



BANGARRA DANCE THEATRE
MATHINNA
A GIRL'S JOURNEY BETWEEN TWO CULTURES



HONOUR RESPECT RECONCILE

Mathinna symbolises the profound effects of cultural separation on children, their families and communities, the legacy of which is still felt today by many.

BHP Billiton is honoured to contribute to the work of Bangarra Dance Theatre as part of its efforts to support reconciliation and build respectful and long-term relationships with Indigenous peoples.

Photo © Robert Erdmann



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Bangarra Dance Theatre

COMPANY PROFILE

Bangarra Dance Theatre is one of Australia's most unique and innovative dance companies. In addition to celebrating living traditions at least 40,000 years old, Bangarra continues to explore the lives and attitudes of Indigenous Australians today. Bangarra blends traditional Aboriginal and Torres Strait Islander history and culture with international contemporary dance to create a uniquely Australian dance language.

Under the Artistic Direction of Stephen Page since 1991, Bangarra has thrilled audiences across Australia and beyond with electric, startling and inherently spiritual dance works of immense theatrical presence.

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. In 2002 Bangarra appeared at the prestigious Monaco Dance Forum, in 2004 the company completed a return tour of the US, performing in New York and in Washington by special invitation and in 2005 Bangarra travelled to Japan and New Zealand. In 2006 Bangarra toured the UK, performing at London's prestigious Sadler's Wells theatre.

At the heart of Bangarra's uniqueness is the company's vision and commitment to a theatrical style that remains true to the Indigenous spirit.

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.**



Mathinna

CHOREOGRAPHY Stephen Page

MUSIC David Page

SET DESIGN Peter England

LIGHTING DESIGN Damien Cooper

COSTUME DESIGN Jennifer Irwin

Inspired by a young girl's journey between two cultures, Mathinna traces the history of a young Aboriginal girl removed from her traditional life, adopted into western colonial society to be ultimately returned to the fragments of her original heritage.

Mathinna became the archetype of the 'stolen child' and, in this brand new work, Bangarra Dance Theatre recreates her powerful story of vulnerability and searching in an era of confusion and intolerance.

MELBOURNE	16-24 May, the Arts Centre, Playhouse
BRISBANE	29 May-7 June, Queensland Performing Arts Centre
CANBERRA	19-21 June, Canberra Theatre Centre
WOLLONGONG	2-4 July, Illawarra Performing Arts Centre
NEWCASTLE	11-12 July, Civic Theatre
SYDNEY	22 July-23 August, Drama Theatre, Sydney Opera House



PHOTO STEPHEN WARD DANCERS ELMA KRIS AND PATRICK THAIDAY

MATHINNA

Message from the Artistic Director

Mathinna first entered my subconscious some years ago. In the early 90s, Leo Schofield showed me her portrait by Thomas Bock painted in the nineteenth century and that was our first introduction. She re-entered my life in 2005 while on tour with Bangarra in Tasmania. At that time, I was discussing ideas that might come to life for Tasmania's "Ten Days on the Island" Festival and Mathinna seemed to draw me to tell her story. Shortly afterward, I met with Lola Greeno and other local Elders in Hobart and we began discussing the protocols involved in entrusting Bangarra to awaken the tale of this remarkable young lady, Mathinna.

As I began imagining how the production might come together, it was her portrait that resounded in my mind. I began to immerse myself in her consciousness and learn about her life and spirituality. I wanted to inject a tumultuous emotional journey into this production and bring to life the young girl in the red dress.

There's a harsh reality to Mathinna's story which is entrenched in the era in which she lived. The

historical accounts of her life are generally derived from the white perspective and parts of the versions are fragmented and disjointed. It was very frustrating for me to filter through all this and at the same time very saddening to be faced with the horrific realities of what happened to Mathinna's generation of Aboriginal Tasmanians. In a way, I was being challenged to dig deeper to uncover her truth and to do that I needed to talk to the community to get the black perspective. That's really when the creative process started to evolve.

Mathinna is about a young girl innocently absorbing an unforgiving world around her, all the while reflecting on the truth of her own people's journey. I wanted to capture on stage her ancestral spirit that I believe guided her and her people throughout this journey.

This production really relies on the maturity of Bangarra's senior dancers. The dancers have had to draw upon their theatrical flair and embellish the emotional side of Mathinna's story in order to emulate the energy of the people and the era.



MATHINNA PORTRAIT BY THOMAS BOCK 1842 COURTESY OF THE TASMANIAN MUSEUM AND ART GALLERY

I chose Elma Kris to portray Mathinna because of that maturity and her ability to bring a wonderful performance presence to the work.

I'm always looking new ways to awaken stories from the myriad of Indigenous communities around our country. In telling Mathinna's story I was continually re-educating myself about the varying spiritual perspectives and revisiting the disturbing truths of the stolen generation. It's been wonderful sharing this narrative with the dancers and shaping the work with them.

A big thank you to Peter England for connecting with me in the early realisation of this work, and to Jennifer Irwin and Damien Cooper for their creative support. A very special thanks to my brother David for creating such an emotional musical landscape for Mathinna. Mostly I am indebted to the people of Tasmania, particularly Lola Greeno and Vicki Matson Green, for their cultural support in sharing Mathinna's story with you.

STEPHEN PAGE

MATHINNA The Set

Notes by Peter England, Set Designer

The sad and tragic tale of Mathinna, stolen from her family "nest" at such a young age and thrust into a foreign and disconnected world only to be later discarded, strikes immediately and cruelly at the very heart of both family identity and traditional connections to the land.

The opening imagery in *Mathinna* seeks to convey a sense of the natural landscape as the ultimate source of physical and spiritual sustenance. A river stone embodies the ancient weight of knowledge, tradition and kinship. A mass of tree branches represents the family "Nest"; providing shelter, tools and the tribal campfire. It is from this family hearth, this timeless cradle of nature, that Mathinna was stolen.

