

BANGARRA

DANCE THEATRE

Ninni

BANGARRA

means to create fire
in the Wiradjuri language
of New South Wales



HISTORY

Bangarra Dance Theatre Australia respectfully embraces the cultures of both Indigenous peoples of Australia - the mainland Aboriginal and the Torres Strait Islander cultures.

The company was formed in 1989 by graduate dancers and staff of the Aboriginal Islander Dance Theatre who saw the need for a professional dance company which reflected the Indigenous and contemporary cultures of Australia.

Under the Artistic Direction of Stephen Page, Bangarra Dance Theatre has spearheaded the development of a new style of Australian dance, drawing boldly from the essence and spirituality of Australia's traditional dance styles and combining them with the very best of contemporary dance and music.

Bangarra Dance Theatre has toured Australia from Geraldton to La Perouse, covering capital cities and remote communities. Internationally, Bangarra has thrilled audiences in Japan, Indonesia, China, Hong Kong, USA and UK. The company is regularly invited to present its unique dance style to large national and international gatherings - the International Olympic Committee; the 1993 AFL Grand Final and the Opening Ceremony of the 1993 World Youth Soccer Championship Cup. Bangarra

is a regular performer at major Australian State Arts Festivals and has been commissioned to create dance works for award winning television programs and films. Bangarra won the prestigious 1993 Sidney Myer Performing Arts Award.

CULTURAL BASE

Bangarra Dance Theatre derives its cultural identity from the peoples of Yirrkala in North East Arnhemland and the Torres Strait Islands.

The contemporary dances express the beauty, pain and humour of Indigenous people living in Australia today.

BANGARRA'S VISION FOR THE FUTURE

To be Australia's flagship Indigenous dance theatre company, by effectively harnessing a blend of traditional and contemporary dance styles, so that recognition be given to Australia's indigenous cultures.

To secure permanent premises in Sydney for the presentation of Australia's Indigenous cultures, working in conjunction with other Indigenous arts organisations.

To expand the company's current audience base in Australia - the general public, the people in remote areas, those living in the traditional communities and continue developing its world audience through international touring.



Ninni



"A lot of our children were taken away from their mothers. I read articles and heard stories about people finding their own families, their brothers and their sisters, and that basically sparked the story of NINNI. The production became more analytical because of these issues.

At NINNI's heart is the Mother Earth, the mother of children and the mother carrying our strong cultural identity. Aboriginal people believe that this country is very female. That's what it basically came down to - creating a family story that deeply respected the mother component.

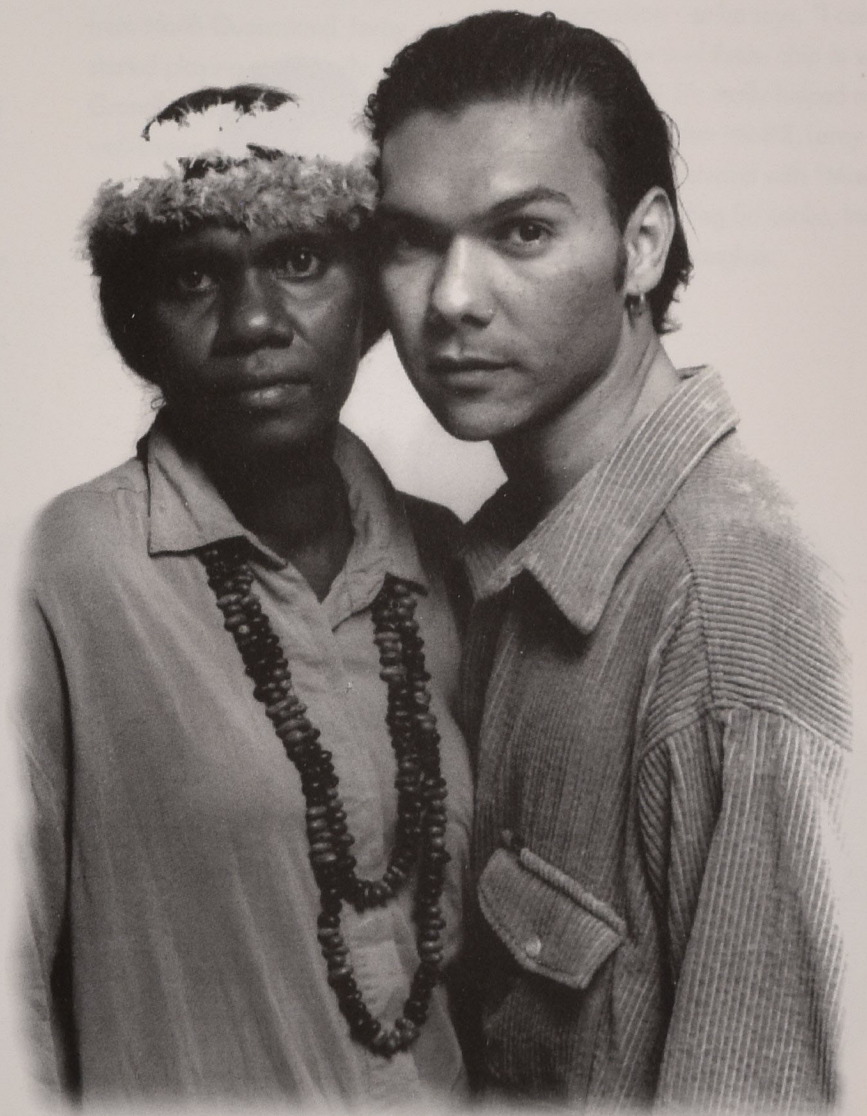
Gyapunura Munyarryun worked very closely with Rachael Maza and La-Donna Hollingsworth on traditional dialogue and gesture. Gyapunura 's whole idea was to pass her knowledge as a traditional woman to Rachael and La-Donna. This collaboration played a central part in Rachael creating her dialogue. It was womens stories and womens business. I left it up to them.

NINNI is a new direction for the company in other ways too. One of the things that sparked the muse with NINNI was crossing the art

forms of dance and drama by utilising Rachael as the story teller.

In the process of creating the show we wanted to make it a more contemporary work with more lead characters and this has been challenging for all of the company. The leads bring all the natural feeling, the last emotion, to the work. It was also a new direction for the music. David invited guest composer, La-Donna Hollingsworth to bring greater bonding to that male and female aspect of the story. Both David and I worked very closely on the script enabling him to develop the music in direct line with the various characters and moods I wanted to portray in each section. Having this combined creative energy around the dancers has been wonderfully inspiring.

There's a special journey that happens around a work that makes it essential and melds it together. In essence it is the creative energy that's boiled together so that the journey inevitably lets the artist's story tell itself. I want to master working with ideas that have strong narratives. NINNI is not just saying this is an Indigenous work, NINNI is a strong contemporary modern day 'Dreaming'



Traditional Cultural Consultant, Gyapunura Munyarryun with Stephen Page

STEPHEN PAGE

Artistic Director, Bangarra Dance Theatre

Stephen graduated from the National Aboriginal Islander Skills Development Association (NAISDA) in 1983.

