

BANGARRA
DANCE THEATRE



WALKABOUT

The Spirit of Australian Dance.



Katherine Griffiths



With a spiritual connection to the land and a free spirit in the movement, Bangarra is truly unique and uniquely Australian. Naturally, we're very proud to be their dance partner. That's the spirit. **The Spirit of Australia.**

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VALUING CULTURAL HERITAGE

BHP Billiton is committed to respect the rights of indigenous people to retain their culture, identity, customs and traditions, and acknowledge the importance of their cultural heritage.

The painting 'Kudgudee Place' (above) depicts Coomaditchie Lagoon in Wollongong, NSW. Now listed under the Threatened Species Act as an Endangered Ecological Community, Coomaditchie is an important breeding ground for the Green & Golden Bell Frog and Eastern Long Necked Tortoise.

'Kudgudee Place' was created by Lorraine Brown and Narelle Thomas from Coomaditchie Artists Cooperative. It celebrates BHP Billiton's partnership with the local Aboriginal community and Conservation Volunteers Australia to breathe life back into this beautiful wetland habitat.

In the same spirit as Coomaditchie, we hope that by supporting the Melbourne season of Bangarra Dance Theatre, we are helping to demonstrate the importance of respecting and retaining cultural heritage.



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Bangarra

Dance Theatre

COMPANY PROFILE



Bangarra Dance Theatre is one of the youngest and oldest of Australia's dance companies. Its living traditions go back at least 40 000 years but it also reflects the lives and attitudes of indigenous peoples today. This unique company blends traditional Aboriginal and Torres Strait Islander history and culture with international contemporary dance influences to create a truly Australian dance language.

Under the artistic direction of Stephen Page since 1991, Bangarra has stunned audiences throughout Australia and the world with electric, startling and inherently spiritual dance works of immense theatrical presence.

Already a major force in Australian contemporary dance, Bangarra first galvanised international audiences with *Rites*, choreographed to Stravinsky's *The Rite of Spring* and performed in collaboration with The Australian Ballet. The work premiered at the 1997 Melbourne Festival and then toured to overwhelming acclaim to New York's City Center. The company has also appeared in major cities such as Washington, Edinburgh, Seoul, Athens and returned to New York in 2001 for sold out performances of *Corroboree* at the Brooklyn Academy of Music.

At the heart of Bangarra's uniqueness is Stephen Page's vision for a theatrical style that remains true to the indigenous spirit which is at the core of the company's work. Bangarra Dance Theatre speaks with an ancient yet completely contemporary voice to people everywhere.

For more information about Bangarra please visit our website at

www.bangarra.com.au

Bangarra Dance Theatre and our presenters would like to acknowledge that we come together here on traditional land.

Sydney Theatre Royal: Traditional land of the Gadigal people of the Eora nation.

Melbourne VAC: Traditional land of the Wurundjeri people who are part of the Kulin Nation.

Brisbane QPAC: Traditional land of the Jagera people and Turrbul people.

Walkabout

Synopsis



What leads us to walk away from what we know best?

Sometimes there is no choice. The hardest journey can often be to rediscover the steps of the original walkabout - to tread as our ancestors did in a continuous cycle of reverence to the land.

Bangarra's evocative new double bill, **Walkabout**, traces an extraordinary history of indigenous struggle and survival from colonial outback Australia to the neon soaked streets of our modern day cities.

A passionate and revealing work featuring acclaimed actress, Ningali Lawford (*Rabbit Proof Fence*), **Walkabout** explores the tensions between the spiritual and social forces that shape indigenous life.

Rations (choreographed by Frances Rings) pulls at the threads of hand-me-downs. Lured from their homelands, clothed in cast offs and fed an alien diet of flour and sugar, the people find themselves trapped in a cycle of dependency.

Rush (choreographed by Stephen Page) captures the energy and resilience of youth. The struggle to reconcile old ways with new and cleanse the pain of the past. Fresh songlines are being drawn in the ancient soil. The rush of survival.

Artistic Director **Stephen Page** and leading dancer **Frances Rings** craft a work of mesmerising beauty, sheer poetry and spiritual power that resonates far beyond the usual reach of dance.

Walkabout

Production Credits

Choreography **Rations** **Frances Rings**
Choreography **Rush** **Stephen Page**
Original Music **Steve Francis**
Lighting Design **Trudy Dagleish**
Costume Design **Jennifer Irwin**
Set Design **Peter England**
Props/Scenic art **John Matkovic**

Artistic Director **Stephen Page**
Assistant Artistic Director **Jasmine Gulash**
Production Manager **Vanessa Hutchins**
Stage Manager **Narelle Lewis**
Assistant Stage Manager **Ebony Williams**

Dancers

Victor Bramich
Yolande Brown
Elma Kris
Peggy Misi
Russell Page
Frances Rings
Desley Roberts
Sidney Saltner
Peta Strachan
Patrick Thaiday
Sani Townson
Rachael Wallis

Guest Performer

Ningali Lawford

Musical Collaborators

The Adnyamathanha Women's Choir
Yolande Brown
Elma Kris
Ningali Lawford
Myarn Lawford
Djakapurra Munyarryun*
NoKTuRNL (published by Sony/ATV Music)

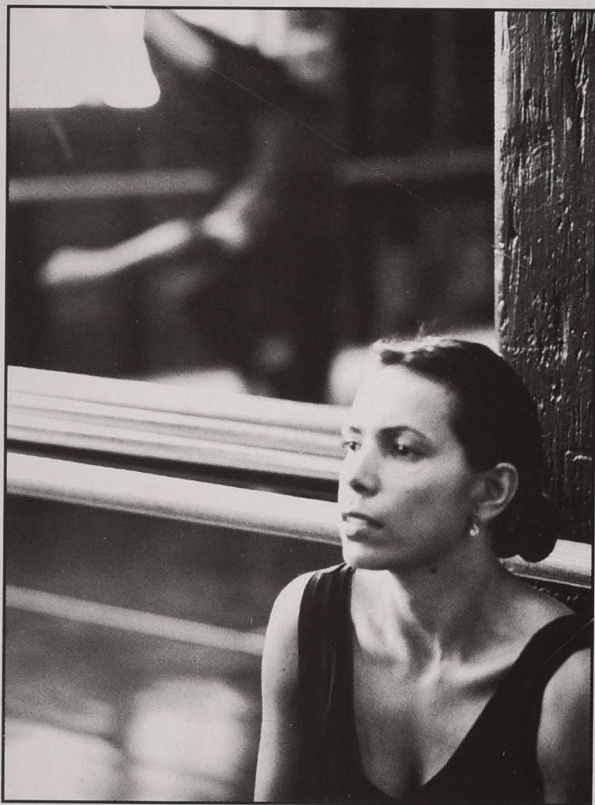
* Djakapurra sings the traditional songs
"Dirruna Wangalalin (Coming Home)"
and "Manga (Painting)"

Research

Bangarra would like to thank the following
for their help in researching this work

Gina Rings Black Books
Jackie Tosi History Trust of SA
AIATSIS

Walkabout



"*Rations* is set in colonial outback Australia and explores issues of dependency and assimilation, station and domestic labour – I haven't really gone into the stolen generation because that deserves its own moment. All the pieces in *Rations* flow into each other - they are all pretty much the one songline.

