



Of earth & sky

Boral & Bangarra

Winners of the AbaF Partnership of the Year award 2009



BANGARRA DANCE THEATRE COMPANY PROFILE 2010



Bangarra Dance Theatre was established in 1989 as a dance company that embraces, celebrates and respects Australia's Indigenous peoples and their culture. Under the artistic direction of Stephen Page since 1991, Bangarra has emerged as Australia's only national premier Indigenous performing arts company.

Stephen Page has developed an extraordinary signature body of work that has secured the company's reputation as a national and international dance phenomenon. Stephen is also committed to developing the next generation of Indigenous storytellers by mentoring young artists. In 2008, Stephen was named NSW Australian of the Year.

Bangarra bases its creative spirit on Aboriginal and Torres Strait Islander traditions and stories producing a powerful new language that combines the traditional and the contemporary. At the heart of all of Bangarra's productions is the musical creativity of award-winning David Page, who is one of the most successful Aboriginal contemporary composers in Australia.

In 2009, Bangarra Dance Theatre celebrated 20 years of bringing Australia and the world its original, evocative and inspirational dance theatre and eagerly anticipates the potential of the next 20 years.

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

Bangarra also wishes to acknowledge the traditional Indigenous peoples whose customs and cultures inspire our work.

Aboriginal and Torres Strait Islanders are advised that *of earth & sky* contains images and voices of people who are deceased.



Of earth & sky

SYNOPSIS

A new dance cycle has awakened. After celebrating our 20th year in 2009, two new works have been commissioned by Stephen Page to launch Bangarra into its next two decades.

Visual art has always been at the core of our creative process but with these new works the choreography has been devised around the spirit of objects.

In *Artefacts* the objects are of the earth, a central aspect of the traditional Aboriginal way of life.

In *Riley* the objects have been digitally juxtaposed against the sky, as symbols of Michael Riley's personal life journey.

Riley

Choreographer: Daniel Riley McKinley

Boomerang
Locust
Bible (women)
Angel
Bible (men)
Broken Wing
Feather

Artefact

Choreographer: Frances Rings

Museum
String Bags
Grinding Stone
Bodies
Coolamun
Weaving

TOUR DATES

QPAC, Brisbane 2 to 10 July
Sydney Opera House 23 July to 28 August
Canberra Theatre Centre 3 to 4 September
Adelaide Festival Centre 8 to 11 September
Illawarra Performing Arts Centre, Wollongong 16 to 18 September
The Arts Centre, Melbourne 23 September to 2 October

MESSAGE FROM THE ARTISTIC DIRECTOR STEPHEN PAGE

Mentoring Indigenous artists is an important responsibility for me as Artistic Director of Bangarra. New choreographers tend to be rare artists who have been my creative muse. It's their distinctive qualities in performance that help me recognise their potential as a story-teller.

Frances Rings was for many years one of our most treasured performers and has established herself as a remarkable choreographer. Her new work *Artefact* is her fifth for Bangarra and as always this is a special experience for the dancers and myself as we witness the high level of innovation and craft that Fran brings to her creative process.

I am delighted to be able to announce that we have appointed Frances as Resident Choreographer for Bangarra which recognises her continuing important contribution to this company. When Fran first told me the story for *Artefact* and her collaboration with Kathy Marika, I knew this would be a richly spiritual work told from a female perspective – something that is all too rare in our contemporary theatre.

Daniel approached me with the idea of making a work inspired by Michael Riley's photographs and so *Riley* became a personal journey for Daniel in connecting with his clan on his father's side. Daniel follows in the path of our founding male artists Russell Page, Albert David and Djakapurra Munyarryun. I have enjoyed the process of mentoring Dan and think he has a long future as an outstanding Australian artist.

Michael Riley was a peer of mine, a valued supporter of Bangarra and a great friend to myself and my brothers David and Russell. Michael loved the visual energy of our dance theatre productions, so this work honours Michael's creativity and celebrates his life.

Artefact and *Riley* together form a balanced program of *earth & sky*, each inspired by a different medium of visual art and by the timeless connection of our traditional culture with our contemporary world.

Once again David Page has composed extraordinarily beautiful soundscapes, and I am thrilled to have commissioned talented Indigenous

set designer, Jacob Nash. It's great to be working again with the inspiring costume designer, Gabriela Tylesova and the brilliantly intuitive lighting designer, Damien Cooper.

All our dancers from last year are back with us, continuing to give an abundance of commitment and spirit to every performance. We proudly introduce Travis de Vries who is on secondment from NAISDA. My special thanks to Cathie Goss, our Rehearsal Director, for her tireless energy and support of myself, the choreographers and the dancers, and to the incredible production team behind Bangarra.

I would like to thank our management team under the brilliant leadership of Catherine Baldwin, and our board of directors for their valuable support.

The double bill of *earth & sky* is an exciting, refreshing start to Bangarra's next twenty years.



CHAIRMAN'S MESSAGE

ADEN RIDGEWAY



Celebrating our 20th anniversary last year was momentous in many ways for the recognition Bangarra received for its extraordinary artistic achievements through to our evident success as an indigenous organisation. I am immensely proud of our company of dancers, production and management staff.

The retrospective program 'Fire' highlighted the consummate talents of our Artistic Director, Stephen Page, and the unique dance theatre style reflected in Bangarra's body of work. We are proud of the development of Frances Rings with her original choreographic voice, and the emerging artistry of Elma Kris drawing on the stories of her community in the Torres Strait and now, with this new program, we are introducing the talented Daniel Riley McKinley. We commend Stephen for his generosity and vision in mentoring these younger artists and growing the company's artistic resources.

The Federal Government's support for the company through the Australia Council for the Arts together with NSW Government funding through Arts NSW provides a welcome and solid basis from which to operate. We also value the strong support of our corporate partners, in particular, the long association with Boral which was recognised in an Australia Business Arts Foundation national partner award in 2009. We have a new partnership with the Commonwealth Bank of Australia and continue to have productive partnerships with BHP Billiton, Qantas, SBS, ABC, JCDcaux, City of Melbourne, Arts Victoria and the Rio Tinto Fund. The commitment of these loyal supporters ensures we are able to realise many important aspects of our shared vision for Bangarra.

The challenge for Bangarra as we move into 2010 is to secure the company for the growth we hope to achieve over the next two decades.

Through a process of strategic planning we are well aware of the company's potential to build its creative capacity and extend its reach to audiences within Australia and worldwide. We are pleased to have secured the services of Catherine Baldwin as our new Executive Director and look forward to the benefits she can bring with her business experience.

Bangarra receives universal support from Aboriginal and Torres Strait Islander peoples and we are truly grateful for the generosity of the traditional communities that share their cultural knowledge with our creative artists.

I would like to acknowledge and thank my fellow Board members, Ian McRae, Larissa Behrendt and Anna Marsden for their advice and guidance over the years. Enjoy *of earth & sky*.

EXECUTIVE DIRECTOR'S MESSAGE

CATHERINE BALDWIN



of earth & sky is my first production working with Bangarra, even though I have worked closely with Stephen Page for over 20 years and have had the privilege of seeing every Bangarra production. Coming into the management of such a successful company might look like a walk in the park, however on closer inspection there are many challenges and opportunities facing Bangarra, some of which I'd like to share with you.

Bangarra is an iconic Indigenous dance company that performs in Australia's capital cities, regional centres and remote communities. We also travel internationally each year performing an ambassadorial role for Australia. Bangarra is a significant Indigenous employer with 24 Aboriginal and Torres Strait Islander staff amongst the 23 full-time and 17 part-time employees overall.

