

bangarra





# Connect and Inspire

BHP Billiton is proud to support the work of Bangarra as they continue to inspire audiences around the world.



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resourcing the future

# BANGARRA 2013



Bangarra has another busy year in 2013 starting with a cultural residency in NE Arnhem Land to spend time with communities listening and learning in preparation for this new work *Blak*. Rehearsal time was interrupted by performances of *Spirit* in Hanoi and Ho Chi Minh City in February as part of the celebration of 40 years of diplomatic relations between Australia and Vietnam.

With only a short time frame to create 75 minutes of dance theatre, our artists have been focused within the Bangarra studios. Glimpses of the developing work, a distant sound of music, a costume fitting, our open rehearsals for patrons has whet our appetites for the national tour of this new work *Blak* to Melbourne, Sydney, Wollongong, Canberra and Brisbane. With no venue availability in Adelaide and Perth these cities will have to wait for Bangarra in 2014.

Our *Rekindling* program has now commenced in NSW communities of Moree, Wellington, Kempsey and Blacktown. Around 90 Aboriginal and/or Torres Strait Islander teenagers will be selected to work intensively with an experienced team of Bangarra artists to develop their story-telling skills

and reconnect with their cultural traditions. We are delighted to have Sidney Saltner, Patrick Thaiday, Chantal Kerr and Jhuny-Boy Borja as leaders in this new program.

Our *Kinship* program will tour regionally in country centres throughout Victoria and to Hobart during August and September. In each location throughout the year our dancers will conduct workshops and masterclasses. In partnership with BHP Billiton we will be resident in the Illawarra area in September for community outreach activities and open up our performances and workshops across Australia to hundreds of Aboriginal and/or Torres Strait Islander young people.

Bangarra's year concludes with a season of *Dance Clan 3* a collection of new works by our women choreographers and a special theatre show for 0-5 year olds called *Djarjum*. Showing from November 21 to 30 at Bangarra's studios in Walsh Bay, these new programs will be a feature of the inaugural Corroboree Sydney, a festival of Indigenous arts and culture, where Gadigal land meets the sea.

**Bangarra Dance Theatre would like to pay respect and acknowledge the traditional custodians of the land on which we gather. Bangarra also wishes to acknowledge the traditional Aboriginal and Torres Strait Islander peoples whose customs and cultures inspire our work.**

# INTRODUCTION

The wonder of contemporary dance theatre is, for me, that moment when the artists and an audience come together to experience a new work. There's a powerful sense of discovery, the start of a journey, a leap into the unknown. All of the ingredients developed during rehearsals, and sometimes for years before that, finally come together and in that moment the work is complete.

For Bangarra, whose story-telling is connected to tens of thousands of years of continuous cultural practice, there is the additional shared connection to this place, to our land and its people. With due respect to their ancestors, our dancers will tell you their stories within the framework created by the choreographers and supported by their interaction with the composers and designers.

*Blak* has brought together our youngest choreographer with our most experienced, our music man with someone completely new and their kindred spirits in design. Over the eight or so weeks set aside to make a new work the interaction and inspiration between the twenty-six people involved in realising this production is intense and exciting.

None of us actually knows or recognises the work until we see it in the theatre. That's the moment of wonder, when you, as audiences, are ready to connect with the imagined world of *Blak*. The joy of sharing the experience with those around you adds another important dimension, a sense of community, an intangible web of fellow travellers.

For Bangarra, the toughest performances are those we do 'on country' when we take our works back to the communities whose stories have so inspired us. *Blak* will return to NE Arnhem Land, to honour the contribution of those families and elders, and to give our artists a chance to secure the threads of cultural knowledge and heritage that links our people with ancestors past.

It's critical that Bangarra is seen by young people in these communities for the role models our artists become and for the promise of connecting tradition with modern life. Our artists have intriguing life experiences so I expect *Blak* will give us, their audience, insights into the richness of their journeys as proud Australian Aboriginals and/or Torres Strait Islanders.

Catherine Baldwin  
Executive Director

## **Bangarra Dance Theatre's Vision is to:**

Respect and rekindle the links between traditional Indigenous cultures of Australia and new forms of contemporary artistic expression;

Create inspiring dance theatre productions of integrity and excellence that resonate with people throughout Australia and the world.



# BLAK PROGRAM

75 MINUTES – NO INTERVAL

## SCAR

A gang of boys present themselves, preparing their spirits for the physical and mental journey they have to take. Moving forward as a clan they must listen for and recognise the calling of tradition; their rites of passage. It is an ascent to manhood, a search for self-identity within their shared urban world.

Concept & Direction:	Daniel Riley McKinley
Choreography:	Daniel Riley McKinley with the male dancers
Cast	Waangenga Blanco Leonard Mickelo Daniel Riley McKinley Kaine Sultan-Babij Luke Currie-Richardson Beau Dean Riley Smith Hunter Page-Lochard
Cultural Consultant	Djakapurra Munyarryun
Music	Paul Mac with David Page

## YEARNING

Through phases of life we experience: *Birth*, our female earth spirit, constantly present in our urban world and grounding our strength as Indigenous women; *Loss*, a young girl's suicide, devastating her grandmother who questions herself as to what went wrong; *Native Tongue*, knowing your language, knowing where you come from... unless language is forbidden, so how can there be self-learning; *Broken*, a woman's spirit and strength is challenged through the abuse of domestic violence – stop!; *Unearthed*, a personal journey to self identity, a dance celebration of a bitter sweet initiation.

Concept & Direction	Stephen Page
Choreography	Stephen Page with the female dancers
Cast	Elma Kris Yolande Brown Deborah Brown Tara Gower Jasmin Sheppard Tara Robertson Nicola Sabatino
Cultural Consultant	Kathy Balngayngu Marika
Music	David Page with Paul Mac

## KEEPERS

A homage to the legacy of our elders, all those who came before us and a ceremonial celebration of traditional culture and knowledge.

Concept & Direction	Stephen Page
Choreography	Stephen Page Daniel Riley McKinley with the dancers
Cast	Full Ensemble
Music	David Page Paul Mac with Djakapurra Munyarryun, Kathy Balngayngu Marika

# CHOREOGRAPHY

## STEPHEN PAGE, ARTISTIC DIRECTOR

It was almost a year after Daniel had created his first choreographic work *Riley (of earth & sky 2010)* that the idea for *Scar* came about. Dan started to talk about young men's initiation and how that looks from an urban perspective. Those early conversations inspired the world we've created for *Blak*.

*Blak* is a continuation of the social themes explored in our repertoire, most recently in *ID (Belong 2011)*. Having Daniel explore and expose many personal issues in a journey with the men of the company, provoked me to work with the women of the company to create *Yearning*. It has been my privilege to direct the women in telling their stories.

*YEARNING* EXPLORES THEMES OF DOMESTIC VIOLENCE, YOUTH SUICIDE, THE PRESERVATION AND RECLAIMING OF LANGUAGE, AND IS A CELEBRATION OF THE CONNECTION OF THE FEMALE SPIRIT TO LAND.

The choreographic process for *Yearning* challenged the dancers to oppose and expose social issues from their personal perspectives. It is frustrating to hear and read of the social dilemmas in communities. When we spend time exchanging and sharing stories with both urban and more traditional communities - looking, learning and listening, we come face to face with social issues that can't help but inform our work.

Dan and I came together to create *Keepers*, and it's been inspired by our deep respect for traditional culture and knowledge. As today's cultural caretakers, the dancers pay homage to, and celebrate, traditional knowledge of the land, the legacy of our elders and all those who came before us. As a contemporary clan, we are fortunate to play a small part in our continuous culture and through this creative process, to cleanse and strengthen our spirits.

The musical collaboration of David Page and, for the first time, Paul Mac is really exciting. They've taken the Bangarra soundscape on a new journey for *Blak*. An important part of my role as Artistic Director is collaborating with other creative artists, and it has been a pleasure giving Luke Ede the opportunity to create costumes and welcoming Matt Cox back for lighting design. As always I draw inspiration from my association with Jacob Nash.

Rehearsal Director Robert Curran brings another great energy to *Blak* as do new dancers Nicola Sabatino and Bean Dean Riley Smith. It is special to have my son, Hunter Page-Lochard as guest artist as it has been 8 years since he worked with Bangarra in *Boomerang* (2005).

I feel deep appreciation and respect for the ongoing cultural advice and leadership of Djakapurra Munyaryun and Kathy Balngayngu Marika, and for their support for our urban vision. Dance is such a huge part of culture and I know they are proud to see Bangarra's dancers living their lives for dance, using dance to celebrate and connect to culture.





