



Auckland Festival

Auckland Festival presents
BANGARRA DANCE THEATRE

BUSH

Aotea Centre
THE EDGE®

Tue 1 March to
Sat 5 March
7.30pm

Message

from the Auckland Festival, AK05

Welcome to the Auckland Festival, AK05.



Every city deserves a festival. A festival is an adventure of the mind! It can make us look at ourselves in a different way. It makes us look at others in a different way. It can take our spirit to places we have never imagined.

This is only the second Auckland Festival but already we can see how it will develop and grow. Auckland's reputation as the cultural crossroads of the South Pacific is evidenced in wonderful performances from New Zealand and from our region. Already the Festival's role in offering a breathtaking array of events for everyone to experience can be seen in a programme which is full of amazing work by amazing artists.

There are enthralling events for the family, for cabaret lovers, for lovers of dance, of music and of theatre. There really is something for everyone. The Auckland Festival belongs to the people of Auckland, the most diverse and adventurous community in the region. During the Festival, visitors and tourists have the opportunity to experience Auckland culture at its boldest. It is our job to give Auckland a cultural bungy cord to hang on to. I hope your experience of this production is exciting, thought provoking, or just enjoyable. Tell your friends and buy a ticket to as many shows as you can. Take the leap and be part of this cultural adventure.

A handwritten signature in black ink, appearing to read 'David Malacari'. The signature is fluid and cursive.

David Malacari

Chief Executive, Auckland Festival, AK05

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Details in this programme are correct at time of printing and may be subject to change. Management reserves the right to add, withdraw or substitute artists or programme information due to unforeseen circumstances. Show durations are approximate only. Auckland Festival takes no responsibility for any programme copy considered to be offensive or found to be untrue. Use of cameras, mobile phones and recording devices is strictly prohibited.

Bangarra Dance Theatre

Company Profile

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 premièred at the 1997 Melbourne Festival and then toured to overwhelming acclaim to New York's City Centre. The company has also appeared in major cities such as Washington, Edinburgh, Seoul, Athens, and returned to New York in 2001 and again in 2004 for sold out performances 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.

For more information about Bangarra please visit our website at www.bangarra.com.au

Bangarra Dance Theatre
Pier 4 Hickson Road
Walsh Bay NSW 2000
Telephone: 02 9251 5333
Fax: 02 9251 5266
Email: bangarra@bangarra.com.au
www.bangarra.com.au



Synopsis

BUSH

*They sang the songs and danced over the land,
They struck the ground with their walking sticks and created fresh water,
Created the different land marks, animals, sacred sites,
Created all living things.*

From the traditional song "Two Sisters" (Wirrkul Manda), Dhuwa language group.

Bush is a lush and contemporary celebration of beauty, ritual and music inspired by the Dreamtime creation stories of Arnhem Land. From the last breath of sunset to the first finger light of dawn, we enter a mysterious and secret space to witness nature's sacred poetry.

This is a story of the beginning of time as related through the dances, paintings and songs of the Rirratjingu clan and language group. Two spirit sisters arrived in the east by guluwrru (canoe) holding their sacred objects. They danced to create firstly the landscape, then the animals and finally the people, travelling inland westward. This story is only told at ceremonies to mark the passing of those who are held in the highest esteem. Permission to retell this story was given directly by the Marika family to Stephen Page, to honour the loss of his brother, dancer Russell Page, in order that Bangarra be cleansed and healed.

Performed by internationally renowned Bangarra Dance Theatre to a beautiful and haunting score composed by David Page and Steve Francis, *Bush* is a lush and hypnotic celebration of dance, ritual and music.

The Programme



Creation Wirrkul Manda

Based on the "Two Sisters" creation story from North Arnhem Land. "They sang the songs and danced over the land... Created all living things."

Performers Kathy Balngayngu Marika and female ensemble

Choreographer Stephen Page with Kathy Balngayngu Marika

Composer Steve Francis

Goanna Djanda

Each goanna (male totem) is given his sense of sight, sound, smell, taste, touch.

Performers Kathy Balngayngu Marika and male ensemble

Choreographer Stephen Page

Composer David Page

Slither

Every one hundred years a sacred worm-like creature emerges from its journey through the Earth bringing with it knowledge - the women are chosen as the keepers of this knowledge.

Performers Sidney Saltner, Kathy Balngayngu Marika and female ensemble

Choreographer Frances Rings

Composer David Page

Life Cycle

A Metamorphosis, rejuvenation and the passing on of knowledge - the life cycle of the caterpillar is observed and interpreted into a human physical form.

Choreographer Stephen Page with Kathy Balngayngu Marika

Composer Steve Francis

Leaf Man'tjarr

Performer Kathy Balngayngu Marika

Caterpillar Dapal

Performers Rheannan Port, Jhuny-Boy Borja and Timothy Bishop

Moth Dhumar

Performers Sani Townson and Deborah Brown

Stick Spirits

Spirits – traditionally named Nganuk or Mimi – appear as messengers. They can come as good or bad signs.

Performers Sidney Saltner, Patrick Thaiday,
Timothy Bishop and Elma Kris

Choreographer Frances Rings

Composer David Page

Dots

An homage to the beauty and vitality of the dot painting, an ancient Aboriginal visual art form.

Performers Yolande Brown, Deborah Brown,
Chantal Kerr

Choreographer Stephen Page

Composer Steve Francis

Feather But'Tju

Preparing the spirit and body for its journey into the next life cycle.

Performer Frances Rings with
Kathy Balngayngu Marika

Choreographer Stephen Page

Composer David Page

The Call

The effects of western Christian influence on Indigenous beliefs, a struggle in spiritual response to a calling.

Performers Jhuny-Boy Borja and
Kathy Balngayngu Marika

Choreographer Stephen Page

Composer Steve Francis

Ceremony

The cycle of rituals in the celebration of death and rebirth.