Our creative success has been matched by exceptional box office results over the past two years with the company filling theatres to over 90% of capacity and regularly selling out

our main stage seasons. We present around 90 performances to over 50,000 people each year and self-produce for six weeks at the Sydney Opera House and 2 weeks at the Arts Centre in Melbourne. This means that Bangarra is highly successful within its current economic framework. To enable us to meet our development goals we need to build our level of funding and resources. Our development goals are:

Indigenous Youth Performance Program

Enabling school-aged children, through performance, to experience the richness of their culture and strengthen their sense of identity as part of their community.

Indigenous Employment Strategy

Extending training and employment opportunities in performances as well as technical, production and management positions through a coordinated internship program.

Safe Dance Program

Introducing a structured approach to physical strengthening and rehabilitation, to minimize the disruption caused by injuries and enabling our dancers to perform at full capacity.

Return to Country

Nurturing our relationships with traditional Indigenous communities across Australia, to pay respects to the elders and to foster cultural and creative exchange.

Experiencing a Bangarra production is one of the most intimate and inspiring connections many of us will ever have with our Indigenous cultures. The combination of timeless traditional song and dance with contemporary forms of expression make these works uniquely Australian. Thank you for your patronage through attendance at our performances and for your generous support as ambassadors for Bangarra.



DANCER LEONARD MICKELO. PHOTO BY JASON CAPOBIANCO

RILEY

CHOREOGRAPHY NOTES DANIEL RILEY MCKINLEY

I was immediately inspired by Michael Riley's *cloud* series the first time I saw it at the National Gallery in Canberra. Seeing the images as they were originally intended imprinted them on my mind straight away. The beautiful blue backgrounds, and the symbolic, almost totemic subjects that are floating at the forefront of each image are quite ethereal. They are impossibly suspended, frozen in time, floating in a dreamlike state.

My relationship with Michael developed over time, as did my understanding of *cloud*. After looking at the images for so long I developed an intimate relationship with them. Unfortunately I never had the opportunity to meet him as he sadly passed away before I was introduced to his work and awakened to the fact that we shared the same bloodline.

What originally drew me to the possibility of using the *cloud* series to make a dance work, apart from the striking blue sky that surrounds each image and their incredible dreamlike beauty, was the modern way in which Michael developed the photographs. His use of digital manipulation inspired me to approach Stephen with the possibility of developing and choreographing a new work for the company, one that celebrated an Indigenous artist who used modern technology to develop his chosen art form.

The six images, of the original ten, which I have taken from *cloud* as my inspiration, were those that I felt a stronger connection with, both thematically and emotionally.

With the locust section I asked the dancers to embody the physicality of being in and amongst a locust swarm. What it would feel like, what it would sound like, what the experience of being a part of this natural phenomenon would be. With the help of David Page's music to excite the feeling of a locust swarm, I drew from both the side of the locust as well as the people affected by the swarms for the choreography. The pack - like movement patterns of a swarm and the blocking, shielding, frustrated actions of those who find themselves surrounded.

With the image of the Bible I chose to create two sections as a way of showing different perspectives of a relationship with religion and faith. As a young boy Michael was sent to Sunday school by his parents, but never really connected with the experience. What he neither connected with, nor agreed with was the way the missionaries denounced Dreaming stories and beliefs as primitive and evil. For one section I drew from Michael's experiences of how he found the religious experience "creepy". In the second, the men represent the other side of the relationship as an exaggerated religious presence.

I wanted Michael's work to be represented properly and wanted it to come alive on stage as an extra energy and added presence to the work. Through a development process with Jacob Nash we came up with a simple and raw stage setting allowing the images to be the hero of the design. Having the images as the main focal point makes me feel like Michael is there, and everyone is onstage together.

"A feather left behind is often evidence of such a spiritual visit"

In Wiradjuri culture, a feather can represent the marking of a journey had, and the embryological cord connecting mother to child. After creating this, my first choreographic work, I feel as though Riley is my feather. It has connected me to Michael, and given me a greater understanding and connection to my Indigenous heritage and marks the start of my choreographic journey with Bangarra.

"Dreams of floating, of release".



MICHAEL RILEY



IMAGE COURTESY OF ABC TV

Michael Riley, Wiradjuri/Kamilaroi man, was an artist, photographer, film-maker, aesthete and philosopher who left this world physically in 2004 at the age of 44 years - far too soon. For the last few years of his life Michael battled an insidious illness which impacts upon so many of our people and communities, renal failure, and with his passing the Indigenous and art/cultural worlds lost one of their most significant creators. He was not merely an artist who represented his vision of the world through the lenses of his (borrowed) cameras. He was a lover of all things of great *beauty*, and one of the most profound of thinkers in his approach to all facets of his life. Not *beauty* in the superficial sense of the word, as in that which lies close to the surface, but more that which is reflected from deep within – a melding of the psychological and the metaphorical. *Sublime* is a word often uttered in connection with the series of still and moving images Michael created throughout his artistic career spanning the best part of two decades. His vision transcended *terra firma*; it existed in the realm between worlds, between cultures, between earth and sky, between reality and otherworldly. One night on a visit to Michael in the detested hospital - disliked for the grip it held on his frail body - I did not wish to wake him as he slept, so outside his room I wrote a brief note which I went to place on the table beside his bed. Michael's eyes opened and looked clearly at me, but also through me. He whispered urgently, more softly than he usually spoke, which was softly anyway, and I had to lean down to hear him: 'I want to tell you what I saw on the other side'. Wanting him to rest I said he could tell me another time, but when that time came, he could not remember what it was he wished to share with me, or with us. Later, nearly two years after he had passed, a retrospective of his life's work, *Michael Riley: sights unseen*, was curated for the National Gallery of Australia in 2006, as a tribute to his irreplaceable vision. Although not religious Michael was deeply spiritual, and he adored and was affected by certain rituals associated with the church: the hushed tones, the lit candles, the performative aspects,

the negatives and the positives, as was reflected in series such as *Sacrifice* (1993), *flyblown* (1998), his films, *Poison* (1991) and *Empire* (1997), and most intrinsically in, what has become his signature work, his *memento mori*, his final series, *cloud* (2000). The final room of Michael's retrospective exhibition was evocative of a chapel, a cathedral, a secular place of worship - whatever one's belief - with the viewer surrounded by *cloud's* nine sublime images which were metaphors for himself and for his people: messengers, floating in an endless sky, watched by the spirit of a young boy, lying in the grass in his backyard at Talbragar and Dubbo all those years ago, gazing up at the clouds and following the sight lines of the telegraph wires vanishing into the distance, wondering what was out there, and how he could follow the unknown. Why is it that those who are with us for a shorter amount of time than we desire, leave the sweetest taste of not only what was, but what might have been? What were we robbed of with their untimely departing of this mortal coil? Why are we left with an unknowing ache of wanting more, but what is it that we want? What might have been? Up in the sky, there he goes, behind the clouds, no reason why, and those left behind cannot cry hard enough.

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Gurindji/Mudpurra peoples



DANCERS WAANGENGA BLANCO AND LEONARD MICKEL. PHOTO BY ANDY SOLO

ARTEFACT

CHOREOGRAPHY NOTES FRANCES RINGS

Artefact is a work that has been sitting with me for a while. As Indigenous people we have such a vast wealth of inspiration from our culture and you look for ways to understand the past and how your family lived, generations back. I'm always fascinated by history, especially our own personal histories and what brings us to where we are now.

We inhabit a completely different landscape to our ancestors, as a young urban Aboriginal person, and I'm lucky that my mother still speaks her language and a few of my family still engage in some sort of cultural practice, whether it be through the kinship system, protocol, hunting or story telling, but there is still so much that is lost.

And it's a different lifestyle now. Aboriginal people were removed from their communities and brought up away from traditional culture but we have an opportunity to go back in history through these objects. We have aesthetically beautiful, finely crafted, technologically advanced implements and items that give us insight into another time. These items were collected, bought, traded, sold, preserved and housed in museums and private collections all around the world.