He danced with Sydney Dance Company in "After Venice", "Wilderness", "Nearly Beloved", "Shining", "Poppy", "Cafe", "Soft Bruising", "Company of Women", and "King Roger" and toured with them to Greece, Italy, Japan, Hong Kong and Korea. Graeme Murphy created the role of

the Faun for Stephen in "Late Afternoon of a Faun", where he danced alongside premier dancers, Garth Welch and Graeme Murphy. In 1991, Stephen choreographed an original work, "Moograh", for Sydney Dance Company's season "The Shakespeare Dances".

In 1988 he toured with the Aboriginal Islander Dance Theatre, the performing arm of NAISDA., to Germany and Finland and was the Artistic Director for NAISDA's show, "Kayn Walu" in 1989.

In December 1991 Stephen was commissioned to choreograph Sydney Theatre Company's "Trackers of Oxyrhyncus". At the same time he choreographed a sextet for the Australian Opera's season "Nozze di Figaro".

Stephen joined Bangarra Dance Theatre Australia as Principal Choreographer in September 1991, choreographing "Up Until Now" which was presented to audiences in Sydney, NSW North Coast and Brisbane. At the end of 1991 he was appointed Artistic Director of Bangarra Dance Theatre Australia and in 1992 he choreographed and directed Bangarra's first full-length production, "Praying Mantis Dreaming".

The work Stephen has created for Bangarra has toured to Indonesia, China,

Hong Kong, USA and England.

Stephen's other choreographing/directing credits include: the dance theatre work "Niki Nali" for Australia Day at EXPO 92 in Seville, the cultural festival for the Olympic Games in Barcelona and a tour of Darwin, Yirrkala, Central Australia and Adelaide; Australia's Indigenous peoples participation at the opening of the 1993 World Youth Soccer Championship at the Sydney Football Stadium; the choreography for the contemporary operatic film, "Black River", which won the Grande Prix Opera Screen '93 Prize in Paris; "Pride" for ABC TV's Choreographer's Series "Seven Deadly Sins" and selected as a finalist for the Banff Performing Arts Award in Canada; choreography and co-direction of the half-time entertainment at the 1993 AFL Grand Final; direction of "BlackVine", Sydney City Council's celebration for the International Year of the World's Indigenous People performed by 80 Aboriginal and Torres Straits Islander artists at the Sydney Town Hall and numerous rock videos.

Most recently Stephen choreographed "The Wedding Song" for NIDA directed by Jim Sharman.



DAVID PAGE

Musical Director,
Bangarra Dance Theatre

Born in Brisbane, David is a descendant of the Munaldjali Clan of the Yugambah tribe of south east Queensland.

His music career began at 13 as a solo singer recording two singles under the direction of W.E.A. Recording company. He made appearances on shows such as The Mike Walsh Show and Countdown.

David pursued serious music studies in the Eighties, enrolling at the Centre for Aboriginal Studies in Music at Adelaide University (CASM) where he studied saxophone, voice, composing and song arrangement. He toured extensively with the performing ensemble of CASM and went on to become musician and songwriter for "Azuar" an Aboriginal/Islander band. David sang, acted and danced in stage productions "Murras" written by Aboriginal Playwright, Eva Johnson and Reg Livermore's "Big Sister".

As a composer David teamed up with his brother, choreographer Stephen Page and created music works for "Kayn Walu" and "Djunba Women" the annual productions for the NAISDA Student Ensemble, and "Mooggrah" for Sydney Dance Company's "The Shakespeare Dances". David has also created music for television including "Poison" for ABC TV's Blackout series, and "Pride" Choreographers Series "Seven Deadly Sins" for ABC TV and recently composing the theme music for "Heartland", the ABC TV series starring Ernie Dingo.

David has performed and composed for "Niki Nali" a dance theatre production that toured "EXPO 92" in Seville, the cultural festival at the Olympic Games in Barcelona, and the central strip of Australia.

In 1991 David joined Bangarra Dance Theatre as resident composer/performer where he has

composed and performed in various productions including "Up Until Now", "Gapan Sagnal" and "Black Vine". David's composition and musical direction of "Praying Mantis Dreaming" is one of his most applauded achievements.

LA-DONNA HOLLINGSWORTH

Guest Composer

La-Donna Hollingsworth was born in Babinda, North Queensland in 1966. Her traditional heritage is the Kanju Djabuguy and Kukuya'o peoples of Far North Queensland. La-Donna started her musical career singing and playing guitar with her sisters at church. She finished her Year 12 school studies and won a place at Adelaide University's Centre for Aboriginal Studies in Music (CASM) in 1984. Here she studied traditional music as well as piano, guitar, saxophone, vocals and composition for four years. La-Donna was a key performing and composing member of a number of bands during this period, playing guitar, keyboard and vocals at major performing events: "Indulkana Suite" ("First Australians" concert at Sydney Opera House in 1984 & toured Tahiti for the South Pacific Festival of Art); "Southern Dark"; "Primal Man"; "Urban Corroboree" (International Ethno-Musicology Forum, Canberra '89; "Sing Loud Play Strong" rock festival, Darwin '89) and "Azuar" (three Adelaide Arts and Fringe Festivals).

La-Donna also composed for and performed in Eva Johnson's play, "Tjinderella", sang a solo performance at the opening of a football match at the MCG and performed with David Page and Bangarra in "Up Until Now" at the Sidetrack Theatre. In 1992 La-Donna left Adelaide for home and now concentrates on her career as a Community Worker at Yalga-Binbi. She has taken time off to work on NINNI with David Page, whom she's known since 1984. La-Donna has contributed to NINNI as a composer, musician, vocalist and vocal arranger. She is a great believer in original song composition and would like to be involved in the future with more commissioned projects and with music promotion for Aboriginal and Torres Strait Islander youth.

LEROY CUMMINS

Guest Musician

Guitarist Leroy Cummins is 19 years old. He was born in Canberra but his family originates from North Queensland. Leroy started playing music early. His Grandfather Darcy Cummins, a well-known pedal steel guitar player, organised Leroy and his cousins into the successful "backyard" band, "Diff'rent Strokes" when Leroy was nine years old. The young band showed great

promise and won several local talent quests. Leroy moved with his mother, singer and saxophonist Marlene Cummins, to Adelaide where she attended Adelaide University's Centre for Aboriginal Studies in Music (CASM). This is where he received much of his musical encouragement and met David Page. Leroy is self-taught. He returned to Brisbane and restarted the "Diff'rent Strokes" band, eventually meeting Bart Willoughby from "Mixed Relations" in 1990 and was offered a place with the band. He has contributed musically to the film "Jindalee Lady", the play "Jalala Jalau" (Landlords & Lies) and "Living South of the Freeway" on Kev Carmody's "Blood Lines" album.

Leroy's toured with "Mixed Relations" to LA, London, Hong Kong, New Zealand, and much of the South Pacific Islands and has worked on their albums "Take It or Leave It" and "Love". Leroy plays lead, rhythm and bass guitar in NINNI as well as contributing to composition - as he says, "I colour things here and there, chip in with a few ideas. It's really helped me creatively". After NINNI, Leroy will continue on the road with "Mixed Relations" touring Sri Lanka, India, Pakistan and Bangkok.



