

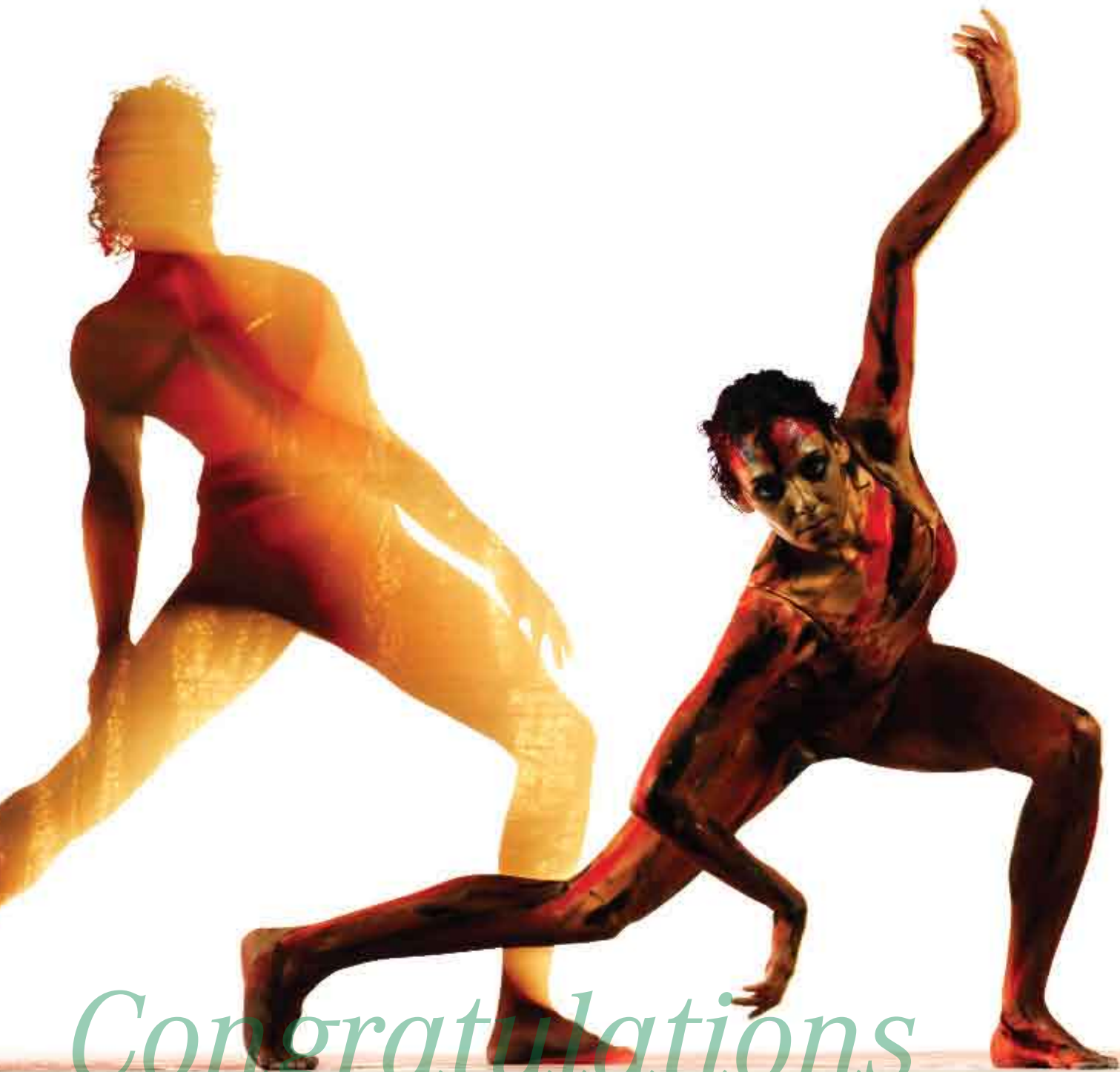


fire

A RETROSPECTIVE

**BANGARRA
DANCE THEATRE
CELEBRATING 20 YEARS**

Boral celebrating
Bangarra's 20th Anniversary
and sponsors of the Sydney season of FIRE



Congratulations



BANGARRA DANCE THEATRE COMPANY PROFILE

Bangarra Dance Theatre was established in 1989 as a dance company that embraces, celebrates and respects Australia's Indigenous peoples and their culture. Under the Artistic Direction of Stephen Page since 1991, Bangarra Dance Theatre has emerged as one of Australia's most unique and innovative dance companies, taking its distinctive work to audiences across Australia and the world.

The company bases its creative spirit on Aboriginal and Torres Strait Islander traditions and stories producing a powerful new language which combines the traditional and the contemporary. This electrifying and distinctive style tells the stories of Aboriginal and Torres Strait Islander peoples everywhere in a modern day Dreaming which fuses the sacred myths and traditions of the past with the present.

Bangarra's influence continues to resonate throughout the world, with the company earning a prominent place

on the international touring circuit. A 16-city sell-out tour of the USA in 2001 established the company as a global dance phenomenon. Since then, the company has performed in Monaco, returned to the US twice, performing in New York and in Washington, visited Japan and New Zealand, and, in 2006, toured the UK, performing at London's prestigious Sadler's Wells theatre. In 2008, the company travelled to London, Paris and Canada, and this year mounted a highly successful tour of Hungary, Austria and Germany.

Bangarra travels the world, performs in regional Australia as well as capital cities annually, whilst always maintaining its connection with the communities and people which remain its core inspiration.

In 2009 Bangarra Dance Theatre celebrates 20 years of bringing Australia and the world its unique, exciting and inspirational dance theatre and eagerly anticipates the possibilities of the next twenty years!

www.bangarra.com.au

Bangarra Dance Theatre
The Wharf, Pier 4, Hickson Road, Walsh Bay 2000
Tel: 02 9251 5333 Fax: 02 9251 5266
bangarra@bangarra.com.au

Bangarra Dance Theatre would like to pay our respects and acknowledge the traditional custodians of this land on which we gather.

Aboriginal and Torres Strait Islanders are advised that *Fire – A Retrospective* contains images and voices of people who are deceased.

BANGARRA DANCE THEATRE WELCOMES OUR NEW PATRON
MR HUGH JACKMAN



"I was honoured to be invited to be the patron of the prestigious Bangarra Dance Theatre – a company that this year celebrates 20 years of unique creative work. I want to firstly congratulate Stephen Page and all the dancers who have been such an integral part of the development of this iconic Australian company.

Bangarra have enthralled audiences around the world, since their first foray onto the international stage in the late 1980s. Since then they have performed all around the world, including New York, London, Washington, Ottawa in Canada and, more importantly, in so many centres around Australia.

Dance is a language that crosses borders and provides a link between cultures. Bangarra Dance Theatre, for over 20 years, has given Australian Indigenous culture a voice - to audiences in Australia and, importantly, around the world."

HUGH JACKMAN



fire

A RETROSPECTIVE

CONCEPT AND DIRECTION Stephen Page

SET DESIGN Peter England

MUSIC David Page and Steve Francis

COSTUME DESIGN Jennifer Irwin

In 2009 Bangarra Dance Theatre celebrates 20 years of bringing Australia and the world its unique, exciting and inspirational dance theatre.

Fire - A Retrospective features the most memorable and potent elements of the company's repertoire during this extraordinary and dynamic artistic period.

Featuring Bangarra's exciting design installations, multi-media imagery and choreographic highlights from *Ochres*, *Fish*, *Skin*, *Bush*, *Corroboree* and many other much-loved works, *Fire - A Retrospective* takes audiences on the company's journey across 40,000 years.

Fire - A Retrospective will take you on a 20 year journey that encapsulates those millennia and traces Bangarra's evolution from its modest beginnings to its place now on the most renowned stages of the world.

Fire - A Retrospective is an opportunity for audiences to not only experience the brilliance of the company's ensemble and its creative inspirations, but is also a once-only chance to experience a kaleidoscope of works that have brought the company to the attention of the world.

WOLLONGONG	20 - 22 August, Illawarra Performing Arts Centre
SYDNEY	28 August - 26 September, Sydney Opera House
BRISBANE	7 - 10 October, Queensland Performing Arts Centre
NEWCASTLE	30 - 31 October, Civic Theatre
MELBOURNE	6 - 14 November, The Arts Centre
CANBERRA	20 - 21 November, Canberra Theatre Centre



FIRE

A RETROSPECTIVE

MESSAGE FROM THE ARTISTIC DIRECTOR

Recently Bangarra was able to return to country, to pay our respects, and to listen and learn. We performed for the elders and, even though we'd performed in places like New York, this performance was daunting. Our audience changed from high excitement to quiet thoughtfulness as they watched, following the shifts from traditional to contemporary.

There's no better way for cultural development than to spend time in rural communities sharing the songs and dances. As we joined the men hunting and the women yam digging, we experienced the labour and the process that brings life to our dance form.