Water Gapu

Performers Kathy Balngayngu Marika and
female ensemble

Choreography Traditional

Passing

Performers Female ensemble

Choreographer Frances Rings

Composer Steve Francis

Gift

Performers Male ensemble

Choreographer Stephen Page

Composer David Page

Clan

Performers Full ensemble

Choreographers Stephen Page and Frances Rings
and Kathy Balngayngu Marika

Composer Steve Francis



Production Credits

Artistic Director/Choreographer	Stephen Page
Co-Choreographer	Frances Rings
Artistic Cultural Consultant	Kathy Balngayngu Marika
Composers	Steve Francis and David Page
Set Designer	Peter England
Costume Designer	Jennifer Irwin
Lighting Designer	Nick Schlieper
Company Manager	Jasmine Gulash
Production Manager	Vanessa Hutchins
Head Mechanist	Billy Hopper
Head Electric	Dean Russo
Stage Manager	Narelle Lewis
Wardrobe	Lucy Young



Dancers

Timothy Bishop	Jhuny-Boy Borja
Deborah Brown	Yolande Brown
Elma Kris	Chantal Kerr
Rheannan Port	Frances Rings
Sidney Saltner	Patrick Thaiday
Sani Townson	Waniga Blanco
Barbra Drummond	

Guest Performer and Cultural Consultant

Kathy Balngayngu Marika

Acknowledgements

Bangarra would like to thank the following organisations for their generous support:

Telstra, principal sponsor

Qantas, official airline

Australia Council


New South Wales Ministry for the Arts

And a special thanks to all the dancers, the Mnyarryun clan and the Numbulwar community.

Bangarra Dance Theatre Administration

General Manager	Brett Davidson
Business & Touring Manager	Sandy Collins
Marketing & Communications Manager	Stephen O'Connor
Sponsorship Manager	Paul Stuart
Financial Controller	David Lloyd
Administration	Sarah Kelly

Special thanks to Angelique Meyer at Ceroc Dance Studio

Thanks to the Board of Management and Staff of THE EDGE® 

Director's Notes

BUSH

Commentary by Stephen Page, Artistic Director and Choreographer

The main inspiration for *Bush* is really my relationship with Arnhem Land over the years. My traditional mothers from Arnhem Land like Kathy Marika have supported and inspired me ceremonially and spiritually for a long time now. *Bush* reflects the poetic experience and beauty I have enjoyed over my 15 years of being linked to Arnhem Land – its magic, its sacred grounds.

The more I hear all of these creation stories and the older I get, the more I digest. It's the longest university degree you can ever have. It is a great honour to be accepted and given this gift, to put these stories in a public domain in an abstract way – there's a wonderful trust there.

In Bangarra, we bring these stories to a western context and present them with integrity. Our work is similar to the development with Indigenous visual art, from painting on rocks to painting on canvas. It is a modern way of presenting traditional stories – placing them in a live theatre experience. Bangarra has worked with these traditional stories and land inspirations for a long time now – we are celebrating our own ritual over the past 13 years. We have come through our first life cycle. I wouldn't say we are "mastering" it but we have been initiated and respect our experiences of the journey.

With *Bush* it is a wonderful thing for us, the Bangarra creative clan, to rejoice in the cycle. There is my traditional family on the one hand and my creative professional family on the other – Peter England, Jennifer Irwin, David Page, Steve Francis who have all worked with me now for ten years. And of course Frances Rings, who has collaborated with me on pieces within this work. An integral part of the Bangarra life cycle is Fran's emergence as a choreographer. She has such a powerful presence she is impossible to ignore! Fran has been the sister muse through a long journey – from being a student, then dancer and now choreographer. She brings a different spirit to the work but at the same time she has a beautiful intuitive understanding of what it is to create that unique Bangarra theatrical experience. She also brings an incredible feminine energy to this work as Kathy Marika does as well obviously. *Bush* is very much about respecting the role of women in our tradition – they are the nurturers and the keepers.

This work is a bush galaxy of poetic imagery and stories that make up our history – ranging from the comic mimicry of stick spirits, to the power of rocks and land formations, to the ritual and medicine of fresh water, the transformation of a caterpillar into a moth. *Bush* embraces all those diversities and inspirations that come from living from the land.

I do consciously try to nurture an optimistic spirit. Even when I get angry at the world and the way society is going, and I do "social frustration" works as a result, I always try to inject a sense of optimism and hope out of those experiences. I think with *Bush* it's purely about letting the audience into the spiritual glory box of what is sacred, communicating how special this land is to us through certain specific inspirations such as Arnhem Land, my traditional family's stories and my relationship to them. It is a personal endeavour. It is also about maintaining an honest respect for land creations and peoples.

BUSH

The Music

Commentary by David Page and Steve Francis, Composers

When Stephen started to create *Bush* it became apparent his vision for this work was a distinct shift away from Bangarra's recent works. *Bush* didn't seem to focus so much on the issues or the struggles of its protagonists but rather celebrated them as they went about their respective journeys. Whether it was the life cycle of the humble moth, the feeding goannas or the Two Sisters creation of the landscape, there seemed to be a thread of hope and beauty that was common to them all. This became the starting point for the creation of our score. Our choice of themes and instrumentation hopefully reflect this beauty.

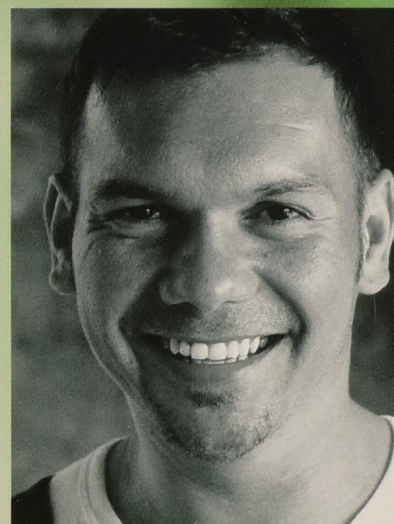
As we have done in the past we wanted to combine our contemporary ideas with the more traditional Indigenous elements. Kathy Marika is the cultural presence in the show, so it was natural for us to incorporate her language and stories into the soundtrack. Jamie Wanambe, her nephew, is a song man from Yirkala, and he along with his brother Leon travelled to Sydney to record a number of traditional songs, which we have also used respectfully throughout the score. This is the first time Kathy's family have collaborated with Bangarra and their presence has helped create a unique accompaniment to Stephen Page and Frances Rings' choreography.

The wonderful thing about working with Bangarra is the energy that is released throughout the whole creative process and production period. *Bush* comes from this energy. It comes from within us in ways we cannot articulate in words. It comes from our musical collaborators who have touched us with their spirit during this process but above all it comes from the beauty of Indigenous culture, the quiet manner of the people, the modern dreaming of keepers who continue to evolve these stories through dance and song. These stories are passed down to us from a place unknown to our modern day consciousness. We do our best to nurture them.

