

VICTORIAN ARTS CENTRE PRESENTS  
AS PART OF MADE TO MOVE 2000

# BANGARRA DANCE THEATRE'S SKIN



CO-COMMISSIONED BY THE OLYMPIC ARTS AND BRISBANE FESTIVALS  
PLAYHOUSE, VICTORIAN ARTS CENTRE, 10-14 OCTOBER 2000



## “AVALON IS CAFÉ LATTE IN A OF INSTANT.”

Darlings, riding in a Toyota Avalon, one searches for superlatives to describe the smoothness and quietness.

The boffins have done the tests, and have the figures to prove what I intuitively felt: Avalon's engine is quieter than either Falcon or Commodore, creating an overwhelming impression of refinement.

Apparently this is because Avalon has a more sophisticated all alloy quad cam V6 engine (*whatever that means!*), which sits on an anti-vibration sub-frame (*whatever that is!*) and a liquid filled engine

mount (*liquid filled...reminds me of dear old Les*).

Avalon is superbly smooth, thanks to some truly mind boggling technology. The Engine Computer Unit apparently retards ignition timing at the precise moment that the automatic transmission changes gears to eliminate what is quaintly referred to as 'shift shock'.

And the interior refinements are just as impressive. Luxurious Howe leather (in the deliciously elegant *Grande* model), and front and rear power windows on all models. The Trip Computer is so



WORLD

\*Conditions apply. Grande model shown. Saatchi's TY4276/D

next week, constantly calculating all manner of things such as distance to your destination, distance to empty and average speed.

All in all, Avalon has a feeling of spacious, crafted comfort.

Possibly, it is the twenty-first century, and we Australians should allow ourselves to enjoy some of the finer things (*perhaps not quite*

*to the extent that Les does, but enjoy them nevertheless!*)

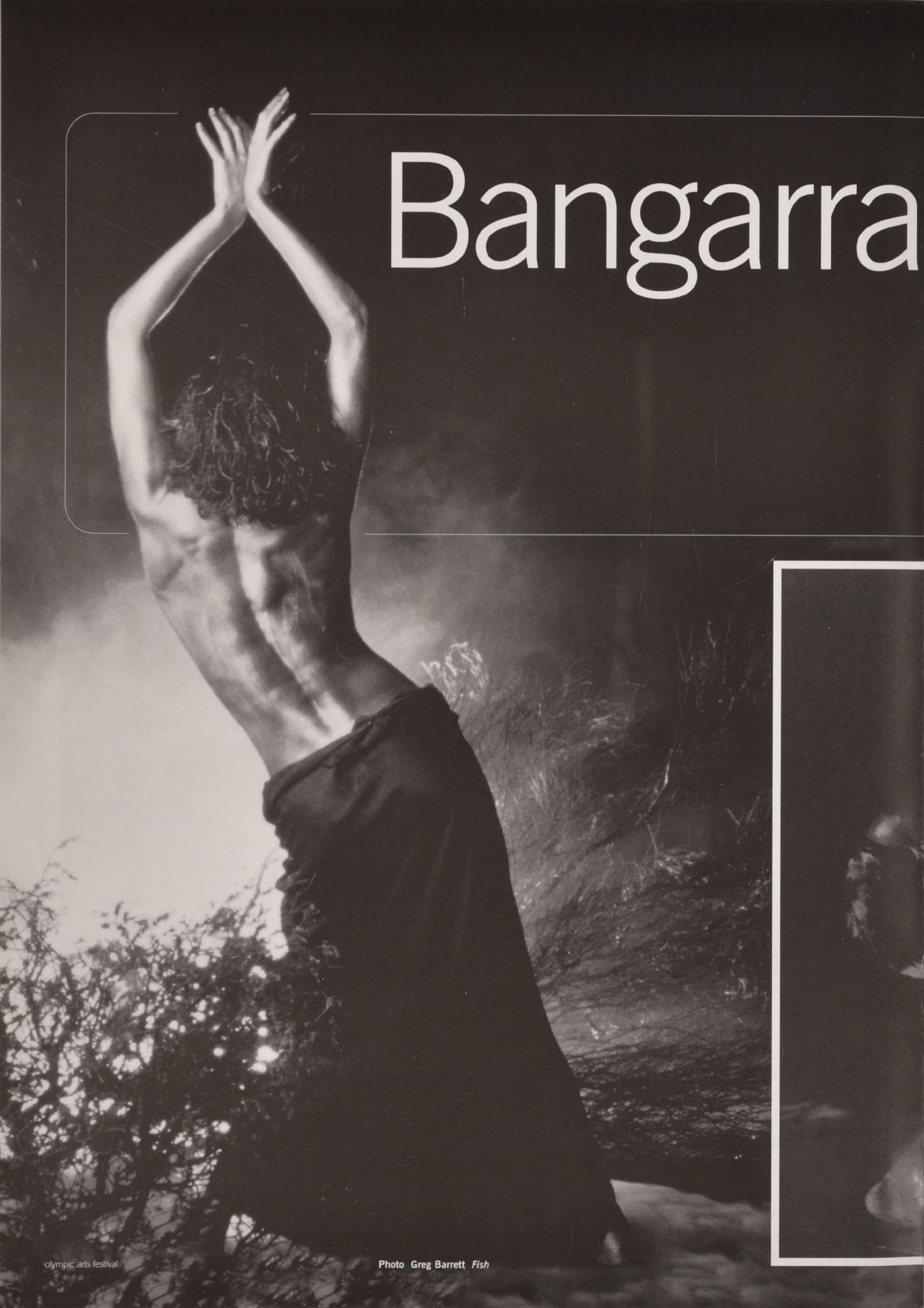
Why not take a moment out from your gruelling schedule to test drive Avalon at your Toyota dealer. And while you're there, ask the nice Toyota person about the privileges offered to owners by the Avalon experiences program.\*

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# Bangarra



# Dance Theatre

## A short history



Bangarra Dance Theatre is one of the youngest - and the oldest - of Australia's dance companies. Its living traditions go back at least 40,000 years encompassing Aboriginal and Torres Strait Islander history and culture. Bangarra also reflects the lives and attitudes of Indigenous people today.

Steps that have pounded the dust of a dry continent for so long are the source of a truly Australian dance language, that mingled with international dance influences, creates its own unique shapes and rhythms. Stories that are entwined with Indigenous spirituality and philosophy help to mould the presentations that Bangarra puts on stage.

Bangarra Dance Theatre was formed in 1989 by Carole Johnson, founding director of NAISDA (National Aboriginal and Islander Skills Development Association) along with NAISDA graduates. In 1991, Stephen Page was appointed artistic director and the following year he choreographed the company's first full-length work, *Praying Mantis Dreaming*.

While his creative talent had already been noted, it was as chief choreographer for Bangarra that Stephen developed a dance language that combined his Aboriginal heritage with his urban lifestyle. In 1995, *Ochres* was a breakthrough, both for the company and for Australian dance. Choreographed by Stephen Page and Bernadette Walong, along with artists from Bangarra Dance Theatre, it was a hit with audiences and a revelation for dance critics in Australia and overseas.

The key to *Ochres*, and the works that followed, is the close collaboration of the creative team. Djakapurra Munyarryun is Bangarra's cultural consultant as well as a leading dancer, didjeridu player and songman. Djakapurra, in consultation with the elders of the Munyarryun clan in Dhälinbuy, North East Arnhem Land, is the source of Bangarra's traditional knowledge.

The third member of the creative team is Stephen's brother, David Page, who has composed music for most of Bangarra's works, as well as for projects of his own. David's music follows a similar line to Stephen's dance in bringing together elements of past and present, traditional percussive instruments and modern technology.

The last few years have been enormously successful for Bangarra. In 1997, *Rites*, in which Bangarra Dance Theatre joined forces with our national flagship ballet company, The Australian Ballet, was premiered at the Melbourne Festival and taken in 1999 to New York's City Center.

The American season triggered new opportunities for Bangarra Dance Theatre, which has since scheduled a North American tour in 2001. Meanwhile, 2000 brings the excitement of participating in the opening and closing ceremonies of the Sydney 2000 Olympic Games as well as the opening of the Olympic Arts Festival and the premiere season of *Skin*.