My dream has been to take the dancers back to the source of our traditional culture, something I have been fortunate to experience through my friendship and creative collaboration with Djakapurra Munyarryun. The Munyarryun, Marika and Yunupingu families have always been generous and welcoming, enriching Bangarra with their endorsement of our work.

In portraying the strength and resilience of indigenous culture we are acutely aware of its ephemeral nature and the need to respect and nurture such treasures. The depth of feelings and insights from being with traditional communities reminds us all of the privilege we have to share the spirit of Aboriginal and Torres Strait Australia.

Underlying Bangarra's work is the cross-over of traditional and contemporary cultures. Bringing together the heritage of thousands of years of traditional culture, with new contemporary forms of theatre, we hope to express the timeless spirit as well as the tensions and frustrations of our social world.

I have had the great honour and privilege to lead Bangarra since 1991 and wish to thank and pay my respects to the founders of this great company. Over the past twenty years, Bangarra has been the focus for over 100 artists from the raw works like *Praying Mantis Dreaming* and *Ochres* to the highly produced contemporary works like *X300* and *Mathinna*.

Without the efforts of many, Bangarra would not be here today. The vision of our founder Carole Johnson and Cheryl Stone to establish a professional company for graduates of the Aboriginal & Islander

Dance Theatre has well and truly been realised. And, for all those artists who have moved through Bangarra, there are many new initiatives and creative ventures informed by that experience right across Australia.

Bangarra is about 'making fire' – a release of energy in the form of light and heat. Our creativity has been inspired by a release of energy in our creative processes and collaboration with co-creators in performance, music, design and choreography. I have drawn strength from my brothers David and Russell who have been a core part of this journey. David's rich and textured music for works like *Fish* and *Bush*, and my late brother Russell's extraordinary presence on stage as a dancer and choreographic muse have been instrumental to the success of Bangarra.

Frances Rings has been, and continues to be, at the core of Bangarra's creative energy. We have co-choreographed on a number of Bangarra works, and Frances has *Rations*, *Unaipon* and *X300* to her credit as an outstanding and individual choreographic contribution.

The Torres Strait Islander culture was reflected strongly in Bangarra's early years with traditional consultants Jensen Warusam and Pinau Ghee, and later with artists Albert David and Peggy Misi. Elma Kris, one of our senior artists, has built our cultural ties with traditional Torres Strait culture, creating her own blend of traditional and contemporary dance in *Emeret Lu*, inspired from old stories from Mer Island.

The clever creative inputs of Peter England in set design, Jenny Irwin in costume design and Steve Francis in music have produced exciting dimensions to our stage productions. It would take an entire book to mention the valuable contributions of everyone who has made this company 'great' so I will simply say 'thank you' to the dancers, especially veteran Sidney Saltner, the rehearsal directors, the choreographers, the photographers, the production and technical people, the management, and the board of Bangarra.

I would especially like to thank Aden Ridgeway for his leadership as Chairman of Bangarra and the dedication of board members over the years, in particular Danny Gilbert. It's remarkable that over

these two decades we have remained resilient, despite misfortune and, at times, the overwhelming challenges before us. The foundations of Bangarra have certainly been forged in fire. A special mention must also go to friend Catherine Baldwin for her tireless support and energy.

The process of putting together this 20 year retrospective called *Fire* has been a time for reflection, for remembering the extraordinary artists who have made Bangarra what it is, and for reassessing our role as a cultural messenger and teller of stories.

This mixture of excerpts from our repertoire shows how the cross-over of traditional and contemporary forms was seeded with *Ochres*. Djakapurra Munyarryun and I worked closely to ensure that the new was created with respect for the old. Regular contact was made between inner-city Sydney and remote Yirrkala to check cultural protocols, and it was this process that laid the foundations of Bangarra's creativity. We embedded the connections to traditional kinship into the way we worked and from this found the direction we would take over all these years.

Excerpts from *Fish* have been included to honour the powerful fusion in David Page's music and the beginnings of a lasting collaboration with designers Jennifer Irwin and Peter England. Our capacity in the theatre to express the social issues facing both rural and urban communities is evident in our choice of excerpts from *Skin*, *Corroboree*, *Unaipon* and *Bush*.

Over the last two decades as we have travelled Australia and the world, and taken up opportunities like the Sydney Olympic Games Opening Ceremony and major arts festivals, Indigenous Australians have struggled to gain a strong foothold in the mainstream and have suffered from the translation of modern ways on traditional life. I hope that Bangarra, through successive generations of creative leaders, will continue to bring energy through light and heat to our cultural and spiritual being, well into the future.

On a personal note big love to my gorgeous families, my children and especially my mother and father, without them I would have no belonging.

STEPHEN PAGE

BANGARRA DANCE THEATRE CHRONOLOGY

1989 Bangarra Dance Theatre founded by Carole Johnson
Tour to Japan and New Zealand

1991 Stephen Page appointed Artistic Director
Up Until Now by Stephen Page
(Sydney, North Coast NSW, Brisbane, Indonesia)

1992 *Praying Mantis Dreaming* by Stephen Page
(Canberra, Central Western NSW, Melbourne, Brisbane)
Bangarra tours to China and Hong Kong

1993 *Praying Mantis Dreaming*
(Sydney, Cairns, WA, North East Arnhem Land)
Bangarra tours to New York, Los Angeles and London

1994 *Ninni* By Stephen Page (Sydney, NT, QLD)
Best of Bangarra (Adelaide Festival)
Ochres presented as a 'work in progress' at the '94 Nambundah Festival at Belvoir Street Theatre

1995 *Ochres* by Stephen Page, Bernadette Walong-Sene and Djakapurra Munyarryun
(Sydney, Canberra, Perth, Melbourne, Adelaide, Arnhem Land, Berlin, Tokyo, Noumea)

1996 *Ochres* (Berlin, Japan)
Bangarra tours to Hong Kong, India and Indonesia
Flag hand over ceremony, Closing Ceremony
Atlanta Olympic Games

1997 *Fish* by Stephen Page and Djakapurra Munyarryun
(Premieres at the Edinburgh International Festival for the Arts, Edinburgh, South Korea, Festival of the Dreaming, Sydney)
Rites with The Australian Ballet
(Premieres at the Melbourne International Arts Festival, Melbourne, Sydney)

1998 *Fish*
(Sydney, Brisbane, Adelaide, Canberra, NSW, VIC, Noumea)
Bangarra tours to Korea, Taiwan, Italy and Germany
DanceClan

1999 *The Dreaming* (New Zealand, USA, UK)
Fish (QLD, NT, WA)
Womad (Adelaide, Johannesburg, Rivermead, Seattle)
DanceClan2
Rites with The Australian Ballet
(Sydney, Melbourne, New York, Washington, Toronto)

2000 *Skin* by Stephen Page
(Premiered at the Sydney Opera House, Sydney, Melbourne, Brisbane)
Awakenings (Sydney 2000 Olympic Games)
The Dreaming (Hawaii, Fiji)
DanceClan 3

2001 *Corroboree* a triple bill (*Roo, Turtle, Brolga*)
by Stephen Page, Elma Kris and Peggy Misi
(Sydney, Brisbane, Melbourne, USA16 City tour)
The Dreaming (Noumea, NSW)

2002 *Walkabout* A double bill *Rations* by Frances Rings and *Rush* by Stephen Page
(Melbourne, Sydney, Brisbane)
Skin (Adelaide)
Corroboree
(Beijing, Hong Kong, Guangzhou, Monaco)
The Dreaming (VIC, SA)

2003 *Bush* by Stephen Page and Frances Rings
(Melbourne, Sydney, Brisbane)
The Dreaming (NSW, NT, QLD, ACT)

2004 *Clan* A double bill *Unaipon* by Frances Rings and *Reflections* by Stephen Page
Bush (Washington, New York, Hawaii)
Spirit (QLD)

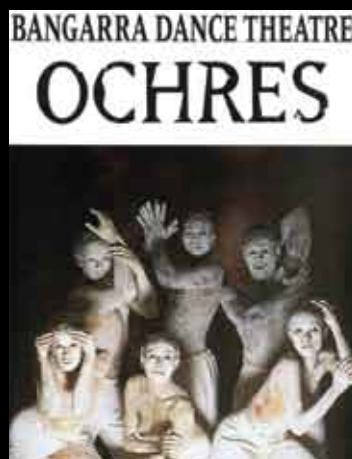
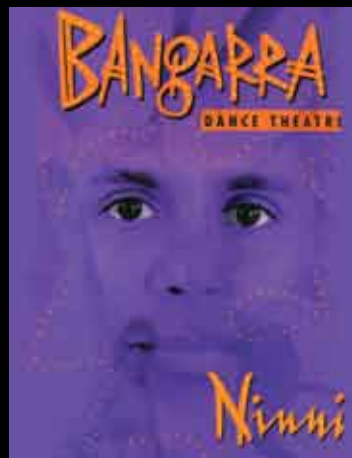
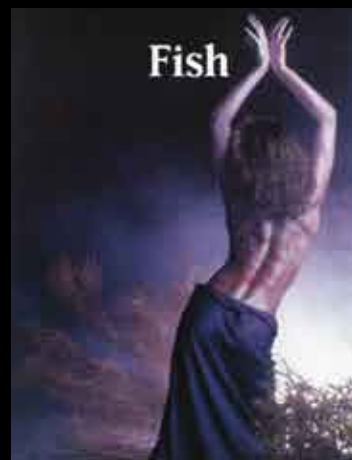
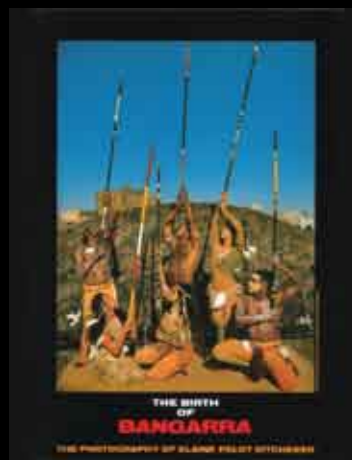
2005 *Boomerang* by Stephen Page
(Melbourne, Sydney, Brisbane)
Spirit (QLD, VIC, TAS, NSW)
Bush (Japan, New Zealand)

