Tara was born and raised in Darwin, and whilst growing up there, she had the opportunities to work with the dance community and companies, highlights include Gary Lang NT dance company, TRACKS and other youth dance projects. Working with these groups gave her invaluable professional experience and led her to have the opportunity to connect with Indigenous communities, through performing or teaching workshops.

Tara completed a Bachelor of Dance Performance at the Adelaide Centre of the Arts. She highly respects and values the teachers that work there and the knowledge that was gained and the opportunities to work with international and national choreographers.

Tara joined Bangarra in 2011 and her highlights are incredibly varied; from the daily company classes to the creative process that is undergone for the new work produced each year. Tara enjoys workshops and performing in communities around Australia, and her lead performance in *Brolga* in her hometown of Darwin is a memory she will always treasure. Performing *Ochres* for the 21st anniversary of the work was also a special moment in Tara's dance career, as was working with Stephen Page and Greg Barrett to be a part of the *Clan* dance photography book. She is honoured to be able to travel nationally and Internationally and to share her culture and stories to audiences in community, Australia and around the world.



KAINE SULTAN-BABIJ

Kaine is a proud descendant of the Arrernte people of Harts Range in the Central Desert region of the Northern Territory. He also celebrates his Croatian and Afghan ancestry. He joined Bangarra in 2011.

Kaine studied at both NAISDA and the Aboriginal Centre for the Performing Arts (ACPA), graduating with an Advanced Diploma in the Performing Arts, majoring in Dance. He danced with Expressions Dance Company and Leigh Warren and Dancers before joining Bangarra. In 2012 he was nominated for a Green Room Award for Best Male Dancer for his role in Frances Rings' *Terrain*.

Personal highlights include touring extensively around Australia and the world with Bangarra, including New York, Mongolia, Vietnam and Holland. His screen credits include *Spear*, *Sharing Stories in Tasmania* (produced for Qantas) and Dan Sultan's music video *Under Your Skin*.

Kaine is humbled to be part of such a special company.



LUKE CURRIE-RICHARDSON

Luke is a descendant of the Kuku Yalanji and Djabugay peoples, the Munaldjali Clan of South East Queensland and the Meriam people of the Eastern Torres Strait Islands. He joined Bangarra in 2012.

Luke studied Dance at NAISDA and in 2010 commenced a Bachelor of Fine Arts (Dance) at Queensland University of Technology. Luke has danced with the Geribik Torres Strait Islander Dance Group (2002) and QL2 (Quantum Leap).

In 2012 Luke appeared in Wesley Enoch's *I Am Eora* for Sydney Festival. That same year he joined Bangarra as a trainee dancer. His dance highlights with Bangarra are performing *Blak* in Vietnam and performing traditional Yolngu dances as a part of a funeral ceremony in front of the community.

Luke is honoured to be apart of the Bangarra family and aspires to be a role model for young children both Indigenous and non-Indigenous.



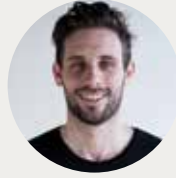
BEAU DEAN RILEY SMITH

Beau was born in Dubbo and grew up on the South Coast of New South Wales in Culburra Beach on Yuin country. He is an Aboriginal man from the Wiradjuri Nation of Central New South Wales. He joined Bangarra in 2013.

After graduating in 2009 with a Certificate IV in Theatre from the Western Australian Academy of Performing Arts (WAAPA), Beau studied dance at the National Aboriginal Islander Skills Development Association Dance College (NAISDA). There Beau studied the Lester Horton Technique and spent time with community on Saibai Island in the Torres Strait and on Elcho Island, North East Arnhem Land exploring Aboriginal and Torres Strait Islander culture and dance.

His career highlights include performing *Black* from *Ochres* for the first time in Vietnam, and performing the Wiradjuri solo from *ID* on the *Kinship* regional tour on Country in Dubbo.

Miyagan, part of the 2016 triple bill *OUR land people stories*, was his first choreographic work for Bangarra.



RIKKI MASON

Rikki grew up playing football and studying Koshiki Karate and was named Junior World Champion in 2000.

He took his first dance class in 2007 at the age of 17 and went on to train at the Australian Dance Performance Institute (ADPI) and L'Ecole-Atelier Rudra-Bejart and the Bejart Ballet Company in Switzerland.