I wanted to honour these objects, by knowledging ourselves of the many dimensions to it, whether it be function, design, crafting or significance.

Artefact is about breathing life back into object.

It's almost like you have to become the object. We are fortunate to have Kathy Marika as artistic advisor and cultural consultant to the weaving section of this work. She shared with us the processes of gathering the pandanas, stripping it back, finding and preparing the natural dyes - we placed ourselves in that process to try and understand it at every stage. Because often, all we see is the end result for sale in an arts and craft shop.

What comes before the finished product is the richest part of an artefact's life, that's the part that resonates. Kathy taught us

to make pandanas mats for three days and it transported us to a different place - to northeast Arnhem Land. It does something to time, to the energy - I was inspired by the meditative state weaving produces, the calm, the timelessness that women feel when they are silent together, weaving. Because weaving is still a living practice in Arnhem Land, we placed it near the end of *Artefact* to represent the continuum with practice that dates back thousands of years. It's been a priceless experience to have Kathy share the knowledge of her traditions with us and I hope we do her proud when she sees how it translates to a dance work.

Artefact opens with a piece called 'Museum', which features a possum-skin coat. It once kept a family warm, children, an old man. It was an essential part of their lives and now it's packed away behind glass in a museum. Although it's an empty piece of apparel, there's a spirit that still lives in the coat, through the labour of the people who made it, through the people it warmed. It has a story, a presence to it.

'String bag' is a woman's piece. Made by rolling and weaving string, these bags once held food, fruit, yams and babies - they were once full, and now they're empty. Traditionally, Aboriginal people have very few items. Depending on where they lived the women might have only had a coolamon and digging stick and the men a spear and woomera but what few objects they did have were highly valued and held great spiritual meaning and a connection to their ancestors. I wanted to honour that by bringing those items to the

stage and presenting them in a different way to what you might see in a museum, in providing a movement and vocabulary to help bring to life the essence of what these objects were - even though I don't have that knowledge myself.

'Grinding Stone' is a male piece about the stone tools that were used throughout Australia. David Page and I were inspired not only by the friction of the grinding stone as they are being used, but by the rhythms they created - and the power and energy that builds from the labour. That helped evolve the story around grinding stone.

'Body' is another piece in *Artefact* that explores the study of Aboriginal people as specimens. There was a time in this country's history when Aboriginal and Torres Strait Islander people were thought to be the missing link to the Stone Age, which led to the study and research of our people. There is a darker history to the study of indigenous people. When you take measurements and dimensions, the body becomes emotionless and the respect is gone. You don't connect that body to being your mother or your baby son. In our history the pursuit of science has sometimes been responsible for the unethical and degradatory treatment of our Indigenous peoples.

I want the audience to understand that there's value in these objects and we should understand the stories that they hold. Understand the life of an object, and respect it. A lot of Aboriginal people are reconnecting with their heritage by looking at the crafting of these artefacts and re-learning those skills. By re-establishing with old practices it informs your identity and gives you a greater understanding of how your grandmother or your great grandfather lived. Many people down south don't have language or cultural knowledge, but it isn't lost, it still exists through these objects that tell us about our past. We're lucky we still have them, and that in some cases they are so well cared for in museums. But they're still in cabinets.



MUSIC NOTES

DAVID PAGE

I've worked on a number of productions for Bangarra Dance Theatre before and I saw *of earth & sky* as an opportunity to compose a score that is boldly different but extends Bangarra's established musical style, the fusion of traditional and contemporary.

Riley

Riley is based around a story of images that I have found, like working with Dan, fresh and exciting. Michael's stunning cloud series are digitally manipulated and I responded to that by composing a more experimental, electronic soundscape.

It's quite light and airy, fused with a grounded-ness. I used sounds drawn from nature as well as choral elements, experimenting with samples to evoke the floating world of Riley's photographs. In the last section, 'Feather' I respectfully incorporated a recording of Michael Riley speaking about Aboriginal identity in his *Sacrifice* series (1992). The use of this recording allows us to continue sending the message about who we are as people and Michael's voice certainly adds magic to enhance this composition. Even though this score is not as melodic as previous Bangarra scores, the sounds featured in *Riley* resonate with the narrative of the piece.

Artefact

Frances is very emotionally connected to her stories and conducts intensive research around her work, but importantly allows it to breathe and evolve throughout the creative process. *Artefact* is a storytelling piece, so the use of traditional language in both the men's and women's pieces represents a continuum signature with previous Bangarra works. I believe that every spoken language has its own melody, which you can't manipulate or disrespect. Kathy "Umala" Marika speaking in Duwa language in the dance piece called *Weaving* is instructing the women on the process and the labour of their weaving. In the section called *Grinding Stone*, Derek Lynch has translated a poem I wrote into his Pitjantjatjara language:

*Grinding stone is our way of life;
It is part of us
Man woman and child
This is how we make our tools, our weapons
Stone axe, spear head
We grind our food;
How we make our Ochre for ceremony
Song and Dance
Grinding stone is our way of life*

Some Bangarra dancers have also lent their voices to various recordings. To evoke the rhythm of grinding stones I've used electronic sounds with men's breathing patterns to communicate the labour associated with that artefact.

I love strings, so stringed instruments including cello and guitar are emotionally but simply featured throughout. I love to experiment with electronic, acoustic and traditional sound elements and in *of earth & sky* I did lean towards old school Bangarra music arrangements, but it's hard to go wrong if you stay true to the story.



DANCER JASMIN SHEPPARD. PHOTO BY ANDY SOLO

SET DESIGN NOTES

JACOB NASH

At the beginning of the design process for *Artefact*, Frances and I visited the Adelaide Museum's indigenous section and for a day examined the objects they have on display. It was beautiful, featuring artifacts from all over the country, in different styles, made using different techniques and fibres – we broke them down into the categories of fibre-craft, carved wooden objects, stoneware and weaving and later met with cultural consultant Kathy Marika to discuss how we could use them as inspiration in the work. *Artefact's*

major set piece is a beautiful sculpted piece of bark. It was intended to represent a vessel, an artefact in its raw form. Unlike Riley, *Artefact* features a grounded set that evokes earth rather than sky.

Riley features projected images by Michael Riley. Because they are stand alone images and stunning artworks in their own right, we didn't want to manipulate them – instead, we wanted to present them on stage very honestly. Dan wanted to emphasise the cleanness and sparseness of the space, so we

stripped back all the masking from around the stage, creating an open, floating space like the world in Riley's images.

As a designer, it's exciting to work without a script, relying instead entirely on images. The more images you give to the choreographers, the more they respond to those images, guiding you along a visual path to the end product.

COSTUME DESIGN NOTES

GABRIELA TYLESOVA

The costumes I've designed for *Riley* and *Artefact* echo the different styles of the two pieces. Daniel McKinley's piece is inspired by Michael Riley's images, which are striking and powerful in their own right. Thus I decided not to rival the images by literally copying them, but instead designed costumes that evoked the essence of those photographs.

For instance, one of the images in *Riley*, 'Angel', involve an angel's wings, but rather than taking those images literally, we used bodypaint that looks like cracked plaster to suggest the statue of the angel. I've used clean modern lines to create a contemporary feel to Daniel's costumes.

The costumes for *Artefact* are more involved. The piece revolves around artefacts used by Indigenous people, so I've tried to bring that into what the dancers will wear. The costumes undergo a progression throughout the piece – the first costume is a possum skin coat with the heavy, dusty feel of a museum piece. This style evolves as the work progresses, culminating with the dresses used in the weaving section, which have a modern feel.

The dresses for the weaving section were made by stitching ribbons together to mirror the weaving of the pandanus mats in that section of the piece. I've used natural tones throughout the piece.