# Skin

## SHELTER

Director/Choreographer	Stephen Page
Composer	David Page
Music Producers	Stephen Francis and David Page
Set Design	Peter England
Costume Design	Jennifer Irwin
Lighting Design	Karen Norris

Performers	Yolande Brown Elma Kris Peggy Misi * Rhimi Page-Johnston – child * Hunter Page-Lochard – child Pauline Pearce Jan Pinkerton Frances Rings Desley Roberts Peta Strachan
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\* Alternating

### Running time

approximately 33 minutes

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### INTERVAL

approximately 20 minutes

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## SPEAR

Director/Choreographer	Stephen Page
Dramaturg	John Harding
Composers	David Page and Stephen Francis (underscore) Archie Roach (songs)
Music Producers	Stephen Francis and David Page
Set Design	Peter England
Costume Design	Jennifer Irwin
Lighting Design	Karen Norris

Performers	Djakapurra Munyarryun Archie Roach Wayne Blair Victor Bramich Lewis Lampton Russell Page * Rhimi Page-Johnston – child * Hunter Page-Lochard – child Sidney Saltner
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\* Alternating

### Running time

approximately 38 minutes

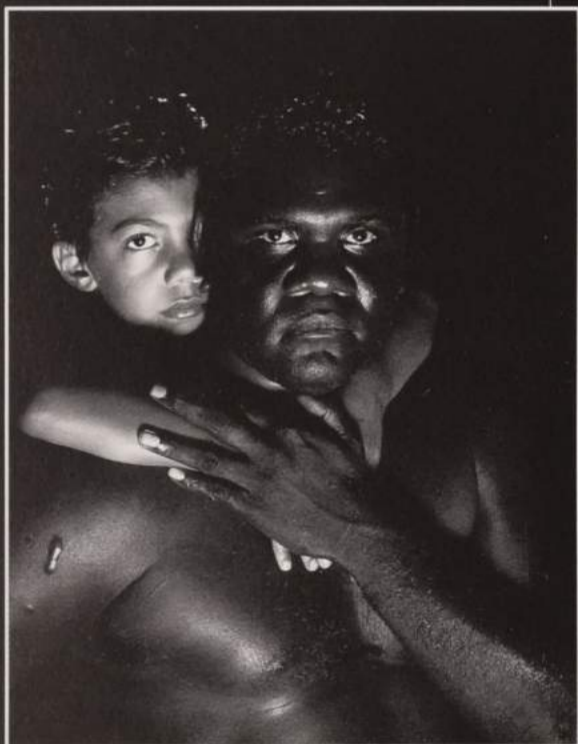
Performance rights for use of an excerpt from *The Cake Man* kindly given by playwright Mr. Robert J. Merritt

## Production

Production Manager	John Colvin
Stage Manager	Narelle Lewis
Technician	John Matkovic
Sound Engineer	David Ros
Dresser	Ebony Williams
Wardrobe	Rae Spratt
Set Construction	Sydney City Gas & Weld & Sydney Dance Company workshop
Costume construction	Nikki Harrington
Additional hair pieces	Annette Miles, 3.A.M. Wigs
Props Construction	Traleen Ryan and John Matkovic
Scenic Art	Scenografic Studio

# Director's Note

by Stephen Page



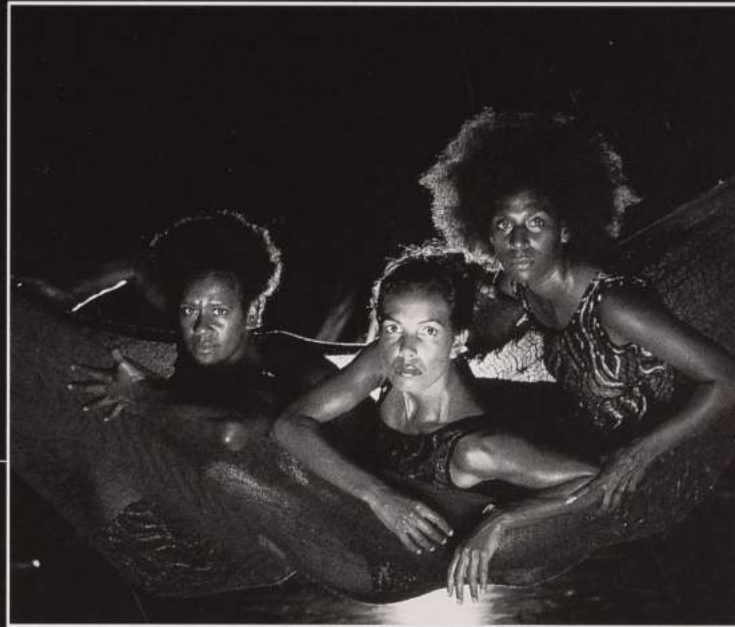
My first inspiration was family kinship. I have seen how remote traditional families live. I have watched urban Aboriginal families live. I have watched my professional family - Bangarra - live. And my immediate family. I have been inspired by the traditional family kinship - about the way it respects the gender of men and women.

I have always believed the Dreaming is led and seeded by mother earth and that the male energy is the son of mother earth - that the spirit in mother earth is what makes the male energy.

That's why I felt with *Shelter* that we put down the foundation of the spirit - that it's seeded by the mother earth, which then allows a sense of protection and security for the Spear to go on its journey, to walk through the fire and come out the other end knowing that the spirit of mother will always be there.

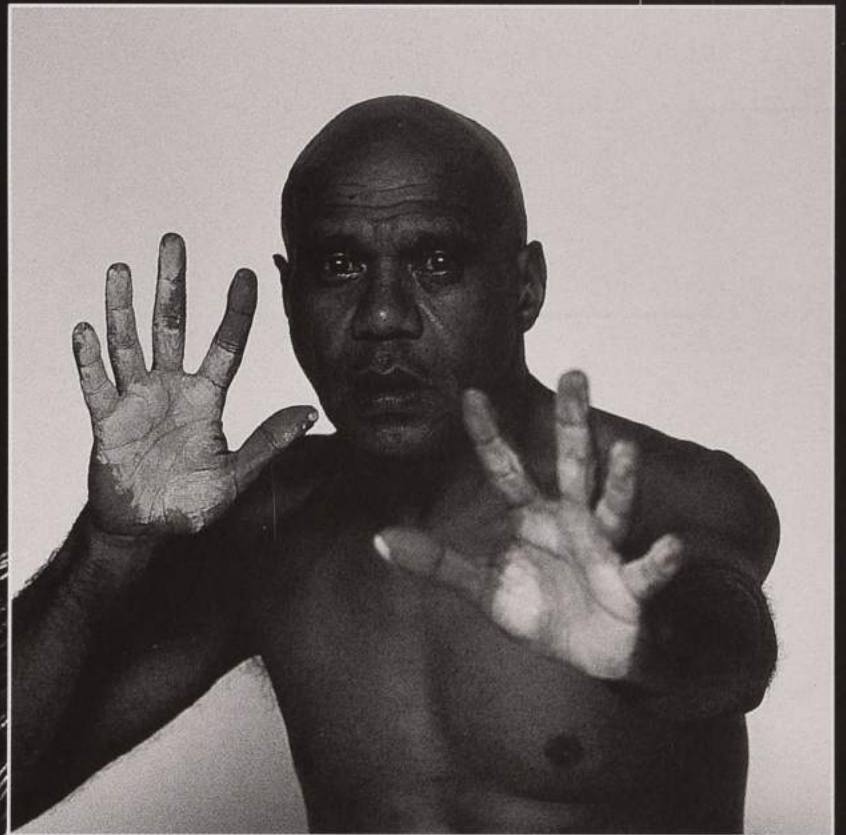
I believe this comes from my sisters, from watching my child with his mother. It's from inspirations of Emily Kngwarreye's paintings, to contemporary heroes of today like Banduk Marika, Fiona Foley, Tracey Moffatt, Frances Rings - to the myriad of Aboriginal women, urban and traditional, who have influenced my life.

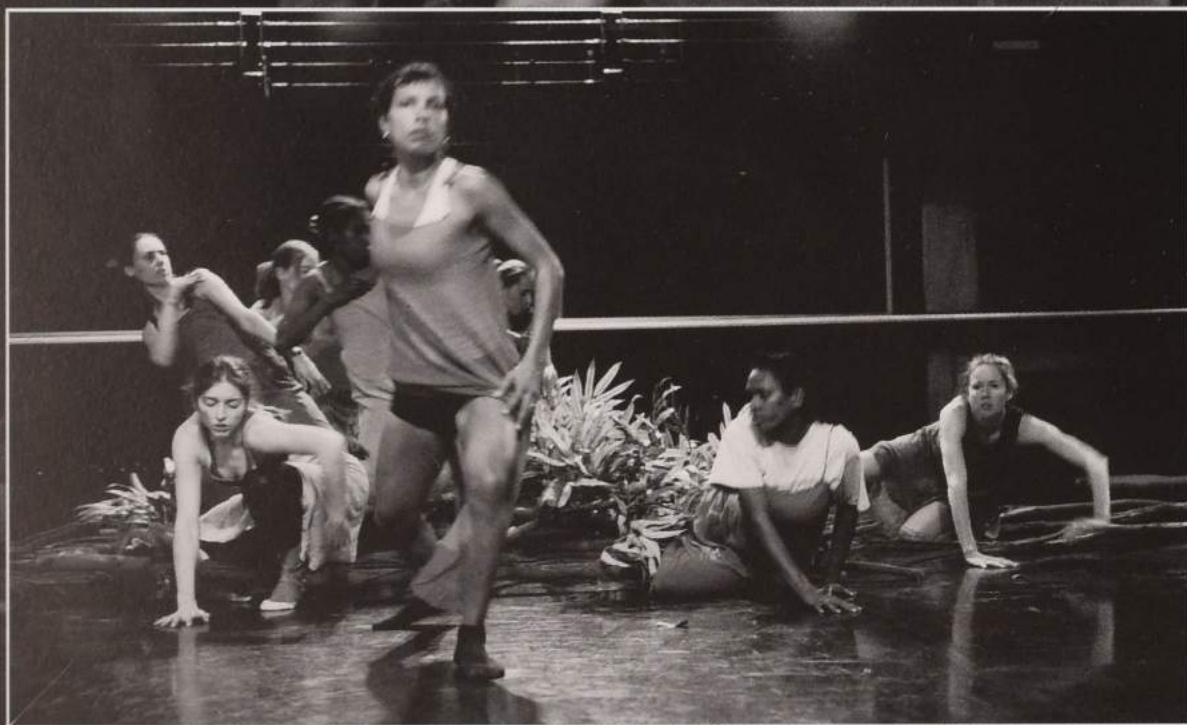
For *Skin*, I went back to kinship and family and said, I want to respect both genders. I want to lay down the foundation of the spirit - and of black communication. I believe that is what keeps kinship together: the constant story telling, whether you are passing on to children or giving direction and elder advice to your peers.