## DANIEL RILEY MCKINLEY

The idea for this work began as a personal journey and questioning of myself. Do I consider myself a man? Having been with Bangarra for the last seven years, and having explored all different areas and stages of Indigenous male culture onstage, I began to question my own status. Having felt like I was moving into the early stages of this illustrious club of 'manhood' I got to thinking about where we stand, within our contemporary Indigenous community. Are we seen as men, or boys?

On this choreographic journey and over my time at Bangarra I have been fortunate to know, and to share the stage with, Djakapurra Munyarryun, one of Bangarra's long time collaborators and cultural consultants. Through my relationship with Djakapurra and numerous trips to his homeland Dhalinybuy in NE Arnhem Land, I have learnt about rites of passage and what transitions a boy, living 'on country', into being a man in the eyes of his community and kin. These rites of passage and initiation ceremonies are a continued living practise throughout Indigenous Australia. In varying degrees of ritual depth, these practises strengthen, educate, empower and give rise to the new generations coming through. But what about the boys and men living an urban life?

We, as a dance clan, questioned when this transition to manhood would happen for us or if it had already happened. What responsibilities do you embrace as opposed to shy away from?

### HOW DO YOU INTERACT AT THAT YOUNG AGE WHEN YOU ARE SEARCHING FOR SOMETHING OR SOMEONE TO MAKE SENSE OF WHAT YOUR JOURNEY IS?

These discussions usually came around to an idea that manhood is a collection of moments that we gather and carry with us everyday.

The gritty, dirty and grimy energy of contemporary men's business and the sacredness of the initiation ceremony were my main driving themes of *Scar*. Throughout the creative process, we questioned ourselves and explored our own journeys and what it takes to overcome the struggles of becoming a man in the 21st century.

What I have relished most is witnessing the men find this physicality for themselves and letting them take control. I was fortunate to be given such a strong male cast to create with, all of whom have been so open with sharing their personal perspectives and experiences. I have thoroughly enjoyed collaborating with and directing them. Having Hunter Page-Lochard share the rehearsal room and stage with us has brought an entirely different physicality and mindset to the process and I feel as though we have all moved further into manhood together, as a strong contemporary group of Indigenous men. As an all-male work, *Scar* is full of strength, testosterone and the vulnerable underbelly of the journey into manhood.

I would like to dedicate this work to my cultural brothers: Waan, Len, Kaine, Luke, Beau and Hunter. Without their energy, spirit, open hearts, minds and honesty we could not have achieved *Scar*.

# MUSIC

## DAVID PAGE

CREATING THE MUSIC FOR *BLAK* HAS BEEN AN INCREDIBLE JOURNEY FOR ME. I SURRENDERED TO THE FACT THAT I COULD REFLECT ON PAST WORK, BLENDING IT WITH TODAY'S SOUND AND THAT I WAS TAKING PART IN SOMETHING VERY SPECIAL.

I have been writing music for Bangarra for the past 24 years and creatively I felt a little rusty, but was excited to be collaborating with Paul Mac to develop a new sound. I became more settled after listening to the inspirational stories from Stephen and Dan and was ready to go when I met Paul.

Paul is a clever musician who came on board with an open heart and pure respect for Indigenous culture. He has been very generous with sharing his musical knowledge and engineering tricks, but I had some old school blakfella dance theatre music tricks to share with him as well! I gave Paul a brief background on Bangarra and with permission, passed on traditional vocal samples of the amazing Djakapurra Munyarryun and the incredible Umala Kathy Marika who are the 'earth' of Bangarra's sound.

After resourcing some sound and melody material, featuring recordings of the dancers and combining these with the cool sounds Paul gave in return, everything started to come together. It worked out, under my direction, that Paul would create the music for *Scar* with Dan and I would create the music for *Yearning* with Stephen and we'd create *Keepers* together. Hanging out at Paul's studio, meetings with Stephen and Dan and observing incredible dance rehearsals inspired great days of organic music breakthroughs. This process lifted my confidence and got Paul excited, and as I listened, I started to hear the new sound that was filtering through. Stephen and Dan were happy with the result and I always hope the dancers dig the music, because they have to dance to it every night.

Thanks Paul for enriching the sound of Bangarra, and to Stephen for inviting Paul on board and for your amazing creative vision. Thank you Dan for your young energy and courage to challenge the dance world, and to the artists who sang on the music. I would also like to thank everyone in management for all your work.

Bangarra tells stories through dance. I write music to support the dance and enhance the story. As an Artist-in-Residence for Bangarra I am so fortunate and happy to be here, and to experience *Blak* as an audience member too. Embrace and enjoy.







## PAUL MAC

Stephen Page and I had bumped into each other numerous times in the past and each time we would say to each other '*We have to do something together one day*'. Today is that day. Being invited into the team to collaborate and co-write the music for *Blak* with David Page has been an incredible journey for me as an artist. I had never written for a contemporary dance company before, so I jumped at the chance.

David has been my guide on this journey. We bounced ideas and references around until we hit the right spot. He provided me with audio he had recorded of the dancers and other singers, spoken word, music and instruments that I then put through my computer and synthesizers to turn into some future vision of an ancient past.

As David had seen the creative process of a show coming together before, he guided me on how a piece develops and what it needs to get there – how the overall story arc of the work needs to evolve. I would finish a draft of music, fly down to the wharf on my motorbike and watch how it played out in rehearsals, then zoom home to make alterations after seeing it take shape in the space and how the dancers responded.

BEING ABLE TO EXPERIMENT WITH SONICS, RHYTHMS, AND ARRANGEMENTS OUT OF THE STRAIGHTJACKET OF POP MUSIC HAS BEEN COMPLETELY LIBERATING.

I have had such an incredible experience working in this form with this crew. Watching the dancers bring it to life through Stephen Page's and Daniel Riley McKinley's choreography has taught me so much about dance, but most of all, being so warmly welcomed into the Bangarra family has been a beautiful thing. Enjoy!

# SET DESIGN

## JACOB NASH

*Blak* is a psychological work that explores the complex social issues that surround us in the contemporary urban world we live in. It is a world that is blurred, layered and at times contradicting. The richness of this work is its exploration of moments and ideas that live in the grey areas of our lives that often don't get talked about. Beauty and pain live side by side and it is within their shadows that I found the inspiration to create the visual world for this work.

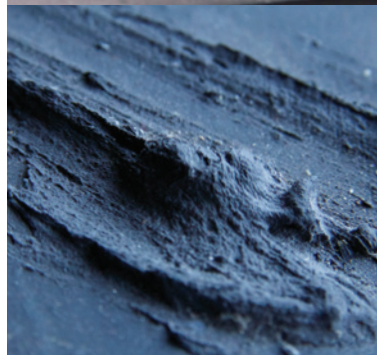
*Blak* is very internal and its heart comes from the experiences of Stephen, Daniel and the dancers - what they feel, see and encounter. Sometimes it's personal and close, other times not, so from a design perspective this throws up a lot of different challenges. The first is to get inside this clan and listen. As an urban clan we shared a trip to NE Arnhem Land in February and our shared experiences 'on country' helped build the bond between us all and shape the work. Spending time 'on country' fills you up. It's an experience that you want to hold on to and it reinforces why we are telling these stories.

Every time you start a new work the story being told dictates the rhythm of the creative process. *Blak* has been about discovering what is happening on the inside – inside your mind and body. The design journey has reflected this and it has taken time for the design to fully reveal itself.

WHEN IT DID EMERGE, THE COMPLEXITIES OF THE WORK SUDDENLY HAD A VISUAL WORLD TO LIVE IN, AND ALTHOUGH BLAK HAS A DISTINCT URBAN FEEL, THE CONNECTION WITH COUNTRY, FAMILY AND COMMUNITY IS STILL RUNNING DEEP THROUGH ITS BLOOD.

The design challenge for *Blak* has been to take these internal, emotional states and create a world that they can live in and that unifies the sections of *Scar*, *Yearning* and *Keepers*, but also allows them to have their own sensibilities. There is a complex emotional heaviness to this work. The design has to reflect this in some way without being heavy handed and also allow for joy and sadness to live together in the same moment.

I have enjoyed exploring contemporary urban materials like plastics to create the visual world for *Blak*. It is a material that holds qualities that allow it to transform and not reveal itself all at once. Hopefully the design for *Blak* holds qualities that allow the audience to experience consciously and sub-consciously what is within the shadows; that which is rarely talked about.