As the choreography progresses, I have been reworking the costumes in line with Frances and Daniel's visions. Both of them have been involved in the costumes, experimenting with colours and fabrics. We're using silk organza, very sheer and light fabrics, but we're also using leather in the 'Bible' section of *Riley* – the material is heavy, binding the dancers as it does the book.

As the dancers begin to wear the costumes during run-throughs, we adjust them to fit their movements and the feel of the piece. It's an ongoing process. The dancers' bodies give the costumes life.

LIGHTING DESIGN NOTES

DAMIEN COOPER

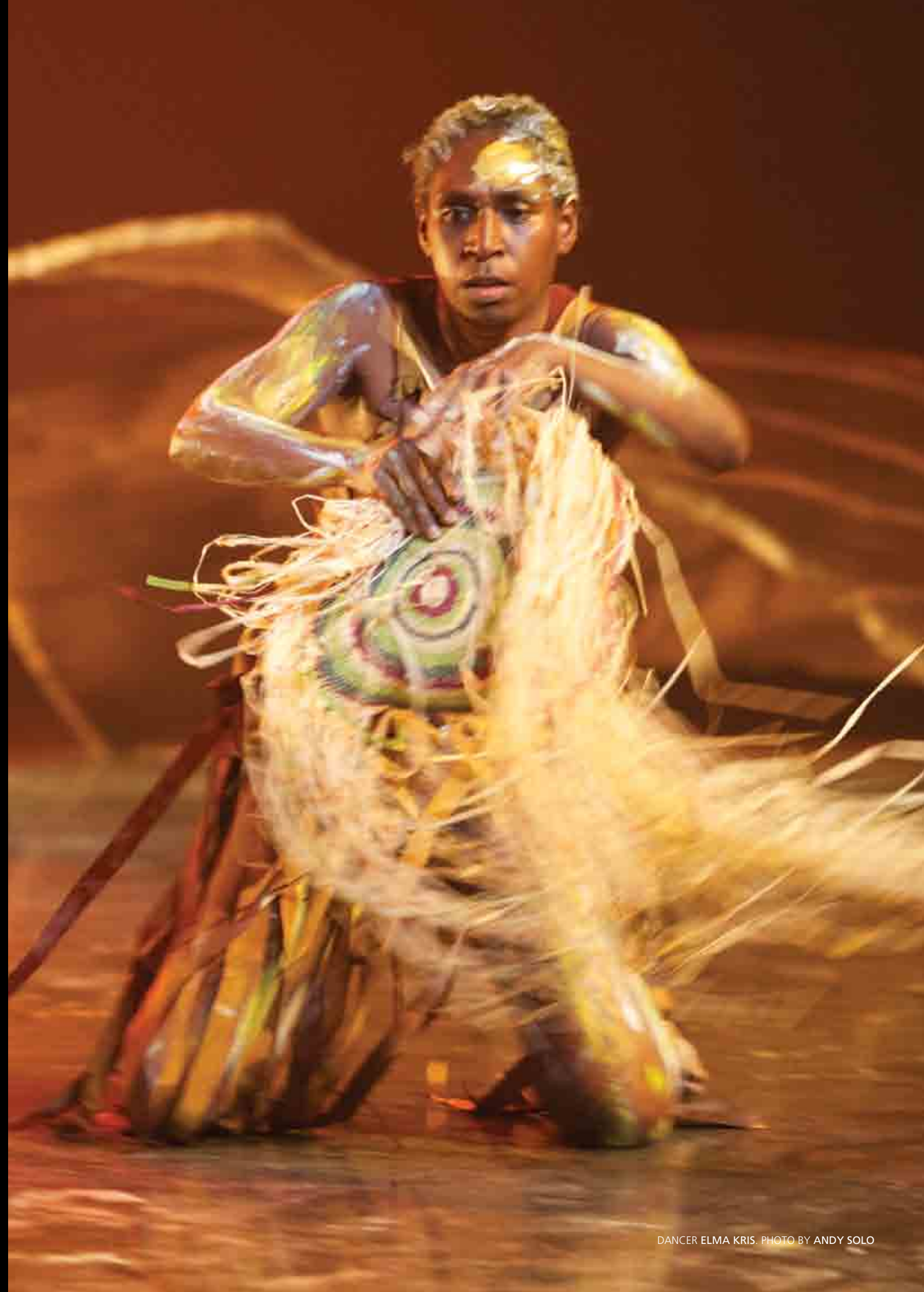
of earth & sky opens up great images for a lighting designer. How to make the colours jump in Gabriela's costumes, where to highlight the shadow and texture in Jake's set, which rhythm to follow in David's score and most importantly the movement and shapes that Frances and Daniel have created in the rehearsal room. I try to find a way for a lighting design to support the choreography, this means finding shapes that amplify the movement, like the diagonal corridors in *Riley* or the rectangular lights in *Artefact*. On the other hand the opposite can convey more of a sense of space/story, such as the lonely backlight in *Broken Wing*.

With light we can control the extreme close up, the wide shot, the acceleration and deceleration of the piece. We use light to punctuate the transitions, create the atmosphere and focus the audience. I like to think it makes the pulse race.

I always find the lighting design process means soaking up hundreds of pieces of information over the course of the production and then really pushing out all your responses in the theatre time before we open. The time in the theatre is golden and really fast. There is a rather large team that gets the lighting into shape, production managers, stage managers,

the crew, programmers, head electricians, associate lighting designers who put out a vast amount of energy, lots of hours and much diligence. Thanks guys!

So for Frances I hope we bring the earth and Daniel the sky.



Of earth & sky

Artistic Director
Choreographers

Cultural Advisors

Rehearsal Director
Composer
Set Designer
Costume Designer
Lighting Designer
Associate Lighting Designer
Artefact AV Designer

Dancers

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

Executive Director
Financial Controller
Operations Manager
Marketing & Development
Manager
Marketing Coordinator
Marketing Intern
Fundraising Consultant
Reception
Administrative Assistant

Production Coordinator
Stage Manager
Head Mechanist
Head Electrician
ASM /Costume Supervisor
AV Technician
Production Assistant
Set Construction
Scenic Artists
Props Makers

Stephen Page
Frances Rings
Daniel Riley McKinley
Kathy Marika
Michael Riley Foundation
Catherine Goss
David Page
Jacob Nash
Gabriela Tylesova
Damien Cooper
Matt Cox
Declan McMonagle

Catherine Baldwin
David Lloyd
Aaron Beach
Alan Wilcock
Andy Solo
Lucy Fokkema
Peter Bly
Judy Fernando
Chrissy Norford

Phoebe Collier
Kate Williams
Kayne Johnson
Padraig O'Suilleabhain
Emma Howell
Declan McMonagle
Rhim Johnson Page
Planet Engineering
Scenographic Studio
Meg Ashfoth
Lauren Trivett

STEPHEN PAGE

Artistic Director

Born in Brisbane, Stephen is a descendant from the Nunukul people and the Munaldjall clan of the Yugambeh tribe from southeast Queensland. Stephen danced with the Sydney Dance Company until 1991 when he was appointed Artistic Director of Bangarra Dance Theatre. Stephen has created more than 17 works for Bangarra, with memorable works *Ochres*, *Skin* (Best New Australian Work and Best Dance Work, 2001 Helpmann Awards), *Bush* (Best Dance Work, 2004 Helpmann Awards), and *Mathinna* (Best Dance Work and Best Choreography, 2009 Helpmann Awards) establishing milestones for Australian dance. Bangarra has built a strong reputation touring throughout Australia and the world, including New York, Washington, Paris, London and Germany.

Significantly, Stephen has choreographed *Rites* for a collaboration with the Australian Ballet and Bangarra, he directed Indigenous content for the 2000 Sydney Olympic Games Opening and Closing Ceremonies, was Artistic Director of the Adelaide Festival of the Arts in 2004, directed *Page 8* for Company B, and choreographed for the film *Bran Nue Dae*.