2006 *Gathering* with The Australian Ballet
(Melbourne, Sydney)
Clan (NT, WA, QLD, NSW)
Bush (UK)
Spirit (Hobart)

2007 *True Stories* A double bill *Emeret Lu* by Elma Kris and *X300* by Frances Rings
(Melbourne, Sydney, Brisbane, Newcastle, Canberra, Wollongong)
Clan (SA, VIC, TAS, NSW)

2008 *Mathinna* by Stephen Page
(Melbourne, Sydney, Brisbane, Newcastle, Canberra, Wollongong)
True Stories (SA, NT, QLD)
Rites with The Australian Ballet (London, Paris)
Awakenings (Washington, New York, Ottawa)

2009 *Fire – A Retrospective* by Stephen Page
(Melbourne, Sydney, Brisbane, Newcastle, Canberra, Wollongong)
True Stories (NSW, WA)
True Stories (Hungary, Austria, Germany)





"I'd have to say that my time as part of the 'Bangarra Family' has included some of the highlights of both my professional and private life and I am humbled to have been part of its twenty year journey.

My collaborations with David, Stephen, Fran and Elma have inspired me and given me the freedom to create music that I am not only extremely proud of but that still moves to this day."

Steve Francis



"Since joining Bangarra Dance Theatre in 1991 as resident composer, I have composed and produced the score for 14 productions with the company. This has allowed me to develop a unique music style which has become synonymous with one of Australia's most dynamic performing arts companies. Bangarra has given me so much over the past 20 years. It has helped me learn more about my culture and myself than any university could have. I've gained an enormous amount of self-confidence and integrity to stand strong and identify myself as an Aboriginal song-man, while maintaining my ability to succeed in a competitive industry.

with great spirit, talent and love. None of this would ever have happened without the respect and belief of all those amazing people that make up the Bangarra family, especially my two brothers Stephen and Russell, who have given me the most of all by just being my beautiful brothers. My music would not exist without them. Regardless of what Bangarra has given me, what matters most is what Bangarra has given the world of dance over the last 20 years – and we know what that is – the plain truth."

David Page



I've collaborated with the best; Djakapurra Munyarryun who magically invited me into the traditional world of language and song; Eugene Casey introduced me to music programming; Steve Francis taught me how to produce, record and mix; while Elena Kats Chernin took me on a classical musical journey.

I've travelled to many countries and experienced many cultures. I've become a part of an extraordinary extended family of dancers, musicians, designers and administrators who started out young and full of ambition and continue to grow



"Stephen Page has always been incredibly generous allowing me the freedom to create the look of Bangarra's costumes.

For me Fire reflects the culmination of a long creative friendship that started when I designed the costumes for Stephen's first commissioned ballet Moograh for the SDC. This journey takes in all of Bangarra's works from its early days to international success; collaborations with The Australian Ballet; The Olympic Arts Festival of the Dreaming and the Sydney 2000 Olympics.

I've been part of a wonderful family that I'm very proud to work alongside."

Jennifer Irwin



"I consider myself extremely fortunate to have had the opportunity to design Bangarra's stage for over 12 years now. And this is no ordinary stage, just as Bangarra is no ordinary performance company! The theatrical stage in general is commonly referred to as a 'Sacred Place' – a story-telling centre tied to the most ancient of human social, cultural and ritualistic behaviour: performance. Often this can seem slightly idealistic and romantic, but in the case of Bangarra it is hard core fact.

By fusing traditional and contemporary art forms Bangarra gives the Ancient Sacred a modern language for audiences around the world.

Whilst the stories have varied over the years, my essential brief has remained constant; to design a space which focuses the audience on the performance, and most significantly, its Spirit. At times the enormity of the scenario, particularly the precious traditions at their heart, have seemed overwhelming to me. But the boundless generosity and trust of the company, especially the rich collaborative friendship offered by Stephen and David Page, has made every show both a delight and a rich education.

Fire, as a retrospective and a celebration of Bangarra's 20 years, offers a slightly different format. But nevertheless the staging focus remains, perhaps more than ever, on the Spirit – the Spirit of one of Australia's most valuable cultural icons, Bangarra. Happy Birthday Bangarra, with love."

Peter England



"How fortunate I am to have been mentored by Stephen Page who has believed in and supported not only myself but also each artist he has brought into Bangarra. Through this artistic kinship Stephen has entrusted me to help impart not only his vision but to also share my own imaginings and see them grow to become a part of the company's distinctive repertoire. I am proud to look to this current generation who with their own voices rewrite the Bangarra stories but with a reverence to the past and to those who originally told them. This was the same ethos to which I was nurtured while in the company and just one of the inspiring qualities that define Bangarra and its uniqueness as a cultural foundation.

We have so much to be proud of and even more to look forward to and when I look at my sons I am reminded of Bangarra's legacy and how incandescent the future is.

Congratulations to Stephen and Bangarra for a stellar 20 years!!!

My most memorable performance was a riverbed in the south Australian desert with yoga mats gaffer taped together as substitute tarket and campfires and car headlights for lighting. The look on Yolande's face as I rolled down the embankment: Priceless!!!"

Frances Rings

fire

A RETROSPECTIVE

Artistic Director & Choreographer Co-Choreographers

Stephen Page
Frances Rings
Bernadette Walong-Sene

Composers

David Page
Steve Francis

Set Designer Costume Designer

Peter England
Jennifer Irwin

Film Editor

Rochelle Oshlack

Original Lighting Designers

Jo Mercurio

Mark Howett

Karen Norris

Trudy Dalgleish

Nick Schlieper

Cultural Consultants

Djakapurra Munyarryun

Kathy Balngayngu Marika

Jensen Warusam

Isaac Waia

Sidney Saltner

Rehearsal Director

Guest Performer

Kathy Balngayngu Marika

Dancers

Sidney Saltner, Elma Kris, Yolande Brown, Patrick Thaiday, Deborah Brown, Jhuny-Boy Borja, Leonard Mickelo, Tara Gower, Waangenga Blanco, Daniel Riley McKinley, Jasmin Sheppard, Katina Olsen, Perun Bonser, Ella Havelka

Production Manager

Aaron Beach

Technical Manager/ Lighting Adaptation

Neil Fisher

Stage Manager

Kate Williams

Head Mechanist

Kayne Johnson

Costume Supervisor / ASM

Emma Howell

Production Coordinator

Erin Daly

AV Technician

Declan McMonagle

Production Assistants

Chrissy Norford

Jacob Nash

Phoebe Collier

Set Construction

Planet Engineering

Gorilla Constructions

Scenic Artists

Scenographic Studios

Props Makers

Traleen Ryan

Peter Owens

Costume Makers

Emma Howell

Millie Adams

Mandy Nichols

Production Photographers

Greg Barrett, Jason Capobianco, Ashley De Prazer, Branco Gaica, James Houston, Gerald Jenkins, Elaine Perot-Syron (Kitchener), Danielle Lyon, Stephen Oxenbury, Brendan Read, Will Salter, Paul Sweeney, Lisa Tomasetti, Stephen Ward, Tim Webster, Gil Hadani, George Serras, Sesh Raman

Bangarra Dance Theatre

would like to thank the following:

