

BANGARRA DANCE THEATRE

BUSH



The Spirit of Australian Dance.



Katherine Griffiths



With a spiritual connection to the land and a free spirit in the movement, Bangarra is truly unique and uniquely Australian. Naturally, we're very proud to be their dance partner. That's the spirit. **The Spirit of Australia.**

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the best news
coverage**

Rod Young and
Kay McGrath
weeknights at 6:00.



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 premiered at the 1997 Melbourne Festival and then toured to overwhelming acclaim to New York's City Center. The company has also appeared in major cities such as Washington, Edinburgh, Seoul, Athens and returned to New York in 2001 for sold out performances of *Corroboree* at the Brooklyn Academy of Music.

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

For more information about Bangarra please visit our website at

www.bangarra.com.au

Bangarra Dance Theatre

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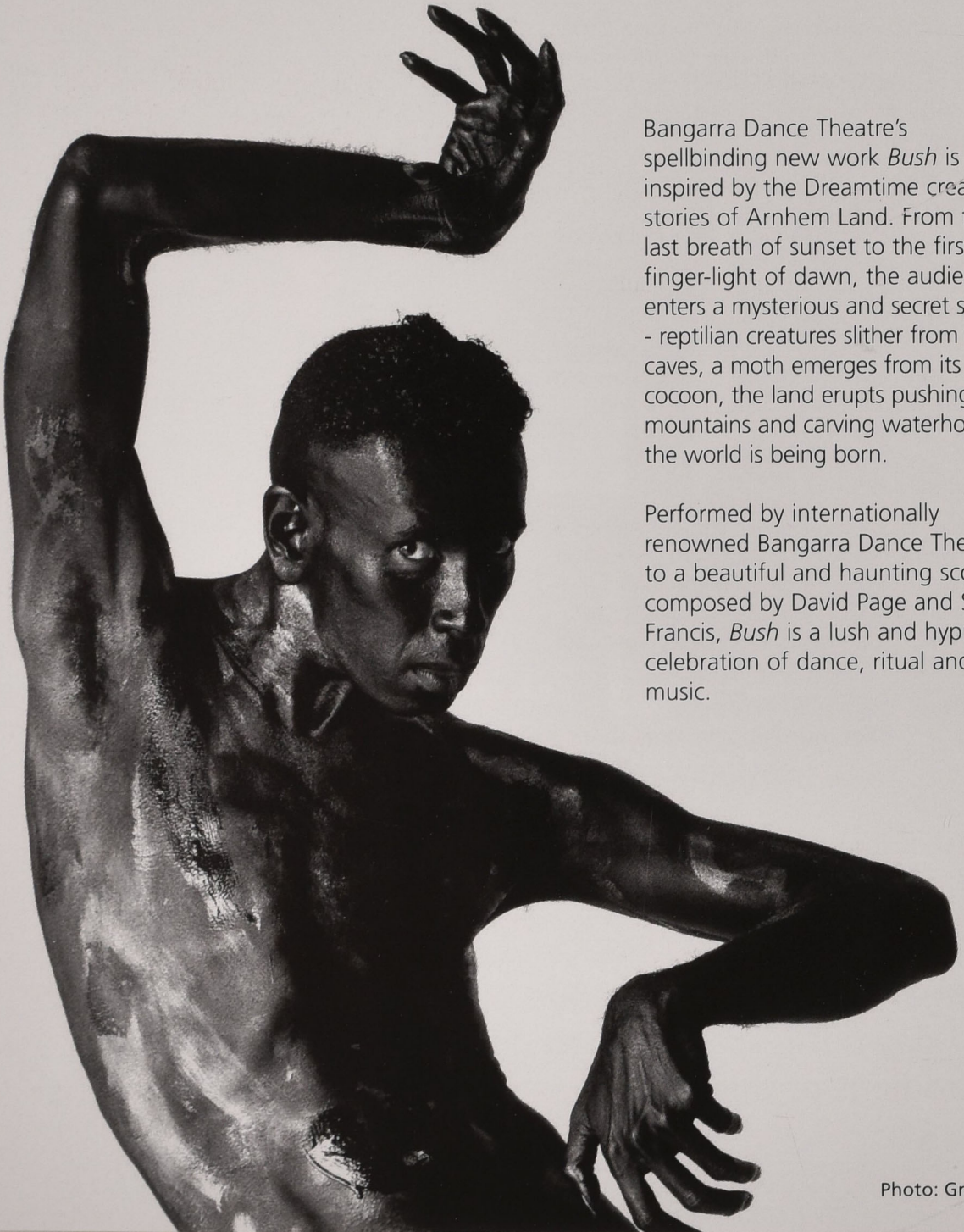
Bangarra Dance Theatre and our presenters would like to pay our respect and acknowledge the Traditional Custodians of this land on which we gather here together.

Bush

Synopsis

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

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



Bangarra Dance Theatre's spellbinding new work *Bush* is inspired by the Dreamtime creation stories of Arnhem Land. From the last breath of sunset to the first finger-light of dawn, the audience enters a mysterious and secret space - reptilian creatures slither from dark caves, a moth emerges from its cocoon, the land erupts pushing up mountains and carving waterholes - the world is being born.

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.

Bush

Production Credits

Artistic Director/Choreographer – **Stephen Page**
Choreographer/Guest Performer – **Frances Rings**
Composers – **Steve Francis & David Page**
Set Designer – **Peter England**
Costume Designer – **Jennifer Irwin**
Lighting Designer – **Nick Schlieper**
Associate Lighting Designer - **Glenn Hughes**

Assistant Artistic Director – **Jasmine Gulash**
Rehearsal Director – **Shane Carroll**
Production Manager – **Vanessa Hutchins**
Head Mechanist - **Billy Hopper**
Stage Manager – **Narelle Lewis**
Assistant Stage Manager - **Cassandra Prucha**
Wardrobe - **Rae Spratt**
Scenery builders - **John Matkovic & Traleen Ryan**
Production Assistants - **Vincent Watson & Tim Pack**
Production Secondment - **Anthony Johnson**

Guest Performer & Cultural Consultant

Kathy Balngayngu Marika

Dancers

Jasmine Gulash
Frances Rings
Sidney Saltner
Elma Kris
Peggy Misi
Desley Roberts
Sani Townson
Patrick Thaiday
Timothy Bishop
Joel Blanco
Jhuny-Boy Borja
Deborah Brown
Chantal Kerr
Rheannan Port