Stephen Page Artistic Director and Choreographer

Born 1965 in Brisbane, descended from the Noonukul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland. After graduating from NAISDA College in 1983, Stephen performed with the Sydney Dance Company until 1988. In 1989 he directed *Kyan Walu* for the NAISDA end of year production. Stephen returned to Sydney Dance Company from 1990 to 1991. In 1991 he choreographed *Mooggrah* for the SDC's season of *Shakespeare Dances*, *Trackers of Oxyrhyncus* for the Sydney Theatre Company and a sextet for Opera Australia's *Marriage of Figaro*.

Stephen joined Bangarra Dance Theatre in 1991 as principal choreographer and was appointed Artistic Director by the end of the year. In 1992 he choreographed and directed Bangarra's first full-length work, *Praying Mantis Dreaming*. After creating *Ninni*, featuring actor Rachael Maza, Stephen collaborated with Bernadette Walong, then Bangarra's Assistant Artistic Director, to choreograph *Ochres*. First seen in Sydney as a work in progress in 1994, *Ochres* was completed and premiered in 1995, establishing itself as a milestone for the company and for Australian dance. In 1996, Stephen made his creative debut with the Australian Ballet, choreographing the short work *Alchemy*. The following year, he brought the Australian Ballet and Bangarra Dance Theatre together in *Rites*, to Stravinsky's *Rite of Spring*. *Rites* premiered at the 1997 Melbourne Festival and was performed two years later at the Sydney Opera House and New York's City Centre. In the meantime, *Fish* was choreographed by Stephen for Bangarra, with its world premiere at the Edinburgh International Festival before going to the Sydney Opera House in the Indigenous Festival of the Dreaming, first of the four Olympic Arts Festivals leading up to the Sydney 2000 Games. He also choreographed the Festival of the Dreaming's opening event, *The Awakening Ceremony*, on the forecourt of the Sydney Opera House.



In the 1990s, Stephen's choreographic and directing credits included Indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship at the Sydney Football Stadium; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen '93 in Paris; *Pride* for ABC TV, a finalist in Canada's Banff Performing Arts Award; halftime entertainment for the 1993 Australian Football League grand final; *Black Vine*, a celebration of Indigenous song and dance; a new Australian musical *The Wedding Song*, directed by Jim Sharman, and numerous rock videos.

In 1993, Stephen received a Mo Award for Dance, and Bangarra was joint winner of the Sidney Myer Performing Arts Award. He was given a Young Australian Creative Fellowship in 1995 and a Green Room Award in Melbourne for *Rites* in 1997. In 1998, he and his brothers David and Russell and Bangarra Dance Theatre were the focus of the documentary *Urban Clan*, which was screened on TV in Australia and Britain. Stephen also directed a screen version of *Fish* for SBS TV. Stephen choreographed for the flag handover ceremony for the Atlanta Olympic Games in 1996. In 2000, he directed the Indigenous segment of the Opening and Closing Ceremonies of the Sydney Olympic Games as well as *Tubowgule*, the Opening Ceremony of the Olympic Arts Festival. Bangarra Dance Theatre premiered a new work created for the occasion, *Skin*, at the Sydney Opera House, which has since won Stephen and Bangarra the coveted Helpmann Award for Best New Australian Work and Best Dance Work in 2000. In 2001 Stephen's triple bill *Corroboree* toured nationally and internationally, elevating Bangarra's profile through a coast to coast tour of the United States. This major work earned Stephen the Helpmann Award for Best Choreography in 2001.

The following year, Stephen was honoured with the Matilda Award for his contribution to the arts in Queensland and choreographed *Totem* for the Australian Ballet's principal dancer, Stephen Heathcoate, which premiered in Brisbane to mark the Ballet's 40th year. 2002 also saw the world premiere of Bangarra's double bill, *Walkabout*. Stephen is also the recipient of the 2004 Sidney Myer Individual Award. As Artistic Director of the 2004 Adelaide Bank Festival of the Arts, Stephen was praised for reinvigorating this world-class festival, with an impressive and highly successful programme.



Frances Rings Co-Choreographer and Dancer

Adelaide-born Frances Rings is a descendant of the Kokatha Tribe and is also of German descent. At school she excelled in public speaking, speech and drama, and after taking dance as an elective subject, decided to pursue it as a career. While she studied at NAISDA College, she also toured with the Aboriginal and Islander Dance Theatre, performing in Kim Walker's production of *Harold* and with Bangarra in ABC TV's *Seven Deadly Sins*. In 2003, she acted in the ABC doco drama *The Widower*, and she has presented on television shows *ICAM* (SBS Indigenous Current Affairs and Media programme) and ABC's Sunday Afternoon Arts Programme.

After graduating from NAISDA, Frances joined Bangarra Dance Theatre in 1993, performing in *Praying Mantis Dreaming*, *Ninni* and *Ochres*. In 1995, backed by an Australia Council grant, Frances studied at New York's Alvin Ailey American Dance Theatre, focusing on Graham and Lester Horton techniques as a foundation for her dancing and future choreography. She subsequently rejoined Bangarra and has since danced in every major production to critical and popular acclaim. Her career highlights include performing in the Opening Ceremony of the Sydney Olympic Games; performing at BAM as part of the Next Wave Down Under in the Festival of New York; performing *Corroboree* in 2001 at the Kennedy Centre in Washington DC; interviewing Gerry Adams (Leader of Sinn Fein) for *ICAM*; presenting live-to-air coverage of the Corroboree Walk across the Sydney Harbour Bridge for the SBS telecast. In 2002 Frances made her main-stage choreographic debut for Bangarra with the *Rations* bill of *Walkabout* to outstanding critical acclaim. Awards include Best New Australian Work at the 2003 Helpmann Awards for *Walkabout*, the 2003 Deadly Award for Female Dancer of the Year and the 2004 Ausdance Award for Outstanding Performance in Choreography for *Unaipon*. She co-choreographed and performed in Bangarra's 2003 sell-out season of *Bush* and danced in Meryl Tankard's *Pearl* for the Sydney Opera House's 30th Anniversary. Highlights of 2004 were performing with Legs on the Wall in Wesley Enoch's *Eora Crossing* for Sydney Festival and the world première of her work *Unaipon* at the Adelaide Festival, as part of a Bangarra triple-billing.



Kathy Balngayngu Marika

Guest Performer and Cultural Consultant

Born at Yirrkala, Northern Territory, Kathy Marika is a senior woman of her clan which is Rirratjingu, the first clan and language group in that area. Her parents and grandparents taught her respect for all that can be seen, felt and touched – the earth, people, animals, plants, special and sacred places.