Helen Anu, Glenda Aragu, Greta Morton, Darren Dale, Rachel Perkins, Steve Batty, Brent Forsstrom-Jones, Tom O'Sullivan, Rhimi Johnson, Bec Allen, Mitch Alcorn, Terron Titus, Blackfella Films, Chameleon Touring Systems, TDC Sydney, Herkes Professional Lighting, Showfreight, SR Stallwood & Sons, Sanyo Australia, Ningali Lawford, Sarah-Jane Howard, Anton Anton, Craig Bary, Bill Pengelly, Bradley Chatfield, Narelle Benjamin, Cathie Goss, Storm Imaging, Catherine Seccombe, Screen Australia, Anna Nolan, National Film and Sound Archive, Will Stubbs, Buku-Larrnggay Mulka Centre, Wayne Blair, Tjipari Dreaming - Western Desert Women Ngarti Language Group, North West Cape York Etanyanu Language Group, Yirrgambah Language Group, Kala Kawaw Ya Language Group, Wilson Ganamparr, Jonathon Munyarryun, Numbulwar Community, Reginald Numamurdirdi, Don Nundhirribala, Leonora Adidi, Judith James, Chris Cason, Scott Gray, Mike Retallack, Hunter Page-Lochard, Archie Roach, Richard Kartinyeri, Melva Kartinyeri, Raaukan Community, Relatives of David Unaipon, Uncle Henry Rankine, Mary-Ann Gayle, Yaitya Warra Wodli Language Centre, Ruby Hunter, The Adnyamathanha Women's Choir, NoKTuRNL (published by Sony/ATV Music), Bunuwal Shire, Sydney Dance Company, Andrew Simpson, Anthony Babicci, Paul Clark Alphabet Studio

Extra Special thanks to these founding members of Bangarra:

Carole Johnson, Cheryl Stone, Sylvia Green (Blanco), Janet Munyarryun, Monica Stevens, Illona Tim, Jasmine Gulash, Dolores Scott, Richard Talonga, Jim Mann, Robin Bryant, Jimmy Gaigai, Yapuma Gurruwiwi, Banula Marika, Jensen Warusam, Pinau Ghee, Russell Page, Percy Jacksonia, Djakapurra Munyarryun

STEPHEN PAGE

ARTISTIC DIRECTOR/CHOREOGRAPHER



Born in Brisbane, Stephen is a descendant from the Nunukul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland. Stephen danced with the Sydney Dance Company until 1991 when he was appointed Artistic Director of Bangarra Dance Theatre. With his works, *Praying Mantis Dreaming*, *Ninni*, and *Ochres*, Stephen established milestones for Australian dance. In 1996, Stephen made his creative debut with The Australian Ballet, choreographing *Alchemy*. The following year, he brought The Australian Ballet and Bangarra together in *Rites*, to Stravinsky's *Rite of Spring*. The following year Stephen choreographed *Fish* for Bangarra, with its world premiere at the Edinburgh International Festival.

Stephen choreographed the flag handover ceremony for the 1996 Atlanta Olympic Games and co-directed segments of the ceremonies of the 2000 Sydney Olympic Games. He also created the ceremony that opened the Olympic Arts Festival. Stephen also choreographed *Skin*, which premiered at the festival and won the coveted Helpmann Award for Best New Australian Work and Best Dance Work. Stephen's triple bill *Corroboree* toured internationally, in a sell-out tour of the US with appearances at BAM in New York and Washington's Kennedy Centre. This work earned Stephen the Helpmann Award for Best Choreography. 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 Heathcote. 2002 also saw the World Premiere of Bangarra's double bill, *Walkabout* which Stephen co-choreographed with Frances Rings.

Stephen and Frances Rings later co-choreographed *Bush* for Bangarra that sold out on its Australian tour as well as its 2004 tour to the United States. Also in 2004 Bangarra returned to the Sydney Opera House with another sell-out production co-choreographed by Stephen and Frances, *Clan*. The following year Stephen choreographed *Boomerang* for a sell-out Australian tour.

As Artistic Director of the 2004 Adelaide Festival of the Arts, Stephen was praised for reinvigorating the event with an impressive and highly successful world-class program. Stephen's film and theatre credits include the contemporary operatic film *Black River*,

numerous music video clips and most recently directing his own brother David Page in the highly acclaimed one-man show *Page 8* which toured the UK.

In 2006 Stephen and The Australian Ballet created *Gathering*, a double bill consisting of a reworked *Rites* and *Amalgamate*. Also in 2006, Queensland Art Gallery director asked Stephen to create a new dance work for the opening of the Gallery of Modern Art. Stephen, along with his son and nephews, created *Kin*, a special project that opened Asia-Pacific Triennial of Contemporary Art.

In 2007 Stephen directed a spectacular traditional smoking ceremony in honour of the historic celebration marking the 75th anniversary of the Sydney Harbour Bridge. Later in the year, during Bangarra's *True Stories* season, Stephen directed Victorian Opera's *Orphee* and *Eurydice* in Melbourne and presented another sell-out season of *Kin* at the Malthouse Theatre.

In 2008 Stephen was named NSW Australian of the Year, receiving the award from Deputy Premier John Watkins in a ceremony at the Art Gallery of NSW.

In 2008 Stephen created for Bangarra a brand new, full-length work *Mathinna* (Best Dance Work and Best Choreography, 2009 Helpmann Awards). Stephen then took *Rites* with The Australian Ballet to London and Paris, and Bangarra's *Awakenings* to Washington, New York and Ottawa. Later in 2008 Stephen set off for Broome, WA as Choreographer on the film adaptation of *Bran Nue Dae*.

Earlier this year, after returning from a highly successful tour of *True Stories* to Germany, Hungary and Austria, Stephen and the dancers spent 10 days in Arnhem Land on a cultural exchange. In 2009 Stephen celebrates Bangarra's 20th Anniversary with *Fire – A Retrospective*.



FIRE – A RETROSPECTIVE. DANCERS: LEONARD MICKELO AND DANIEL RILEY MCKINLEY. PHOTO BY JASON CAPOBIANCO



DAVID PAGE

Composer

In the 1980s David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989, he moved to Sydney and teamed up with brothers Russell and Stephen, where he first created music for dance, working with The Aboriginal and Islander Dance Theatre. David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004) and *Boomerang* (2005). David performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David was invited by his brother Stephen to compose the musical work *Alchemy* for The Australian Ballet, which marked the beginning of his collaboration with Stephen Francis. In 2000, they contributed music to the Opening Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival and, in 2002, The Sydney Dreaming Festival. He contributed to the Indigenous section of the 2006 Melbourne Commonwealth Games Opening Ceremony. David collaborated with Elena Kats Chernin in *Amalgamate* for Bangarra and The Australian Ballet and in 2007 David collaborated with Matthew Doyle to create the music for the 75th Harbour Bridge Birthday Smoking Ceremony Celebrations. David has also contributed music to television, composing for *Heartland*, *Pride* (part of the *Seven Deadly Sins* series) and *Poison* for the ABC, and writing themes for *Songlines*, *Living Black* and *Pioneers of Love* for SBS. David has collaborated 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 AFC. In 2007 David composed the music for five of the thirteen *Bit of Black Business* AFC short film series. He has recently completed the score for short film *Jacob*, which has been selected for the 2009 Melbourne International Film Festival. Since 1995, David has won four of the eight Deadly Sound Awards nominations, an ARIA nomination for *Heartland* in 1996, and was the inaugural winner of the Indigenous Artist Award for The Sidney Myer Foundation in 2000. In 2006 David received the Green Room Award for Best New Australian Play, *Page 8*. In 2007 David created the contemporary sounds for *X300*, Frances Ring's dance work that was part of Bangarra Dance Theatre's *True Stories* double bill. In 2008 David collaborated with brother Stephen to create the unique soundscape for *Mathinna* (Best Original Score, 2009 Helpmann Awards), performed by Bangarra Dance Theatre.

Also in 2008 David performed in the critically acclaimed world premiere season of *Yibiyung*, directed by Wesley Enoch for Company B. In 2009 he returned to the Belvoir Street stage alongside Kerry Walker and Max Gillies in *The Man from Mukinupin*, an Australian classic written by Dorothy Hewitt.



FRANCES RINGS

Choreographer

Frances is a descendant of the Kokatha Tribe and German ancestry. Frances completed her training at NAISDA before joining Bangarra in 1993, and danced for the company for over 10 years. Her performance credits for Bangarra include; *Praying Mantis Dreaming*, *Ochres*, *Ninni*, *Fish*, *Rites*, *Skin*, *Corroboree*, *Walkabout* and *Clan*.

For Bangarra Dance Theatre Frances choreographed *Rations*, *Unaipon*, *X300* and co-choreographed *Bush*. In 2006 she choreographed *Debris* for West Australian Ballet and in 2007 *Belonging* as part of a double bill with Narelle Benjamin for the 08 Sydney Festival. In 2009 Frances travelled to the Banff Centre in Canada to participate in the International Indigenous Choreographers Residency and Summit. Later in the year Frances will choreograph a double bill for Tasdance with Anton called *Identity*.

Frances has danced in works by many of Australia's leading choreographers and companies including Bangarra, Legs on the Wall, Meryl Tankard and Leigh Warren.

Her awards include Best New Australian Work (Helpmann), Female Dancer of the Year (Deadly), and Outstanding achievement in Choreography (Ausdance).



PETER ENGLAND

Set Designer

Bachelor of Performing Arts in Design (1994, NIDA); Bachelor of Landscape Architecture (Honours) (1986) University of NSW. Member NIDA Board of Studies 2001 to present.