# COSTUME DESIGN

## LUKE EDE

Creating the costumes for *Blak* has been a great process – continuously engaging and challenging. I have loved working with Stephen, Dan, Jake and Matt and incorporating elements of the iconic Bangarra aesthetic into my designs. A lot of the shapes I have crafted are a conceptual representation of the social themes throughout the work and I have been able to explore abstract, symbolic and literal creations at one point or another throughout *Blak*.

The inspiration for the *Scar* costumes came from the streets and kids of NE Arnhem Land and their individual flair for wearing clothes. Dan had a cinematic realism, big ideas approach to the project and a very stripped back, minimalistic design aesthetic – really gritty and dirty.

WE ENHANCED THE DESIGNS FOR STAGE AND PUSHED THE BOUNDARY OF REALITY, A RESULT THAT I LATER TWISTED AND TRANSFORMED TO REPRESENT THE TRANSITION THAT HAPPENS FOR THE BOYS.

In *Yearning* I took a much more symbolic approach. I wanted the costumes to be a natural extension from Jake's set designs so that the aesthetic was consistent, always connecting back to a contemporary world. I've used lots of synthetics and plastics, materials with their own design challenges when it comes to logistics for the dancers – they need to be able to move!

Finally, in *Keepers* I really wanted the dancers to feel as if they were coming to life out of the set. It's great being able to feed off the presence of the set designs and lighting schemes and balance the aesthetic by using different tones and fabrics, as well as pushing the boundaries a bit by creating high contrasts.

# LIGHTING

## MATT COX

When I approach a lighting design I try to help bring out the feel of a work. This can be achieved by creating full stage images or drawing the audience down to a lone candle, either way I use the abstract to pull attention and enhance the story telling in a performance.

For *Blak* I've sat in rehearsals, imagining what it is I'm seeing and projecting it on to the stage keeping the set and costumes in my mind. Then I can consider how this world would look lit in different ways. Often I'd think of it happening off stage - on the street at midnight or in the neighbour's yard just after dawn when it's raining. Once I have an image in mind, I set about figuring out how many lights I need, where should they be placed, what colours are needed, how bright and so on.

THE BIGGEST CHALLENGE IS TRANSFORMING THE URBAN TO THE SPIRITUAL.

Jake has created another world with his sets, and the lighting fleshes this out and brings it to life along with the dancers. On the *Blak* journey, streetlights become the firelight, car headlights the moon and stars and the porch light becomes a beacon of loss. By absorbing the feel of the production during rehearsals my goal is to support the dancers and enrich the overall impact of the work.

The effects for *Scar* are quite urban, driven by bare street light and the idea of the last working light in an empty warehouse. It's lighting that I find to be unapologetic and even aggressive. In *Yearning* the mood is more domestic, porch lights, the glow from a phone box, the light on a camera. Not necessarily any softer, but an obvious shift to a different place. In *Keepers*, the lighting design leaves the real world and takes a far more abstract approach. The best part of the creative process is seeing the world you imagine come to life.

# 2013 PERFORMANCE CALENDAR

## SPIRIT

### INTERNATIONAL TOUR

- March 2** Hanoi Opera House, Vietnam  
**March 6** Ho Chi Minh City Opera House,  
Vietnam

## BLAK

### NATIONAL TOUR

- May 3 – 11** Arts Centre Melbourne  
**May 17 – 18** Merrigong Theatre Company, IPAC,  
Wollongong  
**June 7 – 29** Sydney Opera House  
**July 11 – 13** Canberra Theatre Centre  
**July 18 – 27** QPAC, Brisbane

## KINSHIP

### REGIONAL TOUR TO VICTORIA & TASMANIA

- August 15 – 17** Geelong Performing Arts Centre  
**August 20 – 21** Drum Theatre, Dandenong  
**August 24** Mildura Arts Centre  
**August 28** West Gippsland Arts Centre,  
Warragul  
**August 31** Esso BHP Wellington  
Entertainment Centre, Sale  
**September 4** Frankston Arts Centre  
**September 7** Whitehorse Centre, Nunawading  
**September 12 – 13** Theatre Royal, Hobart

## DANCE CLAN 3

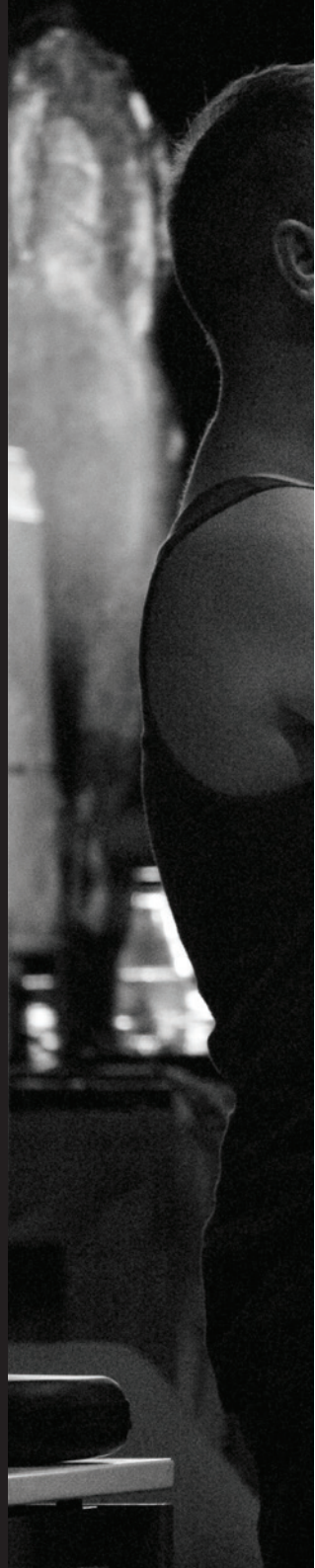
### CHOREOGRAPHY BY BANGARRA WOMEN

- November 21 – 30** Bangarra Studio Theatre  
at Walsh Bay

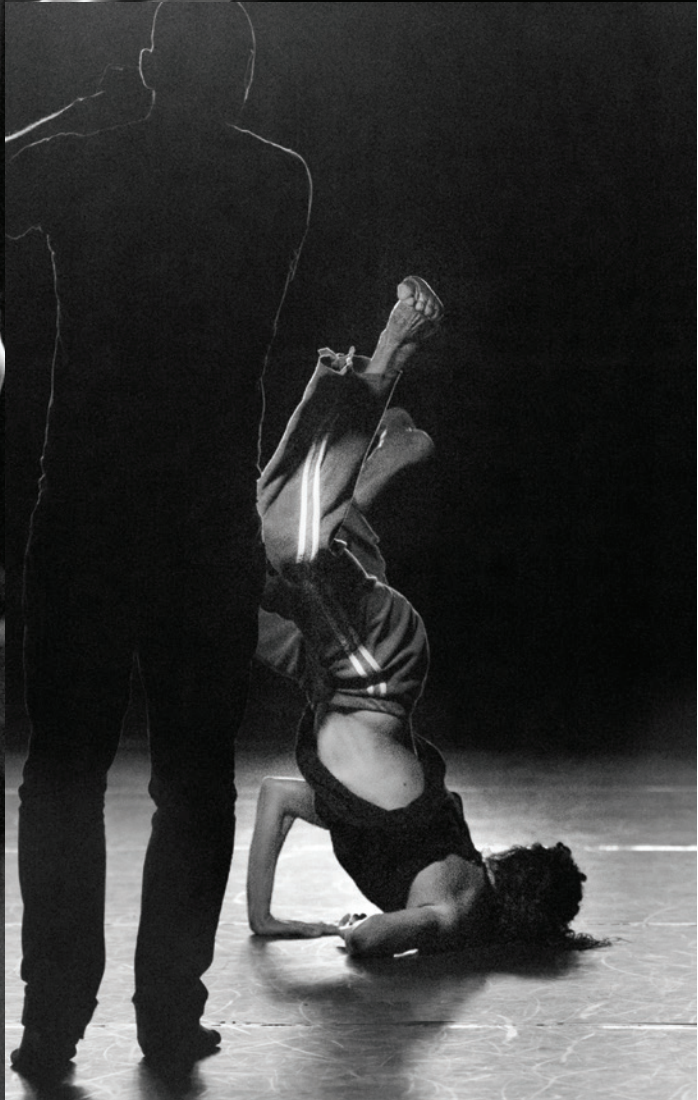
## DJARJUM

### CHILDRENS' PROGRAM (0-5 YRS)

- November 21 – 30** Bangarra Studio 2 at Walsh Bay







# BANGARRA DANCE THEATRE

Artistic Director	Stephen Page
Choreographers	Stephen Page Daniel Riley McKinley
Cultural Consultants	Djakapurra Munyarryun Kathy Balngayngu Marika
Composers	David Page Paul Mac
Set Designer	Jacob Nash
Costume Designer	Luke Ede
Lighting Designer	Matt Cox
Rehearsal Director	Robert Curran
Music Artists	Djakapurra Munyarryun Kathy Balngayngu Marika Ursula Yovich Emma Donovan Elma Kris Helen Anu Ngaiiri Joseph Miriam Corowa Tara Gower Tara Robertson Jasmin Sheppard Deborah Brown Yolande Brown Male dancers
Mastered by	Kathy Naunton
Mixed by	Paul Mac