In my research I focussed on South Australia, where my family is from, and the influence of the ration system there. The traditional walkabout ceased once we got rations. I want to look at the reasons why it stopped and the songlines didn't continue. I want to ask the question – what makes us stop doing what we've always done? How did the culture disintegrate? We went from a fully mobile lifestyle - travelling, hunting, moving with the seasons and the food supply to all of a sudden being stationary, sedentary and dependent.

Rations were used by white colonists to lure, entice and blackmail. For the Aboriginal people at first, there was the novelty of it all - the novelty of clothing, tobacco, flour and sugar but also the deceptive ease of it. Not having to hunt for your food every day to survive. There were also traditional counterparts for each ration which made it more enticing – there was native tobacco ('piturukiri') and a type of flour made from wild seeds.

Choreographer's Notes

RATIONS – commentary by Frances Rings (choreographer)

Initially the rations were accepted and welcomed because it was seen as a giving gesture, it was sharing – a big part of indigenous culture is sharing amongst each other so when these other people came in offering these things, it was welcomed. "These fellas are good to us, they are helping us" - it was embraced.

A lot of it may have been well intentioned but the settlers didn't truly want to share. The settlers wanted to give the rations but not share the land. They took advantage of the indigenous people's naivety I guess and had them work for them or took priceless artefacts in return for flour, water, sugar.

Aboriginal people would come in from the bush and be given the rations and then the settlers would say "You have to stay here now, you can't go beyond those boundaries, you can't go back out bush, you have to leave that and live in town and be like us." These people had ceremonies and rituals they had to perform and as soon as





they were prevented from doing so, it caused conflict. They couldn't go onto their land to hunt because all the land was being taken up, the wildlife was being driven further out. They couldn't hunt the sheep. They were trapped. They could apply to the Protector of Aborigines for a certificate of exemption but that would prohibit them from going to see their family and they'd be stuck in this white world where they weren't accepted. They couldn't go into a pub let alone a child go into a school. They weren't allowed to partake in any of their own rituals either. They were in this limbo zone, like a dead person walking between two worlds.

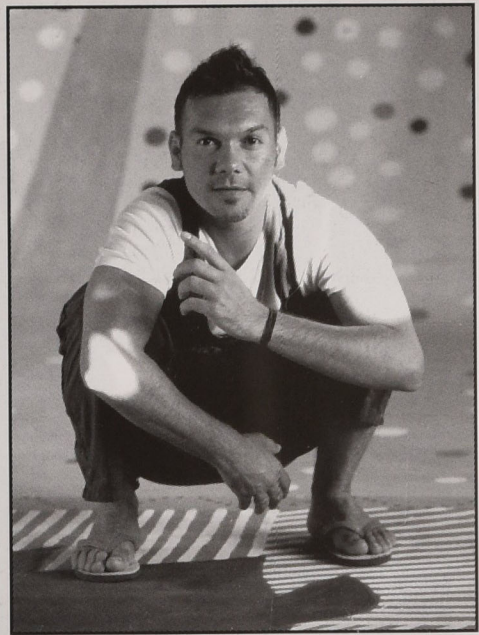
The whole ration system had an addictive quality, the addiction suffocated everyone and kept them there as well. And the diet, it was a big difference in what they were used to eating – the heaviness and the weighing down, the addictiveness of sugar. But also the flour was poisoned with strychnine and arsenic, the blankets were laced with smallpox. There was that other sinister level which always exists in Australian history.

When you think about mass murderers in this country you think about people like Martin Bryant but the guy who killed the most people in Australia, the biggest mass murderer in Australian history was a guy from Queensland who, in the latter part of the 19th century, massacred over a

hundred Aboriginal people from the Yeeman tribe- but you don't hear about that, that's not recognised.

Researching *Rations* has been an intense experience for me - it's great because I'm learning all this history but I also feel bad because I'm finding out all these things I feel I should have known. It makes me understand my mother, my aunts and uncles so much more. It makes me understand the way they are and why we are what we are today. It makes it so much clearer, the transition they had to go through – it's like the walkabout, you have to walk through it, you can't jump over it, you have to acknowledge all those things that have happened so you can move on and cleanse it.

The next generation that comes after us - they can achieve more greatness. We're just here to pave the way for them. They're the ones that are going to be the prime ministers and going to make the changes. Our parents have given us the inspiration through their strength and ability to survive. I want to recognise that this is what happened, it is a tribute to them. It's often up to the next generation to tell the story of the one before, there's too much pain for them to do it, it's up to the next generation to cleanse it for them."



Walkabout

Choreographer's Notes

RUSH - Commentary by Stephen Page

"There is a myriad of issues I explore in *Rush* but at the core of it is a statement about the strength and spirit of our culture, it is too powerful to be crushed. *Rush* is very sparse and abstract – it's a beautiful contrast to *Rations*. You get given the history lesson in *Rations* and then in *Rush* you get the *Bladerunner* version. It touches on religion, it touches on substances and poisons, confinement, the stolen generation – but the themes are universal – they apply to any culture in the world.

How do we live in both worlds? How do we survive and move forward? How do we cleanse the pain of the past? We have to take our cultural values with us. These tracks and songlines, the cyclical patterns of the walkabout, they all come from such ancient and powerful myths - you can get pulled off those tracks and you get influenced, but there's something in your gut, there's something calling to put you back on that track. It's the stories and the culture that is your grounding, your medicine. In that way *Rush* is like a spiritual wake up call. *Walkabout* is the call and response of two generations.

When you look at *Rations* and *Rush* you have to ask whether things have really changed? There's many examples of kids coming down to the city and getting caught up in that corruption – it becomes their priority rather than maintaining culture. A lot of kids don't want to do culture anymore or they are ashamed of it – they're into

hip hop and pop culture as well as a lot of the social dilemmas like drugs and alcohol and violence. That's what is so great about Bangarra and works like this – we are this young, sassy, urban company who can hip hop with the best of them but are so proud of culture. Bangarra is the foundation that inspires us. It allows us to work with people like Djakapurra and now Ningali who bring so much knowledge. We can still live in the city, we can still wear deadly clothes – but there's always that wanting – wanting knowledge, wanting language, wanting to learn about and express our culture. We take the audience on that journey with us. In that way it is also important for us not to spoon feed the Bangarra audience – we want them to bring their own dreaming to our shows, everyone has their own emotional reaction to the journey.

Walkabout is about reclaiming identity, culture, and language – in white society the word 'walkabout' has always been derogatory but it has this ancient spiritual significance. It's like Aboriginal art - it's not just for museums and tea towels, it has a life. Western culture focuses on the external - pigeonholes, institutions, fences, confinement, half caste, quarter caste, clean, unclean – who defines what is civilised and what isn't? I explore all these issues in *Rush* against a stark white set and lights that either look sharp, soft, cold, wet. Its abstract, poetic and philosophical."

Photo: gregbarrett.com
Dancers: Desley Roberts and Russell Page



Walkabout The Music

Commentary by Steve Francis (composer)



"The process of creating music for Bangarra is like writing for film but without having the pictures or the dialogue to work with. I guess it would be similar to writing a score with only the synopsis to go on. Having said that, Stephen and Fran have constantly inspired me with powerful stories and strong visuals that allow me to create, with the music, the emotion that they need each piece to evoke. You are not always certain that what you are creating is what the choreographer was expecting but when you get it right the results are the most rewarding there are.