David Page, La-Donna Hollingsworth and Leroy Cummins

SCENE BREAKDOWN

ACT ONE

DREAM SEQUENCE 1	Old Woman . . Rachael Maza Song Man . . Djakapurra Munyarryun All Company
WHEN	Frances Rings Roula Kantarzoglou Russell Page Bernadette Walong Lama Pinau Ghee Sue-Ann Williams Sean Choolburra Gina Rings
INVASION	Grandmother . . Glenda Aragu
MOIRA'S DREAM	Moira . . Rachael Maza
MOTHER & 3 FATHERS	Ruby (mother) . . Monica Stevens Georgie (father) . . Djakapurra Munyarryun Harry (father) . . Lama Pinau Ghee Reg (father) . . Russell Page
LOREA'S JOURNEY	Lorea . . Frances Rings Georgie (father) . . Djakapurra Munyarryun Gina Rings Bernadette Walong Sue-Ann Williams Roula Kantarzoglou
THE GAME	Russell Page Gina Rings Lama Pinau Ghee Roula Kantarzoglou Sean Choolburra Bernadette Walong
KENNY'S MATCH	Moira . . Rachael Maza Kenny . . Russell Page
JOSEPH'S BLESSING	Joseph . . Lama Pinau Ghee Gina Rings Roula Kantarzoglou Sue-Ann Williams Bernadette Walong
FLASHBACK	Reg . . Russell Page Joseph . . Lama Pinau Ghee
BROTHER SUNG	Moira . . Rachael Maza Joseph . . Lama Pinau Ghee Bernadette Walong
DREAM SEQUENCE 2	Moira . . Rachael Maza All Company

ACT TWO

RESOLUTION 1	Moira . . Rachael Maza The Mob . . Sean Choolburra Russell Page Roula Kantarzoglou Lama Pinau Ghee Bernadette Walong Frances Rings Sue-Ann Williams Glenda Aragu Gina Rings
RESOLUTION 2	Lorea . . Frances Rings Ruby's Spirit . . Monica Stevens Moira . . Rachael Maza
RESOLUTION 3	Kenny . . Russell Page The Mob . . Glenda Aragu Bernadette Walong Sean Choolburra Sue-Ann Williams Roula Kantarzoglou Gina Rings
RESOLUTION 4	Lorea . . Frances Rings Kenny . . Russell Page Joseph . . Lama Pinau Ghee Ruby's Spirit . . Monica Stevens Moira . . Rachael Maza
RESOLUTION 5	Kenny . . Russell Page Joseph . . Lama Pinau Ghee Song Man Spirit . . Djakapurra Munyarryun
RESOLUTION 6	Lorea . . Frances Rings Kenny . . Russell Page Joseph . . Lama Pinau Ghee Ruby's Spirit . . Monica Stevens The Mob . . Sean Choolburra Sue-Ann Williams Roula Kantarzoglou Gina Rings Bernadette Walong Djakapurra Munyarryun Moira . . Rachael Maza
RESOLUTION 7	Grandmother Spirit . . Glenda Aragu All Company
RESOLUTION 8	Moira . . Rachael Maza Lorea . . Frances Rings Kenny . . Russell Page Joseph . . Lama Pinau Ghee Ruby . . Monica Stevens The Mob . . Bernadette Walong Glenda Aragu Sue-Ann Williams Sean Choolburra Gina Rings Roula Kantarzoglou Djakapurra Munyarryun

MUSIC CREDITS

Original soundtrack composed & produced by R.D. Page
Co-composer . . La-Donna Hollingsworth
Vocals . . David Page & La-Donna Hollingsworth
Guitar Arrangement . . Leroy Cummins
Backing vocals . . Lil Harris
Saxophone . . Marlene Cummins
Bass . . Ray Ballangarry-Kearins
Traditional songs from Yirrkala & Yidaki . . Djakapurra Munyarryun
Additional Torres Strait Island consultant . . Glenda Aragu

A WORD FROM THE GENERAL MANAGER

As a contemporary dance theatre company that reflects the Indigenous cultures of Australia, Bangarra Dance Theatre has provided all Australians, and the world, with the opportunity of sharing in this cultural wealth. Although a young company, Bangarra continues to strive for excellence in the performing arts and in presenting to their audiences a window through which to acknowledge the Indigenous cultures of Australia.

Our first major production, "Praying Mantis Dreaming", portrayed issues that confront traditional and urban Indigenous people of Australia in retaining their cultural identity. In the production of NINNI, the cultural identity is related through an urban family that is partly absorbed into the mainstream Australian culture, and how its members confront the identity issue that has been borne since colonisation.

The concept of using drama, dance and original musical scores underlies the innovative tone set by the Artistic Director, Stephen Page. It is Bangarra's first approach in using an accomplished actor, such as Rachael Maza, in its productions. Traditional Cultural Consultant from Yirrkala, Guypunura Munyarryun, guided Rachael in her use of voice

and stance in regard to traditional expression.

The original music was composed by Musical Director, David Page, assisted by guest composer La-Donna Hollingsworth and guest contemporary Aboriginal musicians. The score will capture your musical emotions and then will take you through racy, contemporary uptempo scenes.

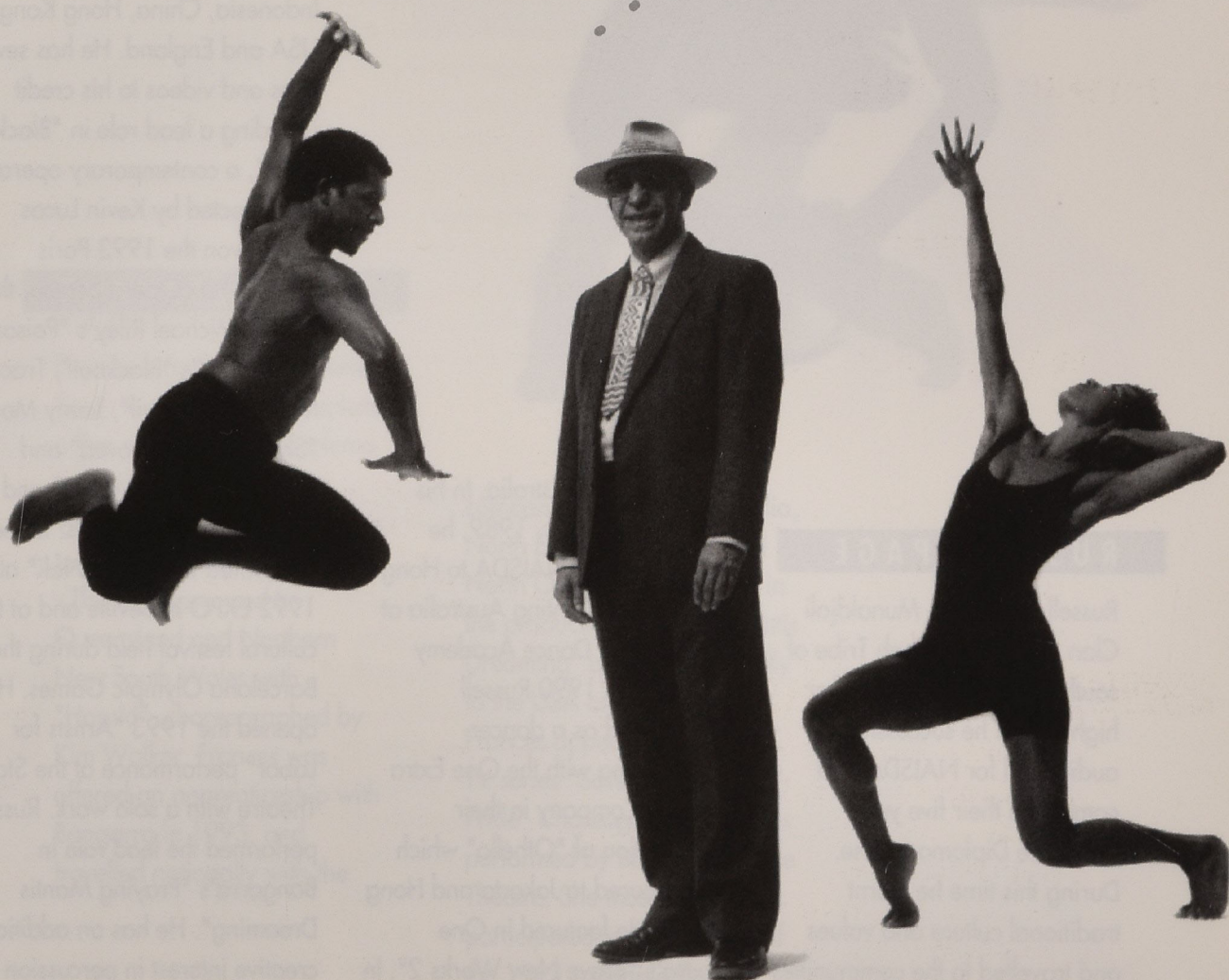
The presentation of NINNI would not have been possible without performance grants from the NSW Ministry for the Arts and the Australia Council and operational support from the Aboriginal and Torres Strait Islander Commission.