Entering the foreign world of Governor and Lady Franklin, the design seeks to convey a sense of the daunting and overwhelming emotions a young girl might feel, through the use of

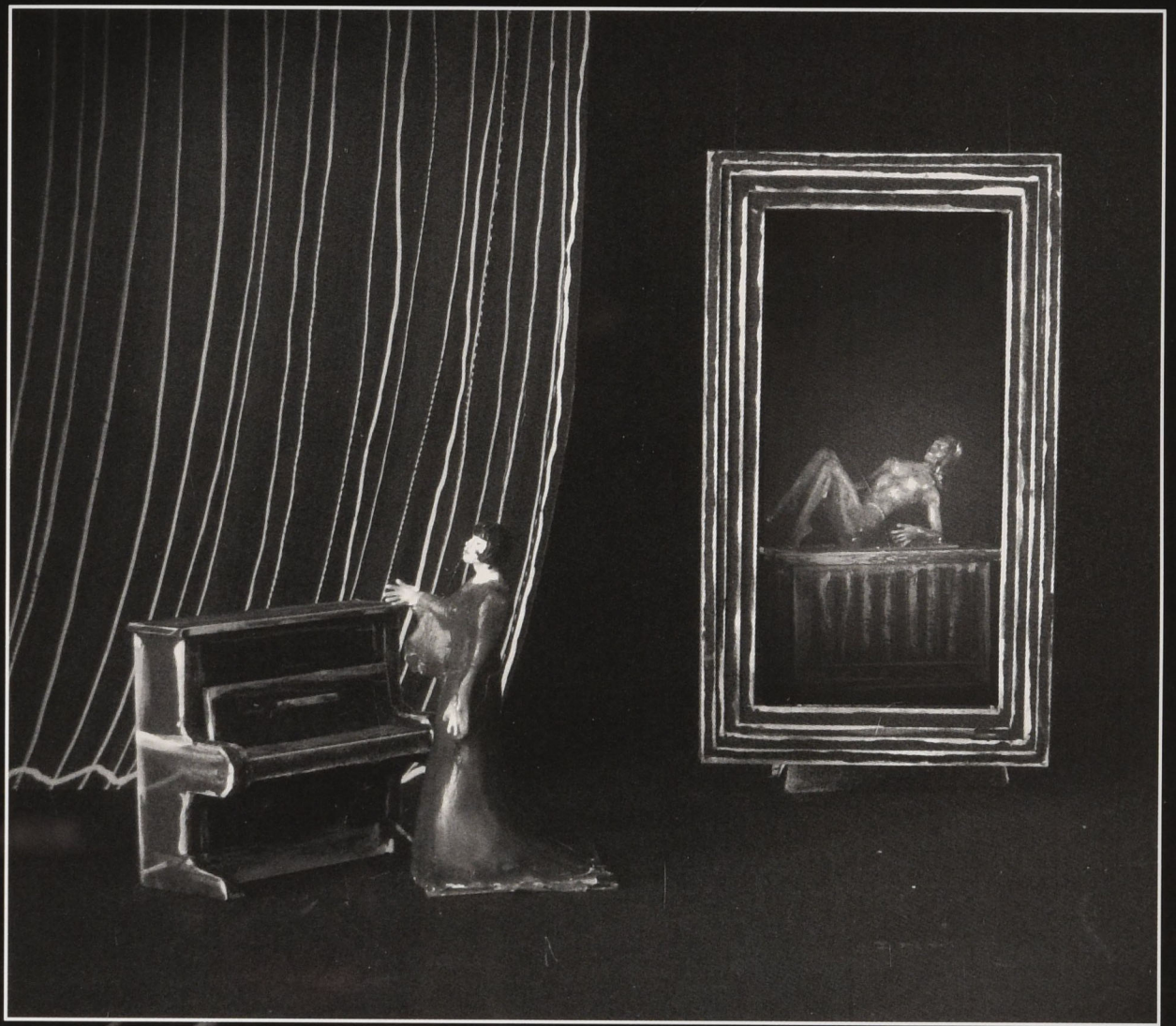
exaggerated scale. It also attempts to suggest the pervading power of nature in spite of this. Oversized black furnishings are etched with child-like blackboard scrawlings, alluding to the form and texture of her ancestral home. There is a sense that the deep knowledge of the land ultimately permeates and surpasses all things.

These whispering echoes of nature continue as poor Mathinna's journey tumbles through its series of cruel twists and turns. Perpetual displacement, for all its savagery, can distance but not destroy this life essence.

The final sad and tragic end to this little girl's life is seen magnified and distorted through the fragile vessels of poison which finally claimed her.

And meanwhile the essence of Mathinna's homeland breathes silently, endlessly, in the distance.





MATHINNA

The Music

Notes by David Page, Composer

In 2006 I ventured to the southern most Aboriginal lands of our continent, Tasmania. For twelve days I travelled through areas of cultural significance, across dramatic landscapes, places of quiet contemplation, to the windswept, the ruggedly beautiful Flinders island, peaceful Cradle Mountain and Oyster Cove, where many Tasmanian Aboriginal ancestors are buried.

It's funny the way we are guided through our lives, 12 months later Stephen told me he had decided to produce and choreograph a narrative dance work "Mathinna". My mind remembered the

sounds of country, the wild oceans roar, the cold winds and the eerie feeling of the first time I was taken to Wybalenna, where Mathinna was born.

I am privileged to have been challenged with the responsibility of how to pay appropriate respect and bring to life musically such a powerful story. After an intense research period by Stephen, he passed on to me many stories from Mathinna's journey and allowed me to be free to draw on various music styles, which believe me, can be dangerous!



I experimented with fusing my interpretation of eighteenth century classical music, with different rhythms and sounds; from recording myself hitting rocks together in my Sydney studio to the elements of wind, water, voice and electronic synthesised instrumentation. "Mathinna" allowed me to explore and grow as an artist.

This is my thirteenth collaboration with my brother Stephen, I listened to his interpretation, watched the dancers rehearse and stayed passionate to the story. As a contemporary

song-man, I am a messenger of our old people's stories through music, always seeking to expand my musical knowledge and taking a fresh approach to bringing to life our history on stage.