Walkabout is breaking new ground for me for a couple of reasons. This is the first time I have worked on a Bangarra project without the

collaboration of David Page. David, the long time composer for Bangarra, has moved his priorities to his performance career, at least for the time being, but I know that his energy and spirit live on in the music that I have created for *Walkabout*. Secondly this is the first time I have worked with Frances Rings as a choreographer and this has been a wonderful experience as we both find our feet, so to speak. And of course working with Stephen.... What can I say that hasn't been said...? So I won't start.

Because there are two choreographers, there are two very different identities creating the works.

Fran's piece *Rations* is more narrative than Stephen's piece *Rush – Rush* is more abstract. The



challenge with *Walkabout* was to create something different for each whilst not making them too alien to each other.

Bangarra has built up a great history of working with indigenous music and musicians and the use of those elements in the soundtrack always gives what would normally be a very contemporary music piece an instant grounding and connection to the land. After a confronting urban musical assault a lone songman or a quiet whisper can easily cleanse and give new hope. The most important thing for me is to make sure the integrity is maintained, and to make sure that the owners of the music you're working with are always aware of what you are doing so that it will

always be treated with respect. You have to build up a relationship where they feel comfortable with how their music and words are used in this contemporary form.

In *Rations* I have been very lucky to have a number of traditional and non-traditional indigenous ingredients to add to my musical broth. The opening section of *Rations* features an amazing traditional women's choir (*The Adnyamathanha Women's Choir*). Earlier in the year Fran went on a research trip to the Flinders Ranges area of South Australia and hooked up with the women. They sing songs in 'language' but they're like hymns with western melodies - there's this great cultural crossover.

In another of Fran's pieces called *Blankets* she's looking at how the introduction of western commodities, like blankets, altered the people's lives. Not only through the poisons they contained like smallpox but also the symbolic 'smothering' of their culture. Fran really liked a piece of music from an indigenous band called NoKTuRNL who are based in Alice Springs and that became the catalyst for *Blankets*. I wrote the piece and incorporated their music into it. Luckily the band later came to Sydney to record demos for their new album so we invited the band to come into the studio to re-record the section I had used. The result is fantastic and I hope it is the seed for a future working relationship.

We're also really lucky having Ningali Lawford involved in *Walkabout*. She has done some language and some humming for *Mourning* in *Rations* and her mother has sung traditional songs for the soundtrack.

Rush is very different to *Rations* so I've tried to make it quite brash and stark, and to use different sorts of instruments and grooves. I've used string quartets combined with dark percussive sounds and distorted guitars to try and create the unease these urban tales portray. One of my favourite moments in *Rush* is a scene called *Veins*. The music features Elma Kris vocally acting out the part she and Peggy Misi play in the dance and I hope it is really confronting. After writing the music I asked Elma to come into the studio and without playing her the music I explained the feel and emotion I wanted and she just went with it - she was incredible. When she finished, I quickly put it over the music track, just to hear what it sounded like and it was perfect. It was hair on the back of your neck kind of stuff."

Walkabout

The Set

Commentary by Peter England (set designer)

"In *Rations* Fran is looking at a period in Australian history where western culture set out, quite aggressively, to usurp traditional culture. This was done by providing little tidbits of processed shelter, food, and even religion in exchange for a denial of 'old ways'. The piece looks at how, despite the apparent dependence on those rations, there was always a constant connection to, and survival of, a much more ancient spirit.

The set is very simple. It's in an empty black space which allows the audience to imagine locations and predicaments in quite a surreal way. We start off with a ring suspended in the space – the ring represents a meeting place, a centre, a sense of a heart, a spiritual contact, an idea that hovers above their day to day existence. The ring is made of raw and natural materials, it has a hand made feel. Then in contrast to this metaphorical piece, we introduce literal ration elements – flour bags, blankets and galvanised iron sheets. There is a fine balance between these objects supplying instruction versus the dancers instructing the objects. I think the latter is more interesting from a design point of view. All of these elements are there for a story telling and dance purpose rather than any old fashioned notion of scenery or decoration.

I think *Rush* is, at least on first appearances, a very different look and feel for Bangarra. On a simple level because it is predominantly a white space - something that hasn't been done with this company before. The piece itself is particularly strong. It's taking the Bangarra audience to another level – an audience that has come with Bangarra on a long journey of exploring known images, reflecting on remembered and perhaps more secret images. *Rush* is more of an assault on that imagination and confronts some of those things we might find a little more difficult to digest. In many ways *Rush* is a distant relation to the *Spear* section of Bangarra's past production *Skin*. It takes place in a fully western looking

environment and then takes you on a journey back to a true and original set of cultural ideas.

The white space in *Rush* looks like an institution, a washroom, a toilet block or shower – it is a place where things are cleaned en masse. It has an industrial feel to it. There's a white floor and a wall of white tiles with a single tap and a pipe. Above that is a huge, heavily textured white wall. The textures allude to the traditional scarring that men in some clans and tribes use to show signs of maturity and development through their life. The slashes and scarring on the wall also have a resonance of aggression, oppression and an allusion to substance abuse. Poisons that can invade a sense of the individual and culture. In *Rush* the audience travels a harsh and yet ultimately rewarding journey of purpose.

Into this white space we inject a series of dark liquids, black fluid, black mud or black dirt that gets dragged across the floor, that gets scraped across the tiles, that can run down the textured white wall. While there is a visual power in turning white to black – symbolically, it is much more complex than a comment on skin colour. What does 'clean' mean? What does 'dirty' mean? It exposes this presumption that because something is different, it needs to be cleaned. What seems to be a method of cleaning can in fact be a method of poisoning. The irony that this 'cleanliness' can actually make you filthy. Ultimately there are a whole series of images and metaphors which will be decided upon by each audience member as they react to the piece.

In *Walkabout* my objective is to work with Stephen and Fran and allow the freshness of their stories come through for the audience, like when I was told those stories for the first time. My job is to provide a platform that allows that to happen in an exaggerated, provocative and powerful way."



STEPHEN PAGE
Artistic Director

Born 1965 in Brisbane, descended from the Nunukul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland. Stephen danced with the Sydney Dance Company until 1991 when he was appointed artistic director of Bangarra Dance Theatre. With his works, *Praying Mantis Dreaming*, *Ninni*, and *Ochres*, Stephen established milestones for 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.

In the meantime, *Fish* was choreographed by Stephen for Bangarra, with its world premiere at the Edinburgh International Festival before going to the Sydney Opera House in 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.

Stephen choreographed for the flag handover ceremony for the Atlanta Olympic Games in 1996. In 2000, he directed the indigenous segment of the opening and closing ceremonies of the Sydney Olympic Games as well as *Tubowgule*, the opening ceremony of the Olympic Arts Festival. Bangarra Dance Theatre premiered a new work created for the occasion, *Skin*, at the Sydney Opera House, which has since won Stephen and Bangarra the coveted Helpmann Award for Best New Australian Work and Best Dance Work in 2000.

In 2001 Stephen choreographed a new double bill, *Corroboree*, which toured Melbourne, Sydney and Brisbane and received great critical and popular acclaim. Later in the year Bangarra completed a sell-out tour of the United States.