Corporate sponsorship has been associated with Bangarra since its incorporation and I am pleased to announce Australian Associated Press Group as its first Principal Sponsor. An area of sponsorship that needs to be developed is the underwriting of Bangarra's seasonal presentations, as Government performance grants are usually minimal.

NINNI is another stepping stone for Bangarra and I thank you, as the audience, for your support.

Enjoy the performance!

Robin Bryant
General Manager.

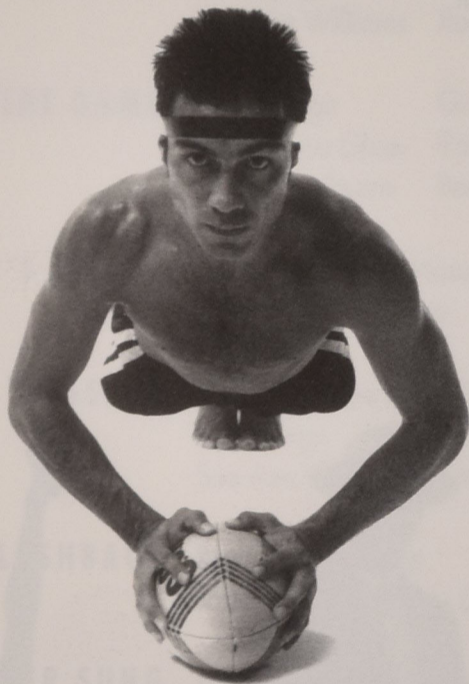


RACHAEL MAZA



Lead Actress, Rachael Maza, was born in 1964 and belongs to the Komet people of Murray Island and Yidinjy people of far North Queensland. She completed her schooling in Sydney and after Year 12 worked as a bass guitarist as well as an Aboriginal Teacher's Aide at East Sydney Community High School. At 22 she changed her performance emphasis to acting, singing and dancing and moved to Lismore to complete a Diploma of Education, majoring in Music and Theatre. She performed in several local productions and in 1988 won the Inaugural MBF "Performancers" scholarship. Rachael graduated from the West Australian Academy of Performing Arts in 1992 after a two-year course and has since performed in a number of major television productions including "Law of the Land" (CH 9), eight episodes of "A Country Practice" (CH 7) and nine episodes of "Heartland" (ABC TV). Her theatrical work includes "Made in Spain" with the Collective Company for the Melbourne Comedy Festival at the La Mama Theatre ('93) and "Radiance" by Louis Nowra at the Belvoir Theatre, directed by Rosalba Clemente ('93). Rachael has played a major role in creating the script for NINNI and feels that diversity like this is vital considering how little work there is around that deals with meaningful issues. As Rachael says: "Working with the Bangarra mob has been wholly inspiring - it's a company that is not only new, innovative and professional but on top of that - it's BLACK!".

bands Jump Back Jack, Jackie Orzarsky and Drum Nutz and danced the original lead role in "Harold", choreographed by Kim Walker. He studied with some of Australia's leading choreographers for a Choreography and Film course at the Australian Film TV and Radio School. In 1991 Russell joined Bangarra Dance Theatre and toured with the company to Indonesia, China, Hong Kong, USA and England. He has several films and videos to his credit including a lead role in "Black River", a contemporary operatic film directed by Kevin Lucas which won the 1993 Paris Grande Prix Opera Screen, the lead in Michael Riley's "Poison" for ABC TV's "Blackout", Tracey Moffatt's "Bedevil", Jenny Morris' "She's Gotta be Loved" and regularly appears in SBS and ABC station promotions. Russell performed with "Niki Nali" at the 1992 EXPO in Seville and at the cultural festival held during the Barcelona Olympic Games. He opened the 1993 "Artists for Labor" performance at the State Theatre with a solo work. Russell performed the lead role in Bangarra's "Praying Mantis Dreaming". He has an additional creative interest in percussion and its incorporation with theatrical and dance works.



RUSSELL PAGE

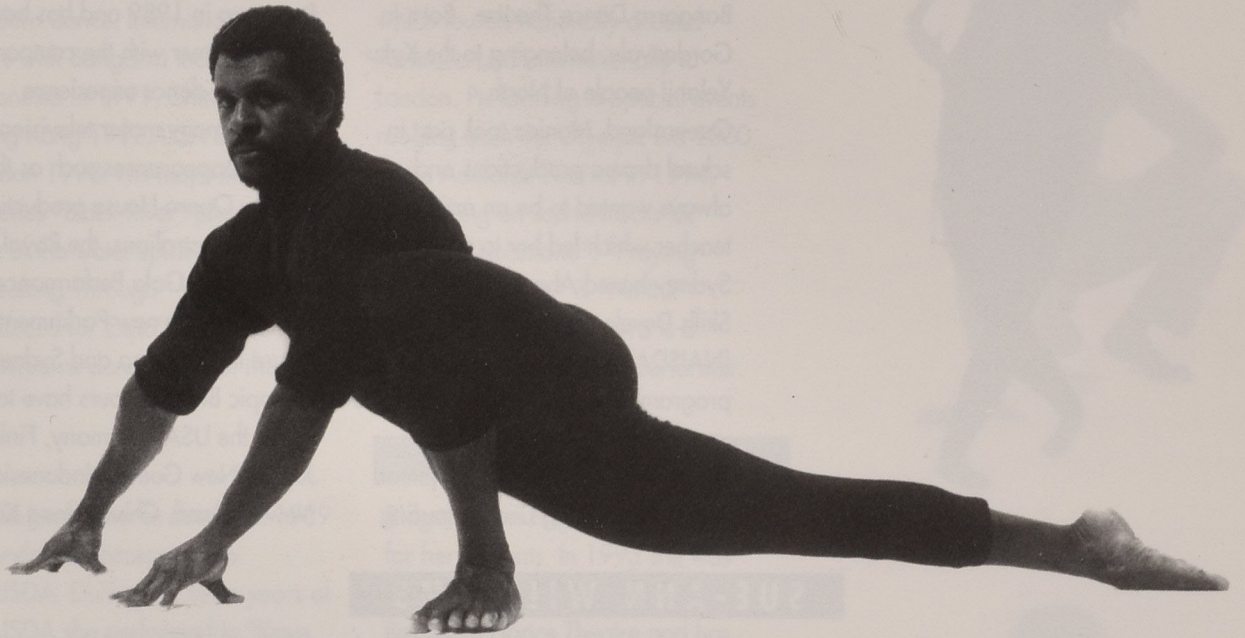
Russell is from the Munaldjali Clan of the Yugambah Tribe of south east Queensland. After high school he successfully auditioned for NAISDA and completed their five year Associate Diploma course. During this time he learnt traditional culture and values and travelled to the communities of Weipa, Bathurst Island, the Kimberleys, Torres Strait Islands,