Thank you Stephen for your honesty and Mathinna, for making this possible. I hope you the audience, enjoy this musical, theatrical, dance experience.



MATHINNA

Production Credits

Artistic Director & Choreographer

Stephen Page

Composer

David Page

Set Designer

Peter England

Costume Designer

Jennifer Irwin

Lighting Designer

Damien Cooper

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.

Rehearsal Director

Bill Pengelly

Production Manager

Aaron Beach

Stage Manager

Bec Allen

Head Mechanist

Terron Titus

Head Technician

Neil Fisher

Assistant Stage Manager/Wardrobe

Hannah Sanders

Set Construction

Planet Engineering, Mitch Alcorn, Edward Sycz

Scenic Artists

Scenographic Studios

Props Makers

Todd Arthur, Emma Howell

Safety Consultants

Roger Graham, Philip Toomer

Costume Makers

Suzette Waters, Sandra Bardwell, Nikki Harrington, Kerry Suow, Clare Rasmusseu

Wig Maker

Kylie Clarke

Student Secondments

Kelly Spice, Ali Murphy-Oates

Special thanks to:

Chameleon Touring Systems, Mark Rear – Showfreight, Tasmanian Museum & Art Gallery, Jon Blake – Spider Monkey Constructions, Sean McGrath – Reveal Productions, Tony Garland – The Stockade, Rob Murphy, Michael Purdy, Tom O’Sullivan, Jacob Nash, Todd Dicki, Denise Spruyt, Sophie Berry, Herkes Professional Lighting and Michael Richards – Kite Magic.



PHOTO STEPHEN WARD DANCERS YOLANDE BROWN & ELMA KRIS

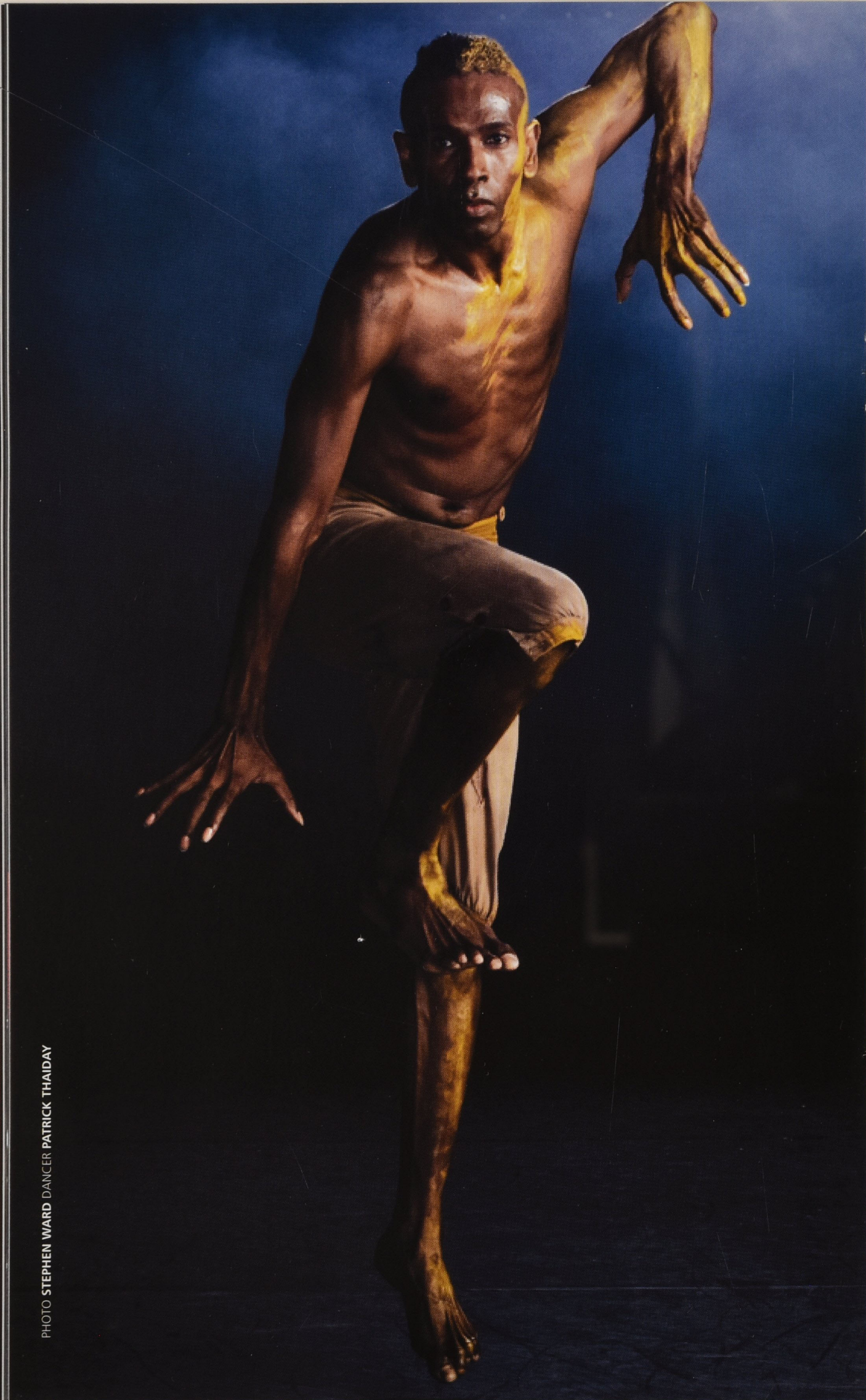


PHOTO STEPHEN WARD DANCER PATRICK THAIDAY



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.