Musical Collaborators

The Bangarra Ladies Choir
Sarah Blasko
Deborah Brown
Angela Johnson
Kathy Balngayngu Marika
Djakapurra Munyarryun
Peggy Misi
Ursula Yovich
Jamie Wanambe
Leon Wanambe



Photo: Greg Barrett

Bangarra Dance Theatre would like to thank the following for their valued input:

Gutjangan Homelands (Bremer Island)
– for collecting the ochre

Jo Thorpe for costume construction
& Jake Collier for Goanna prosthetics

Brian Downie - Theatrestyle

Rick Best & team at Planet Engineering

Stella & Rod at Scenographic Studios

Paul McNeil - McNeil Sailmakers

Martin Watts & ALM/Show Works

Tim Heathcote - Bloch

David Thatcher -Theatre Royal

Kelvin McWhinnie & David Thatcher
– Theatre Royal

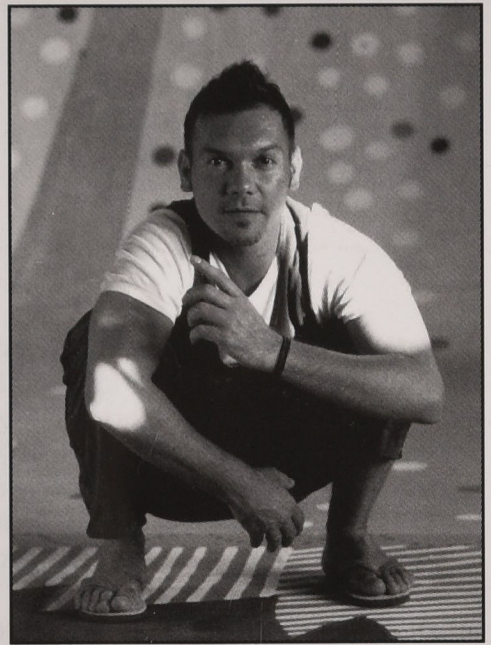
Terry Turner - ATS logistics

John Henderson & John Sheddon
at Sydney Dance Company

Dita Feather

Jeremy Smith - The Wildflower Farm

Photo: Greg Barrett
Stephen Page, Artistic Director



Bush

Director's Note

Commentary by Stephen Page, Artistic Director & Choreographer

The main inspiration for *Bush* is really my relationship with Arnhem Land over the years. My traditional mothers from Arnhem Land like Kathy Balngayngu 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 fifteen years of being linked to Arnhem Land - its magic, its sacred grounds.

The more I hear of all 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 is 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. Like Kathy, Fran brings an incredible feminine energy to this work. *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 is 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.

Photo: Greg Barrett



Bush

The Music

Commentary by David Page and Steve Francis, Composers



Photo: Greg Barrett

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 Balngaynu 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 Yirrkala, and he and 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 and Fran's 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.



Kathy Balngayngu Marika. Photo: Greg Barrett

Bush

The Set

Commentary by Peter England, Set Designer

Visually *Bush* begins in an empty space, a 'black box', and then progresses into a series of stylised images revealed as 'windows' or 'cave openings' to imagined places. Symbolically the entire space represents the mother spirit as embodied by Kathy Balngayngu Marika; the various images within are responses to her particular stories being expressed during *Bush*. These visuals are not intended as biographical representations but rather emotional and sensual recollections, as abstracted glimpses of key elements within a story. As a stage for the expression of life stories, its cycles, metamorphosis and renewals, the set seeks beyond all to provide a stimulating and supportive story telling environment.

The first section of the piece looks at *Women's Creation* – the set reveals a subterranean world of what might appear to be the earth lifted up to expose tree roots or stalactites in a cave. It is from this depth of the land that stories emanate. The ensuing sections of the work continue this theme of caves or crevices from which, or in which, memories and stories are born and stored. Through each of these openings we see different abstractions of primary elements, traditions or totems – as outlined in the titles of the segments. The idea of abstracting or symbolising in this way is not to confuse the audience but rather stimulate the imagination and allow the massive metaphorical nature of the work to move fluidly without any restrictions of 'literal place'.

Photo: Greg Barrett



I have always been inspired by Bangarra's fusion of the traditional culture with western/contemporary styles. It is a dialogue of energies I am constantly investigating when designing for the company, be it in the forms or icons used or the mixing of materials and finishes – and *Bush* is no exception. The chaotic set piece featured in *Stick* is made from woven lengths of extruded square steel pipe. The piece featured in *Feather* is plastic acrylic paint applied to PVC plastic then scratched into with massive energy. To me it is about mixing styles and materials together to create a piece that speaks of an alive and evolving culture, a culture with ancient origins and a vitality for all times.

Photo: Greg Barrett

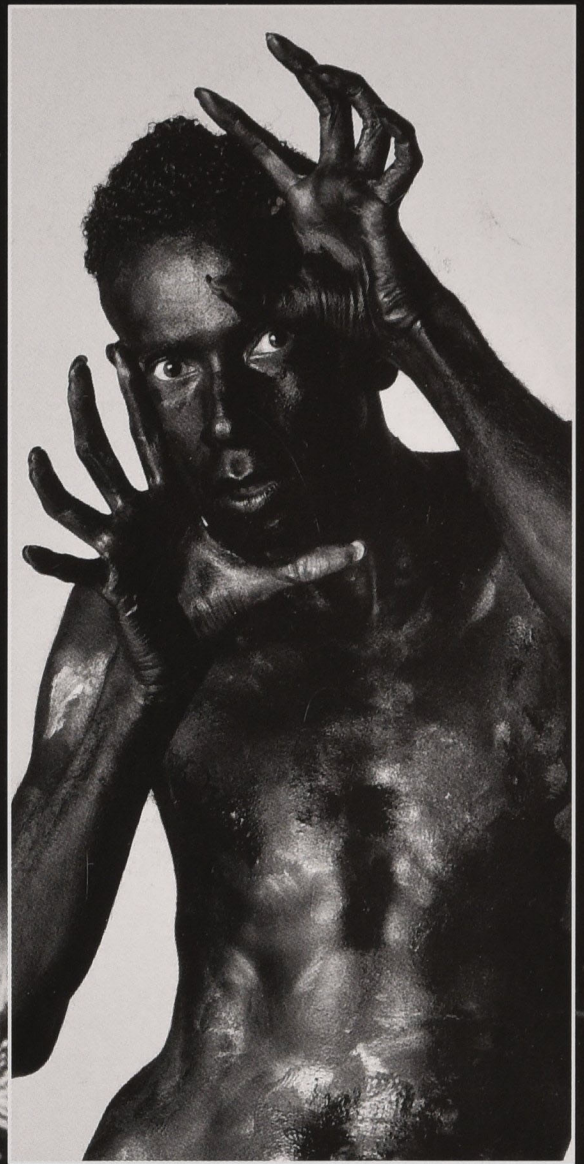


Photo of Set Model: Peter England



YUGKU YUGKU

(Little Brother)

"Bush is about reflecting on Bangarra's relationship to our traditional culture – this process is an essential part of our cleansing and our grieving. Because we straddle these two worlds, this is our version of a ceremony.