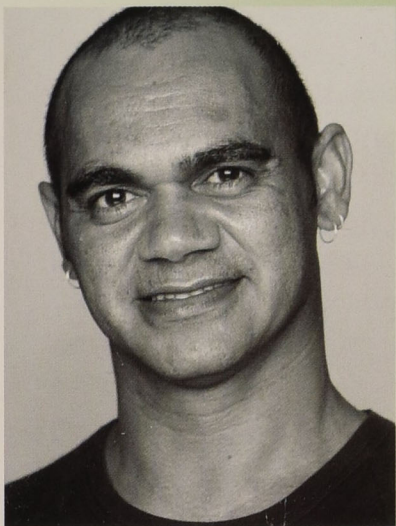
From her mother and aunties she was taught traditional dance and about how to identify food to gather, such as berries, fish and oysters. She spent time sitting with her father who showed her bark painting and told her stories about markings and the sacred sites. Kathy has three children and is also a grandmother of eight year old Gudili.

In 1987 Kathy, her four sisters and their first cousin founded the Dhimurru Land Care Council. Their role was to regenerate the land that had been affected by mining in the area.

The seeds from plants that had grown on former hunting grounds were collected for replanting. In conjunction with Glen Whiteman from the NT Conservation Commission, the group undertook field trips to record this regeneration project.

Their work resulted in the book *Rirratjingu Botany*, published in 1992. It was published in both English and language (Rirratjingu) and was dedicated to the generations that preceded the Marika sisters.

Her appearance in Bangarra Dance Theatre's work *Bush* (2003) marked her first foray into contemporary dance theatre. Kathy most recently appeared in Bangarra's production *Clan* (2004) in Brisbane, Melbourne and Sydney.



David Page Composer

At the age of 13, David's musical career began when he released two singles with Atlantic Records, home to artists such as Aretha Franklin, Otis Redding and Roberta Flak.

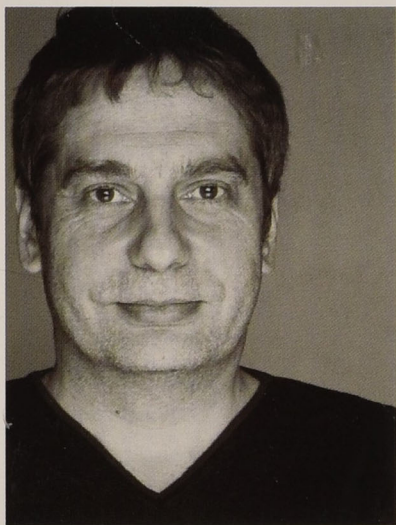
In the 1980s he studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989 he moved to Sydney and teamed up with his brothers Russell and Stephen, where he first created music for dance, working with the Aboriginal and Islander Dance Theatre and Sydney Dance Company.

David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for their major works: *Praying Mantis Dreaming; Ochres; Ninni; Fish; Skin; Corroboree* and *Bush*. He performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David Page 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, along with the Sydney Dreaming Festival in 2002.

David has also contributed music to television, composing for *Heartland, Pride* (part of the *Seven Deadly Sins* series) and *Poison* for ABC. He wrote the themes for *Songlines* and *Living Black* for SBS. He has worked with film directors Pauline Clague, Rima Tamou and Wesley Enoch on short films such as *Round Up, Passing Through, Grace* and *Saturday Night Sunday Morning*, all commissioned by the Australian Film Commission.

Since 1995, David has received four Deadly Sound Awards, an ARIA nomination for *Heartland* in 1996, and was given the first Indigenous Artist Award for the Sidney Myer Foundation in 2000. David is represented by Sony Music Publishing.



Steve Francis composer

Steve Francis 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 uni and playing in local original bands doing the "pub circuit". After touring Australia with Fat Lip, a hard rock band known most for long hair, tight jeans and far too many Marshalls, Steve moved to Sydney to pursue his career. 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 Steve decided to move into the production side of the business.

At first freelance and for the past ten years with his own recording facility, Steve has produced, engineered and programmed for a huge variety of artists.

Starting with chart topping pop acts such as Melissa, Euphoria and Toni Pearen, Steve moved into more organic styles with bands such as the Divinyls, Matt Finish and more recently young Triple J unearthed winners, Sick Puppies. He even recorded Bob Geldof in a field in Goondiwindi for Channel 4 in Britain.

Steve has also composed music for ABC TV's award winning *Box*, SBS TV's *Passing Through*, the Australian Film Commission's *Saturday Night, Sunday Morning* and Leah Purcell's amazing solo show *Box the Pony*.

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* and *Corroboree*. His recent composition for Bangarra's *Walkabout* has earned him a Helpman Award nomination.

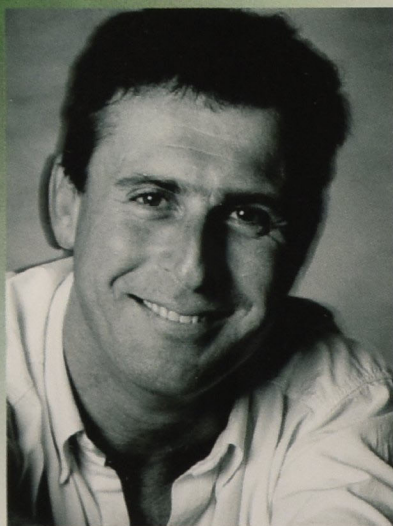
Steve produced and co-composed music for *Awakenings*, the Indigenous section of the Sydney Olympic Games Opening Ceremony.



Jennifer Irwin Costume Designer

Jennifer has designed all the costumes for Bangarra performances since 1991. She has also worked as resident costume designer for Sydney Dance Company and as a freelance costume designer in Rome and Verona. She also designed *Munaldgali*, choreographed by Stephen Page, for the Western Australian Ballet/Festival of Perth 2001. Her other credits include *Cyrano de Bergerac* for the Sydney Theatre Company, *Sensing* and *Seven Deadly Sins* for ABC TV, World Youth Soccer Tournament television Opening (1994), costume cutter for *The Matrix* (1998), *Mission Impossible II* (1999), and *Red Planet* (1999); costume design for the Atlanta Olympic hand-over Ceremony (1996), as well as the Atlanta Paralympic hand-over, *Tubowgule* for the Opening Ceremony of the Sydney Olympics Arts Festival 2000, and *Awakenings*, the Indigenous component for the Sydney 2000 Olympic Opening Ceremony (Jennifer made the Olympic Torch Lighting costume worn by Cathy Freeman). Jennifer co-designed all costumes for the 2000

Olympic Closing Ceremony. In 2004 Jennifer designed the costumes for Bangarra's *Unaipon*, Sydney Dance Company's *Shades of Gray* and Adrian Burnett's new work for the Australian Ballet. Her costumes have been seen live on stage in 24 countries and before a television audience estimated at 3.4 billion.