Bangarra credits include: *Unaipon* (2004 Helpmann Award Best Stage Design), *Boomerang* (2005 Green Room Award Best Design), *Mathinna*, *Clan* (2004 Green Room Award nomination Best Design), *Bush* (2004 Helpmann Award Best Ballet or Dance Work), *Walkabout* (2003 Helpmann Award Best New Australian Work and Green Room Award nomination Best Design), *Skin* (2000 Helpmann Award Best New Australian Work and Green Room Award nomination Best Design), and *Fish* (1998 Green Room Award nomination Best Design). Other design credits include *Awakening*, Sydney 2000 Olympic Games Opening Ceremony (2001 Helpmann Award for Best Stage Design); for Sydney Theatre Company: *Woman in Mind*, *Victory*, *The Virgin Mim*, *The School for Scandal*, *Betrayal*, *The Jungle*; for *Shakespeare Theatre*, *Washington DC: Hamlet*, *Richard III*, *Titus Andronicus*; for *Opera Australia: Sweeney Todd* (2002 Green Room Award Best Opera Design, 2002 Helpmann Award for Best Stage Design), *Madama Butterfly* (1998 Green Room Award Best Design); for Sydney Dance Company/ Shanghai City Dance Company: *Mulan*. His most recent work, *Walking with Dinosaurs the Arena Spectacular*, was adapted from the successful BBC television documentary series *Walking with Dinosaurs* and toured Australia in 2007 and is currently touring arenas in the United States and Europe.



JENNIFER IRWIN

Costume Designer

Australian Costume Designer Jennifer Irwin's career spans 30 years constructing and designing costumes for drama, opera, film and in particular for Dance and Ballet. Jennifer designs regularly for all of the major Australian companies and has also designed some of the largest scale spectacular productions ever staged in Australia, including the Opening and Closing Ceremonies for the Sydney 2000 Olympic Games, the Official Commemorative Ceremony marking the Centenary of Australian Federation and the Olympic Arts Festival of the *Dreaming* Opening.

Her dance credits include 32 works for the Sydney Dance Co (including *Berlin*, *Free Radicals*, *Fornicon*, *Synergy with Synergy*, *Piano Sonata*). For The Australian Ballet: *Alchemy*, *Rites*, *Subtle Sequence Of Revelation*, *Aesthetic Arrest*, *'X'*, *Totem* and *Amalgamate*.

Jennifer has designed and constructed all of Bangarra's costumes for the last 20 years (except *Boomerang*). For Belvoir Co B: The box office hit *Keating the Musical*, *Gates of Egypt*, *The Laramie Project*, *Stuff Happens*, *My Zinc Bed*. For STC: *Cyrano de Bergerac*, *Soulmates*, *Up for Grabs*, *The Virgin Mim*. Opera Australia: *Romeo & Juliet*. Adelaide Festival Trust: *Ainadamar The Opera*. Vast for the Australian Bicentenary involving SDC, WA Ballet, Queensland Ballet & ADT. Film credits include *The Matrix*, *Mission Impossible II*, *Red Planet*, *Looking for Natalie Wood*, *Strictly Ballroom*, *Romeo & Juliet*. In 1984, she was awarded a Theatre Board Grant to study at La Scala Opera, Milan, Italy. In 2001 a Centenary Medal for service to community. Two Helpmann nominations for best Costume Design as well as ten Greenroom nominations. Commissions for Directors & Choreographers include: Graeme Murphy, Neil Armfield, Stephen Page, Gale Edwards, Gideon Obarzanek, Jorma Uotinen, Stanton Welch, Adrian Burnett, Stuart Maunder, Marion Potts, Kate Champion, David Atkins, Ric Birch, James Powell, Kate Gaul, Tony McNamara, Mark Wing-Davey, Elma Kris and Francis Rings. Jennifer designed the costumes for the International Box Office Sensation *Dirty Dancing* now playing in Hamburg, London West End, Toronto, Utrecht, Chicago, Boston, LA and Berlin.



STEVE FRANCIS

Composer

Steve is a composer, sound designer and music producer who has worked with performers as diverse as Bob Geldof, David Gulpilil and The Australian Ballet.

For dance, Steve has composed music for *True Stories*, *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Boomerang* (Bangarra Dance Theatre) and *Totem* (The Australian Ballet).

As a composer and sound designer for the theatre Steve has worked on various projects including *Ruben Guthrie*, *Baghdad Wedding*, *Keating!*, *Paul*, *Parramatta Girls*, *Capricornia*, *Box the Pony*, *In Our Name*, *Gulpilil*, *Page 8* and *The Spook* (Belvoir St); *Rabbit*, *Pig Iron People*, *Gallipoli*, *The Great*, *Romeo and Juliet*, *The Taming of the Shrew*, *Embers*, *The 7 Stages of Grieving*, *Fat Pig*, *A Hard God*, *Stolen* (Sydney Theatre Company); *Romeo and Juliet* (Bell Shakespeare) and also *The Suitors* and *Vital Organs* (*Easily Distracted*).

He has also produced and co-composed music for *Awakenings*, the Indigenous section of the Sydney Olympic Games Opening Ceremony, as well as *Earth* for the Rugby World Cup Opening.

His compositions for film and TV include the music for the recent mini-series *Dangerous* as well as the Melbourne Film Festival Award-winning documentary *Mr Patterns*, the AFI Award-winning short film *Box*; the documentaries *Macumba* and *Picture the Women*; the Dendy Award-winning films *Black Talk* and *Djarn Djarns*.

His awards include the 2003 Helpmann Awards for Best Original Score and Best New Australian Work for *Walkabout* and two Helpmann nominations for Sound Design.



BERNADETTE WALONG-SENE

Choreographer

Bernadette is an independent choreographer-performer based in Sydney, Australia with almost 25 years of extensive work across a broad spectrum; as a performer, choreographer, educator, & consultant in remote, regional and capital Australia and internationally throughout Europe, the UK, Israel, North and South America, Asia, Pacific and recently West Africa. Beyond dance she's worked in theatre, education, commercials and film, and lectured in Performance at the UWS (University of Western Sydney) for 9 years (1999-2007). A graduate of NAISDA Dance College, she danced with Dance North, Meryl Tankard Australian Dance Theatre and was a former assistant artistic director, choreographer, and dancer with Bangarra Dance Theatre Australia where she co-created the highly acclaimed seminal work *Ochres* (1994/5). She's just completed an 18-month international research program with an Arts NSW Women and Arts Fellowship for her contribution to Australian Dance. It entailed ongoing research into [world] indigenous dance forms of the Pacific, (Fiji and Samoa) West Africa (Senegal) and south India (Kerala); and exploring multimedia and its intersect with choreography – Film (Philadelphia, USA), Photography (Palermo, Sicily) and Architecture (Hamburg, Germany). Her most recent production, *Ground Up!* premiered in Sydney at the Carriage Works (Aug 2008). Bernadette has created works for the Indonesian Physical Theatre Co, Teater Kita Makassar and Australian Performance Exchange, the Snuff Puppets Co, Flying Fruit Fly Circus, Australian Dance Theatre, Australian Ballet, Bangarra Dance Theatre, Oceania Dance Theatre, Australian Youth Orchestra, Dance North, the Cuban Combinatorial Danza Co, Taiwan Institute of the Arts and the Hanoi National Dance. She's featured in short experimental dance films as a choreographer/performer including *ATOM* award winners for Best Experimental; *River Woman* (Michelle Mahrer and ABC TV, 2006) and *No Surrender* (Physical TV Co and ABCTV, 2002) with screenings in Slovenia, Italy, UK, Europe, China, New Zealand and USA. She was choreographer/performer & artistic consultant in *Moving with the Dreaming* by Nadine Patterson of HIP Cinema (1997, Philadelphia, USA). It screened in Chicago, the Philadelphia Fest of World Cinema, Harlem Film Fest, & Burkina Faso Film Fest (W. Africa), and won a National Black Programming Consortium's Prized Pieces Award. Bernadette has been choreographer in-residence nationally, and in Senegal, Scotland, Cuba, Vietnam, China, Taiwan, India, New Caledonia, Fiji and Samoa.



KATHY BALNGAYNGU MARIKA

Guest Performer and Cultural Consultant

Born at Yirrkala NT, Kathy is a senior woman of her clan, Rirratjingu, the first clan and language group in that area. Her mother and aunts taught her traditional dance and about how to identify and gather food. Her father showed her bark painting and told her stories about markings and the sacred sites. In 1987 Kathy founded the Dhimurru Land Care council with her four sisters and their first cousin. Their role was to regenerate the land that had been affected by mining in the area. Kathy has also worked as a tutor in Aboriginal Dance and Culture including teaching traditional art and craft, weaving and carving. Her appearance in Bangarra's work *Bush* (2003) marked her first foray into contemporary dance theatre. Kathy continued to perform with the company for *Clan* (2004), *Bush* (2004 USA tour) and *Spirit* (2006 Australian tour). Earlier this year Kathy travelled with and facilitated the Bangarra dancers' trip to Yirrkala in northeast Arnhem Land.