and Central Australia. In his graduation year, 1989, he travelled with NAISDA to Hong Kong, representing Australia at the Second Dance Academy Festival. In 1990 Russell freelanced as a dancer, performing with the One Extra Dance Company in their production of "Othello" which later toured to Jakarta and Hong Kong. He featured in One Extra's "Brave New Works 2". In the same year Russell performed and choreographed live with the

LAMA PINAU GHEE

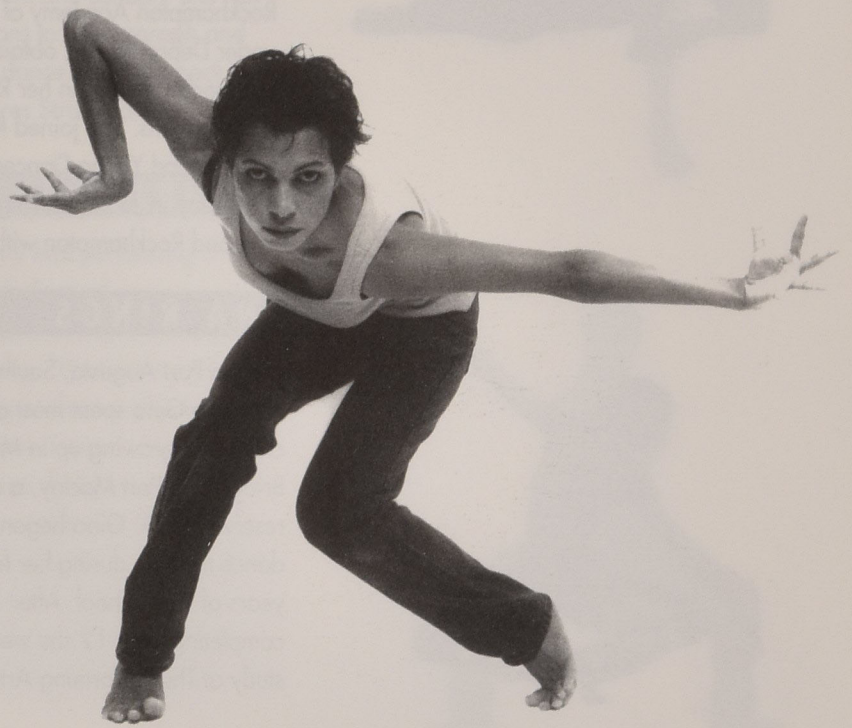
Lama was born on Thursday Island and raised on Murray Island in the Torres Straits where dance played an important part of his life. He joined the National Aboriginal and Islander Skills Development Association (NAISDA) in 1984 and graduated from the five year course in 1988. Lama was selected to do a brief traineeship with the Queensland Ballet Company in 1988 as part of his course, performing in Expo '88 Brisbane and the Adelaide Festival. Lama returned to Sydney mid '88 to take up an apprenticeship with the Aboriginal Islander Dance Theatre (A.I.D.T) and travelled with them to Germany & Finland. In 1991 he joined Bangarra Dance Theatre, toured with them to Indonesia and appeared in the production "Up Until Now".

In Bangarra's production "Praying Mantis Dreaming" he took a leading role, playing several parts, and toured nationally with the company. Lama also toured with Bangarra to China and Hong Kong in 1992 and to the USA and London in 1993. Lama's film and TV credits include the ABC TV series "Seven Deadly Sins - Pride" Choreographers' Series and the feature film "Bedevil" directed by Tracey Moffatt. Most recently he participated in the opening of the 1994 Adelaide Festival.



FRANCES RINGS

Frances was born in Adelaide, South Australia, and completed a five year Associate Diploma in Dance with NAISDA in 1992. During this time Frances toured New Zealand with AITD - The Company and to Queensland and Northern New South Wales with "Harold", choreographed by Kim Walker. Frances was offered an apprenticeship with Bangarra in 1993, and travelled nationally with the



company to Western Australia, North East Arnhemland and North Queensland dancing in the production "Praying Mantis Dreaming" and internationally to the USA and London. Frances appeared in the ABC TV series "Seven Deadly Sins - Pride" Choreographers' Series performed by Bangarra Dance Theatre. She most recently participated in the opening of the 1994 Adelaide Festival.



MONICA STEVENS

Monica is a founding member of Bangarra Dance Theatre. Born in Gordonvale, belonging to the Kuku-Yelanji people of North Queensland, Monica took part in school drama productions and always wanted to be an artist and a teacher which led her to apply to the Sydney-based Aboriginal Islander Skills Development Scheme (NAISDA), Careers in Dance program. She graduated from a five year course with an Associate Diploma in Dance and then joined AIDT's Performing Group, touring

nationally with them. Monica joined Bangarra in 1989 and has been a key performer with the company since. Her dance experience includes many major television and theatre appearances such as the Sydney Opera House production for the First Australians, the Royal Bicentennial Gala Performance, the opening of the new Parliament House in Canberra and Sydney's Olympic Bid. Her tours have taken her to the USA, Germany, Finland, Japan, New Guinea, Indonesia, New Zealand, China, Hong Kong

and London. Throughout her dance career Monica has worked intimately with traditional people in order to get a feeling for the different cultures and learn the stories behind their dances. This has enabled her to put spirituality into her dance. She danced a lead role in the production of "Praying Mantis Dreaming" and has acted as Rehearsal Mistress for the company. She has taught dance in her home town of Innisfail and is currently working with a Queensland school to develop a dance curriculum.