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

In 2009 Bangarra celebrated 20 years with *Fire: A Retrospective*, presenting the signature works of Bangarra's repertoire. Stephen is committed to mentoring young Indigenous artists as reflected in Bangarra's new double bill *of earth & sky* touring Australian capital cities in 2010.

FRANCES RINGS

Choreographer

Adelaide-born Frances is a descendant of the Kokatha Tribe and is also of German descent.

Frances joined Bangarra Dance Theatre in 1993 after graduating from NAISDA Dance College. In 1995 Frances studied at New York's Alvin Ailey American Dance Centre, focusing on Martha Graham and Lester Horton techniques.

Fran's film and television credits include starring in the doc drama *The Widower*, which premiered at the Brisbane Film Festival (2004) and presenting television shows ICAM (SBS Indigenous Current Affairs and Media program) and ABC's Sunday Afternoon Arts Program. Most recently Frances presented ABC's *Dance 4 Film*, collaboration with Channel 4 in the UK.

Her career highlights include: performing at BAM as part of the *Next Wave Down Under* in the Festival of New York; performing *Corroboree* in 2001 at the Kennedy Centre in Washington DC; interviewing Gerry Adams (leader of Sinn Fein) for ICAM; and presenting live-to-air coverage of the *Corroboree Walk* across the Harbour Bridge for SBS.

In 2002 Frances made her main stage choreographic debut for Bangarra to outstanding critical acclaim with the Rations bill of *Walkabout*. Frances has followed this by creating four works for the company; *Bush* (co-choreography), *Unaipon*, and *X300*.

In 2004 *Bulletin* magazine named Frances in their Smart 100, following the world premiere of her work *Unaipon* at The Adelaide Festival of the Arts. That year she also performed with Australia's premiere physical theatre company Legs on the Wall in *Eora Crossing*, directed by Wesley Enoch for Sydney Festival. Frances was invited to India to lead choreographic workshops at the World Dance Alliance conference in Kolkata.

In 2005, Frances left Bangarra to pursue a freelance career. She was guest artist in the production of *Petroglyphs*, a new work by Leigh Warren and Gina Rings, which went on to win an IAF Innovation Award at the South Australian Critics Circle Awards.

In 2007 Frances choreographed *Debris*, a new work for the West Australian Ballet's Quarry season. In early 2008 Frances along with Narelle Benjamin choreographed a double bill called *INTO*, for the Sydney Festival's *About an Hour* program.

Invited as a guest choreographer alongside Neil Ieremia from Black Grace, Frances attended the 2009 International Indigenous Choreographers Residency and Summit held at the Banff Centre in Canada. Later in the year Frances was commissioned to choreograph a double bill for Tasdance called *Identity*. In 2010 Frances returns to Bangarra to take up the position of Resident Choreographer for the company.

Her awards include: Best New Australian Work at the 2003 Helpmann Awards for *Walkabout*; the 2003 Deadly Award for Female Dancer of the Year; and the 2004 Ausdance Award for Outstanding Achievement in Choreography for *Unaipon*.

DANIEL RILEY MCKINLEY

Choreographer/Dancer

Daniel is a descendant of the Wiradjuri nation, from the Wellington area in western New South Wales.

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

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

In 2005 Daniel was fortunate enough to be the recipient of an Australia Council grant, titled *'Making Tracks'*, which allowed him to spend seven 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*, which also toured to the 2006 Indigenous dance festival The Dreaming, in Woodford, QLD

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

In 2009 Daniel travelled to Hungary, Austria and Germany with *True Stories*, followed by a regional Australian tour, which also included a ten day visit to North East Arnhem Land and a special performance for the community in Yirrkala. Daniel helped Bangarra celebrate their 20 year anniversary with *Fire: A Retrospective*. In 2009 he was fortunate enough to be nominated for the world wide Rolex Mentor and Protégé Arts Initiative.

In 2010 Daniel will make his choreographic debut for Bangarra, with the work *Riley*, from the new double bill *of earth & sky*. The work is inspired by his late cousin Michael Riley's well-known photographic series, *cloud*. Daniel was nominated for an Australian Dance Award in 2010 for Outstanding Performance by a Male Dancer for his performance in *Fire: A Retrospective*.

DAVID PAGE

Composer

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

David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004) and *Boomerang* (2005). David performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David was invited by his brother Stephen to compose the musical work *Alchemy* for The Australian Ballet, which marked the beginning of his collaboration with Stephen Francis. In 2000, they contributed music to the Opening Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival and, in 2002, The Sydney Dreaming Festival. He contributed to the Indigenous section of the 2006 Melbourne Commonwealth Games Opening Ceremony. David collaborated with Elena Kats Chernin in *Amalgamate* for Bangarra and The Australian Ballet and in 2007 David collaborated with Matthew Doyle to create the music for the 75th Harbour Bridge Birthday Smoking Ceremony Celebrations.

David has also contributed music to television, composing for *Heartland*, *Pride* (part of the *Seven Deadly Sins* series) and *Poison* for the ABC, and writing themes for *Songlines*, *Living Black* and *Pioneers of Love* for SBS. David has collaborated with film directors Pauline Clague, Rima Tamou and Wesley Enoch on short films such as *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, all commissioned by the AFC. In 2007 David composed the music for five of the thirteen *Bit of Black Business* AFC short film series. He has recently completed the score for short film *Jacob*, which has been selected for the 2009 Melbourne International Film Festival.

Since 1995, David has won four of the eight Deadly Sound Awards nominations, an ARIA nomination for *Heartland* in 1996, and was the inaugural winner of the Indigenous Artist Award for The Sidney Myer Foundation in 2000. In 2006 David received the Green Room Award for Best New Australian Play, Page 8.

In 2007 David created the contemporary sounds for *X300*, Frances Ring's dance work that was part of Bangarra Dance Theatre's *True Stories* double bill. In 2008 David collaborated with brother Stephen to create the unique soundscape for *Mathinna* (Best Original Score, 2009 Helpmann Awards), performed by Bangarra Dance Theatre.

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

JACOB NASH

Set Designer

Jacob graduated from the NIDA Design Course in 2005. For B Sharp and murri fulla films Jacob designed *The Lonesome West*, *Ruben Guthrie* and *Jesus Hopped the 'A' Train*. For Company B Jacob's credits include *Yibiyung* and *Ruben Guthrie*. His other theatre credits include *Macbeth* (Bell Shakespeare); *The Removalists* (Sydney Theatre Company); *Romeo and Juliet* (Sydney Theatre Company – Education); *Lessons in Flight* (Darlinghurst Theatre Company); *My Girragundji* (Canute Productions); *Njunjul the Sun* (Kooemba Jdarra Indigenous Performing Arts); *Rainbow's End* (Parramatta Riverside Theatre); *Into: Belonging* (Sydney Festival/ Parramatta Riverside Theatre). He also worked in the costume department in pre-production on Baz Luhrmann's *Australia* and in the art department on *The Circuit*, a six part television series which aired on SBS. In addition, Jacob wrote and directed *Blood Lines*, a five-minute short film which is part of a thirteen part series called *A Bit of Black Business*, an Australian Film Commission and SBS Independent initiative. Jacob was also the Assistant Director on the International Shakespeare Laboratory with The Almeida

Theatre Company's Artistic Director Michael Attenborough and Cecily Berry, an initiative coordinated by Sydney Theatre Company. Jacob was a recipient of the 2008 British Council initiative Realise Your Dreams. This year Jacob will also design the double bill *Tusk Tusk/ Like a Fishbone* for Sydney Theatre Company.