Rikki has performed with the Brisbane City Youth Ballet, Lucid Dance Theatre and Televisions shows including *Everybody Dance Now* (2012) and *So You Think You Can Dance* (2014).

Rikki joined Bangarra in 2014 and has since toured nationally (in *Patyegarang*, *Iore* and *OUR land people stories*), regionally (*Kinship*, *Spirit* and *Terrain*) and internationally (Holland, Turkey, France and USA).



YOLANDA LOWATTA

Yolanda was born on Thursday Island and grew up in Mackay. She is a descendant of Yam Island in the Torres Strait and is also of Papua New Guinean and Fijian heritage. She joined Bangarra in 2015 as a recipient of the Russell Page Graduate Program.

Moving to Brisbane in 2011, Yolanda graduated from the Aboriginal Centre for the Performing Arts (ACPA) in 2013. An actor, singer and dancer, her theatre credits include *MABO*, directed by Rachel Perkins; *Stolen* directed by Leah Purcell and *Up The Ladder* directed by Wesley Enoch and choreographed by Penelope Mullen.

Yolanda has also appeared in *Beguiled* for the Queensland Symphony Orchestra and the Judith Wright Centre commission, *Danse Noir*, both choreographed by Penelope Mullen.

Yolanda danced with Ochre Contemporary Dance Company in 2014 before joining Bangarra. In 2016, Yolanda won a Helpmann Award for Best Female Dancer in *Sheoak* as part of the lore program.



RIKA HAMAGUCHI

Rika is from Broome in Western Australia. She is a descendant of the Yawuru, Bunaba, Bardi and Jaru people in the Kimberley Region. Rika also shares Japanese, Chinese and Scottish ancestry.

Before joining Bangarra in 2015, Rika studied dance at NAISDA Dance College, where she was awarded the prestigious Chairman's Award. She has worked with a number of choreographers including Iquail Shaheed (Horton Technique), Shaun Parker, Craig Bary, Frances Rings, Gary Lang, Patrick Thaiday and Raymond Blanco, as well as many cultural tutors from communities around Australia.

Since joining the company Rika has toured nationally (*lore* and *OUR land people stories*), regionally (*Kinship* and *Terrain*) and internationally (Turkey, France and USA).



TYREL DULVARIE

Tyrel is from Far North Queensland Cairns, and is a descendant of the Yirriganydji (Cairns), Umpila (Nesbit River), Mamu (Millaa Millaa), Kalkadoon (Mt Isa), and KukuTipan (Musgrave) peoples.

In 2011, he moved to Brisbane to begin his first formal dance training at ACPA (Aboriginal College of Performing Arts) and graduated in 2013.

In 2014, he joined Ochre Contemporary Dance Company in Western Australia. In the same year, he performed in *Danse Noir*, choreographed by Penelope Mullen in Brisbane.

In 2015 he spent a year as part of Sydney Dance Company's Pre-Professional Program. Tyrel joined Bangarra in 2016, as a recipient of the Russell Page Graduate Program. *OUR land people stories* in 2016 was his debut season with Bangarra.



GLORY TUOHY-DANIELL

Glory is a descendant of Indjalandji Dhidhanu and Alyewarre Aboriginal tribes, in the North West Queensland, and of Scottish, English, Irish, Welsh, Chinese and Spanish heritage. Glory joined Bangarra in 2016, one of two Russell Page Graduate Program recipients. She studied dance at NAISDA.

The experience that has made the biggest impact on Glory was attending a cultural residency, learning and performing cultural dance in community on Saibai and Moa Islands, in the Torres Strait and Elcho Island, North-East Arnhem Land.

Glory first saw Bangarra in 2011's *Belong*, and it has been a long-held goal of hers to join the company. *OUR land people stories* in 2016 was her debut season with Bangarra.



BADEN HITCHCOCK

Baden's family is from Saibai, an island of the Torres Strait. He joined Bangarra earlier this year, as part of the Russell Page Graduate Program.

Baden was part of the contemporary and classical ballet companies during his time at Newtown High School of the Performing Arts. After completing school, Baden went on to the Victorian College of the Arts in Melbourne to study a Bachelor of Fine Arts in Contemporary Dance. During his time at the VCA, he worked with a number of choreographers such as Antony Hamilton, Lee Serle, Maria Randall, Line Limosani, Rebecca Hilton and Prue Lang.