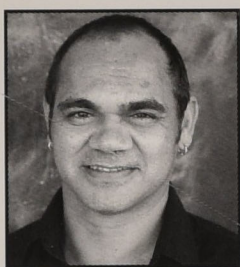
Stephen and Frances Rings later co-choreographed *Bush* for Bangarra that sold out on its Australian tour as well as its 2004 tour to the United States. Also in 2004 Bangarra returned to the Sydney Opera House with another sell-out production co-choreographed by Stephen and Frances, *Clan*. The following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

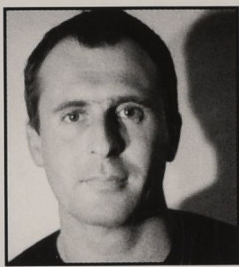
In 2007 Stephen directed a spectacular traditional smoking ceremony in honour of the historic celebration marking the 75th anniversary of the Sydney Harbour Bridge. Later that year, during Bangarra's *True Stories* season, Stephen directed Victorian Opera's *Orphée* and *Eurydice* in Melbourne and presented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

In 2008 Stephen Page creates for Bangarra a brand new, full-length work entitled *Mathinna*; an engaging production inspired by a young girl's journey between two cultures.



DAVID PAGE
Composer

In the 1980s David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989, he moved to Sydney and teamed up with brothers Russell and Stephen, where he first created music for dance, working with The Aboriginal and Islander Dance Theatre. David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004) and *Boomerang* (2005). 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 beginnings of his collaboration with Stephen Francis. In 2000, they contributed music to the Opening Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival and, in 2002, The Sydney Dreaming Festival. He contributed to the Indigenous section of the 2006 Melbourne Commonwealth Games Opening Ceremony. David's most recent music collaboration for dance is *Amalgamate* for Bangarra and The Australian Ballet with Elena Kats Chernin. 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 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 Australian Film Commission (AFC). In 2007 David has composed the music for five of the thirteen *Bit of Black Business* AFC short film series. 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*. David's music is represented by Sony Music ATV Publishing Australia.



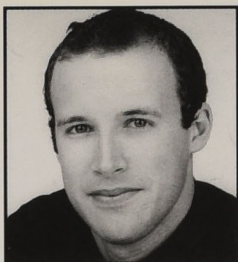
PETER ENGLAND
Set Designer

Peter graduated with a Bachelor of Performing Arts in Design from the National Institute of Dramatic Art (NIDA) in 1994, after gaining a Bachelor of Landscape Architecture (Honours) from the University of New South Wales in 1986. Peter has received three National Helpmann Awards for Best Scenic Design; in 2001 for *The Awakening* (Sydney 2000 Olympic Games opening ceremony), 2002 for *Sweeney Todd* (Opera Australia) and 2004 for *Unaipon* (Bangarra Dance Theatre). He has received the Green Room Award for Best Opera Design twice; in 1998 for *Madame Butterfly* (Opera Australia), and 2002 for *Sweeney Todd* (Opera Australia), and Best Dance Design in 2004 for *Boomerang* (Bangarra Dance Theatre). In 1997 he was awarded the NIDA Mike Walsh Fellowship, and in 2002 he was a finalist in the international design competition for the Pentagon Memorial, Washington DC (with Room 4.1.3). Other theatre design credits include – for The Australian Ballet: *Gathering*, *Aesthetic Arrest* and *Rites*. For Bangarra Dance Theatre: *Clan*; *Bush*; *Walkabout* (Green Room Award nomination 2003); *Skin* (Green Room Award nomination 2000); *Dance Clan 2*; *The Dreaming and Fish* (Green Room Award nomination 1998). For The Sydney Dance Company: *Mulan*. For the Shakespeare Theatre, Washington DC: *Titus Andronicus*, *Hamlet* and *Richard III*. For Opera Australia: *Simon Boccanegra* and *La bohème*. For the Victorian Opera: *Orpheus and Eurydice*. For Sydney Theatre Company: *Woman in Mind*, *Victory*, *The Virgin Mim*, *The School for Scandal*, *Betrayal* and *The Jungle*. For Bell Shakespeare Company: *Antony and Cleopatra*. For Gordon Frost Organisation+SEL: *Man of La Mancha*. Event design and installation credits include: *Walking with Dinosaurs – the Live Experience*, *Universal Playground* - Adelaide Festival of Arts 2004, co-designer of the work Sydney - 1996 Atlanta Olympic Games closing ceremony, *Stairways* - 2003 Rugby World Cup and production designer of three City of Sydney New Year's Eve Celebrations on and around the Sydney Harbour - including Millennium.



JENNIFER IRWIN
Costume Designer

Sydney-born costume designer Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theatre. In 1984 Jennifer was awarded a Theatre Board grant to study scenic design at La Scala Opera Milan. Jennifer designed the costumes for *The Awakening*, the Indigenous component of the Sydney 2000 Olympic Games Opening Ceremony as well as Cathy Freeman's outfit for the lighting of the Olympic cauldron. She also co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony. Her costume design commissions include thirty two works for Graeme Murphy's Sydney Dance Company, The Australian Ballet's *Alchemy*, *Rites*, *X*, *Subtle Sequence of Revelation*, *Totem* and *Aesthetic Arrest*; *Amalgamate*, Company B Belvoir's *The Laramie Project*, *My Zinc Bed* and *Stuff Happens* and the box office success *Keating*. Sydney Theatre Company's *Cyrano de Bergerac*, *Up for Grabs*, *Soulmates* and *The Virgin Mim*. Jennifer designed *Endgame* for Adrian Burnett for the West Australian Ballet and *Kalmuk* for Finnish choreographer Jorma Uotinen. In addition, she designed the costumes for the Official Ceremony for the Centenary of Federation (1 January 2001), and was principal cutter for the films *The Matrix*, *Mission Impossible II* and *Red Planet*. *Romeo and Juliette* in 2005 was her first commission for Opera Australia. Jennifer's recent work includes the Hamburg, London, Toronto, Chicago and Holland productions of *Dirty Dancing*, now playing to full houses worldwide. Most recently Jennifer designed costumes for The Opera's *Ainadamar* at the 2008 Adelaide Festival directed by Graeme Murphy. For Bangarra Dance Theatre Jennifer has designed the costumes for *Ochres*, *Skin*, *Fish*, *Walkabout*, *Corroboree*, *Bush*, *Clan*, *The Dreaming*, *Unaipon*, *True Stories*, and in 2008, Stephen Page's new work *Mathinna*.