Dancers	Elma Kris Yolande Brown Deborah Brown Waangenga Blanco Tara Gower Leonard Mickelo Daniel Riley McKinley Jasmin Sheppard Tara Robertson Kaine Sultan-Babij Luke Currie-Richardson Nicola Sabatino Beau Dean Riley Smith Hunter Page-Lochard
Production	Production Manager Phoebe Collier Stage Manager Debbie Whiteley Head Mechanist Kayne Johnson Head Electrician Padraig O Suilleabhain Production Trainee Majentah Matthews Dresser Brooke Cooper-Scott Costume Supervisor Nathalie Ryner Set Construction Planet Engineering Scenic Artists Scenographic Studio Props Maker Meg Ashforth Costume Makers Leonie Grace Costume Workshop Meg Ashforth Jennifer Irwin Maree Cochrane
Special Thanks	Global Colours, Rod Clarke, Stella Ginsberg, Russell Carey, Rick Best, Rod Nash, Rob Murphy, Resolution X, Sydney Theatre Company, Alex Stuart, Playbill, Katja Hadt, Bernadette Zacka, Graham Steed, Avant Card, MAXCO, Val Morgan Cinema Newtwork, Mollison Communications, JCDecaux

## Management

Executive Director	Catherine Baldwin
Manager, Marketing & Communications	Nathalie Vallejo
Manager, Finance & Operations	Ashwin Rathod
Manager, Corporate & Government Relations	Libby Gauld
Digital Media & Publicity Manager	Carolyn Hammer
Grants Manager	Peter Bly
Community Liaison Coordinator	Helen Anu
Marketing & Communications Coordinator	Sarah Whelan
Development & Communications Coordinator	Ellen Watts
Finance & Operations Coordinator	Georgia Shepherd
Community Education Consultant	Shane Carroll
Videographer	Greg Barrett
Digital Media Assistant	Tiffany Parker
Rekindling Youth Program Director	Sidney Saltner
Workshop Leaders	Patrick Thaiday Chantal Kerr
Digital Coordinator	Jhuny-Boy Borja

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## Artists-in-Residence

Cultural Consultant	Kathy Balngayngu Marika
Designer	Jacob Nash
Composer	David Page
Curator	Hetti Perkins
Choreographer	Frances Rings

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## Board

Chair	Larissa Behrendt
Deputy Chair	Michael McDaniel
	Nicky Andrews
	Anna Bligh
	Tanya Hosch
	Nicola Kaldor
	Stephen Page
	Gregory Phillips
	Lynn Ralph
	Paul Wand AM





## STEPHEN PAGE

### ARTISTIC DIRECTOR

Born in Brisbane, Stephen Page is a descendant of the Nunukul people and the Munaljiali clan of the Yugambeh tribe from SE QLD.

In 1991 Stephen was appointed Artistic Director of Bangarra and has built a strong reputation touring throughout Australia and the world, including New York, Washington, Paris, London and Germany. Memorable works *Ochres*, *Skin* (Best New Australian Work and Best Dance Work, 2001 Helpmann Awards), *Bush* (Best Dance Work, 2004 Helpmann Awards), *Mathinna* (Best Dance Work and Best Choreography, 2009 Helpmann Awards) have become milestones in Australian performing arts.

For The Australian Ballet, Stephen has choreographed *Rites* to Stravinsky's score incorporating dancers from Bangarra and he directed the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies. As Artistic Director of the 2004 Adelaide Festival of the Arts, Stephen was praised for reinvigorating the event with an impressive and highly successful world-class program. Stephen's film and theatre credits include the contemporary operatic film *Black River*, numerous music video clips, directing his brother David Page in the highly acclaimed *Page 8* which toured Australia and the UK and choreography for the feature film *Bran Nue Dae*.

In 2008 Stephen was named NSW Australian of the Year in recognition of his efforts to bring cultures together through the performing arts and his commitment to developing the next generation of Indigenous storytellers by mentoring emerging artists.

Bangarra celebrated its 20th anniversary in 2009 with *Fire – A Retrospective* presenting the signature works of Bangarra's repertoire. For this celebration Stephen invited over 100 artists who had worked with Bangarra, including the founders of the company, to a special performance of *Fire – A Retrospective* at the Sydney Opera House.

Stephen received the 2010 Helpmann Award for Best Choreography for *Fire – A Retrospective* and a further 2 awards for the company; Best Ballet/ Dance Work for *Fire – A Retrospective* and Best Regional Touring Production for *True Stories*. Stephen was honoured at the Australian Dance Awards for his Services to Dance and also accepted Outstanding Performance by a Company for *Fire – A Retrospective*. Stephen commissioned and mentored Frances Rings and Daniel Riley McKinley in their new works for Bangarra's program of *earth & sky*.

In 2011, his 20th year as Artistic Director, Stephen choreographed *ID*, (*Belong*) and developed the concept of *Bloodland* in collaboration with Wayne Blair and Kathy Balingayngu Marika and directed the production for Sydney Theatre Company. Stephen also choreographed the feature film *The Sapphires*.

In celebration of The Australian Ballet's 50th anniversary in 2012, Stephen was invited to create a new work *Warumuk – in the dark night* bringing together dancers from the Ballet and Bangarra, performed in Melbourne, Sydney and New York.

Stephen was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival and received the

NAIDOC Award for Artist of the Year and won a Helpmann Award for Best Choreography in a Dance or Physical Theatre work for *ID (Belong 2011)*.



## DANIEL RILEY MCKINLEY

### CHOREOGRAPHER & DANCER

Daniel Riley McKinley's bloodline runs through the Riley clan of the Wiradjuri people, from the Wellington area of western NSW.

From 1998 to 2003 Daniel was a performer and member of *Quantum Leap*, an initiative of QL2 Centre For Youth Dance in Canberra. He then went on to attend the QLD University of Technology in Brisbane graduating with an Associate Degree in Dance in 2006.

In 2005 Daniel was the recipient of an Australia Council grant titled *Making Tracks*, which allowed him to spend seven months with Leigh Warren & Dancers in Adelaide. During this time he performed in 2 brand new works, *Like No One Is Watching* and *Petroglyphs-Signs Of Life*, touring the latter to the 2006 Indigenous festival The Dreaming in Woodford, QLD.

Daniel joined Bangarra in 2007. Since then he has toured and performed nationally in *Clan*, *True Stories*, *Mathinna*, *Fire – A Retrospective*, *of earth & sky* and *Belong*. Internationally he has performed *True Stories*, *Awakenings* and *Spirit* as well as *Rites* and Stephen Page's *Warumuk – in the dark night* for the Australian Ballet's 50th Anniversary program *Infinity* in 2012.



In 2010 Daniel was nominated for Dancer of the Year at the Deadly Awards as well as an Australian Dance Award for Outstanding Performance by a Male Dancer for his performance in *Fire - A Retrospective* and was nominated to apply for the worldwide Rolex Mentor & Protege Initiative. Also that year, Daniel made his choreographic debut for Bangarra with the work *Riley*, from the double bill of *earth & sky*, which toured nationally and to regional WA and NSW in 2012. The work was inspired by the late Michael Riley's well-known photographic series, *cloud*. In 2012 Daniel toured to Mongolia with *Spirit* and performed nationally in *Terrain*. Daniel was nominated in 2012 for a Deadly Award for Dancer of the Year.

In 2013 Daniel continues his choreographic journey, creating *Blak* alongside Artistic Director Stephen Page, marking his second work for Bangarra.



## DAVID PAGE

### COMPOSER

David Page is a descendant of the Nunkul people and the Munaldjali clan of the Yugambeh tribe from SE QLD.

David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. David has composed music for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan*

(2004), *Boomerang* (2005), *X300* (2007) and *Mathinna* (2008).

In 2000, David in collaboration with Steve Francis contributed music to the Opening Ceremonies of the Sydney Olympic Games, the Sydney Olympic Arts Festival and, in 2002, the Sydney Dreaming Festival. David composed for the Australian Ballet's *Alchemy* (1997) and collaborated with Elena Kats Chernin on *Amalgamate* (2007).