SIDNEY SALTNER

Rehearsal Director/Dancer

Sidney 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 *Maraji*, *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 to 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, the Opening and Closing ceremonies of the Sydney 2000 Games, Bangarra's *Skin* and *Corroboree* (both Australian and US versions). Sidney has been a leading dancer in all of Bangarra's productions since joining the company in 1997. He was nominated for Best Male Dancer in both the 2003 Australian Dance Awards and the 2003 Deadly Awards. In 2004 he was nominated for a Mo Award. The *Courier Mail* has described Sidney's dancing as 'beautifully sinuous, arching and undulating'.

In 2005 Sidney was appointed Rehearsal Director for the company's production *Boomerang*. In 2006 Sidney performed to critical acclaim in Bangarra's collaboration with The Australian Ballet, *Gathering*.

In 2007 Sidney performed in Bangarra's *True Stories*, and in 2008 Sidney played Governor John Franklin in Stephen Page's *Mathinna*.

In 2009 Sidney has become Rehearsal Director of Bangarra.



ELMA KRIS

Dancer

Born in 1972, Elma was raised on Thursday Island in the Torres Strait. She is a descendant of people from the Wagadagam, (Kai Danggal Buai), Sipingur, Gebbara, and of those from the Eastern, Western and Central Islands, including the Songoro people from Mabaduan, near the coast of the Pahoturi River in Mugie Daudaiop Deudai (PNG). Elma is also a descendant of the Aboriginal Torres Strait Kaurareg of the north. Elma's language is Kulkagau Ya and Kala Lagaw Ya. Elma's tribal totem is Wagadam, Kigus, Kadal, Snake, Danggal, Waru, Warup, Umai, Serra, Walisirsir, Pibi, and Umailag.

In 1994 she moved to Sydney to further her studies in traditional Torres Strait dance at NAISDA College. During her time as a student Elma choreographed and performed in two pieces for college productions: *Bupau Ipikazil* (*Bushwomen*) in 1996 and *Bupau Mabigal* (*Bush People*) in 1997.

Elma has 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. In 1997 Elma joined Bangarra under NAISDA's ADAPT Program and performed in *Fish*. In 1998 Elma joined the Aboriginal Islander Dance Theatre Company for her first international touring experience; to Germany, Israel and England. She later performed in Albert David's piece *Bipotim* for Dance Clan. In 1999 Elma toured the UK with Bangarra's production *The Dreaming* and was part of Bangarra's DanceClan 2.

Elma choreographed the Torres Strait Island element of the 2000 Sydney Olympic Games Opening Ceremony, as well as performing in both the Opening and Closing Ceremonies.

In 2007, in her choreographic debut for Bangarra Dance Theatre, Elma created *Emeret Lu*, a Torres Strait Island-inspired work part of Bangarra's *True Stories* double bill. *Emeret Lu* won much acclaim around the country, which culminated in a one-off special performance in Mer Island. *Emeret Lu* was named 'Best New Work' by critic Hilary Crampton at the 2007 Critics' Survey and was also nominated for a Helpmann Award.

In recognition of her outstanding achievements as a dancer, Elma was awarded 'Dancer of the Year' for 2007 at the Deadly Awards ceremony presented at the Sydney Opera House.

In 2008 Elma Kris lead as *Mathinna* in Stephen Page's brand new work for Bangarra Dance Theatre. In 2009 Elma's work *Emeret Lu* was taken to Germany, Austria and Hungary on a hugely successful international tour of *True Stories*. Later in 2009 Elma helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.



YOLANDE BROWN

Dancer

Yolande is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins.

A keen scholar, Yolande received the Australian Students' Prize of Excellence - awarded to the top 500 Australian high school graduates. With a passion for creativity, Yolande completed her C.Mus.A (AMEB) in piano performance and her BA (Dance) at the Queensland University of Technology (QUT).

Joining Bangarra in 1999, her company highlights include dancing 'out bush' with the Pitjantjajara and Yirrkala people, performing *Rites* (a collaboration with The Australian Ballet - New York/Paris/London) and three seasons at BAM - (Brooklyn Academy of Music) Next Wave Arts Festival.

Yolande has received various nominations for her work including the Deadly Awards 2008 (*Mathinna* - role of Lady Franklin), the 2008 Greenroom Awards (*True Stories* - Best Female Dancer) and Dance Australia's Critics' Choice Awards (Most Outstanding Dancer and Dancer to Watch - 2004/07).

Yolande also loves extending herself through other creative mediums. She appeared nationally in a principal role (Susan Pevensie) in the highly acclaimed musical *The Lion, The Witch and The Wardrobe* (2002-04) directed by Nadia Tass. She has contributed vocals and keys to numerous Bangarra soundtracks. In 2006, she produced *Further to Fall*, an EP of her original songs from which her track 'River' was a finalist in last year's Queensland Song Awards. Yolande has a ball gigging with her band in her down time. And in 2007, Yolande collaborated as a dancer with Meryl Tankard, Regis Lansac and TaikOz in the sold-out production of Sydney Festival's *Kaidan*.

Yolande was honoured to receive the QUT Outstanding Alumni Award for the Creative Industries, 2005 and was delighted to return to QUT this year to choreograph her work *A Hard Lot To Swallow* on this year's graduating students.

Yolande recently reconnected with her traditional homeland in South West Queensland and was excited to share dance workshops with children from her community.



PATRICK THAIDAY

Dancer

Patrick was born in Biloela, Queensland and grew up in Mackay, his parents come from lama 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 learnt traditional dances from an early age.

During his years at North Mackay High State School, Patrick choreographed for and performed in school musicals, variety concerts and dance competitions.

When once working for Queensland Health, Patrick's family and friends encouraged him to pursue a career in dance. In 1999 he moved to Sydney to study at NAISDA, performing both traditional and contemporary dance.

Patrick 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 intrigued 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. Since then this critically acclaimed dancer has received prestigious awards for his performances in *Clan* (2004), *Boomerang* (2005) and *Gathering* (2006) and *True Stories* (2007).

Stephen Page's ongoing ability to create unique works and his rapport with the dancers continues to inspire Patrick, and in 2008 Patrick performed in Stephen Page's brand new work, *Mathinna*, to outstanding acclaim.

In 2009 Patrick travelled to Europe with Bangarra to perform *True Stories* and later helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.



DEBORAH BROWN

Dancer

Born in Brisbane, a descendant of Wakaid Clan, Badu Island. Her grandmother is of the Mer people, Murray Island, Meriam Clan. Deborah is also of Scottish descent. Deborah's totem is Beizam (the shark) and the moth.

At 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 and High Commendations and Honours in Modern and Ballet (RAD). Under her tutelage, Deborah worked with choreographers such as Elsie Seaguss and Natalie Weir. 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 Kooemba Jdarra Performing Arts, conducting movement and dance workshops with various schools throughout Queensland. Here, she also gained her first professional role as *Pearl* in *Luck of the Draw* (2000) at the Queensland Performing Arts Complex.

Another notable achievement was her appearance in the documentary film, *Bush Survival*, which aired on Channel 7 in 2004.

Deborah joined Bangarra in 2003 and has enjoyed her involvement in such productions as *Bush* (2003), *Clan* (2004), *Boomerang* (2005) and *True Stories* (2007). Her highlights include touring *Bush* and *Awakenings* to the United States, as well as Bangarra's collaboration with The Australian Ballet for *Gathering* in 2006 and their tour of *Rites* to Paris and London in 2008.

Other career highlights were taking *Emeret Lu* back to the community on Mer Island and performing for the community in Yirrkala in North East Arnhem Land. In 2008 Deborah performed in Stephen Page's new work, *Mathinna*, and in 2009 Deborah helps celebrate Bangarra's 20th Anniversary with *Fire – A Retrospective*.

Deborah's 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.



JHUNY-BOY BORJA

Dancer

Jhuny was born in Manila, The Philippines, and was brought up in the outback town of Katherine in the Northern Territory.

In 2002 Jhuny completed his Bachelor of Arts with First Class Honours at WAAPA and was a founding member of Link Dance Company. With Link, Jhuny performed across the country in works by some of Perth's leading choreographers including Jon Burt and Katie Lavers (Skadada), Angelyn Diaz, Chrissie Parrott and Sue Peacock. Jhuny also performed at World Dance 2000 Seoul, in Taiwan with Shih Gee-Tze's Acme Physical, with One Extra Dance collaborating with many of Sydney's established independent artists, and at the Australian Choreographic Centre in many various projects.

Jhuny 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. Jhuny is a participant of the SCOPE For Artist program for further professional career development for dancers, and he plans to consolidate his skills in web technologies.

Jhuny joined Bangarra Dance Theatre in 2003 and has since danced in the new works *Bush*, *Unaipon*, *Boomerang*, *True Stories* and *Mathinna* as well as company repertoire *Rush*, *Reflections* and The Australian Ballet collaboration *Gathering*. In 2008 Jhuny toured with the company to the Torres Strait island of Mer to perform Elma Kris's *Emeret Lu*, a work inspired by the culture of that island.