SUE-ANN WILLIAMS



Born in Longreach, Queensland and raised in Rockhampton, Sue-Ann's mother's people are from the Waka Waka tribe of South West Queensland. She took dance classes with the local Rockhampton Aboriginal community and then began classical ballet at the Rockhampton Academy of Dancing under Debra Parker, obtaining outstanding results in her RAD examinations. She joined the Queensland Young Dancers Company in 1982, touring Mackay, Ayr and Rockhampton with a mixed

program of classical, jazz and contemporary dance. At fourteen Sue-Ann successfully auditioned for the Australian Ballet School in Melbourne, although she was too young to take up the position. In 1987 Sue-Ann attended the Victorian College of the Arts School of Dance Programme (BA program). Sue-Ann then took up a career in finance with various government and commercial organisations. After a 5 year break she was offered an apprenticeship with Bangarra Dance Theatre in 1992 which gave her an

insight into traditional Aboriginal and Torres Strait culture. She travelled nationally with the company to Central Western NSW, Brisbane, Canberra, Melbourne, Western Australia, Northern Territory and North Queensland. Internationally Sue-Ann travelled with Bangarra to China, Hong Kong, USA and London. In May '93 Sue-Ann took the role of the lead female in "Praying Mantis Dreaming". Recently Sue-Ann performed in the 1994 Adelaide Festival.

GINA RINGS



Born in Port Augusta, South Australia Gina spent most of her childhood growing up in Murray Bridge and Port Maclay, a small reserve in S.A. Gina began her dance training during her final years of high school. After completing Year 12 she went on to study at The Performing Arts School

in Adelaide, studying dance and drama for two years. In 1993 Gina was accepted into NAISDA and entered into third year because of her previous dance training. During this time Gina was exposed to traditional dance and culture. Travelling to the traditional communities of the Torres Strait

Islands was a highlight of her training and growth. In 1994 Gina was offered an apprenticeship with Bangarra Dance Theatre, recently performing with the company at the Adelaide Festival. Gina's aim is to one day choreograph and direct her own pieces.

GUEST DANCERS

BERNADETTE WALONG

Bernadette is from Oakey, Queensland. She joined NAISDA in 1985, graduating after five years in 1989. Bernadette has danced since then with Dance North in Townsville and is, to date, their longest serving member. She has performed and toured throughout Australia, including the Adelaide Arts Festival and the Brisbane Children's Festival and internationally to Shanghai, Japan, Hong Kong, New Guinea and Vietnam. Bernadette has performed and taught extensively in North

Queensland, doing workshops and choreographic work with a variety of schools and community arts groups such as Jurragai Dance, James Cook Performing Arts, Townsville Little Theatre, TAIMA radio and film and was a member of Dance North's Board. She participated in the inaugural Green Mill project in Melbourne ('93) and danced in works such as "Shoulder High in Shadow" by Sue Healey; "Windprints" by Nannette Hassell; "Women's War Too", "Desert Magic" and "Broken Places" by

Cheryl Stock; "Lunar Sunrise" and "World Cafe" by Graeme Watson; "Couch" by Leigh Warren; "War Dance" by Richard Allen and Karen Pearlman and "Interior" by Csaba Buday. Bernadette's own choreographic works include "Raw Deal", "Burn This Territory" and "Orchid Sky", which toured Vietnam and "Hello" for the Hanoi National Dance in collaboration with Max Olding and Vietnamese musicians, costume and set designers.



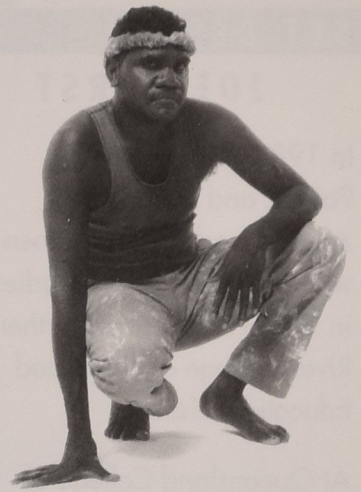
THE COMPANY

DJAKAPURRA MUNYARRYUN

Born in Yirrkala, North-Eastern Arnhemland, Djakapurra's life has been steeped in traditional dance and ceremony. In 1989 and 1990 he travelled Australia with Elders from Yirrkala teaching and conducting workshops. Djakapurra joined Bangarra Dance Theatre in 1991 as a traditional dancer and a virtuoso didjiridoo player. A dynamic traditional dancer,

Djakapurra shows great interest in modern dance. Internationally his tours with Bangarra include Indonesia in 1991, China and Hong Kong 1992, USA and London 1993. His major film work includes "Black River" playing the role of the water spirit and "Breaking Through" - Imax 3D film produced for Expo'93 Korea. Djakapurra danced one of the lead

roles in "Praying Mantis Dreaming" which toured nationally around Australia and internationally to London. Performing in special events ranging from the Olympic Bid 2000 to the Adelaide Festival in 1994, performing on sound tracks for ABCTVs "Heartland", "Praying Mantis Dreaming" & "NINNI" among others, Djakapurra is a confident and articulate performer.



Glenda was born on Thursday Island and her people are from Dauan Island which is in the Far Western part of the Torres Strait Islands. Glenda spent six years in the traditional community of Dauan Island before going to the mainland to complete her secondary education. Glenda took Speech and Drama classes in Year 11 and 12 and taught aerobics in her boarding school there. In 1983 she saw Dennis Nui, a Torres Strait Island dancer performing with AIDT in Cairns and this inspired her to

make her career in dance. In 1989 Glenda was accepted into NAISDA. During her three years at NAISDA she performed in "Kayn Walu", "Djumba Woman" and "Reflections" and toured to Maningrida, Arnhemland, Central Desert and the Yam Islands in the Torres Straits. After graduating from NAISDA, Glenda returned to Dauan, teaching and choreographing for a local dance group which toured to Saibai. In 1992 Glenda taught primary school dance classes in Lightning

GLEND A ARAGU

Ridge, organising performances for her students. In 1993 she was offered an apprenticeship with Bangarra Dance Theatre and has since danced in all the company's shows, touring to Melbourne, WA, the Northern Territory, Cairns and school shows around New South Wales. Internationally Glenda toured with Bangarra to Los Angeles, New York and London. She has ambitions to choreograph and start a dance company back in the Torres Strait Islands.

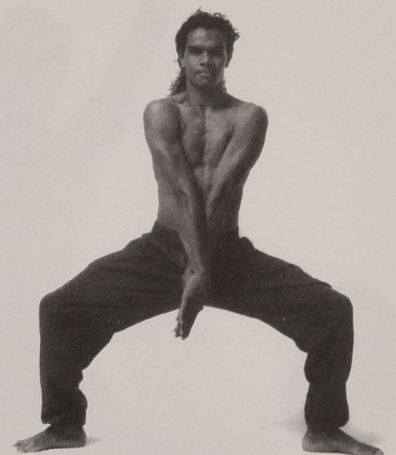


Born in Townsville, North Queensland into a family of 12 children, Sean belongs to the Djiru, Kalkadoon and Bwcoloman people. During his years of growing up in Townsville Sean had always been associated with dance in some form ranging from rap dance to modelling and working in TV commercials. In 1991 Sean was accepted into NAISDA, performing in three

annual productions: "Reflections", "Myths and Legends" and "Koeysurum". During his three years with NAISDA Sean travelled to the traditional communities of the Torres Strait Islands and Ernabella in South Australia. In 1993 Sean completed his Certificate in Dance, and in 1994 was offered an apprenticeship with Bangarra Dance Theatre, recently travelling with the

SEAN CHOO LBURRA

company and performing at the Adelaide Festival. For Sean working with Bangarra is exciting. "I'm training and working professionally at the same time. I love it, the challenge. Bangarra has made their own style and that's what really bought me here. Bangarra to me means awareness and promoting of Aboriginal and Torres Strait Island culture."