David has numerous television credits including music for *Heartland*, *Pride* (part of the Seven Deadly Sins series) and *Poison* for the ABC, and themes for *Songlines*, *Living Black* and *Pioneers of Love* for SBS. David's short film scores include *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, and five of the thirteen *Bit of Black Business* AFC short film series. He composed for the short film *Jacob*, selected for the 2009 Melbourne International Film Festival.

Since 1995, David has won four of his eight nominations for the Deadly's Sound Awards, an ARIA nomination for *Heartland* in 1996, and was the inaugural winner of the Indigenous Artist Award for The Sidney Myer Foundation in 2000. He also received the 2006 Green Room Award for his solo performance in *Page 8* as the Best New Australian Play. David received a Helpmann Award for Best Original Score for *Mathinna* in 2009.

In 2010, David created the musical soundscape for Bangarra's *of earth & sky* and in 2011 was appointed Artist-in-Residence with Bangarra, composing music for the company's new program *Belong* for which he and Steve Francis received the Helpmann Award for Best Original Score.

David has continued working closely with Bangarra in his role as Resident Composer creating the score for Stephen Page's work *Warumuk - in the dark night* as a part of the Australian Ballet's 50th Anniversary celebrations in 2012 and Frances Rings' work *Terrain* that same year.

In 2013 David has collaborated with Paul Mac to create the music and soundscape for *Blak*.



## PAUL MAC

### COMPOSER

Paul is one of the leading figures in Australian electronic music.

He is a conservatorium graduate and a multi ARIA Award winner for his work with underground dance pioneers Itch-E & Scratch-E and for his own solo work. He has scored music for films and TV. His remixes of artists like Gorillaz, Kylie Minogue, Silverchair and LCD Soundsystem have also established him as one of this country's pre-eminent remixers.

In addition to his multiple ARIA awards, some of Paul's career highlights include Australian Dance Music Awards for Outstanding Contribution to Dance and for Producer Of The Year. He has received an APRA Songwriting Award, an MTV Award and has been named Dance Artist Of The Year three times in Rolling Stone's Readers Poll.

Paul's acclaimed gold selling debut solo album *3000 FEET HIGH* was released in August 2001 by indie label, Eleven: a music company. Recorded in his Blue Mountains studio, the album's first single sold out its pressing within a week of release. The second single, the gold selling anthem *Just The Thing* (featuring vocals by Peta Morris), was a number 1 multi format hit.

Paul formed a band with Silverchair's Daniel Johns in 2004. Calling themselves The Dissociatives, their self titled debut album was one of the most acclaimed releases of that year. The album was also a commercial success yielding two top 40 singles and was certified gold within a week of its release.

In late 2005 Paul released *PANIC ROOM*, his much anticipated sophomore solo album. The album was written and produced by Paul in his new Sydney inner city home studio. Peta Morris returned to deliver the opening single, *Sunshine Eyes*, once again showcasing Paul's trademark emotive lyrical punch. The single debuted in the national top 30 and the album's club tracks, *Panic Room & It's Not Me, It's You*, both achieved top 10 in the national dance charts. After recording with his great mates Silverchair for the band's studio albums, *Diorama* and *Young Modern*, Paul toured the world with the band as guest pianist on their extended 2007/08 Young Modern World Tour.

The latter part of the noughties bought Paul's first experience composing in the theatre world for much loved comedian, Frank Woodley's theatre production *Possessed*. He also worked with George Michael's Musical Director during George's 2009 Australian tour, which lead to an invitation to write and produce with George for his new album. Paul then composed and produced the atmospheric score for the Australian feature film *Beautiful*.

In 2010 Paul and his long time collaborator, Andy Rantzen, released the first new Itch-E and Scratch-E album in 15 years. Titled *HOORAY FOR EVERYTHING!!!* the album was presented live by the electro-duo on the national Big Day Out Festival sharing their beats to enthusiastic crowds of old and new fans across the country.

Fast forward to 2012 and Paul was again in the composer's chair working on the feature film soundtrack to the spin-off of the hit television series, *Kath*

& *Kim*. The much anticipated feature film, *Kath & Kimderella*, was released in September 2012 and opened at number one at the Australian box office.

In 2013 Paul has had one of the most memorable and inspiring experiences of his remarkable career collaborating with David Page to create the soundscape for *Blak*.



## JACOB NASH

### SET DESIGNER

Jacob Nash is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005. He designed *of earth & sky* for Bangarra in 2010 winning a Green Room Award for Best Design in Dance, and was appointed Artist-in-Residence at Bangarra in 2011. In that year Jake designed the set for Bangarra's season of *Belong* featuring *About* by Elma Kris and *ID* by Stephen Page for which he received a Green Room Award nomination.

Jake's other theatre credits include *The Lonesome West*, *Ruben Guthrie* and *Jesus Hopped the 'A' Train* (BSharp); *Yibiyung* and *Ruben Guthrie* (Belvoir St Theatre); *Macbeth* (Bell Shakespeare); *The Removalists*, *Tusk Tusk/ Like a Fishbone* (Sydney Theatre Company) and *Romeo and Juliet* (Sydney Theatre Company – Education); *Rainbow's End* (Parramatta Riverside Theatre); *Into: Belonging* (Sydney Festival/ Parramatta Riverside Theatre).

Jake worked in the costume department on Baz Luhrmann's *Australia* and in 2006, wrote and directed *Blood*

*Lines*, a five-minute short film. Jacob was also a recipient of the British Council initiative *Realise Your Dreams* in 2008.

In 2012, Jake designed the sets for Stephen Page's work, *Warumuk – in the dark night* for the collaboration with the Australian Ballet, celebrating their 50th Anniversary. As Resident Designer for Bangarra, Jake contributed his photographic, filming and editing skills to Bangarra's digital media and designed the set for Frances Rings' work *Terrain*. Jake received the ArtsHub People's Choice Award for Emerging Artist for his work on *Terrain*. In 2012 & 2013 Jake has worked on photoshoots and event set designs for the Australian Indigenous Fashion Week.

This year Jake continues his role as a Bangarra Artist-in-Residence and has designed the sets for *Blak*.



## LUKE EDE

### COSTUME DESIGNER

Luke Ede studied design at NIDA graduating in 2005. His theatre credits for production design include Tamarama Rock Surfers; *The Highway Crossing* and *Rope*, Belvoir St Theatre; *The Kiss*, *Beyond The Neck* and *Killer Joe*, Loose Cannon Theatre; *Monkeyshines*, Jute Theatre Company; *What Are The Odds?*, *Dancing Back Home* and *Cake*.

His set designing experience ranges from creating work for the Performing Arts Unit; *Victorian States School Spectacular*, Millennium Entertainment;

*Thomas and The Hidden Treasure*, AADA; *A Midsummers Nights Dream* and *The Three Lives of Lucie Cabrol*, to Jute Theatre Company's; *At Sea Staring Up* and *The Shining Path*.

Luke's previous costume designs have been for Sydney Theatre Company; *Blood Wedding* and *Legs On The Wall*; *Bubble*. Luke also worked as Design Coordinator for the Brisbane Festival 2010.

*Blak* marks Luke's first experience designing costumes for Bangarra, a project he says he's both exited about and proud of. "I have adored Bangarra for years and feel so privileged to be working with this incredible company".



## MATT COX

### LIGHTING DESIGNER

Matt Cox's career in theatre has spanned 15 years designing lighting in both Australia and the UK. During his time in London, Matt worked with student directors attending the Royal Academy of Dramatic Art (RADA), the Edinburgh Fringe Festival and John Stahl's solo show *Blindman*.

Since returning to Sydney he has designed numerous theatre productions including *Belong* for Bangarra, *Romeo and Juliet* for Bell Shakespeare, *Ruby Moon* for Sydney Theatre Company, *The Mousetrap* for Louise Withers and Associates, *The Seed* for Company B and *The Libertine* for Sport for Jove.

Matt has worked as Lighting Associate on productions including *of earth & sky* for Bangarra, *MacBeth*

for Bell Shakespeare, *Haunted* for Royal Exchange Theatre, *Manchester* in association with Andrew Kay & Liza McLean and *Waiting for Godot* for Kay and McLean Productions Pty Ltd presented by the Theatre Royal Haymarket Company.

Matt currently tutors for both the National Institute of Dramatic Art (NIDA) and the Australian Academy of Dramatic Art (AADA).