In 2002 Stephen was honoured with the Matilda Award for his contribution to the arts in Queensland and he received the Helpmann Award for Best Choreography for *Corroboree*. Stephen also choreographed a piece called *Totem* for The Australian Ballet's principal dancer, Stephen Heathcoate, which premiered in Brisbane as part of the ballet's 40th year celebrations. 2002 will also see the world premiere of Bangarra's new double bill, *Walkabout*.

Stephen's other credits include: Indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship in Sydney; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen '93 in Paris; *Pride* for ABC TV; *Black Vine*, a celebration of Indigenous song and dance; the Australian musical *The Wedding Song*, numerous rock videos and a documentary about the Sydney 2000 Olympic Games Opening Ceremony called *Awakening*.

Stephen Page will be the Artistic Director of the 2004 Adelaide Festival, a fitting tribute for this talented and significant Australian artist and leader.



FRANCES RINGS
Choreographer & Dancer

Frances Rings was born in Adelaide and is a descendant of the Kokatha Tribe. She is also of German descent. 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.

Her career highlights include performing in the Opening Ceremony of the Sydney Olympic Games; performing at BAM as part of the Next Wave Down Under in the Festival of New York; performing *The Dreaming* in 2001 at the Kennedy Centre in Washington D.C.; interviewing Gerry Adams (Leader of Sinn Fein) for ICAM; presenting live-to-air coverage of the Corroboree Walk across the Sydney Harbour Bridge for the SBS telecast.

Frances says her career lowlights include rehearsing the Opening Ceremony Sydney 2000 Olympic Games; jet lag (what a drag) and being perved on by the stage crew in Middle American Theatres.

Frances' ambitions are to learn her mother's language (father's too!); to live in Mexico for a bit; to choreograph more; to see the Swannies win the AFL Grand Final; to spend more time with her husband which will hopefully result in having a heap of kids.

Inspiration comes from her mothers and sisters; living by the sea and our magnificent Indigenous cultures and peoples.



NINGALI LAWFORD
Guest Performer

Ningali Josie Lawford was born in 1967, at Wangkatjungka, near Fitzroy Crossing in the Kimberley region of Western Victoria. She grew up on a cattle station where her father was overseer. After her high school years in Perth, she lived in Alaska for twelve months as the recipient of an American Field Scholarship. On her return, she joined the Aboriginal Islander Dance Theatre in Sydney. Her solo show, entitled *Ningali*, was written with Angela Chaplin and Robyn Archer. Ningali brings the different worlds together. "The minorities always have to inform and enlighten the majorities," she says. "That's difficult." In her show she sings, dances, and does stand-up comedy. Ningali is a great cultural mediator.

Ningali's talents as actress, singer and dancer have featured in various theatre, film and television productions. She appeared in *Aliwa* and *Up the Road* by Company B Belvoir Street Theatre and Melbourne Workers Theatre's *Magpie*. In 2000 Ningali toured Malaysia with a collection of songs and dances for *The Black Swan*. She performed in *Black and Tran* for the Melbourne International Comedy Festival and *Solid* for the Perth International Arts Festival and Touring.

She was MC for 1997's *Survival Concert*, a celebration of Indigenous music and dance and also more recently in *The Garden Party* as part of the 2001 Moomba Festival. Ningali compered an ABC TV simulcast of an Indigenous music concert in Broome in 2000.

Her forays into film include a lead part in Chris Langman's *The Drover's Boy* and also this year's critically acclaimed *The Rabbit Proof Fence* by director Phil Noyce.



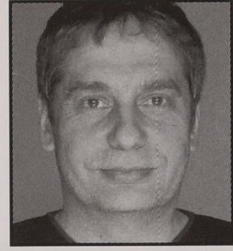
JASMINE LEE GULASH
Assistant Artistic Director

Born in Murwillumbah, northern NSW, Jasmine 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 it 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, and 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.

Jasmine also assisted Stephen with the opening ceremony of the Olympic Arts Festival *Tubowgule* and Bangarra's production of *Skin*.



STEVE FRANCIS
Composer

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 U.K., he grew up in Adelaide and divided his time between uni and playing in local original bands doing the 'pub circuit'. After touring Australia with Fat Lip, a hard rock band most known for long hair, tight jeans and far too many Marshalls, Steve moved to Sydney to pursue his career. After signing a major record deal with his band Kamsha, in the mid-eighties, Steve again toured live as well as performed on *Countdown*, *Sounds* and other TV shows. From this Steve decided to move into the production side of the business. At first freelance and for the past 10 years with his own recording facility Steve has produced, engineered and programmed for a huge variety of artists.

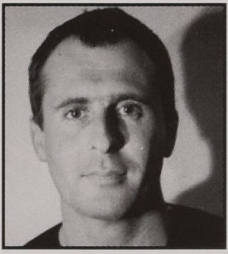
Starting with chart topping pop acts such as Melissa, Euphoria and Toni Pearen, Steve moved into more organic styles with bands such as The Divinyls, Matt Finish and more recently young Triple J unearthed winners, Sick Puppies. He even recorded Bob Geldof in a field in Goondiwindi for Channel 4 in Britain.

Steve has also composed music for ABC TV's award winning *Box*, SBSTV's *Passing Through*, the Australian Film Commission's *Saturday Night*, *Sunday Morning* and Leah Purcell's amazing 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 WOMAD performances and produced and composed music for *Skin* and *Corroboree*.

Steve produced and co-composed music for *Awakenings*, the indigenous section of the Olympic Games Opening Ceremony.

Most recently Steve composed the score for *Black talk*, a film written and directed by Wayne Blair whose performance in Bangarra's *Skin* was not easily forgotten. *Black Talk*, which also features Russell Page will debut at the Sydney Film Festival later this year.

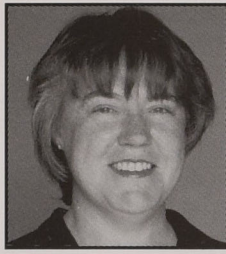


PETER ENGLAND
Set Designer

Bachelor of Performing Arts in Design (1994) National Institute of Dramatic Art (NIDA); Bachelor of Landscape Architecture (Honours) (1986) University of New South Wales. Peter was awarded the Helpmann Award for Best Scenic Design in both 2001 and 2002, The Green Room Award for Best Opera Design in 1998 and the NIDA Mike Walsh Travelling Fellowship in 1997.

Theatre design credits include: *Man of La Mancha* for Gordon Frost Organisation/SEL, *Hamlet* for the Shakespeare Theatre Company, Washington DC. For Opera Australia: *Sweeney Todd* (Helpmann Award 2002), *Simon Boccanegra*, *La Bohème* and *Madama Butterfly* (Green Room Award 1998). For Bangarra Dance Theatre: *Skin*, *Dance Clan 2*, *The Dreaming* and *Fish*. For Sydney Theatre Company: *The School for Scandal*, *Betrayal* and *The Jungle*. For Bell Shakespeare Company: *Antony and Cleopatra* and for The Australian Ballet, *Rites* with Bangarra Dance Theatre.

Event design credits include: Set Designer of the *Awakenings* segment in the Opening Ceremony at the Sydney 2000 Olympic Games (Helpmann Award 2001). Co-designer of the *Sydney* segment at the 1996 Atlanta Olympic Closing Ceremony (NIDA design team). Production Designer of three City of Sydney New Year's Eve Celebrations on and around Sydney Harbour, including the world acclaimed *Sydney Millennium* which featured the giant floating Sydney Sea Creatures Lantern Parade.