We have to wear many survival totems. We have to have tough goanna skins so that we can survive and evolve through this next century. *Skin* is about the complexities of our kinship: about accepting and respecting it - and that it is still thriving.

**STEPHEN PAGE**  
Artistic Director





As the audience comes into the theatre, they should feel they are entering a sacred space, timeless and unspecific. Barely visible in the low lighting, a woman and a boy are ready to start unfolding a story. The image is stylised to indicate a point on a journey between two worlds. This is the mother heart that leads to the bonding spirit of the women in *Shelter* which, in turn, lays the foundations for the men of *Spear* to survive.

*Shelter* is an abstract portrayal of the traditional hunting and gathering process, inspired by living off the land. It begins

# SKIN the Sc



Photo Greg Barrett

with the women hunting small animals, gathering berries and bush medicines, using the digging sticks to get nutritional roots from the ground.

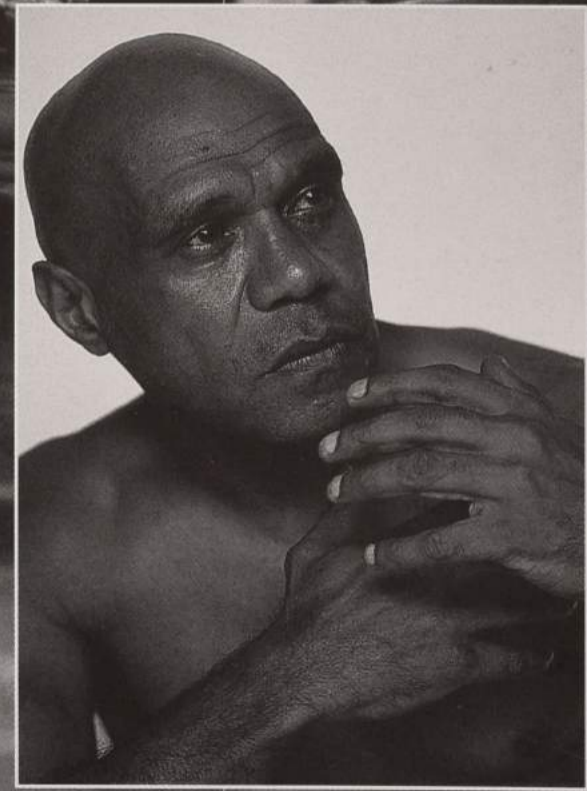
Mother and daughters live off the land. A daughter conceives a spirit through the land, and a birthing sequence follows her progress through to the grief of a stillbirth and the cleansing of the spirit that follows.

The modern world invades their lives through mining projects that bring toxic pollution to their desert homeland. *Shelter* shows how the spirit overcomes this new kind of invasion, a chemical invasion.

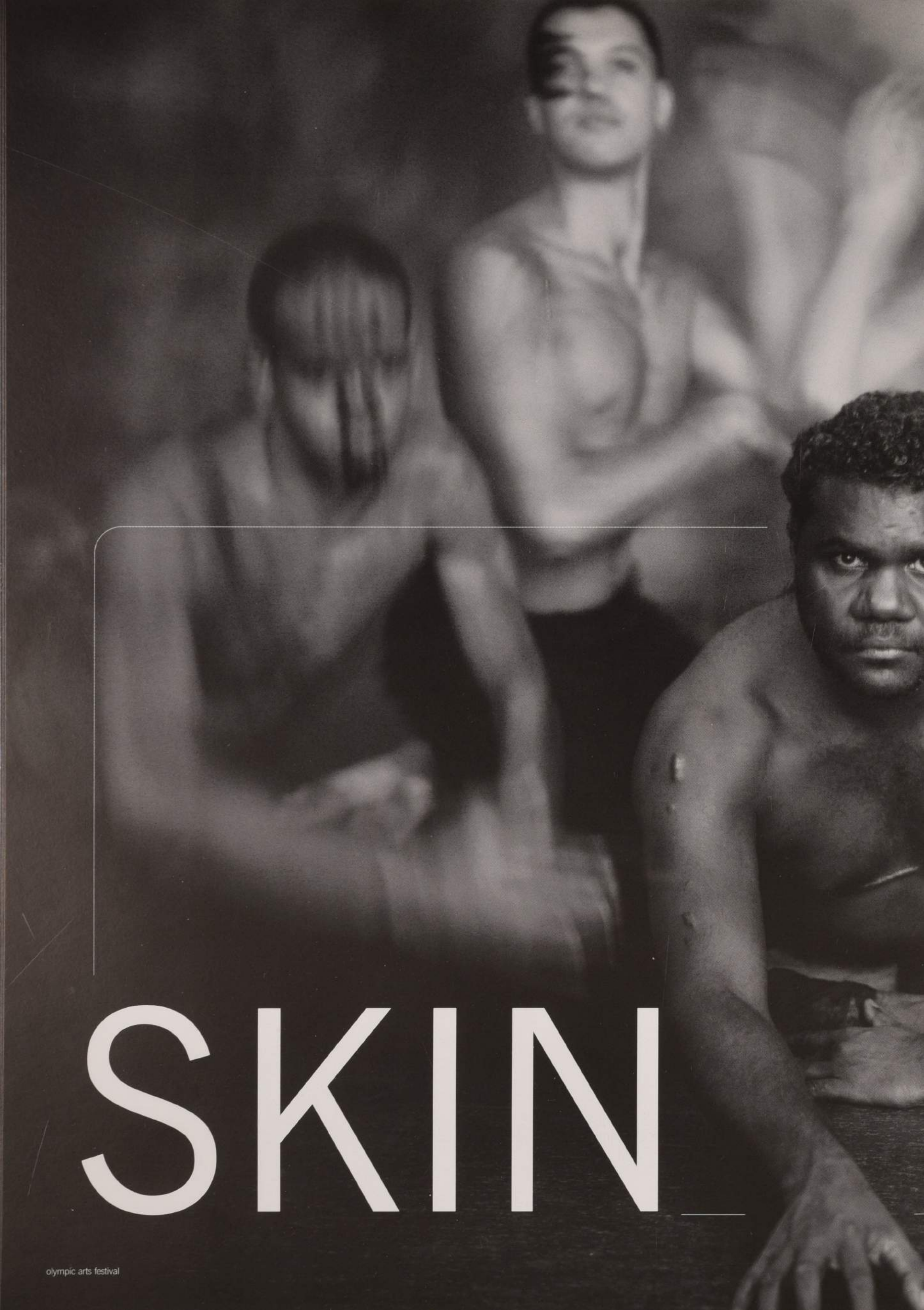
*Spear* explores the problems Aboriginal men face in urban and remote communities, starting in childhood. Spiritual forces are represented by an elder spirit from a traditional homeland, an urban spirit who has worked through so much that he is cleansed by his own efforts, and a new spirit in the body of a child.

Interlaced with jokes and yarns, a series of social concerns and issues are addressed. The first is Aboriginal deaths in custody, followed by an initiation ceremony for a young man being given his totem. Then the destructive influences of alcohol and petrol sniffing are tackled.

Finally, a male ceremony led by elder spirit cleanses the effects of these modern influences and the new spirit of the child offers hope for the future.



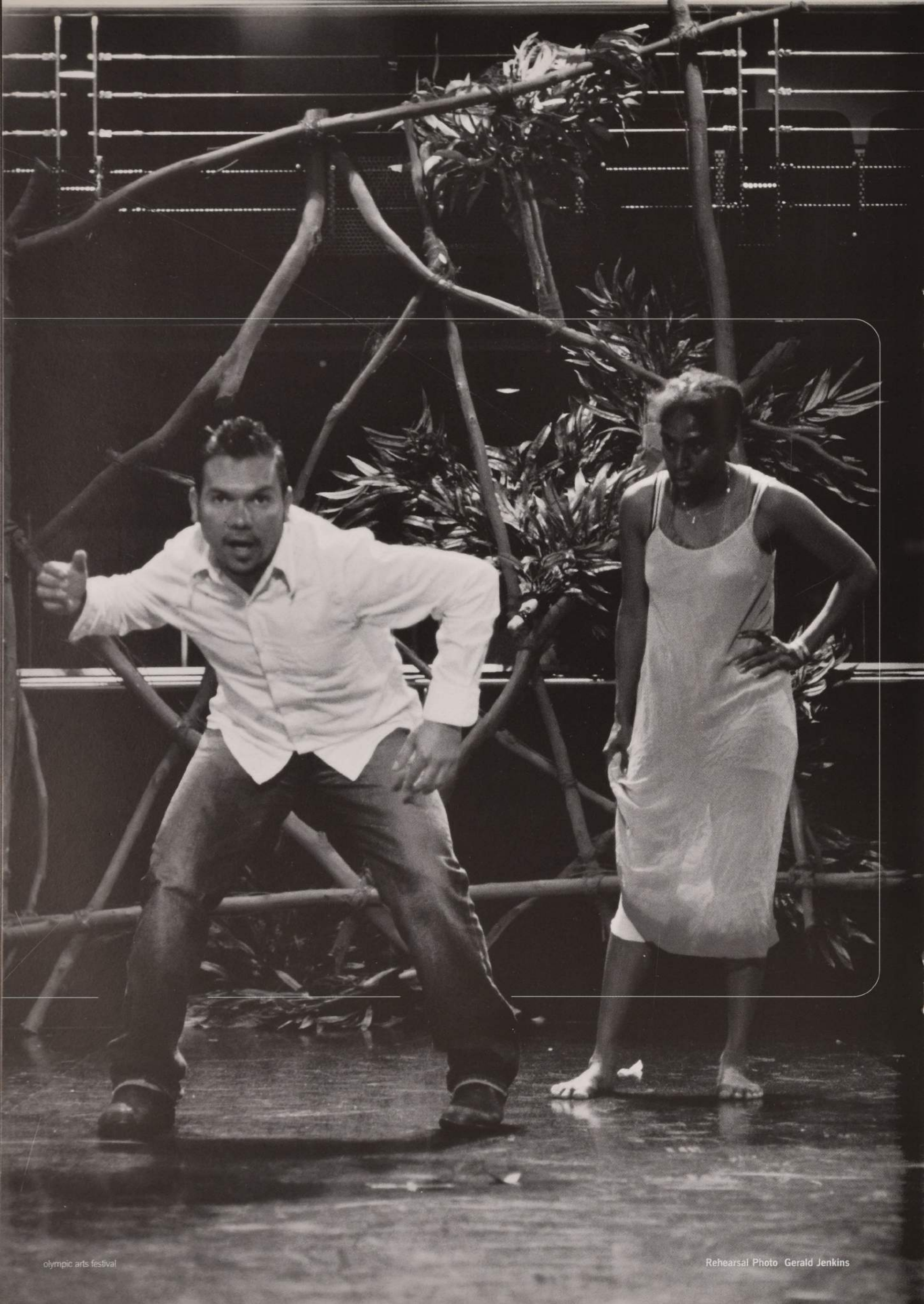
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# SKIN