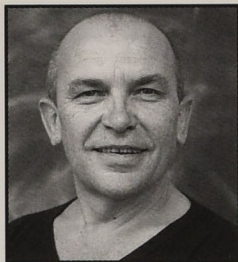
DAMIEN COOPER
Lighting Designer

Damien has worked with most of Australia's dance companies including *Swan Lake* with The Australian Ballet; *Birdbrain* and *The Age of Unbeauty* with Australian Dance Theatre; *Mortal Engine* for Chunky Move; *Homelands* with Legs on the Wall; Lucy Guerin Inc's *Heavy*, One Extra Dance Company's *Fugly* and many shows with Sydney Dance Company including *Grand*, *Some Rooms*, *Ellipses*, *Mythologia* and *Air and Other Invisible Forces*. Damien also lit *Tivoli* for the Sydney Dance Company and The Australian Ballet.

Damien regularly works in theatre and opera with companies including Bell Shakespeare, Belvoir Street Theatre, Sydney Theatre Company and Opera Australia. Recent shows include *Toy Symphony*, *Keating! The Musical*, *Riflemind*, *Exit the King*, *The Lost Echo*, *Ying Tong*, *The Government Inspector* and *Honour Bound*. Damien's lighting for opera include *Alcina*, *The Magic Flute* and *Death in Venice*.

Damien received the Mike Walsh fellowship in 2003 which allowed him to study with director Robert Wilson in New York. Damien won the Sydney Theatre Award for Best Lighting Design three years running, in 2005 for *Summer Rain*, in 2006 for *The Lost Echo* and in 2007 for *Toy Symphony*. Damien was nominated for three 2007 Green Room Awards and won the Theatre Green Room Award for his body of work that year.

Damien's recent projects include *The Rocky Horror Show* presented by Dainty Consolidated Entertainment and *Ainadamar* for the Adelaide festival of Arts. *Mathinna* is Damien's first show with Bangarra.



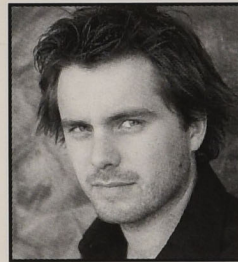
BILL PENGELLY
Rehearsal Director

Born in Townsville, Bill began his dance training at the age of nine. In 1976 he became a member of the Queensland Ballet and over the next four years performed in all company repertoire including many principal dancer roles. In 1980 Bill was invited to join Sydney Dance Company under the direction of Graeme Murphy and Janet Vernon. He performed in all seasons and toured extensively both nationally and internationally. During the sixteen years that he was with the company he also reproduced Murphy repertoire for companies such as Singapore Dance Theatre and West Australia Ballet. He also took the role of Dance Master/Rehearsal Director as well as continuing to perform. In 1996, Bill was appointed Rehearsal Director for Bangarra Dance Theatre. He toured with the company with major works such as *Ochres* and *Fish*. In 1997 Bill worked alongside Stephen Page for the initial season of *Rites*, a collaboration with Bangarra and The Australian Ballet. Bill was appointed Acting Artistic Director in 1998 for the West Australian Ballet. He was given the opportunity to choreograph his first work for the company which then led to a second work during the company's 1999 *Quarry* season.

In 1999, Bill moved to Adelaide to join Australian Dance Theatre as Artistic Director. During this time he auditioned and created a new company as well as developing and choreographing for two major Adelaide seasons and working in collaboration with the Adelaide Symphony Orchestra.

From 2000 to 2005, Bill taught and choreographed at various ballet schools in Sydney and Brisbane and also worked on the closing ceremony of the 2000 Paralympics and the Centenary of Federation ceremony in 2001.

Bill was invited to rejoin Bangarra Dance Theatre in 2006 and since then has toured both nationally and internationally with Bangarra.



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). Interestingly he has only been employed to work as a Stage Manager once ever!

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 (ATYP) (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 for the City of Perth (2004-05) New Years' Eve Concert, and was Technical Manager (2004) *Shakespeare-in-the-park* for Deckchair Theatre.

Some of his production highlights include; for ATYP: (*The Birds*, *Spurboard*, *Hamlet*, *Kinderspiel*, *Sparkleshark*, *Lucky*, *Bendy*) for Broken Limb: (*The Boys*, *Macbeth*, *Rosencrantz & Guildenstern are Dead*) 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 Bangarra: (*True Stories*, *Clan*).

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.

Aaron has directed various theatre productions including *The Flatfoot Used Facebook* by Robert Reid for the 2008 Short & Sweet Festival, *Chat* by David Ryding, *The 5th at Randwick* by Travis Cotton (Pub Shorts/Skimpy Theatre), *Tape* by Stephen Belber (Capgun Productions) *Benefit of Hindsight* by Damon Lockwood, *god, the devil and the true history of mankind* by Travis Cotton, *Shakespearealism* by Josh Lawson (Shorts are In/Capgun Productions) and *12:15 Saturday Night* by Damon Lockwood (Damage Theatre).



BEC ALLEN
Stage Manager

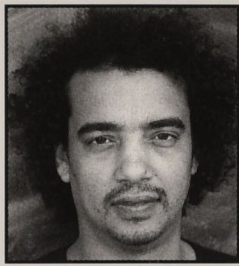
Growing up in the small town of Woolgoolga on the NSW North Coast, and as a graduate of the NIDA Technical Production course, Bec still has no idea how to tie a bow-line or program a lighting desk. Turning her focus to Stage Management Bec worked on *The Grapes of Wrath*, *A Little Pink Mischief* and *The Plough and the Stars* at NIDA.

Bec's stage management credits include: *Already Elsewhere* for Force Majeure at the Biennale of Dance in Lyon, France. Regional tour of Bell Shakespeare's *The Merchant of Venice*, national and regional tours of *Three Furies* and Performing Lines' *Through the Wire*, *The Burlesque Hour* for Sydney Opera House and *Boy Gets Girl* for Sydney Theatre Company.