Peter England Set Designer

Bachelor of Performing Arts in Design (1994) National Institute of Dramatic Art (NIDA). Bachelor of Landscape Architecture (Honours) (1986) University of NSW. Peter is currently a member of the NIDA Board of Studies.

Awarded Helpmann Awards for Best Scenic Design (2001 and 2002), the Victorian Green Room Award for Best Opera Design (1998 and 2002), and the NIDA Mike Walsh Fellowship in 1997. In 2002 Peter was a finalist in the international design competition for the Pentagon Memorial, Washington DC (with Australian Landscape Architectural firm Room 4.1.3.).

Theatre design credits include: *Bush*, *Walkabout*, *Skin*, *Dance Clan 2*, *The Dreaming* and *Fish* (Bangarra Dance Theatre), *Hamlet* and *Richard III* (Shakespeare Theatre Company, Washington DC), *Sweeney Todd*, *Simon Boccanegra*, *La Bohème* and *Madama Butterfly* (Opera Australia), *The Virgin Mim*, *The School for Scandal*, *Betrayal* and *The Jungle* (Sydney Theatre Company),

The Rite of Spring (Australian Ballet) and *Antony and Cleopatra* (Bell Shakespeare Company).

Event design and installation credits include: *The Awakening* segment in the Opening Ceremony at the Sydney 2000 Olympic Games, the outdoor theatre venue and club *Universal Playground* (Adelaide Festival), *Stairways* in Martin Place, Sydney (2003 Rugby World Cup), Exhibition designer for Mary McKillop Museum, staging and concept designer for the *Art House Hotel* and Production Designer of three City of Sydney New Year's Eve Celebrations including the Millennium Celebrations featuring the giant floating *Sea Creatures Lantern Parade* and the *Eternity* and *Smile* effects on Sydney Harbour Bridge. Co-Designer of the *Sydney* segment at the 1996 Atlanta Olympic Closing Ceremony.

As well as designing *Clan* for Bangarra in 2004, Peter designed a new work for the Australian Ballet, Howard Barker's play *Victory* for the STC and the world première of a new Australian musical. Peter recently received a Helpmann Award for Best Scenic Design for Bangarra Dance Theatre's *Unaipon*.



Nick Schlieper Lighting Designer

Nick Schlieper has lit productions for all the major performing companies in Australia and he works regularly in Europe.

Theatre: STC: *Howard Katz*, *Proof*, *Endgame*, *Major Barbara*, *The Lady in the Van*, *A Doll's House*, *Volpone*, *The Three Sisters*, *School for Scandal*, *Don Juan*, *Cyrano de Bergerac*, *Les Parents Terribles*, *Medea*, *The Life of Galileo*, *Pentecost*, *As You Like It*, *Threepenny Opera*, *King Lear*, *Racing Demon*, *Away*, *Hedda Gabler*. MTC: *The Visit*, *Inheritance*, *Great Expectations*, *Proof*, *The Tempest*, *Comedy of Errors*, *Measure for Measure*. Bell Shakespeare Co: *Troilus and Cressida* for the Olympic Arts Festival STSA: *Così*, *'Tis Pity She's a Whore*, *A Midsummer Night's Dream*, *Marat/Sade*, *The Idiot*. QTC: *The Tempest*, *Good Works* (and set design), John Romeril's *XPO*.

Company B: *Lulu and Black Mary*, *The Unexpected Man*. Australian Children's Performing Arts Company: *Twinkle Twinkle Little Fish*.

Opera: Opera Australia: *Der Freischütz*, *L'elisir d'amore*, *Andrea Chenier*, *The Abduction from the Seraglio*, *Tannhäuser*, *Falstaff*, *Mer de Glace*, *Lucrezia Borgia*, *Lohengrin*, *Salome*, *Tales of Hoffmann*, *Faust*, Ken Russell's *Madam Butterfly*, *Don Giovanni*, *The Flying Dutchman*, *Lohengrin*. WAO: *Il Trovatore*. OQ: *Andrea Chenier*, *Don Giovanni* (and set design), *Faust*, *Entführung aus dem Serail*, *Fidelio*. SOSA: *Parsifal*, *Il trovatore*, *Salome* (and set design), *Elektra*, *Don Giovanni*, *Falstaff*.

Overseas: *The Hostage* (Royal Shakespeare Company), *The Government Inspector* (Theatr Clwyd, Wales), *Armut*, *Reichtum*, *Mensch und Tier*, *The Ginger Man* (Deutsches Schauspielhaus, Hamburg), *Kasimir und Karoline*, *Lea's Hochzeit* (Theater in der Josefstadt, Vienna), *U.F.A. Revue* (Berlin and Kennedy Centre Washington), *Michael Kramer*, *Ein Florentinerhut* (Schillertheater, Berlin), Michael Bogdanov's productions of *Macbeth* and *Peer Gynt* (State Theatre of Bavaria, Munich), *Aristokraten* (Stuttgart), *Tales of Hoffman* (Wiesbaden), *Away and Summer of the Seventeenth Doll* at the Summerfare Festival, New York.

In 2004 Nick received the prestigious Helpmann Award for Best Lighting Design for Bangarra Dance Theatre's *Bush*.



Jasmine Gulash Company Manager

Born in Murwillumbah, northern NSW, Jasmine is a descendant of the Gubbi Gubbi people in south-east Queensland. In her final year of studies at NAISDA College, 1988, she performed with the Aboriginal and Islander Dance Theatre in Melbourne, Germany and Finland. She also undertook a three month secondment with the Melbourne company Danceworks, under the direction of Nanette Hassall.

Jasmine joined Bangarra Dance Theatre when it was established in 1989 and toured with it for two years. In 1991-92, she was course co-ordinator at NAISDA College before joining the Aboriginal and Islander Dance Theatre as a company member (1993-95) and then as a guest artist.

In 1996-97, she was based in Alice Springs, teaching in schools and remote communities. She choreographed two pieces for CAAMA's TV music series *Corroboree Rock*, and choreographed and co-directed a primary school production at the Araluen Arts Centre. Upon her return to Sydney, she took up a position with AIDT. During her time there, she choreographed a piece for the 1998 Indigenous Dance Conference in Adelaide, danced in the AIDT collaboration with the Sydney Symphony Orchestra in the Sydney Opera House Concert Hall for the Festival of the Dreaming, and also performed in *The Awakening Ceremony*.