TRUDY DALGLEISH
Lighting Designer

Trudy Dalgleish graduated from NIDA after a three-year degree in Technical Production. Among her most recent theatre credits are Lighting Designer for Opera Australia's *Sweeney Todd*; Gale Edwards' *The Boy From Oz* and David Atkins' *Singin' in The Rain*; Kevin Jacobsen's *Shout*; *Fame The Musical* and Gordon Frost's *Man of La Mancha*. Also, *The Wizard of Oz*; *Annie*; *The Sound of Music*; Sydney Theatre Company's *White Devil* (Sydney and New York) and Dein Perry's film *Bootmen*.

Trudy was Australian Lighting Designer for Disney's *Beauty and The Beast* at the Princess Theatre in Melbourne and Her Majesty's in Sydney, also *The New Rocky Horror Show* in its Australian and Hong Kong seasons and *Hey Hey It's Cinderella* for the Paul Dainty Organisation. She also worked on *Carols By Candlelight* for the Seven Network and for Nine Network's coverage of *Australia Day Live*.

She was Lighting Director for the Sydney Entertainment Centre for seven years and her lighting designs have encompassed everything from circus, ice skating, opera, ballet, corporate theatre to rock concerts and sporting events. Names with which she has worked include: BB King, Don McLean, Dizzy Gillespie, Gene Pitney, Glenn Campbell, Joan Baez, Johnny Cash, Torvill and Dean, Australian Indoor Tennis Championships, The South Pacific Games, The Moscow Circus and the Australian Ballroom Dancing Championships.

Trudy was nominated for a *Mo Award* in 2000 for Outstanding Contribution to Musical Theatre. In 2001, she received a *Sir Robert Helpmann Award* for Lighting Design in *White Devil* and an *Entech Award* for Best Lighting Designer- Live Events.



JENNIFER IRWIN
Costume Designer

Sydney born costume designer Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theatre.

Jennifer designed the costumes for *The Awakening*, the Indigenous component of the Sydney 2000 Olympic Games Opening Ceremony including Cathy Freeman's spectacular outfit for the lighting of the Olympic cauldron. She also co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony.

Her costume design commissions have included: For Graeme Murphy and the Sydney Dance Company 25 works including: *Sirens* (1985), *Shining* (1986), *Kraanerg* (1988), *Arbos* (1989), *soft bruising* (1990), *Shakespeare Dances* (1991), *Piano Sonata* (1992), *Synergy with Synergy* (1992), *Protecting Veil* (1993), *Saccharine Suite* (1994), *Fornicon* (1995), *Berlin* (1996), *Free Radicals* (1999), *Body of Work* (2000) and *Vast* (1988) for the Bicentenary of Australia.

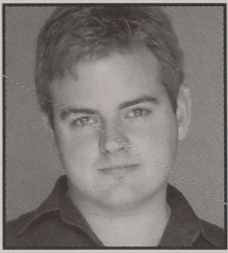
For The Australian Ballet:

Alchemy (1996), *Rites* (1998) and *X* (1999). Jennifer has designed the costumes for all of Stephen Page's works: These include: *Ochres* (1994), *Fish* (1995), *Skin* (2000) and *Corroboree* (2001) with Bangarra Dance Theatre Australia; and the Opening Ceremony for the Festival of the Dreaming (1998) and *Tubowgule*, the Opening Ceremony for the Sydney 2000 Olympic Arts Festival.

For Sydney Theatre Company: David Williamson's *Up for Grabs* directed by Gale Edwards (2000) and *Cyrano de Bergerac* directed by Marion Potts (1999).

Her costumes have been seen live on stage in twenty-four countries and before a worldwide television audience estimated at 3.4 billion for the Sydney 2000 Olympics.

In 2002, Jennifer designed costumes for *My Zinc Bed* for Company B Belvoir Street Theatre- directed by Neil Armfield, *The Virgin Mim* and *Soulmates* for The Sydney Theatre Company as well as the costumes for The Australian Ballet's production of *The Subtle Sequence of Revelation and Totem*.



JOHN MATKOVIC
Props/Scenic Art

John graduated from Charles Sturt University Riverina in 1992 with a Bachelor of Arts in Theatre Production and has since worked on every Bangarra Dance Theatre production over its ten year history.

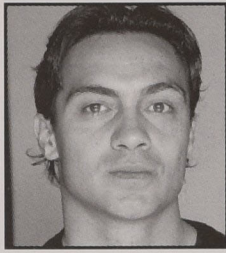
After a five year intensive weight loss program at the Enmore Theatre as House Technician, John saw the light and came to work at Bangarra after being promised a job consisting of "drinking coffee, smoking cigarettes".

While at the Enmore, he worked on some great wog shows (*Wogarama; Wog Boys; Psaltis*), and some massive rock gigs (Beck; Joe Cocker; Massive Attack; Marilyn Manson) and some not so great shows (Bad Boy Johnny & Prophets of Doom).

John has worked in some capacity or another on every Bangarra production since *Praying Mantis Dreaming* in 1993. He has built the sets and props for *DanceClan, Dance Clan 2, The Dreaming* and *Skin* (including some very fine scenic art on the Torana LH 3300).

John has toured with Bangarra as Head Mechanist since 1999, travelling to the UK, New Zealand, Hawaii, Fiji and Noumea, and all around Australia (including Thursday Island, Weipa and Arnhemland).

In early 2002, John was nominated for a *Green Room Award* for his set design on Bangarra's award winning show *Corroboree* which ran in 2001.



RUSSELL PAGE
Dancer

Born 1968 in Queensland, descended from the Nunukul people and the Munaldjali clan of the Yugambah tribe. Russell trained at NAISDA College before touring with Australia's One Extra Dance Company in *Othello*. In 1991 he joined Bangarra Dance Theatre dancing leads in *Praying Mantis Dreaming, Ninni, Ochres and Fish*.

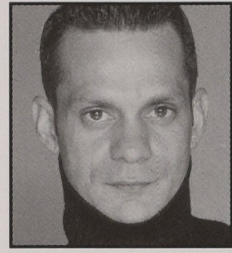
As a solo artist he is in demand to create and perform thematic pieces for art exhibition openings and other special events, including the 1997 Venice Biennale. He has choreographed for, and performed with, the bands, Jump Back Jack, Jacky Orzasky and Drum Nutz. He also choreographed for Bruce Beresford's film *Paradise Road*.

His film and TV credits as a performer include the Australian feature film *Kick*, the contemporary opera *Black River, Poison* for ABC TV, Tracey Moffatt's film *Bedevil*, Christine Anu's *Wanem Time* and the film musical *Billie's Holiday*.

In 1999 he 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.

Russell has danced and choreographed with Bangarra, appeared in the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, *Tubowgule*, the opening ceremony of the Olympic Arts Festival, *Skin* and received rave reviews for his performance in *Corroboree*.

He was nominated for the Award for Best Actor for the Tulliwali Awards 2002 and says that his inspiration comes from his children.



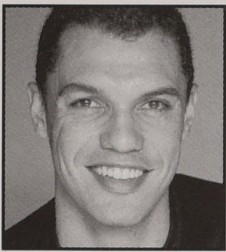
SIDNEY SALTNER
Dancer

Sidney Saltner was born in Theodore, Queensland. He graduated from NAISDA College in 1991. Whilst studying, he performed with The Aboriginal Islander Dance Theatre (AIDT), and undertook his apprenticeship with the Australian Dance Theatre.