For the Sydney Festival: Deputy Production Coordinator 2006/07, Stage Management for *Sylvie Guillem and The Ballet Boyz*, *The Anderson Project* Robert Lepage and the Annual Australia Day Ferrython on Sydney Harbour.

Overseas, Bec worked as Venue Manager for Aurora Nova at the Edinburgh Fringe Festival collaborating with dance/physical theatre companies from all over the world.

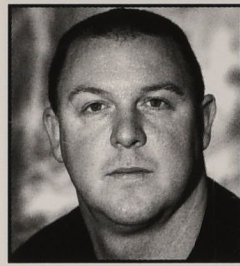
Having joined Bangarra in 2007, Bec toured *Clan* and *True Stories* around Australia.



TERRON TITUS
Head Mechanist

Terron was born in South Africa and moved to Sydney at the age of three; spending the bulk of his creative time pioneering and instructing Kite surfing on the New South Wales coast.

Terron has worked at various theatres around Australia in a variety of capacities, working backstage on productions such as *Mamma Mia*, *Oliver*, *Saturday Night Fever*, *Lion, Witch & the Wardrobe*, *Dusty the Musical* and *The Producers*. In 2006 Terron joined Bangarra Dance Theatre as the resident Head Mechanist. With Bangarra Terron has toured *Clan* and *Unaipon* around regional Australia, *Bush* to the UK and *True Stories* around Australia.

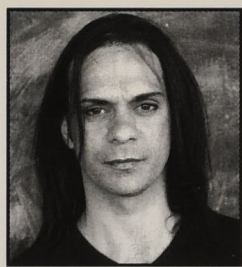


NEIL FISHER
Head Technician

Born in Sydney, Neil graduated from Technical Production at NIDA in 2000.

Neil has worked for Company B as a sound operator on *Ngapartji Ngapartji* 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*.

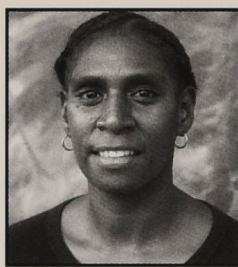
For Bangarra, Neil worked as Head Electrician on *Spirit*, and last year, *True Stories* and *Clan*. Neil joins Bangarra in 2008 as Head Technician, working on *Mathinna*.



SIDNEY SALTNER
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 plays Governor John Franklin in Stephen Page's *Mathinna*.



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 Dungal 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, Dungal, Waru, Warup, Umai, Serra, Walisirsir, Pibi, and Umailag. Elma completed a Visual Arts course in Cairns and taught Visual Arts on Thursday Island TAFE Campus for a year in 1993. The following year she moved to Sydney to further her studies in traditional Torres Strait dance at NAISDA College. 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*. After graduating from NAISDA Elma joined the Aboriginal Islander Dance Theatre Company for her first international touring experience; to Germany, Israel and England with Warup Kodomir. She later performed in Albert David's piece *Bipotim* for Dance Clan. Elma founded her own dance group named Bibir (Strength) and choreographed *Malu*, presented as part of Artyfact at the Opera House. Her work *Bupau Ipikazil* appeared as part of *Fusion* at the Sydney ANA Hotel. In 1999 Elma toured the UK with Bangarra's production *The Dreaming* and was part of Bangarra's *DanceClan 2*. Elma danced in the Opening Ceremony of The Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, and choreographed the Torres Strait element of the Sydney 2000 Olympic Games Opening Ceremony. In 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. 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 leads as *Mathinna*, Stephen Page's brand new work for Bangarra Dance Theatre.



YOLANDE BROWN
Dancer

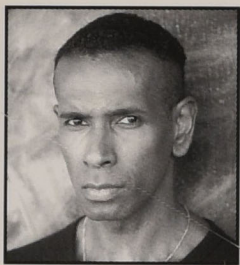
Yolande is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins.

Yolande believes that people can achieve whatever they set their hearts on. A keen scholar, she received the Australian Students' Prize of Excellence - awarded to the top 500 Australian high school graduates. With a passion for creativity, Yolande completed a C.Mus.A (AMEB) in piano performance and a 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 in *Rites* (a collaboration with the Australian Ballet - New York) and *Corroboree* (BAM Festival - New York).

In 2004 Yolande was nominated by Dance Australia's Critics' Choice as 'Most Outstanding Dancer' and 'Dancer to Watch' in 2004 and 2007. She was nominated for Best Female Dancer in the 2008 Greenroom awards.

Yolande appeared nationally in the musical *The Lion, The Witch and The Wardrobe* (2002-04) directed by Nadia Tass. This highly acclaimed production enabled her to further explore her acting and singing talents in a principal role as Susan Pevensie. Yolande enjoys contributing vocals to Bangarra soundtracks and in 2006 she produced an EP featuring her original songs. She had a ball at the 2007 Cracker Comedy Festival Sydney singing jazz and cabaret and was thrilled to be an artist in a sold out production of Sydney Festival's *Kaidan* (2007), a collaboration between TaikOz, Meryl Tankard, Regis Lansac and dancers.



PATRICK THAIDAY
Dancer

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

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



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, Meriam Clan. Deborah is also of Scottish descent. Deborah's totem is Beizam (the shark) and the moth.

At age 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 when she trained at The Actors Conservatory, Brisbane, for the following three years.

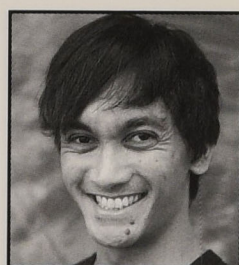
Deborah has had extensive involvement with Kooemba Jdarra Performing Arts, conducting movement and dance workshops with various schools throughout Queensland. Here, she also gained her first professional role as Pearl in *Luck of the Draw* (2000) at the Queensland Performing Arts Complex.

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) and *Boomerang* (2005). Her highlights include touring, *Bush*, to the United States and United Kingdom, as well as Bangarra's collaboration with The Australian Ballet for *Gathering* in 2006.