This year Jhuny travelled with the company to Yirrkala and Dhalinybuy in Arnhem Land, Northern Territory, to prepare for Bangarra's 20th Anniversary celebration *Fire – A Retrospective*. Jhuny is excited to explore the unique perspective that Bangarra embodies in its people and its works.



WAANGENGA BLANCO

Dancer

After completing 3 years of study at NAISDA, Waangenga was asked to join Bangarra. During that year he toured internationally with *Bush* and nationally with *Boomerang*. 2006 saw Waangenga perform for other choreographers such as Vicky Van Hout in *Wiradjourni* and Meryl Tankard in *Kaidan* and was also a lead dancer for the Commonwealth Games Opening Ceremony.

Waangenga re-joined Bangarra in 2007, dancing in *Clan* and *True Stories* nation wide. In 2008 Waangenga performed in *Mathinna* nationwide and toured to Europe, US and Canada with *Rites* and *Awakenings*.

In 2009 Waangenga toured to Europe with *True Stories* and helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.



TARA GOWER

Dancer

Tara is a Yawuru woman from Lake Eda in the Kimberleys. She believes growing up on Yawuru land, in the multi-cultural town of Broome, gave her the strength of identity to pursue her artistic dreams.

In 1998 Tara was the recipient of the Most Outstanding Female Aboriginal Student for Western Australia award. In 1999 she was accepted into the Western Australian Academy of Performing Arts (WAAPA), where she graduated with a Bachelor of Visual Arts and also studied dance part-time. Tara successfully sold all her artwork in the 2002 Visual Arts Graduation Exhibition and continued to exhibit in Leederville with sell-out results.

Tara continued to study dance at the National Aboriginal and Islander Skills Development Association (NAISDA), and performed in the productions *Beyond Blue* and *When The Dust Settles*.

In 2005 Tara graduated from the Queensland University of Technology (QUT) with an Associate Degree of Dance, where she had the opportunity to work with choreographers such as Rosetta Cook, Csaba Buday and Frances Rings.

Tara's performance highlights include the 5th World Indigenous Youth Conference in New Zealand; Australian Dance Awards at the Sydney Opera House; Quinkan choreographed by Marilyn Miller; 2005 National Aboriginal and Islander Day of Celebrations (NAIDOC) week in Perth with Broome's Modern Dreamtime Dancers, 25th Anniversary of NAISDA and cultural residency on Yam Island, Torres Strait.

Tara's is committed to assisting young dance students and has taught and choreographed with WAAPA Aboriginal Theatre students and Modern Dreamtime Dancers and has also worked with Sydney primary school students.

In 2006 Tara joined Bangarra Dance Theatre and performed in *Clan*, *Spirit*, *Bush* and *Gathering* (a collaboration with The Australian Ballet). Highlights include performing at Sadler's Wells in London and returning home to Western Australia to perform for her family. Earlier this year Tara was nominated 'Dancer to Watch' in Dance Australia's Critic's Choice awards.

In 2007 and 2008 Tara performed *True Stories* both in Australia and in Europe and *Mathinna* around Australia with Bangarra, and in 2009 Tara helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.



LEONARD MICKELO

Dancer

Born in Ipswich, Queensland in 1987, Leonard is a descendant of the Wakka Wakka Tribe and the Darimbandi, Kulalie nation and Bidjara Tribe from Charleville and St George. His parents are from Cherbourg.

In 1997 Leonard began studying Tap, Modern Jazz and Classical Ballet under the direction of Fiona McIvor at the Fiona Armstrong Dance Academy in Biloela. He completed his studies in dance in Brisbane under the direction of Sandra Breen at The Southern Academy of Dance.

Leonard's performance history includes performing in the Queensland Wakakiri Story Dance Eisteddfod in 2004 with his secondary school, receiving runner up in the state; as a special guest artist in the Laidley Mayors Command Performances in 2003, 2004 and 2005; in physical theatre productions with the Toowoomba University; as lead in many Queensland musical theatre performing arts groups.

Leonard has received outstanding results competing in Dance Festivals and Eisteddfods all over Queensland from 2002 - 2005. He has received awards including Most Outstanding Male Dancer, Most Dedicated and Versatile Dancer of the Year and Most Outstanding Performer, as well as winning over 30 Championship sections.

Leonard joined Bangarra in 2006, performing *Rites* in collaboration with The Australian Ballet. He then toured with Bangarra to the UK, performing *Bush* to rave reviews. In 2007 Leonard performed in *True Stories* in Australia. In 2008 Leonard performed in Stephen Page's acclaimed *Mathinna*. Also in 2008, Leonard toured to Paris and London with *Rites*, a collaboration between Bangarra and the Australian Ballet, then went on to tour America and Canada with Bangarra's *Awakenings*. In 2009 Leonard toured to Europe with *True Stories*, and helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.

Leonard is proud to be part of such a unique and powerful dance company! For Leonard, it's a dream come true to represent his people and share his passion and culture with the world. He wishes one day to use his drive and experience to establish a youth performing arts support group for indigenous children, which also travels and reaches people from the smallest remote communities all over Australia!

Leonard's mentor is his foster mum, who opened Leonard's heart to dance.



DANIEL RILEY MCKINLEY

Dancer

Daniel's bloodline runs through the Riley clan of the Wiradjuri people, from the Wellington area in western New South Wales.

Daniel has been involved in dance since the age of 9. From 1998 through to 2003 Daniel was a performer and member of Quantum Leap, an initiative of QL2 Centre For Youth Dance, Canberra. He was also an inaugural member of Cadi McCarthy and Company Members.

Daniel then went on to attend Queensland University of Technology (QUT) in Brisbane, and obtained his Associate Degree in Dance, in 2006.

In 2005 Daniel was fortunate enough to be the recipient of an Australia Council grant, titled Making Tracks, which allowed him to spend 7 months with Leigh Warren & Dancers in Adelaide. During his time with the company he performed in two brand new works, *Like No One Is Watching*, and *Petroglyphs – Signs Of Life*, touring the later to the 2006 Indigenous dance festival *The Dreaming*, in Woodford, QLD

Daniel joined Bangarra in 2007, performing and touring *Clan* and *True Stories* around Australia. He then toured around Australia in 2008 with Stephen Page's acclaimed *Mathinna*. He finished the year with a tour to London and Paris in collaboration with The Australian Ballet performing in *Rites*, then with Bangarra in New York, Washington DC and Ottawa with *Awakenings*.

In 2009 Daniel travelled to Hungary, Austria and Germany with Bangarra to tour *True Stories*, followed by an Australian tour, which also included a 10 day tour to North East Arnhem Land and a special performance for the community in Yirrkala.



JASMIN SHEPPARD

Dancer

Jasmin was born in Brisbane in 1983 and raised in Melbourne, a descendant of the Walangamma tribe in the Gulf of Carpentaria.

At 18 she began full time training in musical theatre and completed three years at The Dance Factory, Melbourne. During this time she performed in *Hair The Musical* (David Atkins, The Production Company, 2002) and The Green Room Awards (2002).

In 2002, she studied for a further two years at NAISDA Dance College, working under choreographers such as Jason Pitt, Bernadette Walong, and Jennifer Newman-Preston.

During her time at NAISDA she was privileged to learn traditional dance from Yirrkala (North East Arnhem Land) and Mornington Island regions, and Darnley and Badu Islands in the Torres Strait. She was particularly inspired by Mornington Island dance, (also known as Lardil), and felt spiritually touched in every lesson, later discovering that her tribe is closely situated to Mornington Island, with many people from Walangamma having moved there in early colonisation. Whilst at NAISDA Jasmin danced in the following events: Garma Festival NT, 2004, The Australian Youth Arts Round Table, Melbourne, Albert David's production of Apu Kaazi 2004.

Jasmin's other work credits include: Screen Dancer; Melbourne 2006 Commonwealth Games Opening Ceremony, Dancer; The Migrant Project Creative Arts Show, 2006, and Dancer 2006 Australian Dance Awards choreographed by Jason Pitt, Dancer Hong Kong Cathay Pacific anniversary gala, 2006, and understudy Vicki Van Hout's production of *Wiradjourni*.

In 2007, Jasmin joined Bangarra Dance Theatre for its production of *True Stories*, and continued in 2008, taking part in Bangarra's production of *Mathinna*. She toured Paris and London with the company's collaborative show *Rites*, with The Australian Ballet, followed by a solo Bangarra tour through Washington DC, New York and Ottawa, Canada.

In 2009, Jasmin took part in Bangarra's international tour of Hungary, Austria and Germany.

Jasmin is excited to be a part of celebrating Bangarra's 20th anniversary with this year's production of *Fire*, and has been honoured to be a part of some promotional photographic material for this year's milestone event.



KATINA OLSEN

Dancer

Born in Rockhampton, Queensland in 1986. Katina is a descendant from the Wakka Wakka People in the Central Queensland Region. She also has Norwegian, German and English Ancestry.