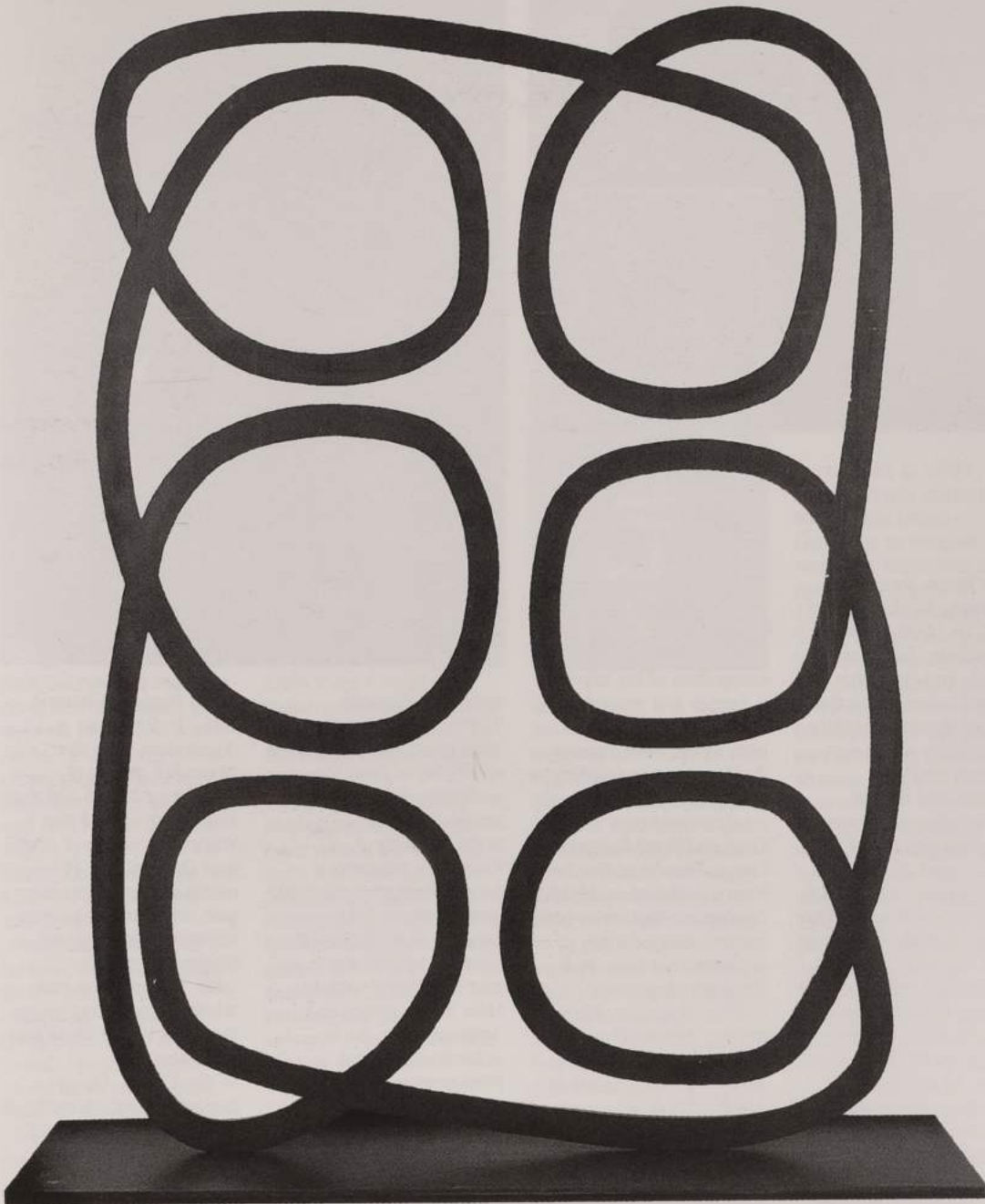


Photo Greg Barrett



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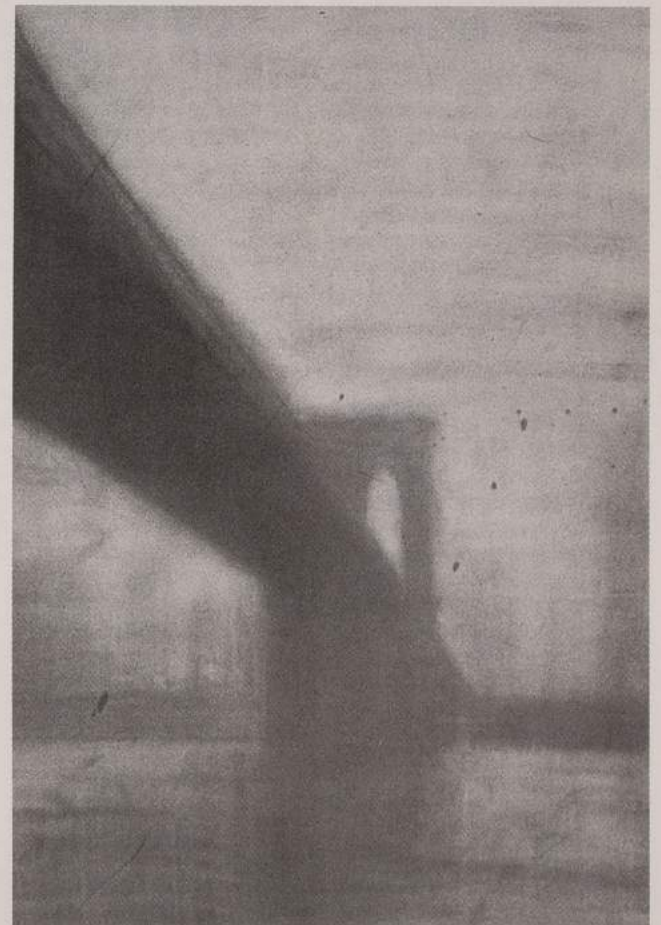
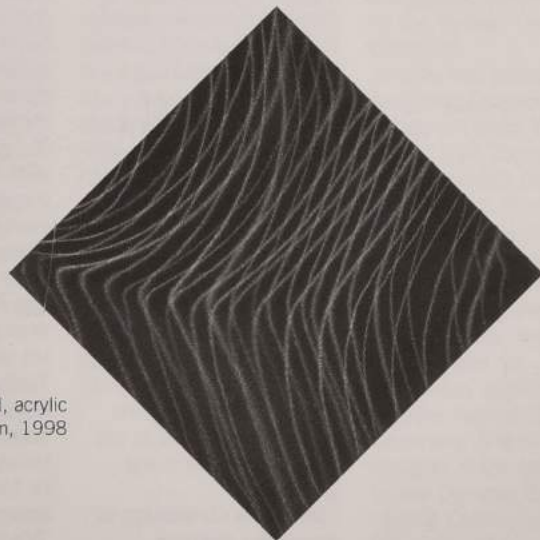


Christopher Hodges, Six Piece, steel, 210 x 170 cm, 1999/2000

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Philip Watkins, Untitled, acrylic on fabric, 40 x 40 cm, 1998



Robyn Burgess, Under the Bridge with Skye, compressed and willow charcoal, graphite dust, powder tempera, pearl glaze and paint on paper, 116 x 96 cm, 1999