The family in Arnhem land was Yugku Yugku's traditional family as well. This was where he went to fill up his cultural tank, so to speak, and be rejuvenated. He was passionate about fusing the traditional and the urban with integrity. He thought deeply about what that meant as an urban black man and a father. He believed that if the connection was strong it was naturally going to filter in to the next generations' immune system. He understood the philosophy probably a lot better than I did because he kept quiet whereas I had to constantly speak it. He would always push me to take the philosophy to another level – he would observe quietly and then get me at a good moment when I was calm to reflect on what it all really meant. He wasn't just a muse in the dance studio, he was essential to Bangarra's evolution.

He was an incredible mimic. We travelled the world three times over, and he was adopted into a family in every single Indigenous culture we encountered. I remember one time Bangarra went to a native

American Indian reservation in San Diego where we were invited to perform traditional Aboriginal dance. We thought Yugku Yugku had gone missing but when we looked over to the other side of the circle, there he was in full Indian dress, the feathers and everything, smiling at us! We all just laughed and said "You're supposed to be over here". Another time we were in Hong Kong and he got me up one morning because he wanted to go to a park where hundreds of people practised Tai Chi. We went and it was like being in heaven. He took his shirt off and I just watched him mimic – it was like he had become this old Chinese man. He had a global cultural spirit. And yet he was so humble and so funny at the same time. He loved nothing more than to have a really good laugh.

He was all things – a brother, a mate, a muse, a beautiful spirit. I'd like to thank him for letting that be part of our lives." **Stephen Page**



STEPHEN PAGE

Artistic Director & Choreographer

Born in 1965 in Brisbane, Stephen is descended from the Nunukul people of Stradbroke Island and the Munaldjali clan Beaudesert. Stephen danced with the Sydney Dance Company until 1991 when he was appointed artistic director of Bangarra Dance Theatre. With his works, *Praying Mantis Dreaming*, *Ninni* and *Ochres* Stephen established milestones 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 Center.

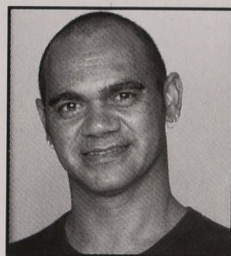
In the meantime, *Fish* was choreographed by Stephen for Bangarra, with its world premiere at the Edinburgh International Festival before going to the Sydney Opera House in the Indigenous *Festival of the Dreaming*, first of the four Olympic arts festivals leading up to the Sydney 2000 Games. He also choreographed the Festival of the Dreaming's opening event, *The Awakening Ceremony*, on the forecourt of the Sydney Opera House.

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 *Skin*, a new work created for the occasion, at the Sydney Opera House. It has since won Stephen and Bangarra the coveted Helpmann Award for Best New Australian Work and Best Dance Work in 2000.

In 2001 Stephen choreographed a new triple bill *Corroboree*, which toured Melbourne, Sydney and Brisbane and received great critical and popular acclaim. Later in the year Bangarra completed a sell-out tour of the United States.

In 2002 Stephen was honoured with the Matilda Award for his contribution to the arts in Queensland and he received the Helpmann Award for Best Choreography for *Corroboree*. Stephen also choreographed a piece called *Totem* for the Australian Ballet's principal dancer, Steven Heathcote, which premiered in Brisbane as part of the ballet's 40th year celebrations. 2002 also saw the world premiere of Bangarra's double bill, *Walkabout*. Stephen's other credits include: Indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship in Sydney; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen '93 in Paris; *Pride* for ABC TV; *Black Vine*, a celebration of Indigenous song and dance; the Australian musical *The Wedding Song*, numerous rock videos and a documentary about the Sydney 2000 Olympic Games Opening Ceremony called *Awakening*.

Stephen Page is the Artistic Director of the 2004 Adelaide Festival, a fitting tribute for this talented and significant Australian artist and leader.



DAVID PAGE

Composer

Born 1961 in Brisbane, David descended from the Nunukul people of Stradbroke Island and the Munaldjali clan of Beaudesert. His music career began as a solo singer when he was 13, recording two singles for the Atlantic label. He made several television appearances on the Mike Walsh Show and Countdown.

In the 1980's he pursued music at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University, where he studied saxophone, voice, composition and song arrangement and toured with its performing ensemble. David first teamed up with his brother Stephen Page as composer in 1989 for Kayn Walu, a NAISDA College Production. They also worked on together: Sydney Dance Company. *Mooggrah* for Shakespeare's Dances; Bangarra Dance Theatre. *Praying Mantis Dreaming*, *Gupan Sangal* 1991, *Ninni* 1992, *Upuntil Now* 1993 *Ochres* 1995, *Fish* 1997, *Skin* 2000, *Corroboree* 2001

Special Events included The Atlanta Olympic Games flag hand-over ceremony in 1996, The Sydney Olympic Arts Festival 2000, the 2000 Sydney Olympic Games Opening Ceremony *Awakening*, Sydney Dreaming 2002, Womad Adelaide and Johannesburg in 1999.

Awards include Deadly Sounds Award, Best Soundtrack for *Ochres* 1995, *Alchemy* 1996, *Fish* 1997, *Skin* 2001, APRA Award nomination for Heartland 1995, Sidney Meyer Performing Arts Award, Individual Indigenous Artist 2002.