Katina began training with the Beverly Prange Academy of Dance Rockhampton before moving in 2002 to continue her senior certificate with full-time dance training at the Queensland Dance School of Excellence, receiving a Diploma in Dance upon completion.

From here, Katina went on to further training at the Queensland University of Technology to complete her Bachelor of Fine Arts (Dance). Whilst at QUT she was one of ten students chosen to perform Frances Rings' *Happy Place* at the Hong Kong International Dance Festival in June 2006. During her training in Queensland Katina also worked with ID Studio Agency for numerous events including performing as part of the Bollywood New Years Eve celebrations at the JW Marriott, Mumbai, India.

Katina joined the team at Bangarra in 2007, performing in Frances Rings' *Clan*, before working with Rings again in her work *X300* which was showcased alongside Elma Kris' *Emeret Lu*, as part of Bangarra's double bill *True Stories*. In 2008 Katina performed in *Mathinna* nationwide and toured to Europe, US and Canada with *Rites of Spring* and *Awakenings*.

In 2009 Katina toured to Eastern Europe with *True Stories* and now helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.



PERUN BONSER

Dancer

Perun is a Bunuba man from Broome, Northern Western Australia.

In 2002 Perun moved to Sydney to join NAISDA, graduating with a Diploma in Dance in 2005. During his studies he performed in 1st and 2nd stage developments of Vicki Van Hout's *Wiradjourni* and Leigh Warren and Gina Rings' collaboration of *Petroglyphs* for which he later toured to The Dreaming Festival.

In 2006 Perun received an ATISA Council Skills and Arts Development Grant to spend a season with Leigh Warren & Dancers Dance Company in Adelaide. While there he workshopped and understudied for *Einstein on the beach*, *Wanderlust* and performed in *Satyagraha*.

Perun performed at the 2007 Helpmann Awards, *My right foot your right foot*, and directed and performed in the section titled *Workshop 1: How to be a better blackfella* for the culturally disadvantaged of the PACT Step Up program which was later performed at the Performance spaces *Laugh out loud* comedy night.

In January of 2008 Perun joined Bangarra Dance Theatre and embarked on a regional tour of *True Stories* with the company. He then performed Stephen Page's *Mathinna* and travelled to Europe in April 2009 for the company's international tour of *True Stories*.

In 2009 Perun helps Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.



ELLA HAVELKA

Dancer

Born in Dubbo, Ella is a descendant of the Wiradjuri people. Earlier this year Ella spent time with her family in Wagga Wagga, which gave her a greater understanding of her identity and further inspired her to pursue her dreams.

Ella graduated from the Australian Ballet School in 2007 with an advanced Diploma in Dance. In 2006 and 2007 she toured regionally with The Australian Ballet Dancers Company.

Last year, Ella was honoured to be able to work with former Bangarra dancers; Gina Rings, Albert David and Sani Ray in *Petroglyphs*. For this performance with Leigh Warren and Dancers, she was nominated as 'Dancer to Watch' in the Dance Australia Critics Survey 2008.

Ella danced in a number of productions while at the Australian Ballet School. Her favourite performances included *Swan Lake* at the Meyer Music Bowl, *Serenade* in the 2007 *Morning Melodies* season and *Anyone Who Had a Heart* for her graduation performance.

Ella's first few days with Bangarra were spent with the community in Arnhem Land. She was humbled by the opportunity to visit Djakapurra's home land and to connect with the community.

Ella owes her success to her mother; her strength and determination inspires her in everything she does.

Ella makes her Bangarra debut in *Fire – A Retrospective*.





AARON BEACH

Production Manager

Born in Perth, Western Australia Aaron graduated from The Western Australian Academy of Performing Arts (WAAPA) in 1999 (Production & Design – Stage Management).

Aaron joined Bangarra Dance Theatre as Production Manager in 2007 direct from stints as Production Manager for Barking Gecko Theatre Company (2003-2006), AWESOME Arts Festival (2004 – 2006) and Australian Theatre for Young People (2000-2002).

Aaron was Production Manager for the 2006 ANPC National Playwrights Conference. He was the Technical Manager at the Old Fitzroy/TRS Theatre (2001-2002). Aaron was the Production Manager the City of Perth (2004-05) New Year's Eve Concert, and was Technical Manager (2004) *Shakespeare-in-the-park* for Deckchair Theatre.

Some of his production highlights include; for Bangarra: (*True Stories, Clan, Mathinna, Awakenings*) for Barking Gecko: (*Hot Dogs, The Stones, The Buzz, Ghost Train, Hidden Dragons, His Majesty's New Clothes, Crabbing at High Tide, Primates, Feather Surfers, The Troll from The Bowl*) for Broken Limb: (*The Boys, Macbeth, Rosencrantz & Guildenstern are Dead*) for ATYP: (*The Birds, Spurboard, Hamlet, Kinderspiel, Sparkleshark, Lucky, Bendy*)

Aaron was a board member of Broken Limb Theatre Company (1998–2000), Black Swan's BSX Theatre (2004–2005) and The Performing Arts Centre Society - Blue Room Theatre (2006). He was awarded the 2001 ArtsWA Young People and the Arts Professional Development Fellowship.



NEIL FISHER

Technical Manager

Born in Sydney, Neil graduated from NIDA's Technical Production course in 2000.

Neil joined the production team as Technical Manager this year. Previously Neil has been Lighting Designer *Awakenings* (USA & Canada), Associate Lighting Designer on *Mathinna* and Head Electrician for the *True Stories, Clan* and *Spirit* tours.

In recent years Neil has worked for Company B and Big hART as sound operator on Ngapartji Ngapartji (Sydney, Ernabella, Alice Springs seasons) and *Who's Afraid of Virginia Woolf?* Neil worked for Ensemble Productions as Production Manager on *Six Dance Lessons in Six Weeks, End of the Rainbow, Are You There, Local Man* and *Drawer Boy*. As the resident Head Electrician for Pinchgut Opera, Neil worked on their productions of *The Fairy Queen, L'Orfeo, Dardanus, Idomeneo, Juditha Triumphans, David & Jonathan*.



KATE WILLIAMS

Stage Manager

Born in Sydney and raised in the Blue Mountains, Kate graduated with a degree in Design for Theatre and Television, majoring in Stage Management from Charles Sturt University in 2006. Since graduating, her stage management credits include *Love's Triumph* and *Dinner With Friends* for the Darlinghurst Theatre Company, *Tender* for B-Sharp/NowYesNow, *The Naked MC with Sista She* for the Old Fitzroy Theatre, a tour to the Edinburgh Fringe Festival with *Sista She* and *The House of the Holy Bootay, Honey* for Parramatta Riverside, *A Midsummer Night's Dream* and *Twelfth Night* for Night Sky Productions, *Phaedra's Love* for the Australian Theatre for Young People, a national tour of *Milli, Jack and the Dancing Cat* for Monkey Baa, a return season of *Tender* for the main stage Griffin Theatre program and Hot House Theatre, *The Complete Works of William Shakespeare* (Abridged) for Sydney Opera House and most recently was the assistant stage manager on *Pericles* for Bell Shakespeare.

Kate began working for Bangarra in early 2009 as assistant stage manager on the national and European tours of *True Stories*. She is delighted to be now working as a permanent member of the Bangarra team.



KAYNE JOHNSON

Head Mechanist

Kayne was born in Hobart, Tasmania. He moved to Sydney to study in 2002. He graduated from the National Institute of Dramatic Art with a degree in Technical Production in 2004.

Since leaving university he has worked as a stage manager for 10 Days on the Island as well as Sydney Festival. For 3 years Kayne was the Deputy Head Electrician at Sydney Theatre at Walsh Bay. During this time he worked on various productions from Australia and all over the world including *The Lost Echo* and *The History Boys*.

During 2008 Kayne spent the year travelling in Europe, during which he taught English at a school in the Hungarian countryside for 6 months. *Fire – A Retrospective* is his first show with Bangarra Dance Theatre.



EMMA HOWELL

Costume Supervisor/
Assistant Stage Manager

Emma has worked in costume since she graduated from NIDA in 2004. Born in Sydney, she has worked in film, theatre, and television.

Previously she has been ASM and Head Wardrobe for Bangarra on *True Stories* in 2007, *Clan* in 2007, and an assistant on *Mathinna* in 2008.

She lived and worked in London for several years, where she was a costumier at Cosprop, which produced costumes for films such as *Pirates of the Caribbean, Atonement, and Pride and Prejudice*.

She has also been a costume maker for Melbourne Theatre Company's productions of *Cat on a Hot Tin Roof, Frost/Nixon, Scarlett O'Hara at the Crimson Parrot* and *The Hypocrite*; Circus Oz's 30th Birthday show; *Eucalyptus*; Costume for *Ivanov* and *Already Elsewhere* for the Sydney Festival; cutter for *Sunday in the Park with George*; and a costume assistant for Opera Australia. She has also worked as a maker and costume assistant for *Hi-5, All Saints, and The Colony*.

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