## ROBERT CURRAN

### REHEARSAL DIRECTOR

Born in Canberra, Robert Curran started dancing at an early age and completed his dance training at The Australian Ballet School before joining The Australian Ballet in 1996.

Promoted to Principal Artist in 2001, Robert danced every major leading role in the classical ballet repertoire as well as performing in many celebrated contemporary works. Renowned for his partnering, Robert's career highlights include roles such as Prince Siegfried in Graeme Murphy's *Swan Lake*, Lt. Pinkerton in Stanton Welch's *Madame Butterfly* and Count Danilo in Ronald Hynd's *The Merry Widow*, as well as works such as Stephen Baynes' *Requiem* and Krystof Pastor's *Symphonie Fantastique*.

Robert was also a dancer in *Alchemy*, the first work that Stephen Page created for The Australian Ballet, going on to dance in both *Rites* and *Amalgamate*.

Robert retired from dancing in 2011 and continues to contribute to the Australian dance industry.

In January 2013, Robert was appointed to Bangarra as Rehearsal Director.



## ELMA KRIS

### DANCER

Elma Kris was raised on Thursday Island in the Torres Strait. She is a descendant of the Wagadagam, Kaurareg, Sipingur, Gebbara, Kai Dangal Buai of the Western and Central Islands of the Torres Strait. Elma's tribal totems are Wagadam, Kigus, Kadal, Snake, Dangal, Waru, Warup, Umai, Serra, Walisirsir, Pibi and Umailag. Her language is Kulkagau Ya, Kala Kawaw Ya and Kala Lagaw Ya.

Elma completed a Visual Arts course in 1993 and taught at the Thursday Island TAFE. In 1994 she joined NAISDA choreographing and performing in *Bupau Ipikazil* and *Bupau Mabigal*.

Elma has appeared in the films *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and the ABC radio broadcast; *Not Your Mob Next Door*. In 1997 Elma joined Bangarra under NAISDA's ADAPT Program and performed in *Fish*. After graduating Elma joined the Aboriginal Islander Dance Theatre Company for her first international tour with *Warup Kodimir*. She later performed in Albert David's *Bipotim* for *Dance Clan*.

Elma founded her own dance group named *Bibir* (Strength) and choreographed *Malu*, presented as part of *Artyfact* at the Sydney Opera House. Her work *Bupau Ipikazil* appeared as part of *Fusion* at the Sydney ANA Hotel. In 1999 Elma joined Bangarra and toured

the UK with *The Dreaming* and was part of *Dance Clan 2*.

Elma danced at the Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, and choreographed the Torres Strait Island element of the Opening Ceremony. She also danced in Gail Mabo's *Koiki*, Bangarra's *Bush* in the UK, *Walkabout*, *Unaipon*, *Boomerang* and *Gathering*.

In 2007, in her choreographic debut for Bangarra, Elma created *Emeret Lu*, as part of Bangarra's *True Stories* program. *Emeret Lu* was named Best New Work in the 2007 Critics' Survey and in recognition of her outstanding achievements as a dancer, in 2007 Elma received a Deadly Award for Dancer of the Year. In 2009 after a highly successful European tour, *Emeret Lu* culminated in a special performance in Mer Island.

In 2008 Elma Kris performed the title role in *Mathinna* and in 2009 danced in Bangarra's 20th Anniversary program *Fire – A Retrospective*. During 2010 she featured in Peter Sellar's *Oedipus Rex/Symphony of Psalms* as part of the Sydney Festival, performed in Bangarra's *of earth & sky* and the regional tour of *Mathinna*.

In 2011, as a part of Bangarra's *Belong*, Elma created her second choreographic work for Bangarra called *About* to much acclaim. She also reprised her role in *Mathinna* in it's regional tour of NT and QLD. In 2012 Elma danced in Stephen Page's *Warumuk – in the dark night*, a collaboration with the Australian Ballet, Bangarra's regional tour *of earth & sky*, the national tour of Frances Rings' work *Terrain* and toured to Mongolia with *Spirit*.

Returning to her homeland of Thursday Island Elma began 2013 conducting workshops with school children before rejoining Bangarra as a performer, and has commenced her Visiting Fellowship with the Australian National University.



## YOLANDE BROWN DANCER

Yolande Brown is a proud descendant of the Bidjara clan of the Kunja nation, central QLD and also shares French and Celtic origins. Reconnecting with her traditional homeland and people, sharing dance workshops with her community and digging her feet into Bidjara earth has been an inspirational and grounding journey for Yolande.

She believes people can achieve what they set their hearts on. A keen scholar, Yolande received the Australian Students' Prize of Excellence – a scholarship awarded to the top 500 Australian high school graduates. She completed a C.Mus.A (AMEB) in piano performance and a BA (Dance) at the QLD University of Technology (QUT). She has been a Guest Lecturer and Choreographer at QUT and was the 2005 recipient of the QUT Outstanding Alumni Award for the Creative Industries.

Yolande joined Bangarra in 1999. Her pivotal career highlights include dancing 'out bush' and forging friendships with the Pitjantjatjara and Yirrkala people, performing in *Rites* (a collaboration with the Australian Ballet - New York/Paris), and *Corroboree* (BAM Festival - New York). One of her favourite and most challenging experiences has been contributing her interpretations to the role of Lady Jane Franklin in Bangarra's *Mathinna*. Most recently she performed in Stephen Page's new work *Warumuk – in the dark night* a collaboration with the

Australian Ballet and Frances Rings' work in 2012 *Terrain*.

Yolande was Associate Director and Choreographer for *I Am Eora* for this year's Sydney Festival. In 2007, she collaborated with TaikOz, Meryl Tankard, Regis Lansac and dancers in the sold out production of Sydney Festival's *Kaidan*. She appeared nationally in the musical *The Lion, The Witch and The Wardrobe* (2002-04) directed by Nadia Tass. This highly acclaimed production enabled her to further explore her acting and singing talents in a principal role as Susan Pevensie. Yolande regularly contributes vocals and piano arrangements to Bangarra/film and theatre soundtracks and in 2006 she produced an EP featuring her original songs, of which *River* was a finalist in the 2008 Queensland Song Awards ([myspace.com/yolandeb](http://myspace.com/yolandeb)).

In 2010, Yolande was honoured to receive the Deadly Award for Best Dancer. She has been nominated for Best Female Dancer in the Green Room Awards (2008) and the Dance Australia's Critics' Choice as Most Outstanding Dancer and Dancer to Watch (2004, 2007).

Yolande particularly enjoys the creative process behind Bangarra's shows and is looking forward to performing nationally in *Blak* and contributing her own choreographic work for *Dance Clan 3* in November.





## DEBORAH BROWN

### DANCER

Born in Brisbane, Deborah Brown is a descendant of Wakaid Clan, Badu Island. Her grandmother is a descendant of Mer people, Murray Island. Her totems are Beizam (the shark) and the moth. She also acknowledges her Scottish heritage.

At age 5, Deborah began dance classes at the Pamela Le Ray School of Dance, Brisbane, where she studied Tap, Modern, Jazz and Ballet (RAD). Under her tutelage, Deborah worked with choreographers such as Elsie Seaguss and Natalie Weir. She then turned her focus to acting and trained at The Actors Conservatory, Brisbane.

After a 7 year hiatus from dance Deborah joined Bangarra in 2003 and has enjoyed her involvement with Bangarra's extensive repertoire. 2009 marked a milestone with Bangarra, celebrating 20 years with *Fire – A Retrospective* and also marked a career highlight for Deborah by earning a nomination for Best Female Dancer in a Dance or Physical Theatre Production in the 2010 Helpmann Awards.

Deborah performed in Bangarra's European tour of *Spirit* and the Australian national tour of *Belong* in 2011. In 2012 Deborah performed in *Warumuk - in the dark night* as a part of the Australian Ballet's 50th Anniversary, *of earth & sky* on Bangarra's regional tour of NSW and WA, toured to Mongolia with *Spirit* and performed nationally in *Terrain* by Frances Rings.

Other highlights with the company range from Bangarra's return to country experiences including Mer Island and Yirrkala, to traveling overseas to theatres such as Brooklyn Academy of Music's Harvey Theatre and Theatre du Chatelet, Paris with an Australian Ballet co-production.

Deborah has also worked with Kooemba Jdarra Performing Arts, conducting movement and dance workshops with various schools throughout QLD. Here, she also gained her first professional role as Pearl in *Luck of the Draw* (2000) at the Queensland Performing Arts Complex. Other credits include a *World Around Us* special, *Bush Survival* (2002) and as a Roebuck Dancer in the popular Australian film *Bran Nue Dae* (2010).