Stephen Page  
Artistic Director



Stephen Page was born in 1965 in Brisbane, a descendant of the Nunukul people and the Munaldjali clan of the Yugambah tribe from south-east Queensland. After graduating from NAISDA College in 1983, Stephen performed with the Sydney Dance Company until 1988. In 1989 Stephen directed *Kyan Walu* for the NAISDA end-of-year production. Stephen returned to Sydney Dance Company from 1990 to 1991. In 1991 he choreographed *Mooggrah* for the SDC's season of *Shakespeare Dances*, *Trackers of Oxyrhincus* for the Sydney Theatre Company and a sextet for Opera Australia's *Marriage of Figaro*. Stephen joined Bangarra Dance Theatre in 1991 as principal choreographer and was appointed artistic director by the end of that year. In 1992, he choreographed and directed Bangarra's first full-length work, *Praying Mantis Dreaming*. After creating *Ninni*, featuring actor Rachael Maza, Stephen collaborated with Bernadette Walong, Bangarra's assistant artistic director at that time, to choreograph *Ochres*. First seen in Sydney as a work-in-progress in 1994, *Ochres* was completed and premiered in 1995, establishing itself as a milestone for the company and for Australian dance. In 1996, Stephen made his creative debut with The Australian Ballet, choreographing the short work, *Alchemy*. The following year, he brought The Australian Ballet and Bangarra Dance Theatre together in *Rites*, to Stravinsky's *Rite of Spring*. *Rites* premiered at the

1997 Melbourne Festival and was performed two years later at the Sydney Opera House and New York's City Center. *Fish* was choreographed by Stephen for Bangarra, with its world premiere at the Edinburgh International Festival and at the Sydney Opera House for the Indigenous *Festival of the Dreaming*, first of the four Olympic Arts Festivals leading up to the Sydney 2000 Games. He also choreographed the *Festival of the Dreaming's* opening event, *The Awakening Ceremony*, on the forecourt of the Sydney Opera House. In the 1990s, Stephen's choreographic and directing credits included: Indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship at the Sydney Football Stadium; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen 93 in Paris; *Pride* for ABC TV, a finalist in Canada's Banff Performing Arts Award; halftime entertainment for the 1993 Australian Football League grand final; *Black Vine*, a celebration of Indigenous song and dance; a new Australian musical *The Wedding Song*, directed by Jim Sharman; and numerous rock videos. In 1993, Stephen received a Mo Award for dance, and Bangarra was joint winner of the Sidney Myer Performing Arts Award. He was given a Young Australian Creative Fellowship in 1995 and a

Green Room Award in Melbourne for *Rites* in 1997. In 1998, he and his brothers, David and Russell, and Bangarra Dance Theatre, were the focus of the documentary *Urban Clan*, which was screened on TV in Australia and Britain. Stephen directed a screen version of *Fish* for SBS TV. Stephen was a choreographer for the Flag Handover Ceremony of the Atlanta Olympic Games in 1996. In 2000, he is directing the Indigenous segment of the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games as well as *Tubowgule*, the opening ceremony of the Olympic Arts Festival. Bangarra Dance Theatre is premiering his new work, *Skin*, which he made for the Sydney 2000 Olympic Arts Festival at the Sydney Opera House.

Djakapurra Munyarryun  
Cultural consultant,  
dancer, musician



Djakapurra Munyarryun was born in 1973 in Yirrkala, a member of the Munyarryun clan in north-east Arnhem Land. Traditional dance and ceremony were part of his life as a child. By the time he was a teenager, in recognition of his talent as a dancer and musician, he toured Australia with elders from Yirrkala, teaching and conducting traditional dance and music workshops. Until he joined Bangarra Dance Theatre at Stephen Page's invitation in 1991, Djakapurra had never tried contemporary dance, preferring his roles as a didjeridu player and traditional dancer. After leading roles in *Praying Mantis Dreaming* and *Ninni*, he hit his stride in 1995 with *Ochres*. Djakapurra not only recreated his dance traditions with engrossing spirituality, he also extended his range with contemporary movement that is always based in aspects of his heritage to give it storytelling integrity. Djakapurra plays a pivotal role in Bangarra Dance Theatre through his collaboration with Stephen, discussing ideas for development, and sharing stories from his people. Anything that might be wanted for audiences to view through Bangarra performances has to be cleared by the Dälinbuy elders. Djakapurra doesn't make these decisions alone, but he is the one who ultimately has to say no if permission is not given. Djakapurra contributes far more than dancing, singing and didjeridu playing. He is a creative consultant, linking traditional past and contemporary present as he moves between his

David Page  
Composer



remote community, Sydney, and tours that have taken him around the world. He is keen for audiences to gain greater knowledge and understanding of Australia's Indigenous people through Bangarra's performances, and believes that, through the contacts he has made on tour from Edinburgh to New York, London to Johannesburg, he is achieving this goal. After central roles in *Fish* and *Rites*, Bangarra's collaboration with The Australian Ballet, Djakapurra and his sister Guypunura – an admired performer in Sydney long before he arrived – led the Munyarryun clan in *Laka Bunkul* (Evening Star) for the first *DanceClan*. Several generations performed traditional dances on a floor of sand outside, at the end of Bangarra's home wharf, with Sydney Harbour and the city skyline as their backdrop. Djakapurra played the water spirit in the operatic film *Black River*, which won a grand prix in Paris. He performed with Yothu Yindi, Christine Anu and David Page in the ABC special *Songlines*. As dawn broke on the new century, he took part in the sunrise ceremony at Uluru for ABC TV's *2000 Today – The Millennium Broadcast*.

David Page was born in 1961 in Brisbane, a descendant from the Noonukul people of Stradbroke Island and the Munaldjali clan of the Yugambah nation of south-east Queensland. His music career began as a solo singer when he was thirteen, recording two singles for the Atlantic label. He made several television appearances on the *Mike Walsh Show* and *Countdown*. In the 1980s, David pursued music seriously at the Centre for Aboriginal Studies at Adelaide University, where he studied saxophone, voice, composition and song arrangement, and toured with its performing ensemble. He became a musician and songwriter for an Aboriginal and Islander band Azur, and sang, acted and danced in the stage productions *Murras* by the Aboriginal playwright Eva Johnson, and in Reg Livermore's *Big Sister*. David first teamed up with his brother Stephen as composer and choreographer in 1989 for *Kyan Walu*, a NAISDA College production. They also worked on *Mooggrah* together for the Sydney Dance Company's *Shakespeare Dances*. In 1991, David joined Bangarra Dance Theatre as resident composer and performer, composing and collaborating on the music for *Ninni*, *Praying Mantis Dreaming* and the Atlanta Olympic Games Flag

**John Harding**  
Dramaturg



John Harding began writing poetry at fourteen. One of those first poems became the spine for his most successful play, *Up The Road*, which began as the inaugural production for the Ilbijerri Aboriginal/Torres Strait Islander Theatre Cooperative which he established. It was then developed at the 1995 Australian National Playwrights Conference and selected by Neil Armfield for the 1996 season of Company B at the Belvoir Street Theatre. From there it went on a national tour and in 1998, John was given the Australian Human Rights Award.

John, who was born in Melbourne in 1966, has been writing for stage, radio and television for fifteen years. With an Aboriginal and Torres Strait Islander ancestry – Ku Ku people from Far North Queensland and TSI people from 'Mabo country' – he tends to find himself writing about Indigenous subjects. In 1989 John was commissioned by the Victorian Aboriginal Housing Board to write a play about the issues of Aboriginal housing, *Not Just Bricks and Mortar*. Having started life as an actor, John supported his writing by working fulltime at a variety of jobs in Aboriginal education, Aboriginal affairs, as Aboriginal employment officer at Melbourne University and as ministerial advisor to the Victorian Government's Minister for Aboriginal Affairs. In 1997 the Australia Council gave him a two-year fellowship. Since 1996, he has written the first Aboriginal sitcom, *The Masters* for SBS TV; *Enuff* for ABC Radio National, with a staging by La Mama planned for 2001; *Shan* for the National Institute of Dramatic Art; *Pitchin*, a TV series pilot submitted to Fox Studios, and another ABC Radio National commission, *He ain't Heavy, He's my Yubba*.

Handover Ceremony in 1996, amongst other projects. David is particularly proud of his music for *Ochres*, which was released as a CD through Larrikin records and won the 1995 Deadly Sounds Award for Best Soundtrack. He went on to win that award for the next two years: with *Alchemy*, which Stephen choreographed for The Australian Ballet in 1996, and *Fish* for Bangarra in 1997.

David composed music for ABC TV's *Poison*, *Pride* and *Songlines*. He collaborated with Chris Neal on the theme music for the ABC TV series *Heartland*, which was nominated for an APRA Award. He composed soundtracks for six short films for the Australian Film Commission and for the documentary on Indigenous copyright issues, *Copy Rites*. He was the subject of a documentary with his brothers, *Urban Clan*, screened on TV in Australia and the UK. As well as performing with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999, David took the leading role of Frank Doyle in Wesley Enoch's musical production *The Sunshine Club* for the Queensland Theatre Company. In 2000 he is collaborating with Stephen Francis on the music for Bangarra's *Skin* and contributing music to the opening ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival. He is also featuring in the Brisbane Festival as an actor in the play *Fountains Beyond*, as well as a composer for *Skin* and a commissioned orchestral piece for the Queensland Philharmonic Orchestra.