In 1998, she rejoined Bangarra as a performer and cultural co-ordinator for *DanceClan*, becoming rehearsal director in 1999. Jasmine choreographed and performed at Uluru for ABC TV's *Today 2000*, an event that took place on the first day of 2000. Later that year she was appointed Assistant Artistic Director of Bangarra.

Jasmine also assisted Stephen with the opening ceremony of the Olympic Arts Festival *Tubowgule* and Bangarra's productions of *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Unaipon*. Jasmine is currently Company Manager at Bangarra Dance Theatre.



Narelle Lewis Stage Manager

Narelle joined Bangarra in 2000 to stage manage *The Dreaming* on its South Pacific tour, and *Skin* for the Olympic Arts Festival and subsequent seasons. Since then, she has taken part in all of the company's productions including main-stage works, and regional and international tours.

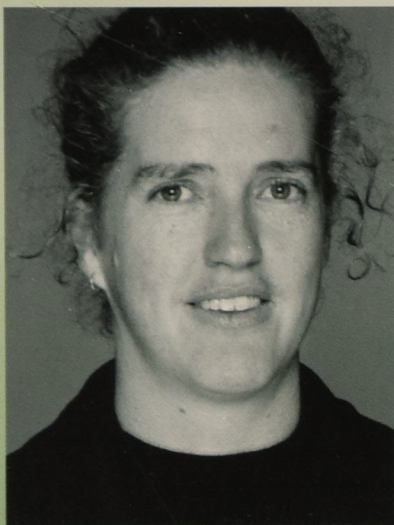
Over her time with Bangarra, Narelle has travelled on tours stretching across the globe: from Umuwa, in the Central Desert, where she helped build a dirt stage for a show in a riverbed; to Noumea for Bangarra's *Awakenings* season, where she worked on her tan in all her spare time (not); and to the USA for shows from New York to LA.

Sydney-born Narelle was an English and Drama teacher when she moved to the UK, where she trained in Stage Management and Production in London and began a hands-on association with theatre. While in Britain she worked on the 1995 and 1996 Islington and Edinburgh Fringe Festivals; with The Bold and Saucy Theatre Company for seasons in London and Oxford; and at

London's Gate Theatre for the Hired Gun Theatre Company.

Production credits in Australia include regional tours with the Flying Fruit Circus; *Faith Healer* for O'Punksky's Theatre at Wharf 2 and the Ensemble Theatre; *Mill on the Floss* at Wharf 2 and a Jabiluka rock benefit at The Metro, Sydney.

She continues on her merry travels with Bangarra Dance Theatre in 2005.



Vanessa Hutchins Production Manager

Born and bred a Novacastrian, Vanessa says that her father tried to steer her towards the steelworks, but instead she escaped for the bright lights of Backstage Life.

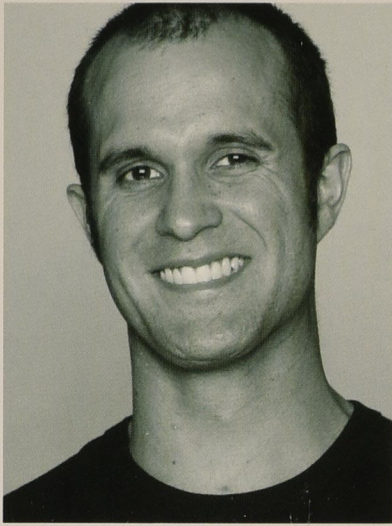
Vanessa joined Bangarra in 2002 to work on *Walkabout*. She has since toiled her sweat and tears touring Bangarra successfully through China, Monaco, Central Australia and Australia's flagship venues with *Bush*. She shares the Bangarra trait of having a passion for suitcases.

Her past credits include Australian and European tours with *Crying Baby* and *Mimi*, by the Marrugeku Company as Production Manager, Tour Manager and Company Manager. She was the Production Manager for *Homeland* by Legs on The Wall and Mara Martenista Ensemble – the hair-raising, operatic sky-rise experience at the AMP Building Circular Quay, Sydney and the Suncorp Building in Brisbane.

Vanessa has toured two award-winning shows - *Lyrebird*, by Tylor Coppin and *Shakespeare's Women*, by Susannah York – in Edinburgh, UK and also across Australian national and regional venues.

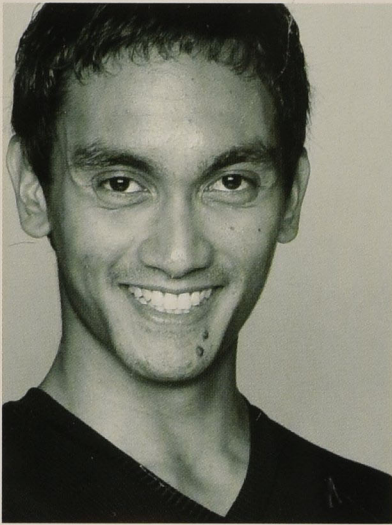
As Company Stage Manager she has been twice engaged by the services of internationally acclaimed Writer/Director, Howard Barker – firstly for the world première of *The Ecstatic Bible* for the Telstra Adelaide Festival 2000, and secondly for *The House of Correction* as part of a British Council Regional UK Tour, which included London's Riverside Studio.

Prior experiences include work with Marguerite Pepper Productions; Justin McDonnell Promotions; Christine Dunstan Promotions; Australia Day Council; Adrian Bohn Productions; The Gay and Lesbian Mardi Gras; Stalker Stilt Theatre; Darwin Theatre Company; and Tracks Dance.



Timothy Bishop Dancer

Tim Bishop was born in 1976 in Canberra, his father was from Brewarrina and his grandparents were born in Walgett and Hebel respectively. Tim is a Diploma 3 Dance graduate of NAISDA Dance College NSW and first performed in 1999. Tim enjoyed his first year with Bangarra in 2003 during its successful season of *Bush*. Highlights of his career include trips to Jakarta, Indonesia to perform in the JAKARTA International Arts Festival in 2001 and 2002, and taking part in *Awakening*, the Indigenous segment of the Opening Ceremony of the Sydney Olympic Games in 2000. He has also travelled to Cairns, Darwin and Perth to recruit future students for NAISDA Dance College.