Music for Television includes ABC *Poison* 1994, *Pride* 1993, *Songlines* 1998, *Heartland* 1995, SBS *Living Black* 2003. Music for Documentary: *Copy Rites* 1998, *A.I.D.A* 2003, *Urban Clan* 1998, Short Films: Australian Film Commission *Passing Through* 1996, *Round Up* 1995, *Grace* 1996, *Saturday Night Sunday Morning* 1997, Actor - Theatre: Eva Johnson's *Murra's* 1990, Reg Livermoore's *Big Sister* 1991, Wesley Enoch's *Sunshine Club* 1999, Wesley Enoch *Fountains Beyond* 2000, Wesley Enoch *The Cherry Pickers* 2001.



FRANCES RINGS
Choreographer & Guest Performer

Frances Rings was born in Adelaide and is a descendant of the Kokatha Tribe. She is also of German descent. At school she excelled in public speaking, speech and drama and, after taking dance as an elective subject, she decided to pursue it as a career. While she studied at NAISDA College, she also toured with the Aboriginal and Islander Dance Theatre, performed in Kim Walker's production of *Harold* and with Bangarra Dance Theatre in ABC TV's *Seven Deadly Sins*.

After graduating from NAISDA, Frances joined Bangarra Dance Theatre in 1993, performing in *Praying Mantis Dreaming*, *Ninni* and *Ochres*. In 1995 she took up an Australia Council grant to study in New York at the Alvin Ailey American Dance Theatre, focusing on Graham and Lester Horton techniques as a strong foundation for her dancing and future choreography.

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 *The Dreaming* in 2001 at the Kennedy Centre in Washington D.C.; 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.

Frances' ambitions are to learn her mother's language (father's too!); to live in Mexico for a bit; to choreograph more; to see the Swannies win the AFL Grand Final; to spend more time with her husband which will hopefully result in having a heap of kids.

Inspiration comes from her mothers and sisters; living by the sea and our magnificent Indigenous cultures and peoples.



KATHY BALNGAYNGU MARIKA
**Guest Performer
 and Cultural Consultant**

Born at Yirrkala, N.T, Kathy Balngayngu 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.

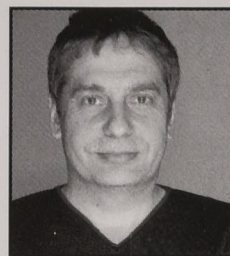
From her mother and aunties she was taught traditional dance and how to identify food to gather, such as berries, fish and oysters. She spent time sitting with her father who showed her bark painting and told her stories about markings and the sacred sites. Kathy has three children and is also a grandmother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

Currently, Kathy teaches part-time at TAFE in Newcastle and has spent the last four years working at NAISDA tutoring students in Aboriginal Dance and Culture. Aspects of this subject include art and craft, weaving and carving. Kathy speaks about her own culture and tries to promote respect by sharing knowledge.

Her work with Bangarra Dance Theatre marks her first foray into contemporary dance theatre.



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 U.K, 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 most known 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-eighties, 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.

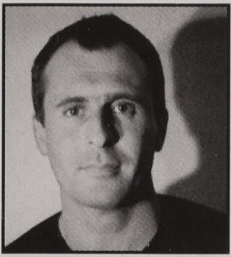
At first freelance and for the past 10 years with his own recording facility Steve has produced, engineered and programmed for a huge variety of artists.

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*, SBSTV'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* earned him a Helpmann Award nomination.

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

Most recently Steve composed the scores for the films *Black Talk* and *Kathy* as well as the documentaries *Macumba* and *Julie Dowling*.



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 New South Wales. Peter was awarded the Helpmann Award for Best Scenic Design in both 2001 and 2002, The Green Room Award for Best Opera Design in 1998 and the NIDA Mike Walsh Travelling Fellowship in 1997. In 2003 Peter was a finalist in the Pentagon Memorial Design Competition, Washington DC (with Landscape Architectural firm Room 4.1.3). He is currently a member of the NIDA Board of Studies.

Theatre design credits include: For Bangarra Dance Theatre: *Walkabout*, *Skin*, *Dance Clan 2*, *The Dreaming* and *Fish*. For Opera Australia: *Sweeney Todd* (Helpmann Award 2002), *Simon Boccanegra*, *La Bohème* and *Madama Butterfly* (Green Room Award 1998). For The Shakespeare Theatre, Washington DC: *Hamlet* and *Richard III*. For Sydney Theatre Company: *The School for Scandal*, *Betrayal* and *The Jungle*. For Gordon Frost Organisation + SEL: *Man of La Mancha* and *Footloose*. For Bell Shakespeare: *Antony and Cleopatra* and for the Australian Ballet, *The Rite of Spring*. Event design credits include: Set Designer of the *Awakenings* segment in the Opening Ceremony at the Sydney 2000 Olympic Games (Helpmann Award 2001). Co-designer of the *Sydney* segment at the 1996 Atlanta Olympic Closing Ceremony. Production Designer of three City of Sydney New Year's Eve Celebrations on and around Sydney Harbour, including the internationally broadcast Sydney Millennium featuring the giant floating Sydney Sea Creatures Lantern Parade and the Eternity and Smile effects on the Sydney Harbour Bridge.



JENNIFER IRWIN
Costume Designer

Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theatre. Jennifer designed the costumes for *The Awakening*, the Indigenous component of the Sydney 2000 Olympic Games Opening Ceremony and Cathy Freeman's outfit for the lighting of the Olympic cauldron. She co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony.

Graeme Murphy and Sydney Dance Company 25 works including: *Sirens* (1985), *Shining* (1986), *Kraanerg* (1988), *Arbos* (1989), *soft bruising* (1990), *Shakespeare Dances* (1991), *Piano Sonata* (1992), *Synergy with Synergy* (1992), *Protecting Veil* (1993), *Saccharine Suite* (1994), *Fornicon* (1995), *Berlin* (1996), *Free Radicals* (1999), *Body of Work* (2000) and *Vast* (1988) for the Bicentenary of Australia. Australian Ballet: *Alchemy* (1996), *Rites* (1998), *X* (1999) and *Subtle Sequence of Revelation* (2002), *Totem* (2002).

Stephen Page and Bangarra: *Ochres* (1994), *Fish* (1995), *Skin* (2000) and *Corroboree* (2001); the Opening Ceremony for the Festival of the *Dreaming* (1998) and *Tubowgule*, the Opening Ceremony for the Sydney 2000 Olympic Arts Festival.