Sidney has performed in *Harold* ('91-'92); *River Woman* (Bodies '96); Senesino (Mardi Gras Festival '97) and *The Pearl Fishers* (Opera Australia 2000). 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. He also appeared in *Cockroach Opera* - a collaboration with Company B Belvoir.

In 1997, Sidney became a member of Bangarra Dance Theatre, performing major roles in *Fish, The Dreaming, Dance Clan*, the WOMAD Festivals and *Rites*, a collaboration with The Australian Ballet, which toured New York and Washington.

Sidney has performed and taught extensively throughout Australia and internationally in such places as Asia, North and South America, Europe, South Africa and the Pacific Islands. Sidney also featured in the opening ceremony of the Olympic Arts Festival - *Tubowgule*, the Opening and Closing ceremonies of the Sydney 2000 Games, *Skin* and *Corroboree* (both Australian and US versions) for which he received acclaim for his performance by US critics.



VICTOR BRAMICH
Dancer

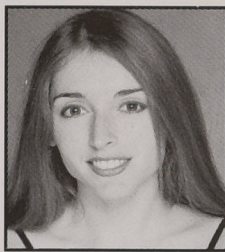
Victor Bramich was born in Lae, Papua New Guinea. He has a cross-cultural background - a descendant of the Ramoinya people on his mother's side and English convict on his father's. Since he graduated from the Queensland University of Technology in 1988 with an Associate Diploma in the Arts, Victor has performed with many of Australia's internationally acclaimed dance companies: The Australian Dance Theatre (under the separate direction of both Leigh Warren and Meryl Tankard); *Chunky Move* (Gideon Obarzanek); Leigh Warren and Dancers; and The Queensland Ballet Company (Harold Collins).

In 1998, Victor joined Bangarra Dance Theatre, performing in most of the company's recent repertoire: *Fish*; *Dance Clan 2*; *Rites* (a collaboration with The Australian Ballet); *The Dreaming*; *Skin*; *Corroboree*; The Cleansing, Opening and Closing Ceremonies for the 2000 Olympic Games and also many impromptu performances with indigenous communities throughout rural and outback Australia, as well as overseas touring. These cultural experiences with indigenous communities are greatly treasured by Victor.

His career highlights include: Performing in a Frankfurt Ballet work called *Enemy in the Figure*, choreographed by William Forsythe, which involved detailed improvisation techniques; receiving a joint Choreographic Fellowship with Delia Silvan through the Choreographic Centre in Canberra.

His most life-changing experience both personally and career wise was the receipt of a Development Grant from the Australia Council in 2000. He travelled with a set constructor and a designer to his community on the Duke of York Islands in the East New Britain Province of Papua New Guinea. Victor gained a new perspective on choreographic design and was prompted to reshuffle his priorities in life because of his reconnection with his family.

His real passion is to create dance designs based on his Papua New Guinea heritage and to showcase his family's threatened culture through choreography.



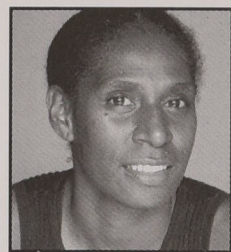
YOLANDE BROWN
Dancer

A descendant of the Bidjara clan of the Kunja nation, central Queensland. The daughter of musicians, Yolande's childhood memories are filled with music and movement. Yolande's mother encouraged her to take ballet lessons as a youngster, but she did not take to the discipline, (being boisterous and cheeky) and was soon expelled. So she just continued to enjoy waltzing to elevator music in shopping centres and to *KISS* in her lounge room. She did not train formally until university.

Yolande believes that people can achieve whatever they set their hearts on. She was one of the top 500 students in Australia to graduate from high school in her year, receiving the Australian Student's Prize of Excellence. She gained her C.Mus.A (AMEB) in piano performance while completing her BA (Dance), majoring in Performance at the Queensland University of Technology.

Yolande worked with numerous Australian choreographers while at QUT, including Natalie Weir and Garry Stewart. A highlight was the vocal and dance role of Francesca in Stewart's *West Side Story* (1998 Brisbane Biennale Festival). Yolande is also a founding member of the female Jazz vocal ensemble *Incidental Swing*. Her voice has featured in the soundtracks of various Bangarra productions.

Yolande joined Bangarra in 1999. She pursued work with this company because she is passionate about reconnecting with her Indigenous heritage. It saddens Yolande that her grandmother has virtually no language to pass on and knows none of the traditional dances or songs. Yolande feels the importance of preserving and fuelling what remains of traditional Indigenous culture and is an advocate for increased awareness and education of children.



ELMA KRIS
Dancer

Born in 1972 on Thursday Island in the Torres Strait, a descendant of the Sonhono, tribe of Mabaduan, near the coast of Pahoturi river in Mugie Daudaiop Deudai (PNG).

After completing a Visual Arts course in Cairns and teaching on Thursday Island, she came to Sydney to study at NAISDA College, performing both traditional and contemporary dance. She first choreographed as a student, making two works and performing in them for a college production - *Murrakupini Yo Yi* in 1996 and *Mura Kaimel* in 1997. The pieces are *Bupau Ipikazil* (Bushwomen) and *Bupau Mabigal* (Bush People).

She joined Bangarra in 1998 under NAISDA's ADAPT Program and performed with the company in Sydney, Brisbane, Adelaide and Canberra with *Fish*. She also danced with local dance company, *Ngaru Dance Company* for two years where she performed traditional Torres Strait Island dances and Aboriginal dance from the rainforest area of Queensland. She has also performed a variety of contemporary pieces at different venues including a part in the opening of the film *Dead Heart*. She also performed with *Flamenco Dreaming*, *To India With Love* at the Sydney Town Hall.

She has appeared in the films *Oscar and Lucinda*, *Reef Dreaming* and *Farscape*. She graduated from NAISDA and was then accepted into the Aboriginal Islander Dance Theatre Company and toured with the company to Germany, Israel and England with *Warup Kodomir*. She performed in *Bipotim*, a piece choreographed by Albert David for Dance Clan.

In 1999, Elma toured to the U.K with Bangarra's production *The Dreaming*. She was part of Bangarra's *DanceClan 2* in the work *Minymaku Inma*.

After performing in *Tubowgule*, the opening ceremony of The Olympic Arts Festival and the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, Elma appeared in *Skin* which toured to Sydney, Melbourne and Brisbane. She recently performed in Bangarra's production *Corroboree*.



PEGGY- JOYLEEN MISI
Dancer

Peggy is from Mabuig Island in the Torres Strait. She is a descendant of the Kaigas Augadh Clan.

Peggy spent her childhood learning her people's tradition and living in their way. At twelve years of age she left her Torres Strait Island home and moved away to the city where she was bombarded with all the new information of a modern life. Peggy was particularly amused and interested by television that she had never seen or heard before.

Although she had left her island home, her culture would always be a driving force in her life. Peggy joined NAISDA in 1995 as a mature-aged student, expanding her knowledge of dance from traditional to modern.