Born in Sydney, Roula has been involved with dance and drama all her life. She initially trained with Helen De Paul continuing on in various styles and techniques of dance, working with Margaret Chappelle, Ronnie Arnold, Kim Trainor and many others. Roula freelanced for some years in television, music videos, event promotions (Channel 10 promo Sydney Kings) and conventions including Star Search (Grand Final Winners, choreographed by Jane Beckett). In 1985 she danced

"Tantomile" in "Cats" and in 1987 joined the State of the Art dance group, with choreographer Jane Beckett, performing in many major Sydney theatre locations. Between 1989-91 Roula was a member of Lil Harris & Syndicate Side Steppers which toured Melbourne and Sydney with an R'n'B/Hip Hop act. Roula's own dance work is balanced with freelance teaching. She has taught classes at Sydney Dance Company and taught and choreographed with Bodenweiser, AIDT, NAISDA, the Dynamite

ROULA KANTARZOGLOU

Dance Studios and Bangarra Dance Theatre. She was Dance Assistant with Bangarra for "Praying Mantis Dreaming" and toured Australia with the show. In 1992 she co-choreographed "Djapana" with Stephen Page which was performed at Redfern Park for the opening of the International Year of Indigenous People, and is now in the company's repertoire. Roula travelled to LA and New York late in 1993, studying at the Alvin Ailey School and Dance Space.



SET DESIGN

JOE HURST

In 1982 Joe finished his Painter and Decorator Apprenticeship and he then went on to further his studies in Visual Arts at the Northern River College of Advanced Education, Lismore.

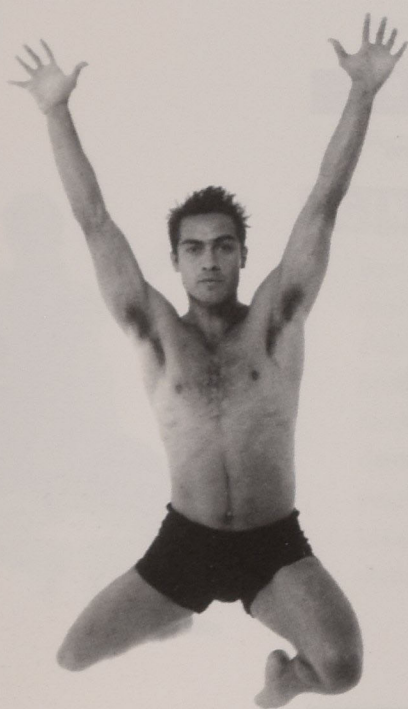
At Queensland College of Arts he studied Animation.

Joe's first major design was "Kakadu Man" for the Marionette Theatre of Australia and "Keepers" written and directed by Bob Maza at Belvoir Street Theatre in 1988. Works includes ABC's Blackout "Poison", directed by Michael Riley; "Reflections",

"Myths & Legends" by NAISDA Student Ensemble; "Up the Road" directed by Kylie Belling; "Close to the Bone" directed by Richard Wally at the Q Theatre, Penrith; "The Singing Land" for Toe Truck Theatre; "Through Murri Eyes" at Brisbane's Street Arts Community Theatre and "Black Vine" directed by Stephen Page at Sydney Town Hall.

In 1993 at the Hungarian Arts Festival, Joe was part of the Dreamtime Exhibition, made up of contemporary Urban Aboriginal Artists.

Joe designed the set for Bangarra Dance Theatre's production of "Praying Mantis Dreaming".



Rachael Maza with Russell Page

COSTUME DESIGN

CHERYL PIKE

After maths training at University and an early career in research and quality control, Cheryl turned to the theatre. She started with the Q Theatre in 1978 taking over wardrobe and worked as Costume and Set Designer on several productions. In 1981 she travelled Europe, eventually living in London and learnt her craft working freelance for the cream of British theatre companies - Ballet Rambert, London Contemporary Dance Theatre, Second Stride Dance Company, Northern Dance Theatre, Cameron Macintosh and the Really Useful Group on the original productions of "Phantom of the Opera", "Follies", "Aspects of Love" and "Cats". Cheryl also worked with the Royal Shakespeare Company, the Glynebourne Opera Festival and a number of prestigious English Opera Companies. Returning to Australia in 1990 and she immediately worked on "Phantom of the Opera" and has since done freelance work with Belvoir St Theatre, The Australian Opera, Robin Archer, John Bell Shakespeare, Marion Street, Gordon Frost and The Australian Ballet. Cheryl has a number of films, commercials and television pieces to her credit and has regularly made costumes for Bangarra.

gives him a fusion of lighting styles. His recent credits as Lighting Designer include Field Works Performance Group's "Scenes in a Prison", "Traces" and "Poets, Lunatics and Dreamers". He collaborated on all Club Terpsichord shows including "Get a Life", and the Perth and Melbourne seasons of "Window on the Clubbed". Other works include "Daughters of Draska", Rakini Indian Dancers "Six Feet Late" Jenny Preston-Newman. Film credits include "Dingo" and "Blackfellas".

AUDIO DESIGN

JOHN LOCKE

John Locke's sound design credits for dance include Bangarra Dance Theatre's "Praying Mantis Dreaming", Kim Walker's "Harold" and "Shakespeare's Dances" with David Page. He has operated, mixing the show, on many major Sydney-based musicals including "Big River" ('88), "42nd Street" ('90) and "Grease" ('92). John has also toured Japan, Indonesia and Australia with shows such as "More Tales of Bill and Babs" ('88), "Africa Oye!" ('91), "The Music of Andrew Lloyd Weber" ('92) and "Joseph and the Amazing Technicolour Dreamcoat" ('93). His location sound work includes ABC TV's "Building Bridges".

In between show work John established his own record label, Likable Records, catering to the inner city independent music scene and also worked on studio demos for many singles. John enjoys studio work, particularly the pre-production of show tapes for live dance performances.

LIGHTING DESIGN

JO MERCURIO

Jo's Mercurio's work is devised evenly between Film and Dance Theatre. Working with light in both mediums

DANCE MISTRESS CYNTHIA LOCHARD



Photo . . . Branco Gaica

Cynthia's family comes from Haiti and she was born and raised in New York City. She attributes much of her creative roots to her father. Cynthia began her Classical Ballet training at age five with the Carnegie Hall based Christine Neubert Ballet School and after ten years moved on to the Lincoln Square Ballet, training with Barbara Walczak. At 15 she won a scholarship to the School of American Ballet, training with Alexandra Danilova, Felia Dubrovskaya and Suzanne Farrell among others. In 1978 Cynthia danced in the film "Fame", choreographed by Louis Falco and in 1979 was offered a contract with the New York City Ballet. Here she danced under the Artistic Direction of George Balanchine for five years and, following his death, four years with Peter Martins and Jerome Robbins. She has appeared in numerous ballets including the lead role in Jerome Robbins' "Four Chamber Works" (Rag Time) for the Stravinsky Festival, dancing with Mel Tomlinson and as solo artist in Balanchine's "The Nutcracker Suite" (as "Coffee"). In 1987 she was part of Jacob's Pillow Choreographic Workshop with choreographers Bart Cook, Daniel Duell and Chris D'Amboise, performing as well as assisting with staging. The same year she was offered the position of Ballet Mistress with the Chicago City Ballet but chose to move to Australia where she had

a family and started her dance teaching career with the Australian Opera, NAISDA, Bangarra and Dynamite. Joining Sydney Dance Company in 1990, she performed in major productions including the Angel of Death in Graeme Murphy's "Poppy", and lead roles in his "Veridian" and "Afterworlds". She also took leads in Kim Walker's "Before the Word", "Monkey See" and Paul Mercurio's and Kim Walker's "Cafe". In 1992 she teamed up with Stephen Page and Aku Kadogo performing in "Niki Nali" which toured the Northern Territory, Alice Springs and Adelaide. Cynthia sees her role as Bangarra's Dance Mistress as a natural output of her dance career and believes in the continuous process of passing on her knowledge and skills to other dancers.