Sydney Theatre Company: David Williamson's *Up for Grabs* (2000), *Soulmates* (2002) directed by Gale Edwards, *Cyrano de Bergerac* (1999), *The Virgin Mim* (2002).

Belvoir Company B: *The Laramie Project* (2001), *My Zinc Bed* (2002) directed by Neil Armfield.

Jennifer designed the costumes for the Official Ceremony for the Centenary of Federation, Centennial Park (1 January 2001), cut all the costumes for *The Matrix I* (1998) as well as *Mission Impossible II* (1999).

In 2003 Jennifer has been working on *The Life of Natalie Wood*, a film directed by Peter Bogdanovich and *Dreaming Transportations* for Sydney Festival. Her costumes have been seen on stage in thirty-five countries and before a worldwide television audience estimated at 3.4 billion. Jennifer has been awarded the Centenary of Federation Medal.



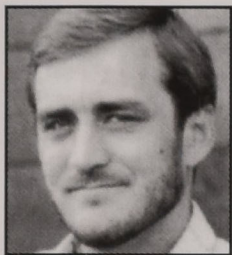
NICK SCHLIEPER
Lighting Designer

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

Theatre: STC: *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: *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.



GLENN HUGHES
Associate Lighting Designer

Glenn started work in the theatre in Adelaide in 1973. He travelled to Britain in 1978 where he worked in the West End for a year before joining the National Theatre of Great Britain (now the Royal National Theatre). He joined the Victorian Arts Centre upon his return in 1983, where he held the positions of Lighting Master (1984-86) and Production Manager (1987-93). He was Production Manager of Queensland Theatre Company from 1995-1997.

Lighting credits include *St James' Infirmary*, *A Flea In Her Ear*, *Three Sisters*, *Shark Fin Soup*, *Art* (Melbourne Theatre Company), *The Hundred Year Ambush*, *Wish You Were Here*, *Talley's Folly*, *A Soldier's Tale*, *A Portrait of Vincent* (Victorian Arts Centre), *Desirelines*, *1992 Music Series* (Melbourne International Festival), *Jerusalem* (Sydney Theatre Company), *Christmas At Turkey Beach*, *Skylight* (QTC), *Barking Dogs* (MetroArts), *Sex Diary Of An Infidel*, *The Temple*, *Underwear Perfume* and *Crash Helmet*, *Pacific Union*, *Jerusalem*, *A Return to the Brink*, *Crazy Brave*, *The Simple Truth* (Playbox), *The Conjurors* (La Boîte) *Alice in Wonderland*, *International Gala 2000, 2001 and 2002*, *Blue Angel Cabaret*, *A Midsummer Night's Dream* (Queensland Ballet).



JASMINE LEE GULASH
Assistant Artistic Director

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 coordinator 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 a primary school production that she choreographed and co-directed 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 coordinator 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* and *Walkabout*.



SHANE CARROLL
Rehearsal Director

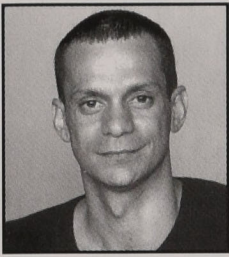
Shane undertook her dance education at The Australian Ballet School, Melbourne, directly after which she danced professionally with the Nederlands Dans Theater, directed by Jiri Kylian.

Between 1975 and 1982 she worked with a broad range of choreographers such as Jiri Kylian, Hans van Manen, Mats Ek, Christopher Bruce, Jennifer Muller and John Butler, among others. She then danced with David Atkins in his production of *The Peter Allen Show* in 1982 and also completed three years with Graeme Murphy's Sydney Dance Company.

Shane has had a wealth of experience in teaching Classical Dance and lecturing in Contemporary Dance. She has taught at The Australian Ballet, Australian Dance Theatre, Sydney Dance Company and Companie Angelin Preljocaj.

Over the past decade, she has been an integral member of a number of committees such as the Ausdance NSW Committee (1989-1990), The Dance Committees for both the NSW Ministry for the Arts and Australia Council, and the Robert Helpmann Scholarship Committee in 1998, 2000 and 2002.

She was also a member of The Women in Arts Fellowship Committee (1999, 2001), and was Chair of the Dance Committee, NSW Ministry for the Arts, between 1999 and 2001.



SIDNEY SALTNER
Dancer

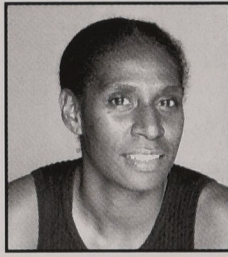
Sidney Saltner was born in Theodore, Queensland. He graduated from NAISDA College in 1991. Whilst studying, he performed with The Aboriginal Islander Dance Theatre (AIDT), and undertook his apprenticeship with the Australian Dance Theatre.

Sidney has performed in *Harold* ('91-'92); *River Woman* (Bodies '96); *Senesino* (Mardi Gras Festival '97) and *The Pearl Fishers* (Opera Australia 2000). He has also done extensive film and television work, appearing in *Billie's Holiday*, *Fish* (the film) and various commercials. In April 1992, Sidney joined AIDT and undertook the role of Assistant Director. He danced major roles in such productions as *Maralji*, *Colours*, *Gelam*, *Asik*, *Sanctum*, *Drums of Mer* and *Frontier Stories*, a collaboration with Side Track Theatre. He also appeared in Cockroach Opera - a collaboration with Company B Belvoir.

In 1997, Sidney became a member of Bangarra Dance Theatre, performing major roles in *Fish*, *The Dreaming*, *Dance Clan*, the WOMAD Festivals and *Rites*, a collaboration with The Australian Ballet, which toured New York and Washington.

Sidney has performed and taught extensively throughout Australia and internationally in such places as Asia, North and South America, Europe, South Africa and the Pacific Islands.

Sidney also featured in the opening ceremony of the Olympic Arts Festival - *Tubowgule*, the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, Bangarra's *Skin* and *Walkabout*. He received acclaim from US critics for his stunning performance in *Corroboree* (both Australian and US versions) in 2001.



ELMA KRIS
Dancer

Born in 1972 on Thursday Island in the Torres Strait, a descendant of the Sonhono, tribe of Mabaduan, near the coast of Pahoturi river in Mugie Daudaiop Deudai (PNG).