After graduating from NAISDA, she joined Bangarra Dance Theatre in 1999. A highlight of her time with Bangarra was touring New York with The Australian Ballet in her first year. It was like she had stepped into the television set and she was experiencing all the places she had seen before - but now at first hand.

Peggy has contributed additional music composition and cultural consultancy for *Turtle*, one of the three pieces that make up *Corroboree*.

Peggy's life ambition is to share her culture with all those who are interested. She enjoys conducting workshops with children. Her inspiration comes from seeing her godchild Patrick dancing at an early age. It shows her that the culture will live on.



DESLEY ROBERTS
Dancer

Born 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 the 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, the USA and NZ. She also danced in *Minymaku Inma*, choreographed by Frances Rings for *DanceClan 2*.

Desley appeared in *Tubowgule*, the opening ceremony of the Olympic Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, also dancing in Bangarra's *Skin* and *Corroboree*.



PETA STRACHAN
Dancer

A descendant of the Dharug people from the Kurrjong area of the NSW. Peta began her dance training at 13 at Castlereagh School of Ballet. She studied the Ceccetti style of ballet to Intermediate level. She also taught Jazz and Contemporary dance to classes at the school.

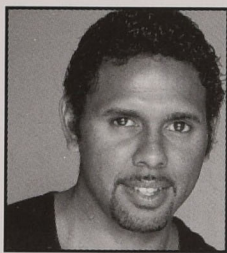
While studying at NAISDA, she travelled to Ernabella in the central desert and to the Torres Straits Islands and in 1994 was invited to join the Aboriginal and Islander Dance Theatre, for which she performed in Australia, NZ, Indonesia and Latin America.

Since then, she 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.

Peta joined Bangarra Dance Theatre in 2000, appearing in the opening ceremony of the Olympic Arts Festival – *Tubowgule*, the Opening and Closing ceremonies of the Sydney Olympic Games, *Skin* and *Corroboree* and *The Dreaming* show to Noumea and the US.

One of the most exciting performances was the opening night in New York of *Corroboree* and the Opening Ceremony of the Olympic Games in Sydney 2000.

Peta loves working with Bangarra because it is one big family and it is an inspiring environment to dance in. She is the mother of two beautiful daughters named Gapala and Dharpaloco.



SANI TOWNSON
Dancer

Sani was born in Townsville, North Queensland in 1975. A descendant of the Saibai Kadal clan, Saibai Island in the Torres Strait Islands. Being very passionate about his language and culture, Sani grew up with the opportunity of having tasted both life in the Torres Strait Island and mainland Australia.

He trained at NAISDA for four years and performed in three end of year shows: *Mura Kaimel* (unity) 1991; *Rangajeerna* (Can you hear the echo?) 1998 and *Bukmug Yolngu Nini* 2000. Whilst at NAISDA he studied three regions of Aboriginal Dance styles: Yirrikala, Ngukurr (Roper River) and Turkey Creek.

In 1999, Sani performed as a feature artist with the Torres Strait Islander group *Bibir* in Minymaku Inma, as part of Bangarra's *Dance Clan 2*. In 2000 he performed once again with Bangarra as a part of the Torres Strait section for the Indigenous segments of both the Opening and Closing Ceremonies in the Sydney Olympic Games.

Sani joined Bangarra Dance Theatre in 2001 and has travelled with the company on regional tours to NSW, Victoria and South Australia. He also toured internationally to Noumea and the US that has made a huge impact on his career.

2002 has seen him perform at the Adelaide Festival in Bangarra's award-winning production *Skin*.

Sani has taught traditional dance extensively throughout Australia and internationally in Noumea and the US.

His funniest moment was when a certain dancer (not wearing her contact lenses) during a blackout ran into a flat and all he could hear was a thump on stage - this caused endless amounts of laughter throughout the performance.

"When I began to study dance, I saw Bangarra perform for the first time, taking in Bangarra's performance I now know what it feels like to be on either side of the stage or audience. It has been a whirlwind experience to be a part of a well-renowned company."



RACHAEL WALLIS
Dancer

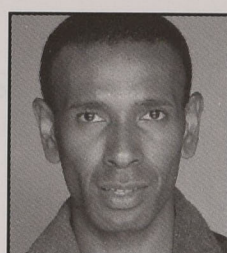
Rachael was born in Sydney, Australia and began Classical training at a young age. In 1987 she went to the Queensland Dance School of Excellence where she completed Year 11 but had to pull out due to injury. She studied Ballet for one year full-time and finished her exams for the Australian Royal Academy of Dance. She did commercial dance for four years, touring nationally and internationally. For a seven year period (1992-1999), Rachael taught at various dance schools and also founded her own dance school in 1997. The next year she auditioned for and gained entry to NAISDA and studied in 1999 to get in touch with her culture and examine cultural dance.

She has danced for choreographer Jason Pitt and worked with Rhoda Roberts in 2001 and Marilyn Miller earlier this year.

In 2001, Rachael wanted to concentrate on family life and to teach in remote areas, do traditional dance performances and conduct school workshops.

She performed with Bangarra in their 2002 production of *The Dreaming* and appeared in the opening and closing ceremonies at the Sydney Olympics in 2000. She also danced in the *Centennial of Federation Ceremony* with Bill Pengelly in January 2001.

Her trip to Roper River in 2000 was an event that inspired her to learn about and share her culture with other people.



PATRICK THAIDAY
Dancer

Born in 1970 in Biloela, Queensland. His parents come from Iama and Erub in the Torres Strait Islands. Patrick believes that his in-built desire to dance is derived from his parents' ancestors who originated from Lifu, South Sea Islands and Jamaica. With a strong cultural background, he grew up in Mackay, Queensland, learning traditional dances from an early age. At the age of thirteen Patrick began choreographing for and performing in many school concerts, fairs, musicals and major community events such as *Annual Sugartime*, *Youth Fringe Festivals* and Naidoc celebrations.

In 1998, Patrick choreographed and was assigned as Assistant Stage Manager for the opening and closing ceremonies of *The Reconciliation: Working Together* conference in Mackay. He was invited that same year to perform at the opening ceremony of the second World Indigenous Pathways Conference in Toowoomba.

Whilst working for Queensland Health, Patrick's family encouraged him to pursue a career in dance. Patrick came to Sydney and studied dance at NAISDA in 1999. During his time there he performed both traditional and contemporary dance. He danced in three end of year shows and performed at the JAK ART Festival, Jakarta; NAISDA's 25th Anniversary; Sydney's opening and closing ceremonies for the 2000 Olympic Games; the 2001 Australian Dance Awards at the Sydney Opera House and more recently at Fox Studios for the second instalment of the film *The Matrix*.

He completed his three years and did six weeks ADAPT in Adelaide with Leigh Warren and dancers. During this time he formed close relations with the company and was inspired by the content of work and the strength of technique provided by Leigh and the dancers.

Patrick joined Bangarra Dance Theatre this year and hopes to return home and learn more about his culture and people.



VANESSA HUTCHINS
Production Manager

Born and bred a Novacastrian, Vanessa says that her father tried to steer her towards the steelworks, but instead she escaped for the bright lights of Backstage Life.

This is Vanessa's first Bangarra Dance Theatre production and she joins the team enthusiastically. Her past credits include Australian and European tours with *Crying Baby* and *Mimi*, by the Marrugeku Company as Production Manager, Tour Manager and Company Manager. She was the Production Manager for *Homeland* by Legs on The Wall and Mara Martenista Ensemble – the hair-raising, operatic sky-rise experience at the AMP Building Circular Quay, Sydney and the Suncorp Building Brisbane.