In 2016 Baden worked with Russell Dumas as part of a collection called Dance Exchange and was also invited to attend the Time Space Place Choreographic Laboratory. He was a participant of the Indigenous Residency at Arts House, Dance Massive and most recently created a work with Public Art Melbourne for their program Test sites.



RYAN PEARSON

Ryan is a Biripi, Minang, Bulang and Baladgung man born and raised in the town of Taree, New South Wales. He joined Bangarra earlier this year, as part of the Russell Page Graduate Program.

When Bangarra's Youth Program Team conducted a series of workshops at his high school, he was inspired to become a professional dancer and he began his dance training at NAISDA at the age of sixteen. During his time at NAISDA, Ryan learnt from a number of renowned teachers and choreographers. One of Ryan's training highlights was attending a six-week Professional Division Summer Intensive at the Alvin Ailey American Dance Theatre in New York City.

Ryan is looking forward to telling the stories of his culture alongside performers he has admired for many years during his graduate year.

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Our women's and men's t-shirts are joined by a new addition of a kid's tee this season! Emblazoned with a boomerang motif created in house by our talented Set Designer Jacob Nash - responsible for the incredible *Bennelong* sets - these cotton threads are a must-have for the whole family.

Also new to the Bangarra merchandise range: the Bangarra trucker cap - a signature Stephen Page wardrobe item and rehearsal room staple; Bangarra fridge magnets, featuring some iconic dance images from our archives; and an oversized Ochre Cloud black tote bag, the perfect size for carrying about town, to the gym, library, work or dance studio.

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Bangarra Dance Theatre also thanks the many generous donors of less than \$100 who support our vision, too many to list here. *Correct at 5 June 2017.



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SAMSUNG

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ACKNOWLEDGEMENT

Canberra Theatre Centre is administered by the Cultural Facilities Corporation, which receives funding assistance through the ACT Government's Minister for the Arts.



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ACKNOWLEDGMENT

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The Honourable
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Director-General, Department of the Premier and Cabinet:
David Stewart

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

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Arts Centre Melbourne welcomes everyone to visit our spaces and experience the performing arts. Conditions of Entry are available on our website
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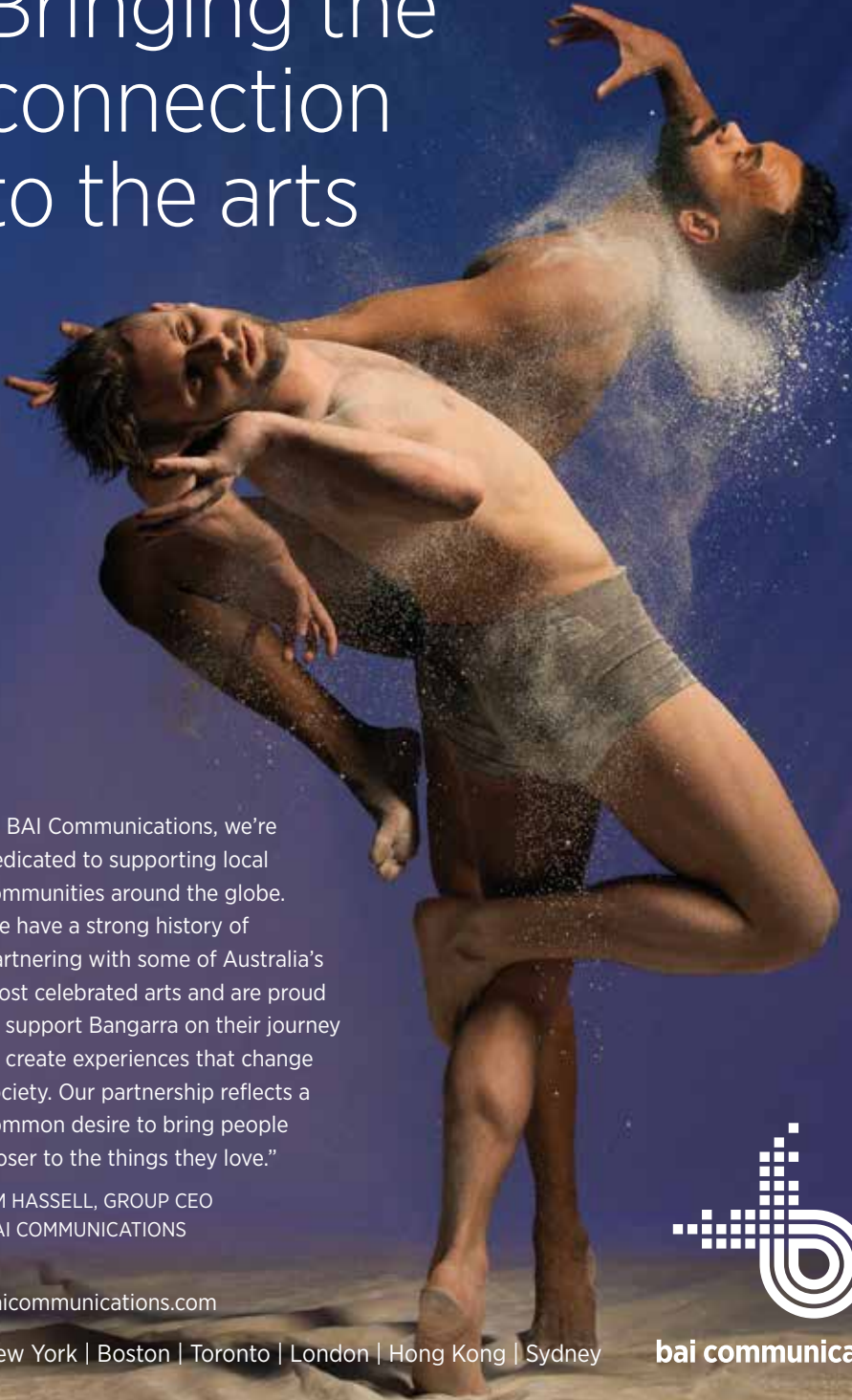
JIM HASSELL, GROUP CEO
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BENNELONG (2017)