After completing a Visual Arts course in Cairns and teaching on Thursday Island, she came to Sydney to study at NAISDA College. She first choreographed as a student, for the productions *Murrakupini Yo Yi* in 1996 and *Mura Kaimel* in 1997. Her pieces were *Bupau Ipikazil* (Bushwomen) and *Bupau Mabigal* (Bush People), in which she also performed.

She joined Bangarra in 1998 under NAISDA's ADAPT Program and performed with the company in Sydney, Brisbane, Adelaide and Canberra with *Fish*. She also danced with local dance company, Ngaru Dance Company for two years, where she performed traditional Torres Strait Island dances and Aboriginal dance from the rainforest area of Queensland.

She performed at the opening of the film *Dead Heart*, and with *Flamenco Dreaming*, *To India With Love* at the Sydney Town Hall. She appeared in the films *Oscar and Lucinda*, *Reef Dreaming* and *Farscape* and in the ABC radio broadcast *Not Your Mob Next Door*. After her NAISDA graduation, she joined the Aboriginal Islander Dance Theatre Company and toured to Germany, Israel and England with *Warup Kodomir*. She also performed in *Bipotim*, Albert David's piece for Dance Clan.

Elma founded her own group named *Bibir* (Strength) and choreographed *Malu* which was presented in Artyfact at the Opera House. Her piece *Bupau Ipikazil* was part of *Fusion* at the ANA Hotel, Sydney. In 1999, Elma toured to the U.K with Bangarra's production *The Dreaming* and was part of Bangarra's DanceClan 2 in Frances Rings' work *Minymaku Inma*.

She performed in *Tubowgule*- the opening ceremony of The Olympic Arts Festival and the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, and held traditional Torres Strait Islander dance workshops at the Australian Theatre For Young People. She danced in Bangarra productions *Skin*, *Corroboree* and *Walkabout*.



PEGGY- JOYLEEN MISI
Dancer

Peggy is from Mabuig Island in the Torres Strait. She is a descendant of the Kaigas Augadh Clan.

Peggy spent her childhood learning her people's tradition and living in their way. At twelve years of age she left her Torres Strait Island home and moved away to the city where she was bombarded with all the new information of a modern life. Peggy was particularly amused and interested by television that she had never seen or heard before.

Although she had left her island home, her culture would always be a driving force in her life. Peggy joined NAISDA in 1995 as a mature-aged student, expanding her knowledge of dance from traditional to modern.

After graduating from NAISDA, she joined Bangarra Dance Theatre in 1999. A highlight of her time with Bangarra was touring New York with the Australian Ballet in her first year. It was like she had stepped into the television set and she was experiencing all the places she had seen before - but now first hand. Peggy has contributed additional music composition and cultural consultancy for *Turtle*, one of the three pieces that make up *Corroboree*.

Peggy's life ambition is to share her culture with all those who are interested. She enjoys conducting workshops with children. Her inspiration comes from seeing her godchild Patrick dancing at an early age. It shows her that the culture will live on.



DESLEY ROBERTS

Dancer

Born 1971 in Darwin, a descendant of the Alawa clan from the Roper River region of the Northern Territory. Desley grew up on King Island, off the coast of Tasmania. She began dancing in Sydney with the Redfern Dance Theatre in 1991, taking part in the first *Black Vine* celebration of Indigenous dance and music. Two years later she was accepted into NAISDA College and, as she studied, she performed in remote Aboriginal and Torres Strait Islander communities.

In 1999, the year after she graduated, Desley joined Bangarra Dance Theatre for its tour of *The Dreaming* to the UK, the USA and New Zealand. She also danced in *Minymaku Inma*, choreographed by Frances Rings for DanceClan 2.

Desley appeared in *Tubowgule*, the opening ceremony of the Olympic Arts Festival 2000, the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, and has danced in Bangarra productions *Skin*, *Corroboree* and *Walkabout*.



SANI TOWNSON

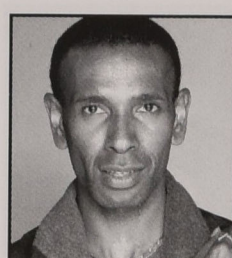
Dancer

Sani was born in Townsville, North Queensland, in 1975. A descendant of the Saibai Kadal clan, Saibai Island in the Torres Strait Islands. Being very passionate about his language and culture, Sani grew up with the opportunity of having tasted both life in the Torres Strait Island and mainland Australia.

He came to Sydney and studied at NAISDA for four years.

In 1999, Sani performed as a feature artist with the Torres Strait Islander group Bibir in *Minymaku Inma*, as a part of Bangarra's DanceClan 2. In 2000, he performed with Bangarra once again as part of the Torres Strait section for the Indigenous segments of both the Opening and Closing ceremonies for the Sydney 2000 Olympic Games.

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 United States of America, 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* and *Walkabout* in 2002.



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.

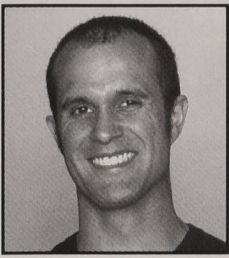
At the age of thirteen Patrick began choreographing for and performing in many school concerts, fairs, musicals and major community events such as Annual Sugartime, Youth Fringe Festivals and NAIDOC celebrations.

In 1998, Patrick choreographed and was assigned as Assistant Stage Manager for the opening and closing ceremonies of *The Reconciliation: Working Together* conference in Mackay. He was invited that same year to perform at the opening ceremony of the second world Indigenous Pathways Conference in Toowoomba.

Whilst working for Queensland Health, Patrick's family encouraged him to pursue a career in dance. Patrick came to Sydney and studied dance at NAISDA in 1999. During his time there he performed both traditional and contemporary dance. He danced in three end of year shows and 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*.

He completed his three years at NAISDA and did six weeks ADAPT in Adelaide with Leigh Warren and Dancers. During this time he formed close relations with the company and was inspired by the content of work and the strength of technique provided by Leigh and the dancers.

Patrick joined Bangarra Dance Theatre in 2002, where his solo in *Walkabout* earned him recognition for his talents. In the future, he hopes to return home and learn more about his culture and people.



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 unsure of which tribe they were akin to.

Timothy is a Diploma 3 Dance graduate of NAISDA Dance College NSW and first performed in 1999. He has always aspired to dance professionally with a company such as Bangarra Dance Theatre.