In 2007 Deborah performed in *True Stories* with Bangarra, touring Australia's capital cities and regionally. One of Deborah's career highlights was taking *Emeret Lu* back to the community on Mer Island. In 2008 Deborah performs in Stephen Page's new work, *Mathinna*.

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

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

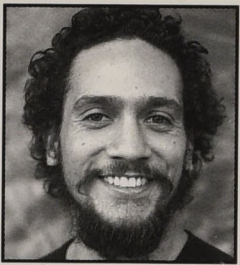
Jhunoy's dance career began in 1997, performing in the Australian Choreographic Centre's inaugural fellowship project *The Thousand Mile Stare*, choreographed by Brett Daffy.

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

Jhunoy has also worked as a software engineer and his other achievements include: the highest University Entrance Score in the NT, the Australian National University's National Undergraduate Scholarship, and a Bachelor of Science majoring in pure mathematics and the NT Department of Arts and Museum's Arts Scholarship.

His choreographic projects have incorporated digital technologies such as multimedia applications, human movement modelling and digital video editing applications as choreographic tools. Jhunoy is a participant of the SCOPE program for further professional career development for dancers, and he plans to consolidate and enhance his skills in web technologies.

Jhunoy joined Bangarra Dance Theatre in 2003 and has since danced in the company's new works *Bush*, *Clan*, *Boomerang* and *True Stories*, as well as company repertoire *Rush* and *Reflections* and The Australian Ballet collaboration *Gathering*. In 2008 Jhunoy 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. He is excited to explore the unique perspective that Bangarra embodies in its people and its works.



WAANGENGA BLANCO
Dancer

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

Waangenga started dancing at the age of eight, taking Modern Dance classes. In 2001 he joined NAISDA Dance College to learn more about his heritage and traditional dance. He graduated from NAISDA in 2004 and was asked to join Bangarra Dance Theatre after Artistic Director, Stephen Page saw him perform in NAISDA's end-of-year show.

Waangenga's performances at NAISDA include: *Which Wei* 2002; *When the dust settles* 2003; and *Apu Kazi* 2004. He says a highlight was performing with Gumatj Clan in *Yirrikala* during the Garma Festival in 2004.

Waangenga rejoined Bangarra in 2007, dancing in *Clan* at the Glen Street Theatre and *True Stories* nation-wide. In 2008 Waangenga performs in *Mathinna*, nationwide.



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.

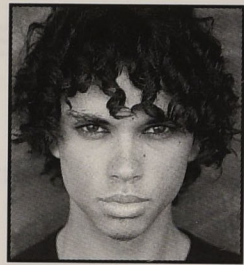
Tara continued to study dance at the National Aboriginal and Islander Skills Development Association (NAISDA), and performed in the productions *Beyond Blue* and *When The Dust Settles*.

In 1995 Tara graduated from the Queensland University of Technology (QUT) with an Associate Degree of Dance, where she had the opportunity to work with choreographers such as Rosetta Cook, Csaba Buday and Frances Rings.

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

Tara 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.



LEONARD MICKELO
Dancer

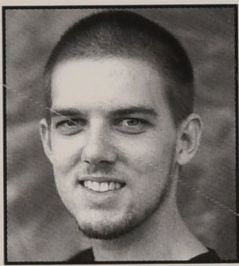
Born in Ipswich, Queensland in 1987, Leonard is from the Wakka Wakka Tribe and a descendant of the Darimbandi, Kulalie and Bidjara Tribes from Charlieville and St George. His parents are from Cherbourg. Leonard graduated and received his senior certificate at Laidley State High School, Queensland in 2004.

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 Wakakirri Story Dance Eisteddfod in 2004 with his secondary school, receiving runner up in the state; as a special guest artist in the Laidley Mayor's 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. He has received awards including the Most Outstanding Male Dancer of the Festival in Rockhampton 2003 and 2004; Most Dedicated and Versatile Dancer of the Year 2002 and 2003; Most Outstanding Performer in the Biloela Eisteddfod and the Gatton Dance Festival; \$200 Tap Bursaries as well as winning over 30 Championship sections in the last 5 years.

Leonard joined Bangarra in 2006, performing first with Bangarra in *Rites* and *Amalgamate*, a double-bill collaboration with The Australian Ballet. Leonard toured with Bangarra to the UK, performing *Bush* to rave reviews.

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, formerly an initiative of The Australian Choreographic Centre, in Canberra. He was also an inaugural member of Cadi McCarthy and Company Members, performing in both *Awkward* and *Restless*. 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*. In 2006 he toured *Petroglyphs* with the company to the Indigenous dance festival The Dreaming, in Woodford, QLD. Daniel joined Bangarra in 2007, performing and touring *Clan*, and *True Stories* around Australia. Earlier this year he visited Mer (Murray) Island in the Torres Strait with the company, where the company performed *Emeret Lu* for the community.



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 addition to this she obtained qualifications to teach Jazz and Tap dance to Advanced level.

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 and Mornington Island regions, and Darnley and Badu Islands in the Torres Strait. She was particularly inspired by Mornington Island dance, (also known as Lardil), and felt spiritually touched in every lesson, later discovering that her tribe is closely situated to Mornington Island, and many people from Walangamma having moved there in early colonisation. Whilst at NAISDA Jasmin performed at Garma Festival NT and also in Melbourne to dance at the Australian Youth Arts Round Table, and was a choreographer and Dancer in Albert David's production of *Apu Kaazi* (2004).

Jasmin's other recent work 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.

This year Jasmin performs in Bangarra's *Mathinna*. Jasmin hopes to use her knowledge of dance and love of teaching children to inspire and teach other indigenous children to dance.