CHOREOGRAPHY

Stephen Page with the Bangarra dancers

COSTUME DESIGN

Jennifer Irwin

SET DESIGN

Jacob Nash

LIGHTING DESIGN

Nick Schlieper

MUSIC

Steve Francis

DRAMATURG

Alana Valentine

CULTURAL CONSULTANT

Matthew Doyle

LIGHTING DESIGN REALISER

Sian James-Holland

Note and Poem © Alana Valentine 2017

SPECIAL THANKS:

Planet Engineering

Scenografic Studios

Gorilla Constructions

Traleen Ryan

Laddie Timbery

Fiona Hollie

Brooke Cooper-Scott

James McKay

IMAGE CREDITS

COVER Beau Dean Riley Smith Photo by Edward Mulvihill

Bangarra Dance ensemble Photo by Tiffany Parker

Beau Dean Riley Smith and Daniel Riley Photo by Tiffany Parker

Stephen Page Photo by Tiffany Parker

Steve Francis, Tara Gower and Daniel Riley Photo by Tiffany Parker

Stephen Page and Bangarra Dance ensemble Photo by Tiffany Parker

HISTORY OF BENNELONG

“Aborigines spearing fish, others diving for crayfish, a party seated beside a fire cooking fish” Artist: Joseph Lycett

Reproduced courtesy of National Library of Australia

“Native man Ben-nel-long, as painted when angry after Botany Bay Colebee was wounded” Artist: Port Jackson Painter

© **The Trustees of the Natural History Museum, London**

{Ben-nil-long} Artist: James Neagle

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Elma Kris Photo by Tiffany Parker

Bangarra Dance ensemble Photo by Tiffany Parker

Stephen Page headshot Photo by Tiffany Parker

Jacob Nash headshot Photo by Tiffany Parker

Nick Schlieper headshot Photo by Lisa Tomasetti

Anton headshot Photo by Tiffany Parker

All Bangarra Dance ensemble headshots by Tiffany Parker

Jasmin Sheppard Photo by Tiffany Parker

Bangarra Dance ensemble Photo by Tiffany Parker

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Development booklet Photography Brendan Blacklock



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**Steve McCann,
Group Chief Executive Officer and
Managing Director, Lendlease.**



www.lendlease.com



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Bangarra Dance Theatre would like to pay respect and acknowledge the traditional custodians of the land on which we gather. Bangarra also wishes to acknowledge the traditional Aboriginal and Torres Strait Islander peoples whose customs and cultures inspire our work.

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