**Jennifer Irwin**  
Costume Designer



From 1981 to 1997, Jennifer Irwin worked with the Sydney Dance Company as resident wardrobe supervisor and costume designer. In 1984, she studied at La Scala, Milan, on a grant from the Australia Council. The first of sixteen design commissions from the Sydney Dance Company was *Sirens* for Graeme Murphy in 1986. Other commissions included *Synergy with Synergy*, *Shining*, *Kraanerg*, *Piano Sonata*, Ohad Naharin's *Arbos*, Gideon Obarzanek's *Saccharine Suite* and Stephen Page's *Moograh*. Jennifer's film credits include designing the SDC's *Sensing* for ABC TV and *Gluttony* in the *Seven Deadly Sins* series and cutting all the costumes for the feature films *The Matrix* and *Mission: Impossible 2*. Among her designs for the stage in the past few years have been Stephen Page's *Alchemy* and *Rites*, Stanton Welch's *X* for The Australian Ballet and *Cyrano de Bergerac* for the Sydney Theatre Company. Jennifer has been designing costumes for Bangarra Dance Theatre since 1992, including *Praying Mantis Dreaming*, *Ochres*, *Fish*, *Festival of the Dreaming* Opening Ceremony, *Skin*, the Indigenous welcome, *Tubowgule*, for the Sydney 2000 Olympic Arts Festival, and the Indigenous segment of the Olympic Games Opening Ceremony. She is also designer of the costumes for the Olympic Games Closing Ceremony and the Federation of Australia commemoration in January 2001.

**Stephen Francis**  
Music Producer



Steve Francis is a music producer and composer who has worked with performers as diverse as Bob Geldof, the Divinyls and The Australian Ballet. Born in the UK, he grew up in Adelaide and began recording with his own band in the 1980s, going on to produce and engineer acts for major Australian record labels. Now with his own recording facility in Sydney's Kings Cross, he is able to focus on developing and recording a variety of artists, including Rani Kamahl, Glen Skuthorpe and Tali Gillespie. Steve has written and recorded music for ABC TV's award-winning *Box*, SBS TV's *Passing Through*, the Australian Film Commission's *Saturday Night*, *Sunday Morning* and Leah Purcell's solo show *Box The Pony*. For Bangarra Dance Theatre he has produced the music for *Fish*, co-composed *Bipotim* for DanceClan, acted as musical director for the company's recent WOMAD performances and produced the music for *Skin*.

**Peter England**  
Set Designer



Peter England completed a Bachelor of Landscape Architecture (Honours) at the University of NSW which he followed with a Bachelor of Performing Arts in Design at the National Institute of Dramatic Art. In 1997 he was awarded the NIDA Mike Walsh Traveling Fellowship. For Opera Australia, he has designed *Simon Boccanegra* for the 2000 Olympic Arts Festival, *La bohème* in 1999 and the award-winning *Madama Butterfly* in 1997 – for which he won the Green Room Award for best design. Peter has designed for the Sydney Theatre Company, including Harold Pinter's *Betrayal* in 1999 and Louis Nowra's *The Jungle* in 1996. For The Australian Ballet, in collaboration with Bangarra Dance Theatre, he designed *Rites* in 1997. Event designs include the *Sydney Sea Creatures Lantern Parade* for the City of Sydney's New Year's Eve Millennium celebrations and Sydney's New Year's Eve Celebrations in 1997 and 1996. Peter was co-designer of the 1996 Atlanta Olympics Flag Handover Ceremony. Peter's past work for Bangarra Dance Theatre includes *DanceClan 2* and *The Dreaming* in 1999, and *Fish* in 1997. He is also a set designer for segments in both the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games.



**Karen Norris**  
Lighting Designer

Born in New Zealand of Maori descent, Karen Norris has worked in lighting for more than fifteen years. In 1988 she received an Australia Council grant to work as assistant to lighting designer, Nigel Levings. Since 1989 she has gained many credits as a designer in Australia and New Zealand, working in theatre, film and video. In 1995 she completed a film and video course and wrote and directed a short film. Now based in London, where she is resident designer for the dance company Jazzxchange, Karen has recently designed lighting for venues as varied as Sadler's Wells, the National Portrait Gallery, Institute of Contemporary Art and The Place. In 1999 she did the lighting design for *The Dreaming*, which made its debut in the UK.

David Ros  
Sound Design & Sound  
Engineer



Jasmine Lee Gulash  
Assistant Artistic Director



Nina Veretennikova  
Rehearsal Director



John Colvin  
Production Manager



David Ros was born in Canada and is now a resident of the UK. He has been engineering internationally for over twenty years with world-renowned artists from many facets of music and dance. David has worked extensively with African musicians and jazz artists such as Ladysmith Black Mambazo, Baaba Maal and Trilok Gurtu. He has also composed and taught musical and rhythmic method for The London School of Contemporary Dance. David has just finished a season of concerts with The Royal Philharmonic Orchestra and The Bournemouth Symphony Orchestra, and a second Japanese tour with Les Ballets Africain with whom he is resident engineer. *Skin* is David's first production with Bangarra Dance Theatre.

Jasmine Gulash was born in Murwillumbah, northern NSW, is a descendant of the Gubbi Gubbi people in south-east Queensland. In her final year of studies at NAISDA College, 1988, she performed with the Aboriginal and Islander Dance Theatre in Melbourne, Germany and Finland. She also undertook a three-month secondment with the Melbourne company Danceworks, under the direction of Nanette Hassall.

Jasmine joined Bangarra Dance Theatre when it was established in 1989 and toured with the company for two years. In 1991-92, she was course coordinator at NAISDA College before joining the Aboriginal and Islander Dance Theatre as a company member (1993-95) and then as a guest artist.

In 1996-97, she was based in Alice Springs, teaching in schools and remote communities. She choreographed two pieces for CAAMA's TV music series *Corroboree Rock*, and a primary school production which she also choreographed, co-directed at the Araluen Arts Centre. Returning to Sydney, she took up a position with AIDT, choreographing a piece for the 1998 indigenous dance conference in Adelaide and dancing in the AIDT collaboration with the Sydney Symphony Orchestra in the Sydney Opera House Concert Hall for the *Festival of the*

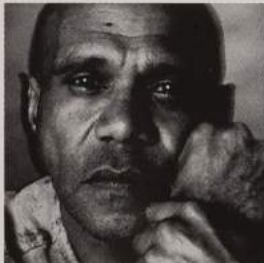
*Dreaming*, as well as the *Awakening ceremony*. In 1998, she rejoined Bangarra as a performer and cultural coordinator for *DanceClan*, becoming rehearsal director in 1999. In 2000 she choreographed and performed at Uluru for ABC TV's *Today 2000* on January 1. Later that year she was appointed Assistant Artistic Director of Bangarra.

Nina began her ballet training with Valeria Hansen in Rockhampton, Queensland, moving to the Australian Ballet School in 1975 and 1976. On graduating, she joined the Sydney Dance Company with its first intake of dancers under the direction of Graeme Murphy and Janet Vernon. In 1980 Nina received a grant from the Australia Council to study dance in Europe, rejoining the Sydney Dance Company on her return to Australia. From 1982 to 1990 she performed leading roles in all major works by Graeme Murphy, Graeme Watson, Barry Moreland, Garth Welch, Louis Falco, Ohad Naharin and Ralph Lemon. She also taught company class and assisted in the remounting of SDC productions. From 1991 to 1994, she attended the Australian Film, Television and Radio School, graduating with a BA (Film and Television), specialising in directing. Since then she has worked as a freelance director and teacher in dance and film. Her credits include directing nine episodes of *Tales from a Suitcase* for SBS TV, co-directing *Body of Evidence* for One Extra Company, working as rehearsal director for the Aboriginal and Islander Dance Theatre, and teaching for NAISDA College, University of NSW, Newtown High School for the Performing Arts, Chunky Move, Thwack and Opera Australia. In 2000 she was appointed Rehearsal Director for Bangarra.

John Colvin has been working in theatre longer than he cares to remember and offers the following highlights: being chief whale tale wrangler on the original production of Nigel Triffitt's *Moby Dick* for the 1990 Melbourne Festival; losing his own hair spending 18 months stage managing the Australian revival of *Hair*; running around the botanic gardens of Australia on *A Midsummer Night's Dream* for three summers, 1992-95; laughing himself stupid every night on *Abroad with Two Men*, 1997. Best of all is touring with Bangarra Dance Theatre. The highlights have been: *Ochres* at the Madras Music Academy (bamboo lighting grid notwithstanding); *Fish* at the 50th Edinburgh Festival, Moree Memorial Hall and Korea's Suwon Festival (monsoonal river under stage notwithstanding); *The Dreaming* on the Ken Brown Oval, Thursday Island, and at the Suva Civic Auditorium, Fiji.



Narelle joined Bangarra Dance Theatre in 2000 to stage manage *The Dreaming* on its South Pacific tour. Her recent production credits include a regional tour in 1999 with the Flying Fruit Fly Circus, *Faith Healer* for O'Punksky's Theatre at Wharf 2 and the Ensemble Theatre, *Mill on the Floss* at Wharf 2 and a Jabiluka rock benefit at the Metro, Sydney. Sydney-born Narelle was an English and drama teacher when she went to the UK, trained in a stage management and production course in London and began a hands-on association with theatre. She worked on the 1995 and 1996 Islington Festivals; with Bold and Saucy Theatre Company for seasons in London and Oxford and at London's Gate Theatre for the Hired Gun Theatre Company.