GABRIELA TYLESOVA

Costume Designer

Gabriela designs set and costumes for theatre, dance and opera. Awards include the 2004 Green Room Award for Best Design for *The Visit* (MTC); the 2002 Green Room Award for Best Costumes for *Sweeney Todd* (Opera Australia); and a 2002 Helpmann Award nomination for Best Costume Design for *L'Elisir d'Amore* (Opera Australia). Gabriela also designed costumes for the opening and closing ceremonies of the 2006 Asian Games in Doha. Recent work includes *Acis* and *Galatea/Dido* and *Aeneas* and Jim Sharman's *Così fan tutte* (costumes) both for Opera Australia and Fox for MonkeyBaa.

DAMIEN COOPER

Lighting Designer

Damien lights dance, opera, theatre and film. Damien's lighting design premiered on Broadway with *Exit the King* in 2009 and has toured internationally with Australian companies.

Damien's dance highlights include *Mathinna* (Bangarra); *Swan Lake*, *Firebird* and *The Silver Rose* (Australian Ballet); *Grand, Some Rooms, Air and Other Invisible Forces* (Sydney Dance Company); *Tivoli* (Sydney Dance Company/The Australian Ballet); *Be Your Self, Birdbrain* (Australian Dance Theatre) and *Homelands* (Legs On The Wall).

Opera credits: *Peter Grimes*, *Così fan tutte*, *Death in Venice*, *The Magic Flute*, *Alcina* (Opera Australia), *A Midsummer Night's Dream*, *Chorus!* (Houston Grand Opera).

Theatre highlights include *The Great*, *The Lost Echo*, *The Cherry Orchard* (Sydney Theatre Company); *Toy Symphony*, *Exit the King*, *Keating! the Musical*, *Stuff Happens* (Company B); *Shane Warne The Musical*, (Token Events) and *Three Furies* (Performing Lines/Sydney Festival).

Damien has won three Sydney Theatre Awards for Best Lighting Design and a Green Room Award for his body of work.

CATHERINE GOSS

Rehersal Director

Catherine's early and formative years of training were in Canberra under the guidance of Janet Karin and Bryan Lawrence. After graduating from Victorian College of the Arts in 1986, Catherine danced with Royal New Zealand Ballet (1987 – 1990), attaining the rank of soloist.

Invited to join Sydney Dance Company she returned to Australia and danced for 6 years with the Company (1991-1992 and 1996-1999). In that time she performed numerous works by Graeme Murphy including *Piano Sonata*, *Poppy*, *Synergy with Synergy*, *Free Radicals*, *Salome* and *Air and Other Invisible Forces*, to name a few.

Her other performance credits include *Reflex Dansgezelschap* in The Netherlands (1994/95) and project work in the UK, New Zealand and The Netherlands. Catherine also collaborated as performer and co-creator with Cheryl Heazlewood and Liz Lea through the Australian Choreographic Centre.

The past ten years have seen Catherine hold Artistic positions with a wide variety of Companies. As Rehearsal Director, she has worked with Bangarra Dance Theatre (*Bush/Unaipon/Rush/True Stories and Fire*), TasDance, Sydney Dance Company (*Underland/Mercury*) and Tanja Liedtke's construct for the 2009 tour. She was also Associate Director of Australian Dance Theatre in 2002.

Catherine was Associate Artistic Director of West Australian Ballet from 2005-2007. During this time she was also a member of WA Ausdance Organising Committee.

Catherine was awarded the Centenary Federation Medal for Services to Dance in 2003. She also received an Australia Council Grant for Skills and Development in 2008. Before returning to Australia in February 2009, she was interim Ballet Mistress for *Introdans* in The Netherlands.

Her choreographic credits include *One* and *Mbili* for SDC's Freefall and New Blood seasons and also *Tatu* and *A'rafa*, both for West Australian Ballet.



STEPHEN PAGE



FRANCES RINGS



DANIEL RILEY MCKINLEY



SIDNEY SALTNER



ELMA KRIS



YOLANDE BROWN



DAVID PAGE



JACOB NASH



GABRIELA TYLESOVA



PATRICK THAIDAY



DEBORAH BROWN



JHUNY-BOY BORJA



DAMIEN COOPER



CATHERINE GOSS



WAANGENGA BLANCO



TARA GOWER



LEONARD MICKELO



DANIEL RILEY MCKINLEY



JASMIN SHEPPARD



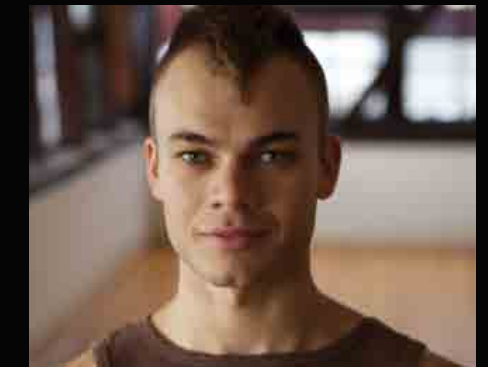
KATINA OLSEN



PERUN BONSER



ELLA HAVELKA



TRAVIS DE VRIES

SIDNEY SALTNER

Dancer

Sidney is from the Wulli Wulli people of central Queensland.

He graduated from the National Aboriginal Skills Development Association (NAISDA) College in 1991. Whilst studying Sidney 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 appeared in extensive film and television work, including *Billie's Holiday*, *Fish* (the film) and various commercials.

In April 1992, Sidney joined AIDT and was appointed to the role of Assistant Artistic Director. He danced major roles in such productions as *Maralji*, *Colours*, *Gelam*, *Asik*, *Sanctum*, *Drums of Mer* and *Frontier Stories*: a collaboration with Side Track Theatre. Sidney 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 all of Bangarra's productions from 1997 – 2010. Sidney also featured in the opening ceremony of the Olympic Games Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Olympic Games.

In 2003, Sidney was nominated for Best Male Dancer in both the Australian Dance Awards and the 2003 Deadly Awards. In 2004, Sidney was nominated for a Mo Award for his role in Bangarra's production of *Bush*.

In 2006, Sidney performed to critical acclaim in Bangarra's collaboration with The Australian Ballet, *Gathering*. This was Sidney's second collaboration with The Australian Ballet, dancing in *Rites* in Australia (1997) and in the international tour of the production to the United States (1999), Paris and London (2008).

The *Courier Mail* described Sidney's dancing as '*beautifully sinuous, arching and undulating*'.

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

Sidney was appointed Bangarra's Rehearsal Director for *Boomerang* (2005) and again in 2009 for the Company's acclaimed *Fire: a Retrospective*.

In 2010, Sidney appeared as a guest artist in *Classico Italiano* in Milan. Sidney appeared in a program of the world's foremost classical and contemporary dancers.

ELMA KRIS

Dancer

Born in 1972, Elma was raised on Thursday Island in the Torres Strait. She is a descendant of the Wagadagam clan and the Aboriginal

Torrest Strait Kaurareg of the North and also from the Eastern, Western Top, Western and Central Islands of the Torres Strait.

Elma's language is Kulkagau Ya, Kala Kakaw Ya and Kala Lagaw Ya. Elma's totem is Kigus and Warup. Her father's family are the Songoro people from the Mabaduan, near the coast of the Pahoturi River in Mugie Daudaiop Deudai (PNG).

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. During her time as a student Elma choreographed and performed in two pieces for college productions: *Bupau Ipikazil* (*Bushwomen*) in 1996 and *Bupau Mabigal* (*Bush People*) in 1997.

Elma has appeared in the films *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and also in the ABC radio broadcast *Not Your Mob Next Door* by Helen Anu. In 1997 Elma joined Bangarra under NAISDA's ADAPT Program and performed in *Fish*. 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. More recently, Elma danced in Gail Mabo's work in progress *Koiki*, Bangarra's *Bush* in the UK, *Walkabout*, *Unaipon*, *Boomerang* and *Gathering*.