Deborah will be contributing her own choreographic work for *Dance Clan 3* in November. Deborah's inspiration comes from her family, especially her parents. They both come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to be proud of her identity.



## LEONARD MICKELO

### DANCER

Leonard's family are from Cherbourg and he was born in Ipswich QLD. Leonard is a descendant of the Bidjara Nation, Kulalli Tribe, Guugatilu Tribe and the Juduwa Tribe from central QLD. His other bloodlines are Chinese, Malaysian, Mongolian and Irish.

In 1997 he began studying Tap, Modern Jazz and Classical Ballet under the direction of Fiona McIvor at the Fiona Armstrong Dance Academy in Biloela. He completed his studies in dance in Brisbane under the direction of Sandra Breen at The Southern Academy of Dance.

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

Since 2008, Leonard has performed in Stephen Page's acclaimed *Mathinna*, helped Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective* and has performed in *of earth & sky*, *Spirit*, *Belong*, *Warumuk – in the dark night* for the 2012 collaboration with the Australian Ballet and Frances Rings' latest work for Bangarra *Terrain*.

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



## WAANGENGA BLANCO

### DANCER

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

After completing 3 years of study at NAISDA, Waangenga joined Bangarra and toured internationally with *Bush* and nationally with *Boomerang*. 2006 saw him perform for other choreographers such as Vicky Van Hout in *Wiradjourni* and Meryl Tankard in *Kaidan*. He was also a lead dancer for the Commonwealth Games Opening Ceremony. Waangenga re-joined Bangarra in 2007, dancing in *Clan* and *True Stories* nation wide. In 2008 Waangenga performed in *Mathinna* nationwide and toured to Europe, US and Canada with *Rites* and *Awakenings*.

In 2009 Waangenga toured to Europe with *True Stories* and celebrated Bangarra's 20th Anniversary with *Fire – A Retrospective*. In 2010 he performed in Bangarra's *Mathinna* and in the acclaimed double bill of *earth & sky* touring throughout Australia. He joined the company on their 2011 European tour of *Spirit*, performed in the national tour of *Belong* and finished the year with the *Mathinna* regional tour.

Waangenga performed with Bangarra in 2012 in their collaboration with the Australian Ballet for their 50th Anniversary celebrations along with the *of earth & sky* regional tour of NSW and WA and the national tour of *Terrain*. Waangenga toured to Mongolia with *Spirit* and was nominated for a 2012 Helpmann Award and Green Room Award for Male Dancer of the Year.



## TARA GOWER

### DANCER

Tara Gower is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. She joined Bangarra in 2006 and has performed in *Clan*, *Spirit*, *Bush* and *Gathering* (a collaboration with The Australian Ballet). Highlights include performing at Saddler's Wells in London and returning home to WA to perform for her family. Tara was nominated for Dancer to Watch in Dance Australia's Critic's Choice awards. In 2007 and 2008 Tara performed *True Stories* both in Australia and in Europe with Bangarra and toured *Mathinna* around Australia. Performing *Rites* in Paris and *Awakenings* in New York have been career highlights, as was dancing in the movie *Bran Nue Dae* (2010).

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

Tara performed in Bangarra's *Mathinna* in 2010 and in the double bill of *earth & sky*, touring throughout Australia. In 2011, she toured Europe with Bangarra's *Spirit* before dancing as a part of their national tour of *Belong* and their regional tour of *Mathinna* in NT and QLD. In 2012 Tara danced in *Warumuk - in the dark night*, a collaboration with the Australian Ballet for their 50th Anniversary before touring nationally with Frances Rings' work,

*Terrain*. Tara performed in the regional tour of *of earth & sky* and travelled to Mongolia with *Spirit*.

Tara will be contributing her own choreographic work for *Dance Clan 3* in November.



## JASMIN SHEPPARD

### DANCER

Jasmin Sheppard is an Aboriginal woman with a mixed heritage of Irish, Chinese, Jewish and Russian descent. Her Aboriginal heritage comes from the Gulf of Carpentaria, from Normanton and Croydon; the Tagalaka and Kurtjar people.

At 18 she began full time training in musical theatre and completed three years at The Dance Factory, Melbourne. During this time she performed in *HAIR: The Musical* (David Atkins, The Production Company, 2002) and The Green Room Awards (2002). In addition to this she obtained qualifications to teach Jazz and Tap dance to Advanced level.

In 2002, she studied for a further two years at NAISDA Dance College, working under choreographers such as Jason Pitt, Bernadette Walong, and Jennifer Newman-Preston. During her time at NAISDA she was privileged to learn traditional dance from Yirrkala and Mornington Island regions, and Darnley and Badu Islands in the Torres Strait. She was particularly inspired by Mornington Island dance, (also known as Lardil), and felt spiritually touched in every lesson, later discovering that her people are closely situated to the Mornington Island region.

Jasmin's other recent work includes: Screen Dancer; Melbourne 2006 Commonwealth Games Opening Ceremony; *The Migrant Project Creative Arts Show*, 2006, and she understudied Vicki Van Hout's *Wiradjuri*, 2006.

Jasmin joined Bangarra in 2007, and has performed in *True Stories*, *Mathinna*, *Fire – A Retrospective*, of *earth & sky*, on the European tour of *Spirit*, *Belong* and most recently *Terrain*. In 2012, Jasmin performed in Stephen Page's *Warumuk - in the dark night* as a part of the Australian Ballet's 50th Anniversary celebrations, of *earth & sky* on the regional tour and *Spirit* in Mongolia.

Jasmin will be contributing her own choreographic work for *Dance Clan 3* in November.

Dance has given Jasmin the opportunity to connect to her culture, and she hopes to inspire others to follow their hearts and dreams.



## TARA ROBERTSON

### DANCER

Born and raised in Darwin, Tara Robertson is a descendent of the Munanjali people from the Logan River area of QLD.

Commencing her dance training at age of four with the Lisa Campbell School of Dancing, Tara then pursued her interest in Contemporary Dance and Ballet throughout high school.

Completing a Bachelor of Dance Performance at the Adelaide Centre of Performing Arts in 2005, she worked with renowned Independent artists Aiden

Kane Munn, Peter Sheedy, Troy Mundy, Leanne Ringlestien, and Lina Limosani.

As a young adult, she had the privilege of working with some of Darwin's premiere dance groups, including Baru Kadal in *Entrapment and the Dreaming*, TRACKS Theatre Company in *IGNITE*, *Rivers of the Underground* and *FAST*, *Dynamic Energy* in several local shows and remote workshops, and with Juniper Tree Dance Co in *HEAT* and *RHIALE*.

She returned to Darwin to work with the Gary Lang NT Dance Company performances including *Manuk Gapu*, and the widely acclaimed *Goose Lagoon*. Other projects include Independent works for iMoves in 2008 and 2010, *Fringe at the Bank*, *Reel Dance*, *What Remains* (film) and *Bricks without Straw*.

Tara is the recipient of a 2011 Rio Tinto Aboriginal Fund Professional and Educational Development Scholarship making her debut with Bangarra on the 2011 *Spirit* European tour, performing throughout Germany, Italy and Switzerland. Tara performed in *Belong* and completed her first year with the company performing in Stephen Page's award winning production of *Mathinna* touring through QLD and her home city of Darwin. In 2012 Tara performed in Stephen Page's work, *Warumuk - in the dark night* as a part of a collaboration with the Australian Ballet for their 50th Anniversary celebrations, toured to Mongolia with *Spirit* and danced in the regional tour of *earth & sky* and national tour of *Terrain*.



## KAINE SULTAN-BABIJ

### DANCER

Kaine Sultan-Babij was born and raised in Whyalla, SA. Of Aboriginal, Afghan and Croatian decent, Kaine's cultural and spiritual connections are to the Arrernte people of the Central Desert regions in the Northern Territory.

Kaine is a graduate of the Aboriginal Centre for the Performing Arts (ACPA), where he gained an Advanced Diploma in Dance. He has worked with many industry artists from a wide variety of disciplines, including: Penny Mullen, Nik Hills, Rosetta Cook, Zaimon and Lizzie Vilmanis, Gina Rings, Frances Rings, Elise May and Richard Causer. Kaine also worked alongside Expressions Dance Company in their season of *Launch Pad – Double Act* and in 2011 danced as part of Leigh Warren and Dancers at the WOMAdelaide Festival, SA.

In 2011 Kaine joined Bangarra for the national tour of *Belong* and the regional tour of *Mathinna* as a trainee dancer. In 2012, Kaine continued his work with Bangarra performing in Stephen Page's *Warumuk - in the dark night* as part of a collaboration with The Australian Ballet, Bangarra's of *earth & sky* regional tour, the national tour of Frances Rings' work, *Terrain* and toured to Mongolia to perform *Spirit* at the State Opera Ballet Theatre in Ulaanbaatar.