Vanessa has toured two award-winning shows - *Lyrebird*, by Tylor Coppin and *Shakespeare's Women*, by Susannah York - in Edinburgh UK and also across Australian national and regional venues.

As Company Stage Manager she has been twice engaged by the services of internationally acclaimed Writer/Director, Howard Barker - firstly for the world premiere of *The Ecstatic Bible* for the Telstra Adelaide Festival 2000, and secondly for *The House of Correction* as part of a British Council Regional UK Tour, which included London's Riverside Studio.

Prior experience includes work with Marguerite Pepper Productions; Justin McDonnell Promotions; Christine Dunstan Promotions; Australia Day Council; Adrian Bohm Productions; The Gay and Lesbian Mardi Gras; Stalker Theatre; Darwin Theatre Company; Tracks Dance and even AC/DC.

Vanessa shares the Bangarra trait of being passionate about suitcases.



NARELLE LEWIS
Stage Manager

Narelle joined Bangarra in 2000 to stage manage *The Dreaming* on its South Pacific tour. She also stage managed Bangarra's production *Skin* for the Olympic Arts Festival and its subsequent Melbourne and Brisbane seasons.

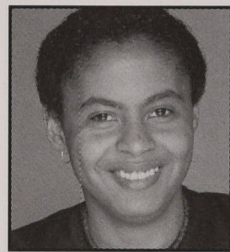
In 2001 she travelled with the company on tours that stretched across the globe: from Umuwa, in the Central Desert, where she helped build a dirt stage for a show in a river bed; to Noumea for Bangarra's *Awakenings* season where she worked on her tan in all her spare time (not), to the USA for productions from New York to LA.

Sydney-born Narelle was an English and Drama teacher when she moved to the UK, where she trained in Stage Management and Production in London and began a hands-on association with theatre. Whilst in Britain she worked on the 1995 and 1996 Islington and Edinburgh Fringe Festivals; with The Bold and Saucy Theatre Company for seasons in London and Oxford and at London's Gate Theatre for the Hired Gun Theatre Company.

Production credits in Australia include regional tours with the Flying Fruit Fly Circus; *Faith Healer* for O'Punsky'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.

Her biggest all-time drama however, was during a technical run of *Skin* at the Sydney Opera House in 2000 when a performer was accidentally flown out with the set. Needless to say, she has reservations about both electric flylines and clingy performers.

Narelle likes: windsurfing, lawn bowls and raging at her local pub (The Ashfield Hotel) on a Saturday night.



EBONY WILLIAMS
Assistant Stage Manager

Born and raised in Sydney, Ebony is a descendant of the Wiradjuri clan with African American heritage. After completing her HSC, she commenced a one-year training program with Enter Arts Media and was seconded to Bangarra in 1998, where she crossed between Administration and Production. As a result of this secondment Ebony became Production Assistant on Bangarra's work *Fish*, touring throughout Australia.

Since her secondment, she worked as Assistant Stage Manager on large scale productions such as Sydney 2000 Olympic Games Opening Ceremony *Awakening* segment; NSW Centenary of Federation Parade Journey of a Nation and Survival Day Concerts. During her time with Public Event Group, she was totally responsible for the care and co-ordination of more than 800 Indigenous performers over two sites.

Ebony's talents were once again utilised by the Bangarra Dance Theatre during the highly successful Sydney Opera House season of *Skin*. She rejoined Bangarra at the commencement of 2001 as Assistant Stage Manager, taking part in the Central Desert Workshops Project in Umuwa, the Noumea tour of *Awakenings*, the production *Corroboree* and several corporate performances by the Company. Ebony is also a highly regarded hip hop artist, performing regularly at various clubs around Sydney and Melbourne.

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WALKABOUT – VICTORIAN ARTS CENTRE

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 Christine Robb *Presenter Ticketing Manager*
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 Marion Ganga *Account Manager, Development*
 Liz Vun *Account Officer, Development*
 Jamie Henson *Production Manager*
 Deryk Hartwick *Supervisor, Lighting*
 Rangī Nia *Supervisor, Staging*
 Steven McKenzie *Senior Technician, Staging*

The Victorian Arts Centre gratefully acknowledges the support of its donors through the Arts Angels Programme.

- The management reserve the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission. Please check your tickets for the correct starting time.
- Latecomers will not be admitted until a suitable break in the programme.
- Babies or children in arms are not permitted into State Theatre, Playhouse, George Fairfax Studio or the Melbourne Concert Hall during performances unless tickets are purchased for them. In the interests of other patrons, it is recommended that children under the age of three not attend performances unless the programme is specifically for children.
- Cameras, tape recorders, paging machines and portable telephones must not be brought into the auditorium.
- In the interests of public health, the Victorian Arts Centre is a smoke free area.

Theatre Royal

MLC Centre
108 King St
Sydney
NSW 2000
Ph: 02 9224 8444
Fax: 02 9223 3994

Director Kelvin McWhinnie
Deputy House Manager Max Anthony
Deputy House Manager Stuart Chalmers
Administration Manager Patricia Charan
Technical Manager David Thatcher

The Theatre Royal is managed by Jones Lang Lasalle Real Estate Services Pty Ltd, for and on behalf of the owners, GPT Management Ltd and Queensland Investment Corporation.

The Theatre Royal is a non smoking venue.
 The use of cameras and tape recorders is strictly forbidden.
 The Theatre Royal is cleaned by KLEANSWEEP PTY LTD.



QUEENSLAND PERFORMING ARTS CENTRE
PO Box 3567, South Bank, Queensland 4101
Tel: (07) 3840 7444

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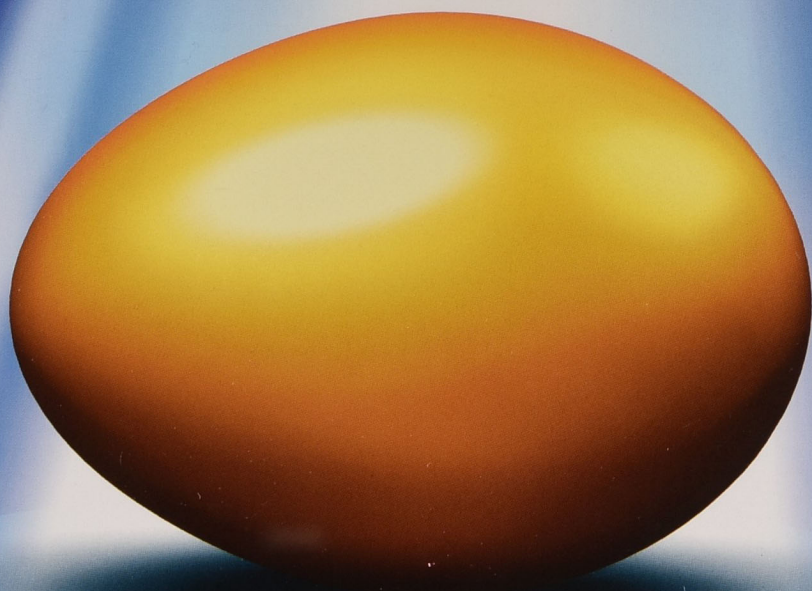
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