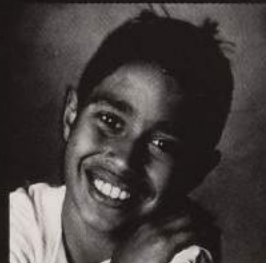
Archie Roach  
Guest Performer

One of Australia's national treasures, singer and songwriter Archie Roach, is making his debut with Bangarra Dance Theatre as a pivotal member of a production. Audiences at some performances of *DanceClan 2* heard him singing with Ruby Hunter, and in *Skin* he is one of the key characters. Archie's first album, *Charcoal Lane*, was released in 1990 and earned him two ARIA Awards and an Australian tour with Paul Kelly. He also toured the US, opening for Bob Dylan, and was a special guest of Joan Armatrading. *Charcoal Lane* was released in the USA and included in *Rolling Stone's* Top 50 Albums. Since then, Archie has released *Jamu Dreaming* and *Looking for Butter Boy*, and has toured to the UK, Europe and North America. In 1996, he was a guest at every major Australian arts festival, and he featured in WOMAD Spain with Van Morrison and Suzanne Vega. Archie has not only been given awards for his music; he has been recognised for his contributions to Indigenous issues. In 1991 he was given a Human Rights Achievement Award and in 1996 he made a presentation to the Human Rights Commission's enquiry into the stolen generations. Recently he completed *Land of the Little Kings*, a documentary about the Australian Government assimilation policies, providing narration and music. He is recording his fourth album in 2000.

Wayne Blair  
Guest Performer



Wayne Blair was born in 1971 in Taree, a descendant of the Butjala people of Queensland's Fraser Island. As a student at the Queensland University of Technology, he appeared in *West Side Story*, *Three Sisters*, *The Rover*, *Touched*, *As You Like It* and *Fanshen* before he graduated in 1997. For the Queensland Theatre Company, he has appeared in the education shows, *Loaded Stories*, *Blacked Up* and *The Sunshine Club* – which was also presented by the Sydney Theatre Company in the 2000 Sydney Festival. He appeared in *Romeo and Juliet* for Bell Shakespeare Company, and in *Black Shorts* (with Kooemba Jdarra) for the Brisbane Festival. Wayne's TV credits include *Wildside*, *All Saints*, *Water Rats* and *BackBerner*. He appeared in the feature film, *Mullet*, and the short films, *Grace*, *The Tower*, *Fade 2 Black* and *Jubulj*. He also wrote and directed *Fade 2 Black* and *Jubulj*. *Skin* is his debut with Bangarra Dance Theatre.



Rhimi Johnson Page  
Guest Performer

Rhimi Johnson Page was born in 1989 in Griffith, is a descendant of the Wiradjuri people through his mother, dancer Rayma Johnson, and the Nunukul people and the Munaldjali clan of the Yugambah tribe through his father, Russell Page. Rhimi made his debut in the Bangarra Dance Theatre production *Black Vine 4*. In *Skin*, he shares the role of the boy with Hunter Page-Lochard.



Hunter Page-Lochard  
Guest Performer

Born 1993 in Sydney to Cynthia Lochard, formerly of the New York City Ballet, and Bangarra Dance Theatre artistic director Stephen Page, a descendant of the Nunukul people and the Munaldjali clan of the Yugambah tribe. Hunter made his theatrical debut at six months in Bangarra's *Praying Mantis Dreaming* at the Cairns Civic Centre. With an inherited instinct to perform, he has been an informal entertainer since the age of two. More recently, he is one of a group of nine children who perform Aboriginal and Torres Strait Islander song and dance at local festivals and performed at Admiralty House for the Governor-General of Australia, Sir William Deane, to launch a website dedicated to *Child Protection Week*. Hunter shares the role of the boy in *Skin* with Rhimi Johnson Page.

Victor Bramich  
Dancer



Victor Bramich was born in 1970 in Lae, Papua New Guinea, a descendant of the Tolai people. Since he graduated from the Queensland University of Technology in 1988 with an Associate Diploma in the Arts, majoring in dance, Victor has performed with the Australian Dance Theatre, Chunky Move, Leigh Warren and Dancers, Meryl Tankard's Australian Dance Theatre, the Chrissie Parrott Dance Collective and the Queensland Ballet. His career highlights from these years include dancing in William Forsythe's *Enemy in The Figure*, a joint choreographic fellowship with Delia Silvan at the Choreographic Centre in Canberra, and cultural experiences with Indigenous communities in Australia and overseas. In 1998, Victor joined Bangarra Dance Theatre, performing in *Fish*, *DanceClan*, *Rites* and *The Dreaming*. He measures the contrasts in the companies he has danced with as technically driven, theatrically driven and, now, spiritually driven. Being a mature dancer and consciously expanding his cultural knowledge, Victor values the spirituality of Bangarra and being with like-minded people. Victor's time spent in Australian dance has seen him develop other dance-based skills that he hopes will carry him towards a lifetime career in the arts. These include teaching classes, movement workshops, improvisational techniques, dance and choreographic lectures, and grant writing for artistic endeavours. His real passion is choreography.



Yolande Brown  
Dancer

Elma Kris  
Dancer

Lewis Lampton  
Dancer



Peggy Misi  
Dancer

Yolande Brown was born in 1978 in Brisbane, a descendant of the Bidjara clan of the Kunja nation from Charleville, central Queensland. Yolande is a graduate from the Queensland University of Technology (1998) with a BA(Dance), majoring in performance. As a student, Yolande excelled academically, gaining the Australian Students Prize awarded to the top 500 high school graduates. The daughter of musicians, Yolande embraced various artistic endeavours, gaining her C.Mus.A in piano performance (AMEB) in 1996. Inspired to pursue a career in dance, Yolande then worked with choreographers Natalie Weir, Cheryl Stock and Garry Stewart (later cast in his choreography for *West Side Story* at the 1999 Brisbane Biennale); performed with the Cherry Herring Dance Collective at the Roxy Theatre; danced in the Philippines for the World Dance Alliance; performed in Opera Queensland's production of *Die Fledermaus* and in a commissioned piece at the Queensland Art Gallery. In 1999, she choreographed a duet, *Distant Touch*, for Culture Bank, an Indigenous performing arts company, for its Netherlands tour. Joining Bangarra Dance Theatre in 1999, Yolande has danced in *Rites, DanceClan 2* and *The Dreaming* and feels strongly about reconnecting with her Indigenous heritage.

Elma Kris was born in 1972 on Thursday Island in the Torres Strait, a descendant of the Kaigas Augadh clan. After completing a visual arts course in Cairns and teaching on Thursday Island, she came to Sydney to study at NAISDA College. She first choreographed as a student, making two works and performing in them for a college production, *Mura Kaimel*. One of these pieces, *Bupau Ipikazil* (Bush Women) has been performed since and she plans to develop it. After two years with the Ngaru Dance Company, performing traditional and contemporary dance at a variety of events – including the premiere of the film *Dead Heart* and *To India With Love* at the Sydney Town Hall – Elma joined Bangarra Dance Theatre in 1999. In addition to her work with the company, she has choreographed *Malu* (Deep Water) for a presentation at the Sydney Opera House; appeared in the films *Oscar and Lucinda*, *Reef Dreaming* and *Farscape*; performed in *Not Your Mob Next Door* for ABC radio; and founded her own group Bibir (Strength) to pursue her interest in bringing contemporary dance language to Torres Strait styles under the guidance of a cultural tutor from Thursday Island.

Lewis Lampton was born in 1966 near Townsville in Queensland, with ancestry from the Birriguba nation in Queensland. Always a sportsman – he has played rugby league, union and Australian football – Lewis took on dance to challenge his body and see how far he could go with it. After graduating from NAISDA College in 1990, he joined the Aboriginal and Islander Dance Theatre. The following year, he danced the leading role in Kim Walker's production of *Harold*, based on the Aboriginal singer Harold Blair. In 1992, he joined Bangarra Dance Theatre, touring with the company in Australia and overseas. In 1994, Lewis left dance and worked as an education liaison officer at Katherine High School. Now he is a permanent employee with the Northern Territory Department of Education, working as an Aboriginal Islander Education Worker at Moil Primary School. He is passionate about breaking down barriers and building bridges

through his combined skills in dance and sports, especially Rugby League and Australian Rules, making dance more acceptable in the community and bringing young people together, Aboriginal and non-Aboriginal. In 1999 Lewis was the principal choreographer for the opening ceremony of the Arafura Games in Darwin. During Bangarra's outback dance tour to the Top End, Stephen Page encouraged Lewis to take nine months leave from education to work with the company for the Olympic Arts Festival and its new production of *Skin*.

Peggy Misi was born in 1968 on Thursday Island in the Torres Strait, a descendant of the Kaigas Augadh clan. Peggy comes from a family of song and dance makers, so she started dancing in traditional styles as soon as she could walk. She began contemporary dance in Cairns where she performed three shows a day, in contrasting styles at different venues, from a traditional showcase to a theatre restaurant. While she studied at NAISDA College in Sydney, she choreographed short pieces for student performances. In 1999 Peggy joined Bangarra Dance Theatre, performing in Australia and overseas in *Rites, The Dreaming* and *Minymaku Inma* for *DanceClan 2*. She is keen to entwine Torres Strait Islander dance traditions with contemporary styles, which is the approach she has taken in her choreography for the group Bibir.

Russell Page  
Dancer



Pauline Pearce  
Dancer



Jan Pinkerton  
Dancer



Frances Rings  
Dancer

Russell Page was born in 1968 in Queensland, a descendant of the Nunukul people and the Munaldjali clan of the Yugambah tribe. Russell trained at NAISDA College before touring with One Extra Dance Company in *Othello*. In 1991 he joined Bangarra Dance Theatre and has had leading roles in *Praying Mantis Dreaming*, *Ninni*, *Ochres* and *Fish*.