Jhunoy-Boy Borja Dancer

Born in Manila, The Philippines, and brought up in the outback town of Katherine in the Northern Territory. Jhunoy's dance career began in 1997, performing in the Australian Choreographic Centre's inaugural fellowship project *The Thousand Mile Stare*, choreographed by Brett Daffy. In 2002 Jhunoy completed his Bachelor of Arts with First Class Honours at WAAPA, implementing evolutionary algorithms to choreographic processes. Jhunoy has also worked as a software engineer and his other achievements include: the highest University Entrance Score in the NT, the Australian National University's National Undergraduate Scholarship, a Bachelor of Science majoring in pure mathematics, and the NT Department of Arts and Museum's Arts Scholarship. Jhunoy joined Bangarra Dance Theatre in 2003 and danced in *Bush* and in *Clan*.



Deborah Brown Dancer

Born in 1978, Brisbane, Deborah is a descendant of Wakaid Clan, Badu Island. Her grandmother is a descendant of the Mer people, Murray Island, Baizam Clan. Deborah has been involved in dance for over 20 years, and has worked with such choreographers as Elsie Seaguss, Natalie Weir and Lance Davies. Her performance experiences include singing and dancing at the Black Diamond Sports Award Night in 2001, and a professional role as Pearl in *Luck of the Draw* in 2000 at the Queensland Performing Arts Complex, both with Kooemba Jdarra Performing Arts. Deborah joined Bangarra Dance Theatre in 2003, to perform in *Bush*, which she regards as one of her career highlights. Another notable achievement was her appearance in the documentary film *Bush Survival* in 2002, which aired on Channel 7 in March 2004.



Yolande Brown Dancer

Yolande is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins. Yolande gained a C.Mus.A (AMEB) in piano performance while completing her BA (Dance) at the Queensland University of Technology. Recently, Yolande appeared nationally in the Nadia Tass directed musical *The Lion, The Witch and The Wardrobe*. Since joining Bangarra in 1999 Yolande's highlights with the company have been dancing with the Pitjantjajara and Yirrkala people, performing in Rites (a collaboration with the Australian Ballet, New York City Centre) and *Corroboree* (BAM Festival, New York).



Chantal Kerr Dancer

Chantal is of Aboriginal descent from the Taree area of the Birapi clan. A graduate of NAISDA Dance College, Chantal has performed at the Sydney Dreaming Festival, the NAIDOC Week Celebrations and the Comalco Alumina Conference in Brisbane. She has taken part in the Anzac Day Performance on Norfolk Island and at the Sydney Olympic Games Opening and Closing Ceremonies, in 2000. Touring around Australia and Jakarta in 2001 was a career highlight for Chantal. She also enjoyed dancing as part of the Sydney Dreaming Festival and at the International Alumina Conference. Chantal joined Bangarra Dance Theatre in 2003, performing in *Bush* (2003) and *Clan* (2004).



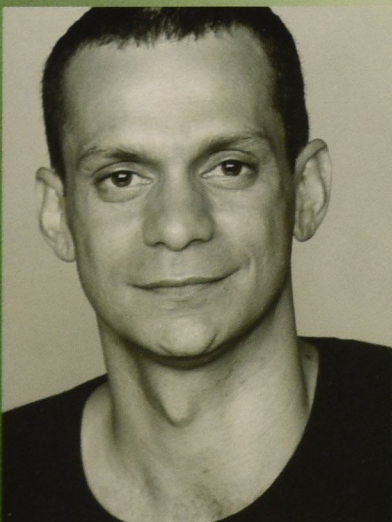
Elma Kris Dancer

Born 1972 and raised on Thursday Island in the Torres Strait, Elma is a descendant of the people from Western and Central Islands (PNG). Elma moved to Sydney to further her studies in traditional Torres Strait dance at NAISDA College. She founded her own dance group named Bibir (Strength) and choreographed Malu, which was presented as part of Artyfact at the Opera House. She has performed in Bangarra productions *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Unaipon* at the 2004 Adelaide Festival. Elma has also appeared in the films *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and also in the ABC Radio broadcast *Not Your Mob Next Door* by Helen Anu.



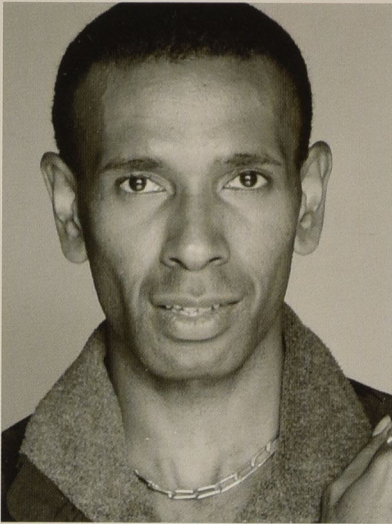
Rheannan Port Dancer

Born in Mossman, Queensland in 1979, Rheannan is from the Lama Lama tribe on the East coast of Coen, Cape York. She is also a descendant of the Kuku Yulangi tribe of Daintree. Rheannan is a Diploma Dance graduate of NAISDA Dance College NSW. She completed her six week secondment programme at Bangarra, where she was offered a full-time position with the company. In 2002, she conducted workshops voluntarily at Boopa Werem Pre-School in Cairns. Rheannan's performance history includes five NAISDA End of Year Shows and *Awakening*, the Indigenous segment of the Opening and Closing Ceremonies of the Sydney Olympic Games 2000. She performed at the 2001 and 2002 AUSDANCE awards, the Deadly Vibe Awards (2002 and 2003) and at the JAKART International Arts Festival (2001 and 2002) in Jakarta, Indonesia. Since 2003, Rheannan has toured with Bangarra as part of *The Dreaming* Regional tour, and performed in *Bush* (2003) and *Clan* (2004).



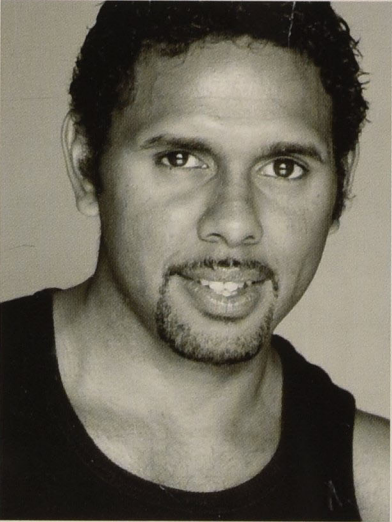
Sidney Saltner Dancer

Sidney Saltner was born in Theodore, Queensland. He graduated from NAISDA College in 1991. Sidney's career highlights include performing in the opening ceremony of the Olympic Arts Festival, the Opening and Closing Ceremonies of the 2000 Sydney Olympic Games, and Bangarra's *Skin* and *Corroboree* (both Australian and US versions), for which he received acclaim for his performance by US critics. Sidney has also performed major roles in *Walkabout* (2002), *Bush* (2003) and *Clan* (2004). He was nominated for Best Male Dancer in the 2003 Australian Dance Awards, and also for the 2003 Deadly Awards.