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 led Bangarra in *Mathinna*. In 2009 Elma's work *Emeret Lu* was taken to Germany, Austria and Hungary on a hugely successful International tour of *True Stories*. In 2009 Elma helped Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*. Earlier

this year, she featured in Peter Sellars *Oedipus Rex/Symphony of Psalms* as part of the 2010 Sydney Festival.

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/Paris) and *Corroboree* (BAM Festival - New York).

Yolande has been nominated by Dance Australia's Critics' Choice as 'Most Outstanding Dancer' and 'Dancer to Watch' (2004, 2007). She was nominated for 'Best Female Dancer' in the Greenroom awards (2008), and for a Deadly Award in 2009.

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. In 2007 Yolande toured *True Stories* with Bangarra, and danced the role of *Lady Franklin* in Bangarra's acclaimed 2008 world premiere work, *Mathinna*.

An advocate of awareness through education, Yolande has been a Guest Lecturer at QUT and was honoured to receive the QUT Outstanding Alumni Award for the Creative Industries, 2005.

Yolande recently reconnected with her traditional homeland and people in South West Queensland and was honoured to be able to share dance workshops with her community.

PATRICK THAIDAY

Dancer

Patrick was born in Biloela, Queensland and grew up in Mackay - his parents come from lama and Erub in the Torres Strait Islands. Patrick believes that his in-built desire to dance is derived from his parents' ancestors who originated from Lifu, South Sea

Islands and Jamaica. With a strong cultural background, he learnt traditional dances from an early age.

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

While 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.

He joined Bangarra Dance Theatre in 2002, where his solo in *Walkabout* earned him recognition for his talents. Since then this critically acclaimed dancer has received prestigious awards for his performances in *Clan* (2004), *Boomerang* (2005) and *Gathering* (2006) and *True Stories* (2007).

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

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

DEBORAH BROWN

Dancer

Born in Brisbane in 1978, Deborah is 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 and trained at The Actors Conservatory, Brisbane, for the following three years.

Deborah has had extensive involvement with Kooemba Jarra 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.

Other highlights include her appearance in the documentary film, *Bush Survival* (2004) and as a dancer in *Bran Nue Dae* (2010).

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 performed in Stephen Page's new work, *Mathinna*, and in 2009 Deborah celebrated Bangarra's 20th Anniversary with *Fire – A Retrospective*.

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

JHUNY-BOY BORJA

Dancer

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

Jhuny joined Bangarra Dance Theatre in 2003 and has since danced in the company's new works *Bush*, *Clan*, *Boomerang*, *True Stories* and *Mathinna*, as well as company repertoire *Rush* and *Reflections* and The Australian Ballet collaboration *Gathering*. In 2009 Jhuny helped Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*. Jhuny has also toured with the company to the Torres Strait island of Mer and to Yirrkala and Dhalinybuy in North East Arnhem Land, career highlights that he is grateful for and honoured to have experienced.

In 2002 Jhuny completed his Bachelor of Arts with First Class Honours at WAAPA and was a founding member of Link Dance Company, working with some of Perth's leading choreographers. Jhuny has also performed with Shih Gee-Tze's *Acme Physical* (Taiwan), with One Extra Dance collaborating with many of Sydney's established independent artists, and in the Australian Choreographic Centre's inaugural fellowship project *The Thousand Mile Stare*, choreographed by Brett Daffy.

Jhuny has also worked as a software engineer and his other achievements include: the highest University Entrance Score in the NT, the Australian National University's National Undergraduate Scholarship, 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. Jhuny has developed and enhanced his skills in web technologies through the SCOPE program for further professional career development for dancers. Jhuny has also been a volunteer and a committee member of Cinemoves, exhibiting and facilitating the discussion of dance films.

Jhuny is excited to explore the unique perspective that Bangarra embodies in its people and its works.

WAANGENGA BLANCO

Dancer

Waangenga Blanco is a descendant of the Meriam Island people and of the Pajinka Wik, Cape York.

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

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

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

TARA GOWER

Dancer

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. Tara was also nominated for 'Dancer to Watch' in Dance Australia's Critic's Choice awards.

In 2007 and 2008 Tara performed *True Stories* both in Australia and in Europe and with Bangarra, toured *Mathinna* around Australia. Performing *Rites* in Paris and *Awakening* in New York have been career highlights. Tara was also a dancer in the movie *Bran Nue Dae* (2010).

In 2009 Tara helped Bangarra celebrate its 20th anniversary with *Fire - A Retrospective*. This year brought a string of memorable moments including travelling to Yirrkala and performing classic Bangarra repertoire such as *Ochres*.

LEONARD MICKELO

Dancer

Born in Ipswich, Queensland in 1987, Leonard is a descendant of the Wakka Wakka tribe, Bidjara nation, Gungahlu tribe and Juduwa mob from Springsure black water and Barramba station (Cherbourg). His parents are from Cherbourg.

In 1997 Leonard began studying Tap, Modern Jazz and Classical Ballet under the direction of Fiona Mclvor 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 Year at the Rockhampton Festival (2003, 2004).

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.

In 2008 Leonard performed in Stephen Page’s acclaimed *Mathinna*, and in 2009 Leonard helped Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.

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

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 the Mornington Island region.

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.

Jasmin joined Bangarra in 2007, and has performed in *True Stories*, *Mathinna*, and *Fire*. This year Jasmin is excited to be a part of *of earth and sky*.

Jasmin hopes to inspire others when she dances, as those who went before her in the industry inspired her to dance.

KATINA OLSEN

Dancer

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

Katina began her early training at Beverly Prange Academy of Dance Rockhampton. In 2002, she secured a place 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, Katina worked with Bangarra’s acclaimed choreographer Frances Rings in developing the work *Happy Place* for QUT’s Graduation Season. Katina later performed *Happy Place* at the Hong Kong International Dance Festival in June 2006.

In January 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. The performance was televised nationally.

In 2007 and early 2008 Katina performed Elma Kris’ *Emeret Lu* and Frances Rings’ *X300* as part of Bangarra’s double bill, *True Stories*; before embarking on Bangarra’s 2008 production, *Mathinna*. As well as being honoured to share Australia’s indigenous stories with both Australian and international audiences, Katina believes one of the most rewarding experiences during her time at Bangarra has been teaching dance workshops to the next generation in remote communities.

In 2009 Katina helped Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*.

PERUN BONSER

Dancer

Perun grew up in Broome, North Western Australia.

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

In 2006 Perun received an ATSiA 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*.

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

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

ELLA HAVELKA

Dancer

Born in Dubbo, Ella is a descendant of the Wiradjuri people. She graduated from the Australian Ballet School in 2007 after touring with the Dancers Company Tour.

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

In 2009, she was again nominated as ‘Dancer to Watch’ for her first appearance with Bangarra in *Fire - a Retrospective*.

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

Earlier this year she performed in *Mathinna* and is excited to be part of the new double bill of *earth & sky*.

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

TRAVIS DE VRIES

Dancer *(on secondment from NAISDA)*

Travis De Vries is a young emerging artist of the Gamilaroi Nation. Working in multi mediums including dance/ visual art/ film/ and sound, Travis has received training from NAISDA Dance College and is currently completing a Bachelor of Visual Arts. In the Arts, Travis has worked with a diverse range of artists and choreographers.

PHOEBE COLLIER

Production Coordinator

Born and raised on Sydney’s northern beaches, Phoebe graduated from NIDA’s Technical production course in 2005. Since graduating Phoebe has worked on many Sydney Theatre company productions including *War of the Roses* (Sydney and Perth Seasons), *The City*, *The History Boys*, *Seven Stages of Grieving* (regional NSW tour), and *Festen*.

In 2007, as a full time member of the stage management team for Sydney Theatre Company’s Actor’s Company she worked on productions such as *Season at Sarsaparilla* (Sydney and Melbourne seasons), *The Art of War*, *A Midsummer Night’s Dream*, and *Tales from the Vienna Woods*.