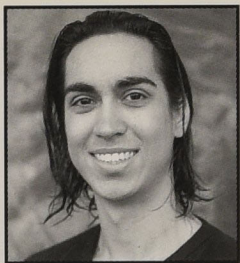
KATINA OLSEN
Dancer

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's passion for dance began at age three with the Beverly Prange Academy of Dance Rockhampton where she trained in Classical Ballet, Tap, Jazz, Modern and Character. In 2002, Katina was successful in receiving a placement to continue her senior certificate with full-time dance training at the Queensland Dance School of Excellence. Here in association with the Queensland Ballet Company and Kelvin Grove State College she received the Tap Scholarship in 2002 and completed her studies in 2003 with a Year 12 Certificate and a Diploma in Dance.

In November 2006, Katina completed her Bachelor of Fine Arts in Dance at the Queensland University of Technology (QUT). At QUT she further developed her contemporary dance training and studied under Cheryl Stock, Gavin Webber, Csaba Buday, Shaaron Boughen, Sue Leclercq, Evan Jones and Avril Huddy. During her three-year course she also worked with choreographers Paul Boyd, Rosetta Cook, On Yong Lock and Brian Lucas. In the second half of 2005 Katina worked with Bangarra's acclaimed choreographer Frances Rings in developing the work *Happy Place* for QUT's Graduation Season. Katina was one of the top ten students from QUT chosen to perform at the Hong Kong International Dance Festival in June 2006.

In Jan 2007, Katina performed in Mumbai, India as part of the New Year's celebrations at the JW Marriott hotel; she performed alongside ten other Australian dancers and a host of Bollywood celebrities. It was televised nationally.

In 2007 and early 2008 Katina performed Elma Kris' *Emeret Lu* and Frances Rings' *X300* as part of Bangarra's outstanding double bill, *True Stories*; before embarking on Bangarra's 2008 production



PERUN BONSER
Dancer

Perun grew up in Broome, Northern Western Australia. He is a Bununba man of Aboriginal, Chinese and French, Irish descent.

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 ATSEA 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.

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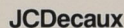
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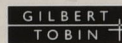
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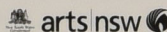


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Telephone: (61 2) 9449 6433 Fax (61 2) 9449 6053 Email: admin@playbill.com.au Website: www.playbill.com.au

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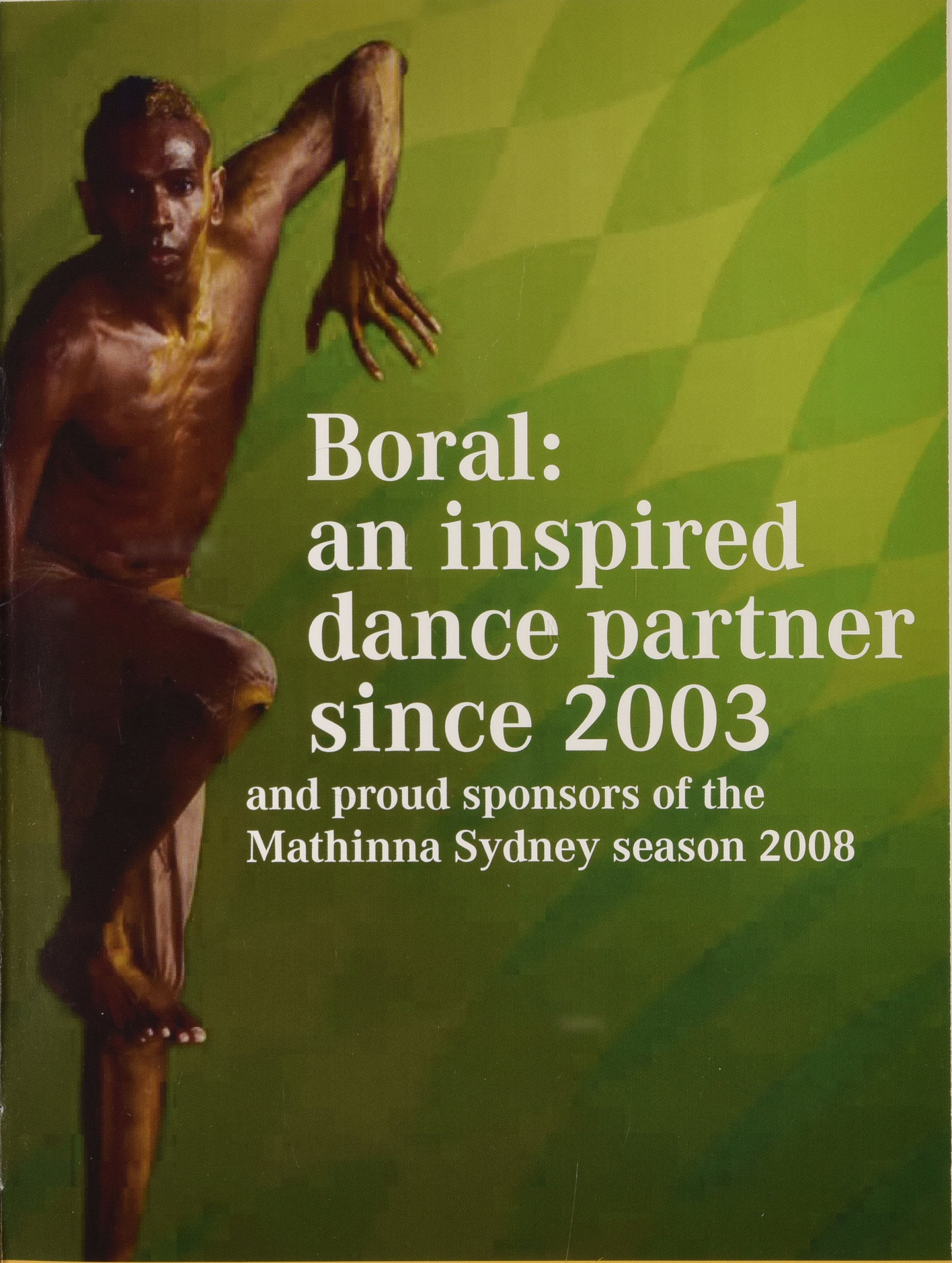


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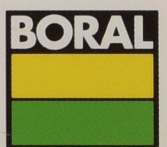
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