BANGARRA THANKS

Michael Bolson for his assistance with the initial structure of the script; Michael Page International; Lawyers from Cowley Hearne, Gilbert & Tobin; Dorothy Hall; Football equipment by Noel Moig Agency through Team Sports Castle Hill; Dance shoes supplied by Blochs; Valerie Macdonald; The Bangarra Friends Committee; Redfern All Blacks R.L.F.C.; Colin James; Gerry McAfee; Barry Plews; Sydney Dance Company; Ruth Macdonald.

PRODUCTION TEAM

Production Manager . . . Trevor Connell
Stage Manager . . . Sue McIntyre
Deputy Stage Manager . . . Darren Jarden
Assistant Stage Manager . . . Jewel Scott

The Enmore Theatre

Lighting Operator . . . Chris Szarka
Audio Operator . . . Peter Szarka
Mechanist . . . John Mackovich
Flys . . . Peter Zoz

Manufacture

Set Construction . . . Brown's Mill
Costumes . . . Cheryl Pike and Gino Bonazinga

Program

Photos by Paul Sweeney
Cover photo credits . . .
Paul Sweeney & Tim Webster
Program editors . . .
Jo-Anne Miley & Dolores Scott
Art direction & design . . . Libby Blainey
Printing of program sponsored by



GRAPHICS PLUS



Darren Jarden, Sue McIntyre, Trevor Connell and Jewel Scott

BANGARRA DANCE THEATRE PERSONNEL

BOARD OF DIRECTORS

LOLA FORESTER (Chairperson)
DULCIE FLOWER
FIONA FOLEY
ROBYN FORESTER
BANDUK MARIKA
RACHEL PERKINS (Did not seek re-election at AGM)
IAN PLATER
EVELYN SCOTT (Appointed 3/5/94 at AGM)
ROSS WHOWELL
DAWN WILLIS

ARTISTIC

Artistic Director
STEPHEN PAGE
Musical Director
DAVID PAGE
Dance Mistress
CYNTHIA LOCHARD
Traditional Cultural Consultant
GUYPUNURA MUNYARRYUN (Part-time)
Dance Teachers
CYNTHIA LOCHARD
NARELLE BENJAMIN (Part-time)
AKU KADOGO (Part-time)
BERNADETTE WALONG (Part-time)

ADMINISTRATION

General Manager
ROBIN BRYANT
Operations Manager
CHERYL STONE
Financial Controller
JEANETTE CHEUNG
Publicity Officer
DOLORES SCOTT
Administration Assistant*
JUDITH MUNRO
Bookings Assistant
SHEREE OLIVER (Part-time)

PRODUCTION

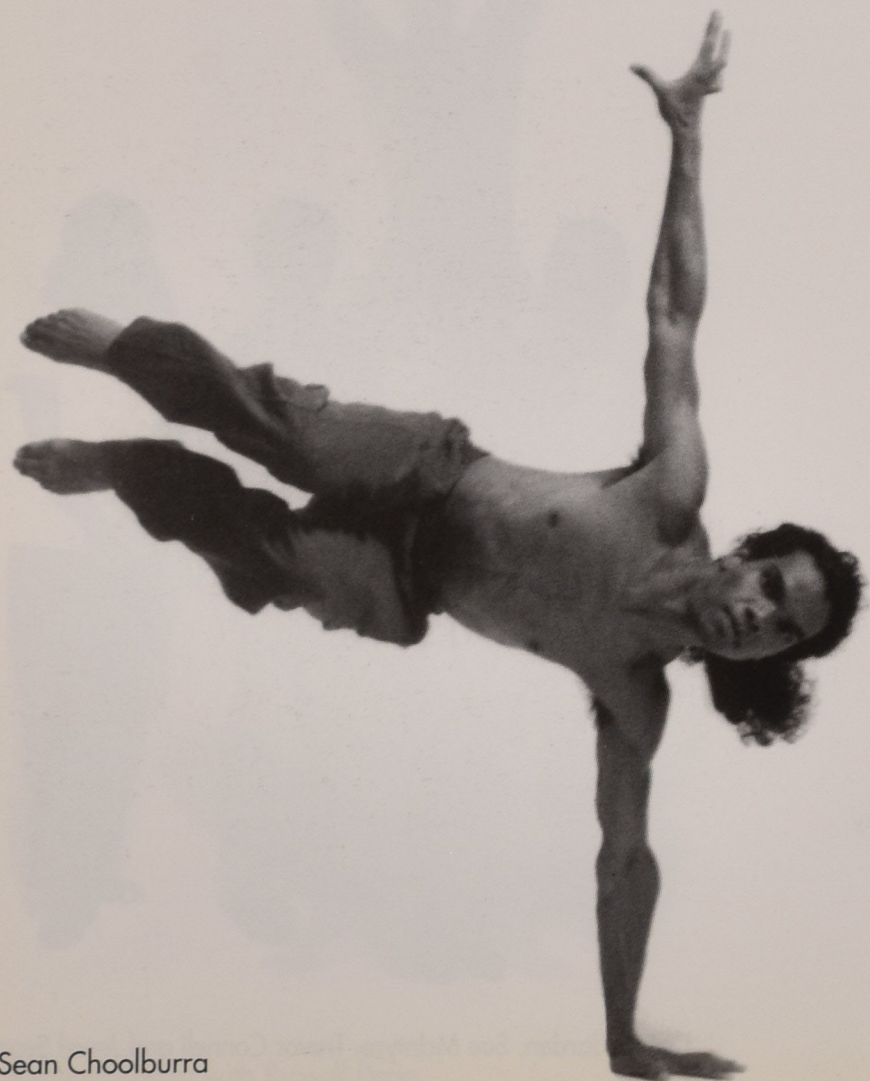
Stage Manager**
DARREN JARDEN
Assistant Stage Manager**
JEWEL SCOTT

CONSULTANTS

Production
TREVOR CONNELL
Marketing & Publicity
JO-ANNE MILEY

* On secondment from State Rail Authority for 12 months until 29 April 1994

** Trainee positions funded by Aboriginal & Torres Strait Islander Commission



Sean Choolburra

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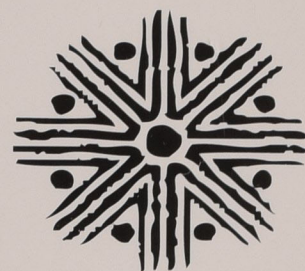
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The New South Wales Government
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