He completed his studies in 2002, after appearing in a number of productions including NAISDA College's End of Year shows *Which Wei* (2002) featuring in a solo; *Beyond Blue* (2001); *Still Here* (2000) and *Zeuber Erkep* in 1999.

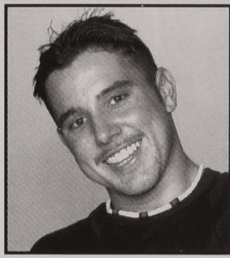
Timothy has also danced in productions at the Sydney Opera House including the AUSDANCE awards, The Deadly Awards and the Yirrikala Burial Poles at Bennelong with Gara Bara Performance Troupe.

Highlights of his career include trips to Jakarta, Indonesia to perform in the JAK ART 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.

Teaching credits include CROCFEST (2000) in Nhulunbuy, Port Augusta, Swan Hill and Moree, where he was invited to perform traditional Aboriginal dances from Yirrkala.

He also travelled to Cairns, Darwin and Perth to recruit future students for NAISDA Dance College.

Timothy's ambition is to show the whole world how well Indigenous Australians can dance. His inspiration comes from new music, good food and CARTOONS!



JOEL BLANCO
Dancer

Joel was born in Ipswich, North Queensland in 1982, and is a descendant of the Munaldjali clan of the Yugambah tribe. His grandfather was a descendant of the people of Mer Island, Torres Strait Islands.

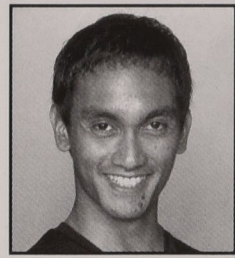
An avid sportsman, Joel's life revolved around surfing and rugby league, before choosing to pursue a different forte – dancing.

Encouraged by the earlier instruction of his uncle, Joel began dancing at age 14 with a traditional dance troupe, travelling throughout south-east Queensland. In his travels he met a number of key influences, such as 1984 Nobel Peace Prize Winner, Desmond Tutu, and R+B musician, George Benson.

Joel's first year with Bangarra Dance Theatre was in 2001. Dancing and touring with Bangarra has been a great experience and a big learning curve in his life and his daily involvement with all the dancers has been a highlight in itself.

His culture and the generations of Indigenous people that have gone before him inspire Joel. He feels that success is not about money or the limelight and that money can't buy what he has learnt.

His ambition in life is to fulfill his dreams and to be happy doing the best that he can.



JHUNY-BOY BORJA
Dancer

Born in Manila, The Philippines, and grew up in the outback town of Katherine in the Northern Territory. In 1994, Jhuny was awarded the Australian National University's National Undergraduate Scholarship for achieving the highest University entrance score in the Territory. He then studied Mathematics and Engineering in Canberra and subsequently worked as a software engineer. While in Canberra, Jhuny became more intrigued by dance as a powerful medium to express a wide range of ideas. In 1997, Jhuny performed in the Australian Choreographic Centre's inaugural fellowship project *The Thousand Mile Stare*, choreographed by Brett Daffy. That same year, Jhuny studied classical and contemporary dance techniques at the Canberra Dance Development Centre. He joined the West Australian Academy of Performing Arts in 1999. While a student there, Jhuny performed at World Dance 2000 Seoul and performed in Taiwan with Shih Gee-Tze's Acme Physical Theatre in *Feel* and *Respond* in 2001.

In 2002, Jhuny became a founding member of Link Dance Company at WAAPA, directed by Chrissie Parrott. He toured nationally, in works by some of Perth's leading choreographers. He also danced with highly acclaimed German acapella group 6 Zylinder and was honoured to meet and perform in front of Merce Cunningham. Jhuny's choreography credits include: works that have incorporated digital technologies such as multimedia applications, digital video editing and the Life Forms application; the dance film *Empty Streets / Freeway* for the Dancers are Space Eaters 2002 Festival at the Perth Institute of Contemporary Arts, and *Thread*, a work utilising digital video editing software as a choreographic tool. 2003 marks Jhuny's first year of dance with Bangarra Dance Theatre. He is excited to explore the unique perspective of dance that Bangarra embodies in its people and its works. Jhuny hopes to find some kind of balance to combine the variety of his interests to express his own world view. He is inspired by the shiny brand new, the popular and the mind-bendingly abstract.



DEBORAH BROWN
Dancer

Born in 1978, Brisbane, a descendant of Wakaid Clan, Badu Island. Her grandmother is a descendant of the Mer people, Murray Island, Baizam Clan. Deborah is also of Scottish descent.

Deborah has been involved in dance for over sixteen years, and has worked with such choreographers as Elsie Seaguss, Natalie Weir and Lance Davies.

In 1983, aged 5, Deborah began dance classes at the Pamela Le Ray School of Dance, Brisbane. During her twelve years of study, she gained Honours with Distinction in Tap Dance (Les Griffith syllabus) and High Commendations and Honours in Modern and Classical Dance (RAD). She then changed her focus to acting where she trained at The Actors Conservatory, Brisbane for the following three years.

Deborah has had extensive involvement with the organisations Kooemba Djarra Performing Arts and the Bingalie Yalloring Dance Group in Bowen, conducting movement and dance workshops. She choreographed pieces for Mitchell State School students to perform at the Mitchell Fire and Water Festival and also for the Bayside Spring Festival with Wynnum North State High School students.

She ran an education program for students at Cooroora Secondary College in November 2000 and worked with Grovely State School and Coloundra State High School.

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 Djarra Performing Arts.

2003 marks Deborah's first year with Bangarra Dance Theatre, after a seven-year hiatus from dance. She regards working with Bangarra as one of her career highlights. Another notable achievement was her appearance in the documentary film *Bush Survival* in 2002, which will air on Channel 7.

Her inspiration comes from her family, especially her parents. They both come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to be proud of her identity.



CHANTAL KERR
Dancer

Chantal's father is of Aboriginal descent from the Taree area of the Birapi clan.

Her mother, an Australian from the inner city of Sydney, first enrolled Chantal in dance class at the age of four. 2003 marks her first year with Bangarra Dance Theatre.

In 2002, Chantal graduated with a Diploma in Dance at NAISDA Dance College, having studied a wide range of styles of dance and Traditional Cultural Studies. She also undertook an ADATT residency last year with Leigh Warren and Dancers in Adelaide, Australia.