As a solo artist Russell is in demand to create and perform thematic pieces for art exhibition openings and other special events, including the 1997 Venice Biennale. He has choreographed for, and performed with, the bands Jump Back Jack, Jacki Orzasky and Drum Nutz. He also choreographed for Bruce Beresford's film *Paradise Road*. Russell had a leading role in the dance theatre production *Harold* and performed in a Dance on Film course run in Sydney by BBC TV's Bob Lockyer. His film and TV credits as a performer include the new Australian feature film *Kick*, the contemporary opera *Black River*, *Poison* for ABC TV, Tracey Moffatt's film *Bedevel*, Christine Anu's *Wanem Time* and the film musical *Billy's Holiday*.

In 1999 Russell took a year out to dance with Australian Dance Theatre in Adelaide, performing new work by Garry Stewart, Bill Pengelly, Natalie Weir, Bernadette Walong, Rosetta Cook and Alfred Taahi. In 2000 he is dancing and choreographing for Bangarra.

Pauline Pearce was born in 1971 in Bendigo, Victoria. Pauline studied at NAISDA College for five years, spending her three-month secondment with Dance North in Townsville, far north Queensland. She also spent a year studying dance at the University of Western Sydney. Pauline is a founding member of Mimarr, a women's dance group based in Sydney's western suburbs. Its four core members share an enthusiasm for Indigenous contemporary dance, studying at NAISDA College, and for the experience of being mothers of young children. 'Mimarr' is the Yirrkala community's word for a turtle's resting-place. Pauline joined Bangarra Dance Theatre in 2000.

Jan Pinkerton was born in 1963 in Casino, northern New South Wales. Jan started dancing at four, training as she grew older with former star ballet dancer Robert Pomie and performing with the Northern Rivers Regional Youth Ballet from the age of fifteen. She began fulltime dance training with Tanya Pearson in Sydney, dancing with the Sydney City Ballet from 1982 to 1984. In 1984, Jan joined the Sydney Dance Company, dancing leading roles over close to a decade in works including *Nearly Beloved*, *Kraanerg*, *Piano Sonata* and *Shining* by Graeme Murphy, as well as pieces by other leading Australian and overseas choreographers such as Ohad Naharin, Louis Falco, Stephen Page and Gideon Obarzanek. In 1992, she joined Paul Mercurio as a founding member of the Australian Choreographic Ensemble (ACE). She danced in the company's first work,

*Contact*, and co-choreographed *Imprint* with Stephen Page, Paul Mercurio and Carolyn Hammer before making her first independent work, *Norman's Siren*. She has choreographed for Victoria State Opera's *Puccini Spectacular* and ABC TV's *Bananas in Pyjamas*. Jan has a long association with Bangarra Dance Theatre, starting in 1995 when she performed in *Ochres*, for which she was nominated for a Mo Award. In 1998, she rejoined Bangarra to perform in *Fish*, and in 2000 she has returned again for the premiere season of *Skin*.

Frances Rings was born in Adelaide, South Australia, a descendant of the Kokatha tribe on the west coast of that state. At school she excelled in public speaking, speech and drama, and after taking dance as an elective subject, she decided to pursue it as a career. While she studied at NAISDA College, she also toured with the Aboriginal and Islander Dance Theatre, performed in Kim Walker's production of *Harold* and with Bangarra Dance Theatre in ABC TV's *Seven Deadly Sins*. After graduating from NAISDA, Frances joined Bangarra Dance Theatre in 1993, performing in *Praying Mantis Dreaming*, *Ninni* and *Ochres*. In 1995 she took up an Australia Council grant to study in New York at the Alvin Ailey American Dance Theatre, focusing on Graham and Lester Horton techniques as a strong foundation for her dancing and future choreography. Back with Bangarra, she danced in *Rites* before going freelance and then returning to combine company performances and individual ventures. Since 1998, Frances has been presenting ICAM, the

Indigenous current affairs program on SBS TV. In 1998 she choreographed and performed a solo at the opening of the Emily Kame Kngwarreye exhibition for the Queensland Art Gallery, and in 1999, she choreographed *Minymaku Inma* for Bangarra's *DanceClan 2* with the female company members and Aboriginal women from the Central Desert. She looks forward to doing more choreography and continuing her work on television.



**Desley Roberts**  
Dancer



**Sidney Saltner**  
Dancer



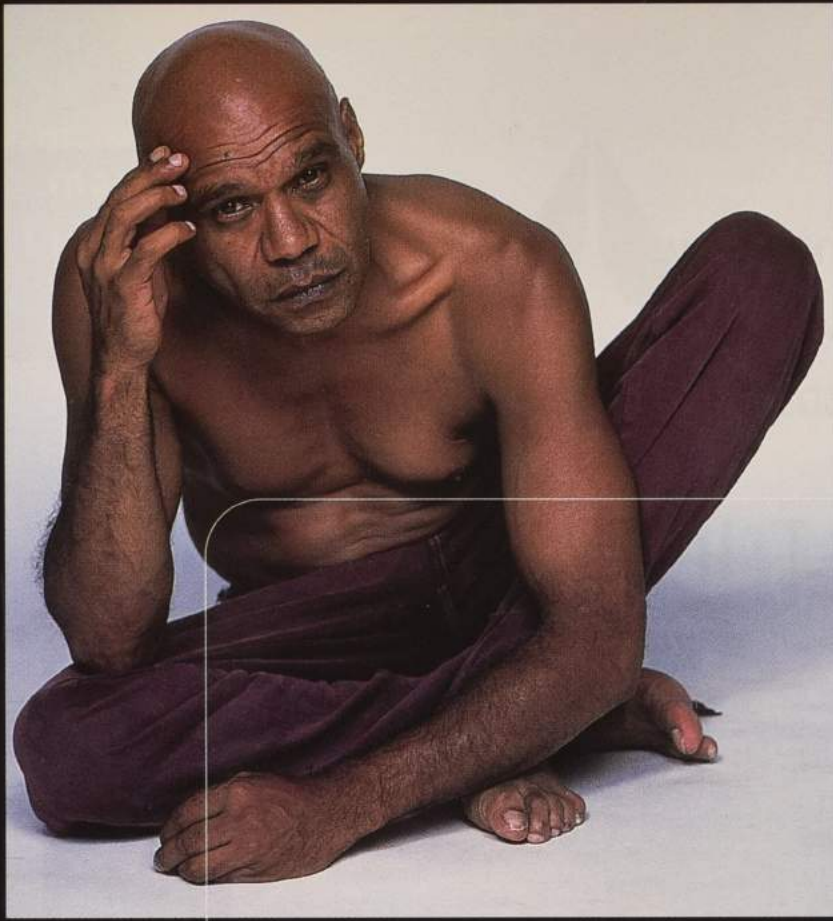
**Peta Strachan**  
Dancer



Desley Roberts was born in 1971 in Darwin, a descendant of the Alawa clan from the Roper River region of the Northern Territory. Desley grew up on King Island, off the coast of Tasmania. She began dancing in Sydney with Redfern Dance Theatre in 1991, taking part in the first *Black Vine* celebration of Indigenous dance and music. Two years later she was accepted by NAISDA College and as she studied, she performed in remote Aboriginal and Torres Strait Islander communities. In 1999, the year after she graduated, Desley joined Bangarra Dance Theatre for its tour of *The Dreaming* to the UK, USA and New Zealand. She also danced in *Minymaku Inma*, choreographed by Frances Rings for *DanceClan 2*.

Sidney Saltner graduated from NAISDA College in 1991. Whilst studying, he performed with The Aboriginal Islander Dance Theatre (AIDT), and undertook his apprenticeship with the Australian Dance Theatre. Sidney has performed in *Harold* (91-92), *River Woman* (Bodies 96), *Senesino* (Mardi Gras Festival 97) and *The Pearl Fishers* (Opera Australia 2000). Sidney has also done extensive film and television work appearing in *Billie's Holiday*, *Fish* (the film) and various commercials. In April 1992 Sidney joined AIDT and undertook the role of Assistant Director. He danced major roles in such productions as *Maralji*, *Colours*, *Gelam*, *Asik*, *Sanctum*, *Drums of Mer* and *Frontier Stories*, a collaboration with Side Track Theatre. In 1997 Sidney became a member of Bangarra Dance Theatre, performing major roles in *Fish*, *The Dreaming*, *Dance Clan*, the WOMAD Festivals and *Rites*, a collaboration with The Australian Ballet, which toured New York and Washington. Sidney has performed and taught extensively throughout Australia and internationally to Asia, North and South America, Europe, South Africa and the Pacific Islands.

Peta Strachan was born in 1973 in Canberra, a descendant of the Dharug people from the Kurrajong area of the Blue Mountains. She began her dance training at thirteen with the Castlereagh School of Ballet, named after the western suburb of Sydney where she lived. In 1990 she came second in the contemporary duo section of the McDonald's Sydney Eisteddfod. Moving on to NAISDA, she travelled with the college to Ernabella in the Central Desert and to the Torres Straits Islands. In 1994 she was invited to join the Aboriginal and Islander Dance Theatre, for which she performed in Australia, New Zealand, Indonesia and Latin America. Since then, Peta has worked freelance, teaching and choreographing for young people in communities such as Yirrkala and Katherine, as well as Canberra, where she also performed with the Jarem Dance Theatre. Peta is a founding member of Mimarr, a women's dance group based in Sydney's western suburbs. She joined Bangarra Dance Theatre in 2000.



## ACKNOWLEDGMENTS

*Skin* is a co-production jointly funded by  
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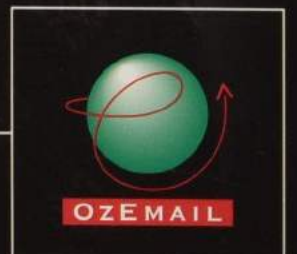
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