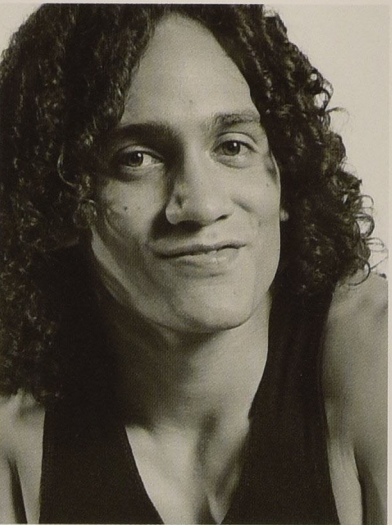
Patrick Thaiday Dancer

Born in 1970 in Biloela, Queensland. 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 grew up in Mackay, Queensland, learning traditional dances from an early age. In 1999, Patrick moved to Sydney to study at NAISDA, performing both traditional and contemporary dance. He has performed at: the JAK ART Festival, Jakarta; NAISDA's 25th Anniversary; Sydney's Opening and Closing Ceremonies for the 2000 Olympic Games; the 2001 Australian Dance Awards at the Sydney Opera House; and more recently at Fox Studios for the second instalment of the film *The Matrix*. Patrick joined Bangarra Dance Theatre in 2002, where his solo in *Walkabout* earned him recognition for his talents. He also performed in *Bush* in 2003 and *Unaipon* at the 2004 Adelaide Festival. In 2004 Patrick received the Ausdance Award for Most Outstanding Performance by a Male Dancer for *Unaipon*.



Sani Townson Dancer

Sani was born in Townsville, North Queensland in 1975. He is a descendant of the Saibai Kadal clan, Saibai Island in the Torres Strait Islands. Sani joined Bangarra Dance Theatre in 2001 and has travelled with the company on regional tours to NSW, Victoria, Northern Territory and South Australia. He also toured internationally to Noumea, the USA, China and Monaco. Since 2001, Sani has performed in Bangarra's *Corroboree* and at the Adelaide Festival 2000 in Bangarra's award-winning production *Skin*. In 2003, he was nominated for Best Male Performer at the Indigenous Deadly Vibe Awards. He also performed in Bangarra's *Walkabout* and *Bush* and at the world première of *Clan* in 2004.



Waniga Blanco Dancer

Waniga Blanco grew up in Mission Beach, North Queensland. His father is from Meriam Island (Murray tribe) and his mother has Scottish/English ancestry.

Waniga 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.

Waniga'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.



Barbra Nana Ajantowaa Drummond Dancer

Barbra Nana Ajantowaa Drummond was born in Townsville, North Queensland in 1982 and was raised in Brisbane and Port Headland, Western Australia.

Barbra's heritage includes Samoan, Malaysian, Aboriginal and Torres Strait Islander. Her mother comes from a major tribe from Mabuiag Island, west of Torres Straits called Wagadagam, *the totem of the crocodile*. Her father comes from Ghana, Africa.

Barbra joined Bangarra this year after graduating from NAISDA Dance College in 2004.

Her performance experience includes: NAISDA 25th Anniversary show 2001; NAISDA end of year performances 2001-04; Deadly Vibe Awards 2002-04; Rugby World Cup 2003; Australia Roundtable of Excellence, Melbourne 2004; and Garma Festival North East Arnhem Land 2004.

Auckland Festival, AK05



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Management

Level 1, Northern Steamship Building, 122 Quay Street, Auckland City
PO Box 3787, Shortland Street, Auckland
Phone: 09 309 0101; Fax: 09 309 0176
Email: info@aucklandfestival.co.nz
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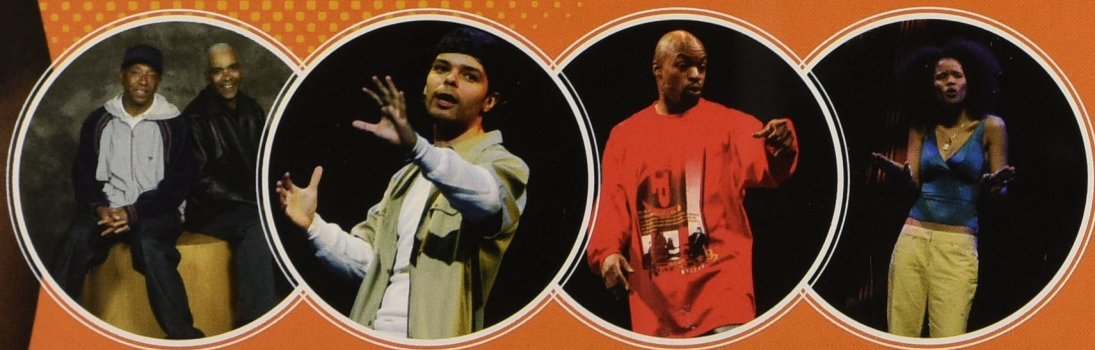


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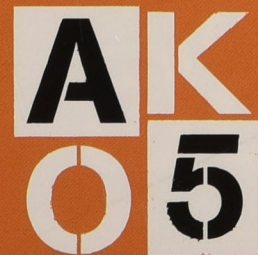


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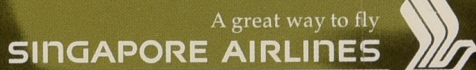
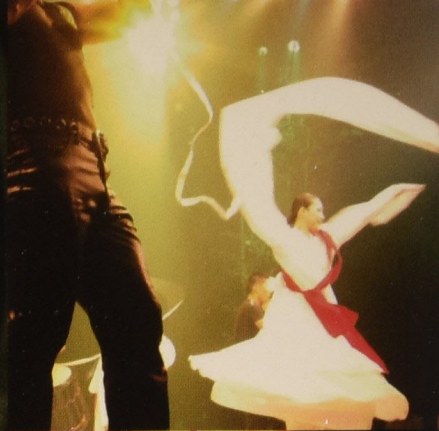
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