Her teaching experiences include Regional and Remote Area Teaching tours in Northern Territory in 2000 and also in Outback NSW in 2001.

In 2002, Chantal performed at the Sydney Dreaming Festival, the NAIDOC Week Celebrations and the Comalco Alumina Conference in Brisbane. She took part in the Anzac Day Performance on Norfolk Island and at the Sydney Olympic Games Opening and Closing Ceremonies in 2000.

Chantal toured Los Angeles and Hawaii with the Glenda Yee School of Dance Show Group in 1995 and looks forward to an extensive touring schedule with Bangarra Dance Theatre in 2003.

Touring around Australia and Jakarta in 2001 was a career highlight for Chantal. She also enjoyed dancing this year as part of the Sydney Dreaming Festival and at the International Alumina Conference.

She hopes to keep dancing and also explore other aspects of entertainment such as singing and music.

She draws inspiration from family and friends and her culture, and from a desire to know how far she can push herself.



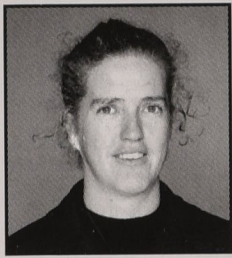
RHEANNAN PORT
Dancer

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 3 Dance graduate of NAISDA Dance College NSW. She recently completed her six-week secondment program at Bangarra, where she was offered a full-time position with the company.

In 2002, she worked voluntarily at Boopa Werem Pre-School in Cairns. She has also taught at La Perouse Primary School, the Powerhouse Museum, Sydney and at Katherine High School, NT.

Teaching credits include CROCFEST (2000) in Nhulunbuy, Port Augusta, Swan Hill and Moree, performing traditional Aboriginal dances from Yirrkala. She travelled to Cairns, Darwin and Perth to recruit future students for NAISDA Dance College. Performance history includes NAISDA End of Year Shows since 1997 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 Awards (2002) and at the JAK ART International Arts Festival (2001 and 2002) in Jakarta, Indonesia.



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.

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 Tyler 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 premiere 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 Theatre; Darwin Theatre Company; Tracks Dance and even AC/DC.

Vanessa joined Bangarra in 2002 to work on *Walkabout*. She shares the Bangarra trait of having a passion for suitcases.



NARELLE LEWIS
Stage Manager

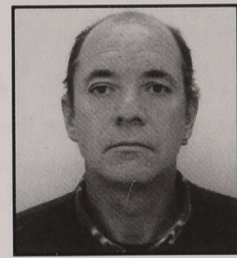
Narelle joined Bangarra in 2000 to stage-manage *The Dreaming* on its South Pacific tour. She also stage-managed Bangarra's production *Skin* for the Olympic Arts Festival and its subsequent Melbourne and Brisbane seasons.

In 2001 she travelled with the company on tours that stretched across the globe: from Umuwa, in the Central Desert, where she helped build a dirt stage for a show in a river bed; to Noumea for Bangarra's *Awakenings* season, where she worked on her tan in all her spare time (not) and to the USA for productions 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. Whilst 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.

So far in 2003, she has continued on her merry travels with Bangarra Dance Theatre. She has taken part in every one of their productions including main-stage works, regional and International tours for the past three years.



BILLY HOOPER
Head Mechanist

Born a long time ago, Billy Hooper moved to Sydney from Cumnock in central NSW when he was twelve. After many different careers involving driving a taxi, a brief stint as a butcher, pharmacy assistant and selling haberdashery, Billy was advised he might "enjoy working in theatre" - so he thought he would give it a go, and he does!

Billy began his life in theatre in 1981 as a stagehand and has worked in many behind-the-scenes positions including flyman, props buyer, mechanist as well as Company Manager for Plasticiens Volants in Switzerland. There he was responsible for the safe flying of a 15 metre dragon and a cast of twenty French, South American and Australian performers. He has also been responsible for the safe transport of Mickey Mouse and his entourage throughout Australia.

He spent a number of years with the Sydney Theatre Company where he was senior head mechanist. He moved on to design and build sets for an outdoor theatre spectacular in which he also worked as a performer. This production, *Ngalyod - the rainbow serpent*, toured throughout Poland, Germany, France, England, Noumea as well as at the Melbourne and Sydney Festivals.

He has successfully toured *Antony and Cleopatra* and *Julius Caesar* around Australia for the Bell Shakespeare Company as the company mechanist.

Bush is Billy's first gig with Bangarra.

ACKNOWLEDGEMENTS

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

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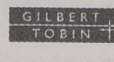
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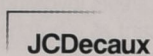
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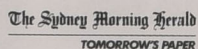
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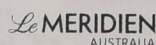
Brisbane Season



Melbourne Season



Sydney Season



All Seasons

Foundations

Scully Fund - The Father Ted Kennedy Scholarship for the training and development of a junior dancer. 2003 recipient: Chantal Kerr.
Edmund Rice Foundation - Dancer development program

Cousins/Special Relationship

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 Jamie Henson *Production Co-ordination, VAC Productions*
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The Victorian Arts Centre gratefully acknowledges the support of its donors through the Arts Angels Programme.

FOR YOUR INFORMATION

- The management reserves the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission.
- Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.
- In the interests of public health, the Victorian Arts Centre is a smoke free area.

Theatre Royal

MLC Centre
108 King St, Sydney, NSW 2000
Ph: 02 9224 8444 Fax: 02 9223 3994

Director Kelvin McWhinnie
Administration Manager Patricia Charan
Deputy House Manager Bronwyn Harrison
Technical Manager David Thatcher

Overseas Representative
 Jane Wynn Owen - Talent Artists Limited London

The Theatre Royal is managed by Jones Lang Lasalle (NSW) Pty Ltd, for and on behalf of the Owners, GPT Management Ltd and Queensland Investment Corporation.

The Theatre Royal is a non smoking venue.
 The use of cameras and tape recording equipment is strictly forbidden.
 The Theatre Royal is cleaned by THE CLEANING COMPANY P/L.
 Telephone: (02) 9369 5512



QUEENSLAND
 PERFORMING
 ARTS CENTRE

QUEENSLAND PERFORMING ARTS CENTRE
PO Box 3567, South Bank, Queensland 4101
Tel: (07) 3840 7444

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The Honourable Matt Foley MP
 Minister for Employment, Training and Youth and Minister for The Arts
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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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