## NICOLA SABATINO

### DANCER

Raised in Weipa, far North QLD, Nicola Sabatino is a descendant of the Kaurareg and Meriam people of the Torres Strait. She is also of Filipino, Scottish and German ancestry.

Nicola began dancing under the guidance of Amanda Seawright, starting with ballet and eventually branching out into Jazz and Tap. In 2007, she left for Brisbane and commenced her 2-year full time training in ballet and contemporary dance at the Australian Dance Performance Institute. Nicola then went on to study at the NAISDA where she had the privilege of learning traditional dance from the Dätiwuy clan of the Yolngu people and Saibai Island people whilst simultaneously honing her ballet and modern dance techniques.

While at NAISDA, Nicola had the pleasure of working with artists including Bernadette Walong, Jason Pitt, Charles Koroneho, Tammi Gissell, Vicki Van Hout, Deon Hastie, Sani Townsend and her mentor Graeme Watson.

Since graduating in 2012, Nicola has performed with Opera Australia in Graeme Murphy's *Turandot* as a soloist, *Blakdance 2012*, Tammi Gissell's *Feather and Tar – A Cabaret of Sorrows* and most recently with Ochre Contemporary Dance Company in *Diaphanous*.



## LUKE CURRIE-RICHARDSON

### DANCER

Luke Currie-Richardson is a descendant of the Kuku Yalanji and Djabugay peoples, of North QLD, the Mununjali people of SE QLD and the Meriam people of the eastern Torres Strait.

In 2002, Luke became a member of the Gerib Sik Torres Strait Islander Dance Group under Noel and Kay Zaro. At 18, he began contemporary dance training at QL2 (*Quantum Leap*) performing in the *Unspeakable* season under Ruth Osbourne, with choreographers Vicki Van Hout and Marko Panzic. That same year Luke successfully auditioned for NAISDA Dance College, where he completed a Certificate III in Careers in Dance. While at NAISDA Luke worked with choreographers including Graeme Watson, Frances Rings, Kim Walker, Sani Ray Townsend, Bill Pengelly and Tammi Gissell. He also performed at the 2009 Deadly Awards.

In 2010 Luke commenced a Bachelor of Fine Arts (Dance) at QLD University of Technology. While at QUT, Luke worked with choreographers such as Tiina Alinen, Samantha Williams, Elise May, Richard Causer, Rhiannon McLean, Jane Pirani and Csaba Buday. He performed in an award-winning work at the 2010 Short + Sweet dance festival in Sydney and has collaborated multiple times with MakeShift Dance Collective – an emerging group of Brisbane independents. Luke appeared in Wesley Enoch's *I Am Eora* in the 2012 Sydney Festival.

He joined Bangarra as a trainee in 2012 and toured nationally with *Terrain*, to Mongolia with *Spirit* and regionally to WA and NSW with *of earth & sky*. Luke is honoured to be a part of the Company and aspires to be a role model for young children both Indigenous and non Indigenous.



## BEAU DEAN RILEY SMITH

### DANCER

Beau Dean Riley Smith was born in Dubbo and grew up on the South Coast of NSW and Culburra Beach. He is an Aboriginal man from the Wiradjuri Nation of Central NSW. After graduating in 2009 with a Certificate IV in Theatre from the Western Australian Academy of Performing Arts (WAAPA), Beau enrolled to study dance at the National Aboriginal Islander Skills Development Association (NAISDA) Dance College.

In 2010, during his first year at NAISDA, Beau performed Bangarra's *Hope*, at the NAISDA end of year show. He also choreographed *Giving Up the Ghost* under the mentorship of Dean Walsh, and choreographed the 2010 Deadly Awards. At the 2011 NAISDA end of year show, Beau performed in Gail Mabo's remounted production of *Koiki*, Vicki Van Hout's *Imprint* and co-choreographed the contemporary piece *Currents*. During 2011 he also performed in Tammy Gissell's *Velokoskey's Affair* at NIDA, Vicki Van Hout's *Briwuyant* at Woodford Folk/Dreaming Festival, QLD and *Imprint* at Garma, NT.



In 2012, Beau danced for *youMove* Company at the Sydney Festival and performed in *Feather and Tar – A Cabaret of Sorrows* choreographed by Tammi Gissell's (Figures of Speech) for Blakdance Australia as part of his industry secondment. Most recently Beau toured nationally in Vicki Van Houts' acclaimed work *Briwyant* and also performed an excerpt at the 2012 Australian Dance Awards.

Whilst studying at NAISDA, Beau studied the Lester Horton Technique under Graeme Watson and has explored Aboriginal and Torres Strait Islander culture and dance both at NAISDA and with the community on Saibai Island in the Torres Strait and on Elcho Island, NE Arnhem Land.



## HUNTER PAGE-LOCHARD

### GUEST ARTIST

Hunter Page-Lochard is one of Australia's exciting new talents.

Hunter made his feature film debut in Rachel Perkins' award winning film, *Bran Nue Dae* with Geoffrey Rush, Deborah Mailman and Jessica Mauboy. In 2012, he appeared in Wayne Blair's *The Sapphires*, which screened in Official Selection at the Cannes Film Festival.

Hunter has also featured in several short films including Adrian Wills' *Arcadia* and Wayne Blair's *Black Talk* and *The Djarn Djarns*, which won the Crystal Bear for Best Short Film at the Berlin International Film Festival.

On the small screen, Hunter has appeared in guest roles on the Nine

Network's *Water Rats* and SBS' *East West 101*, directed by Peter Andrikidis.

Hunter has appeared on stage in Stephen Page's *Kin*, *Boomerang* and *Praying Mantis Dreaming* for Bangarra and *Bloodland* for the Sydney Theatre Company and Adelaide Festival.

In 2013, Hunter will be seen in Sarah Spillane's feature, *Around the Block* as well as touring with Bangarra for *Blak*.



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Drawing inspiration from the land, its first peoples and their cultures, Bangarra provokes our imaginations and builds our understanding of what it means to be Australian. By reflecting the contemporary lives of Aboriginal and Torres Strait Islanders a conversation begins when an audience experiences a Bangarra performance, a conversation about identity, reconciliation and hope.

As a significant employer of Indigenous artists and theatre practitioners, and a working demonstration of positive interaction between Indigenous and non-Indigenous peoples, Bangarra invites you to join our clan.

Bangarra's patrons contribute in a myriad of ways to help us achieve our creative and cultural aspirations. Your contributions make a difference to our future sustainability as well as making an investment in new initiatives.

If you're keen to join us, please contact us by emailing [belonging@bangarra.com.au](mailto:belonging@bangarra.com.au) or visit our website. Alternatively you can send your cheque made payable to Bangarra Dance Theatre, Pier 4, 15 Hickson Rd, Walsh Bay 2000.

All donations over \$2 are tax-deductible and we like to acknowledge all donations over \$500 in Bangarra publications for 12 months from the date of contribution.

Thank you, in anticipation, for your valuable support.

# BANGARRA DANCE THEATRE PARTNERS

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Bangarra Dance Theatre is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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The Queensland Performing Arts Trust is a Statutory Authority of the State of Queensland and is partially funded by the Queensland Government The Honourable Ian Walker MP Minister for Science, Information Technology, Innovation and the Arts Director-General, Department of Science, Information Technology, Innovation and the Arts: Andrew Garner

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## Bangarra's dance studios and function room are available for hire.

Bangarra Dance Theatre is located in the heart of the beautiful Walsh Bay arts precinct, on the edge of Sydney Harbour.

The dynamic views from the Bangarra Room encompass Sydney Harbour Bridge, Luna Park and North Sydney, and capture the life of the Harbour.

Download the venue information pack at [bangarra.com.au](http://bangarra.com.au) or contact us directly at:

### **Bangarra Dance Theatre**

Pier 4, 15 Hickson Road  
Walsh Bay NSW 2000

**Phone** 02) 9251 5333 **Fax** (02) 9251 5266

**Email** [bangarra@bangarra.com.au](mailto:bangarra@bangarra.com.au)



### **MERRIGONG THEATRE COMPANY**

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Merrigong would like to thank the following funding partners and sponsors:



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Matt Cox photo: Andy Solo

Behind the scenes designs photos: Tiffany Parker

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Back cover: Photography from *Clan*  
a new book by Stephen Page and Greg Barrett  
Published by Allen & Unwin  
To be released in November 2013

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