For Bell Shakespeare Company Phoebe has worked on *Hamlet*, *Moby Dick*, *The Tempest* and *Two Gentlemen of Verona* as well as stage managing their education program - Actors as Work.

For Sydney Dance Company Phoebe worked as Deputy Stage Manager on Shades of Grey and Random Play. In 2009 Phoebe worked as a production assistant on *Fire: A Retrospective*. This is Phoebe’s first production as a full time member of the Bangarra team.

KATE WILLIAMS

Stage Manager

Born in Sydney, Kate graduated from Charles Sturt University with a degree in Design for Theatre and Television, majoring in Stage Management in 2007. Kate joined Bangarra as Stage Manager in 2009 for the 20th anniversary retrospective show *Fire*. Earlier in 2009 Kate was the Assistant Stage Manager on the national and European tours of *True Stories*. Kate’s other theatre stage management credits include *Pericles* (asm) for Bell Shakespeare, *Love’s Triumph* and *Dinner With Friends* for the Darlinghurst Theatre Company, *Tender* for B-Sharp/NowYesNow, *The Naked MC with Sista She* for the Old Fitzroy Theatre, a tour to the Edinburgh Fringe Festival with *Sista She and the House of the Holy Bootay*, a national tour of *Milli*, *Jack and the Dancing Cat* for Monkey Baa, *Phaedra’s Love* for the Australian Theatre for Young People, a return season of *Tender* for the main stage Griffin Theatre program and a tour to Hot House Theatre, *The Complete Works of William Shakespeare* (Abridged) for the Sydney Opera House, *Honey* for Parramatta Riverside Theatre, *A Midsummer Night’s Dream* and *Twelfth Night* for Night Sky Productions and most recently was the Assistant Stage Manager on *Hats Off!* for the Seymour Theatre Centre as part of the 2010 Mardi Gras Festival.

KAYNE JOHNSON

Head Mechanist

Kayne is descended from the Pakana people of North Western Tasmania. He was born in Hobart. He moved to Sydney to study in 2002. He graduated from the National Institute of Dramatic Art with a degree in Technical Production in 2004.

Since leaving university he has worked as a stage manager for *10 Days on the Island* as well as Sydney Festival. For 3 years Kayne was the Deputy Head Electrician at Sydney Theatre in Walsh Bay. During this time he worked on various productions from Australia and all over the world including *The Lost Echo* and *The History Boys*.During 2008 Kayne spent the year travelling in Europe, during which he taught English at a school in the Hungarian countryside for 6 months. He began work at Bangarra Dance Theatre in July 2009 and toured *Fire – A Retrospective* nationally.

PADRAIG O’SUILLEABHAIN

Head Electrician

Padraig moved to Australia in late 2008 and started working in Sydney in April 2009.

Irish credits include Technical Manager for City Theatre Dublin on six touring productions for City Theatre Dublin, including *The Matchmaker* and *Vagina Monologues*. Padraig then started working as a Lighting Technician for the Abbey Theatre, Ireland’s National Theatre. Some of the productions he worked on there include *Romeo and Juliet*, *An Ideal Husband*, *3 Sisters*, *Kicking a Dead Horse*, *Julius Caesar*.

Other Irish credits include Technical Management for the 2008 International Puppet Festival and a tour to Poland for Axis Arts Centre with *Townlands of Brazil*, as Relight Technician along with *Riverdance Ireland* 08 Tour, Castle Ward Opera 2008, *Celtic Nights Summer Cabaret*, *West Side Story* for Jim Molloy Productions, *Cyrano* for Barabbas, *I Keano* for Little Lane Productions. Australian credits include: *Let the sun shine*, *Duets*, *Little dog Laughed*, *Cow Jumped Over The Moon*, Ensemble ‘09, Sydney Regional Dance, *Breast Wishes*, *Inside Out* and *Thursday’s Child*, Seymour Theatre Centre ‘09 and touring Electrician, *Steel Magnolias*, Australian Regional Tour ‘09.

Six Characters of Sydney Festival, *Sapphires* of Black Swan and Belvoir St Theatre, Seymour Theatre Centre 2010.

Padraig has also fulfilled roles as Head of Lighting, Head Electrician, Lighting Programmer, Board Operator, Technical Manager, Head and Deputy Fly-man. He is delighted to have this opportunity to work on Bangarra Dance Theatre’s production *of earth & sky*.

EMMA HOWELL

Costume Supervisor

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

Previously she has worked as Head of Wardrobe and ASM on Bangarra shows *Fire* (2009), *True Stories* (2007), *Clan* (2007) and as an assistant on *Mathinna* (2008).She lived and worked in London for several years, where she was a costumier at Cosprop, which produced costumes for films such as *Pirates of the Caribbean*, *Atonement* and *Pride and Prejudice*.

Emma has worked as a costume maker for Melbourne Theatre Company’s productions of *Cat on a Hot Tin Roof*, *Frost/Nixon*, *Scarlett*

O’Hara at the Crimson Parrot and *The Hypocrite*; Circus Oz’s 30th Birthday show; *Eucalyptus*; Costume for *Ivanov* and *Already Elsewhere* for the Sydney Festival; cutter for *Sunday in the Park with George*; and a costume assistant for Opera Australia. She has also worked as a maker and costume assistant for *Hi-5*, *All Saints* and *The Colony*.

MATT COX

Associate Lighting Designer

Matt has designed lighting for *BUG* (Griffin Independent Productions); *The Oracle* (Meryl Tankard); *One Long Night in the Land of Nod* (Floogle); *A Woman in Berlin* (Splinter Theatre); *Halfway There* (JUTE theatre); *Beyond the Neck* (Bambina Boracha); *The Seed* (Company B); *Tender* (Nowyesnow with Griffin); *Killer Joe* (Adam Booth); *The Red Shoe (Jigsaw)* and *Vital Organs (Easily Distracted)*. Other theatre credits include Lighting Associate for *Waiting for Godot* Australian Tour (Lay and McLean Productions in association with The Royal Haymarket Company); *The Government Inspector* (Bell Shakespeare); *The 39 Steps* and *Talking Heads* (Tinderbox Productions).

DECLAN McMONAGLE

AV Designer

Born in Ireland and raised in Melbourne, Declan moved to Sydney in 2002 to study. He graduated from NIDA with a degree in Technical Production in 2004. Since graduating, Declan has worked as an AV operator and consultant in a variety of settings. His theatrical experience includes Dirty Dancing, The Lion King, Walking with Dinosaurs, Sydney Dance Company, Australian Chamber Orchestra, DV8 Physical Theatre, and various commercial events. In the corporate arena he has been involved with projects including Sydney Harbour Bridge NYE celebrations (projection) and Sydney Christmas lights projection and countless corporate events.

Declan has toured both Australia and the world on many different productions. A recent career highlight was touring North America, London, Paris, and Stockholm with DV8 Physical Theatre’s production of To Be Straight With You in 2008.

In recent times, he has continued to develop his career in the area of dance theatre and enjoyed a national tour of 360 with Sydney Dance Company working as AV Operator.

Declan began working for Bangarra in 2009 as AV Operator on the national tour of Fire – A Retrospective. He is very excited to be involved with Of Earth and Sky as AV operator and for the first time AV designer. The vision seen in the Artefact piece is Declan’s first creative work for theatre. He hopes to have more opportunities to develop his audio visual design skills in the future.

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Of earth & sky

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Bangarra Dance Theatre
The Wharf, Pier 4, Hickson Road Walsh Bay 2000
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PUBLISHER Playbill Proprietary Limited / Showbill Proprietary Limited ACN 003 311 064 ABN 27 003 311 064

Head Office: 1017 Pacific Highway, Pymble NSW 2073

Telephone: (02) 9449 6433 Fax: (02) 9449 6053

E-mail: admin@playbill.com.au

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