

Bangarra Dance Theatre



corroboree

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Bangarra

Dance Theatre

COMPANY PROFILE

Bangarra Dance Theatre is one of the youngest and the oldest of Australia's dance companies. Its living traditions go back at least 40,000 years encompassing Aboriginal and Torres Strait Islander history and culture. Bangarra also reflects the lives and attitudes of Indigenous people today. Steps that have pounded the dust of a dry continent for so long are the source of a truly Australian dance language, that, mingled with international dance influences, creates its own unique shapes and rhythms. Stories that are entwined with Indigenous spirituality and philosophy help to mould the presentations that Bangarra puts on stage.

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

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

The key to *Ochres*, and the works that follow, is the close collaboration of the creative team. Djakapurra Munyarryun is Bangarra's cultural consultant as well as a leading dancer, didgeridu player and songman. In consultation with the elders of the Munyarryun Clan in Dhalinbuy, North East Arnhem Land, where he grew up, Djakapurra is the source of Bangarra's traditional knowledge.

Other members of the creative team include Stephen's brother David Page, and Steve Francis, who have composed and produced music for most of Bangarra's works, as well as projects of their own. David and Steve's music follows a similar line to Stephen's dance in bringing together elements of past and present, traditional percussive instruments and modern technology. Above all there are the dancers. It is their dedication and willingness to

journey with Stephen that has enabled him to realise his creative vision.

In 1997 Stephen developed another benchmark work called *Rites* in which Bangarra Dance Theatre joined forces with the national flagship classical company, The Australian Ballet. *Rites* premiered at the 1997 Melbourne Festival and was taken in 1999 to New York's City Center in 1999.

Following *Rites*, audience anticipation for the next work grew - and they had plenty to look forward to in 2000. Stephen 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. At that time Bangarra Dance Theatre also 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. Through Bangarra's involvement with the *Awakenings* segment of the Opening Ceremony of the Sydney 2000 Olympic Games new connections were made with Indigenous communities in the Central Desert. As a result, in April 2001, 12 dancers and 7 production crew travelled to Umuwa, 500 kilometres south of Uluru, to run youth workshops under the watchful eyes of elders from the region. (The land is Pitjantjatjara land and belongs to the Anangu people.) The visit to the Central Desert ended with a one-night-only sell-out performance of *Awakenings* at Araluen.

Following these outstanding successes, Stephen Page has created a new triple-bill work titled *Corroboree*, which is touring to Brisbane, Melbourne and Sydney in 2001. A rich visual feast and a return to a purity of dance and tradition, Stephen Page's new triple bill embraces the Dreamtime, a time when animal spirits occupied the land without the influence of humans. Also scheduled for 2001 is a tour of regional NSW, further consolidating Bangarra's connection with communities in rural Australia. The year will culminate in a 16 city North American tour (with leading New York artists' agency ICM), a highlight of which promises to be the company's New York debut as part of the prestigious BAM, *Next Wave Down Under* festival.



CORROBOREE

From the brolga plains of Arnhem land to the cool swirling waters of the Torres Strait, *Corroboree* journeys through the songlines of three Dreamings that are central to Indigenous peoples.

Brolga (Gudurrku)

Journey

Frances Rings
Djakapurra Munyarryun
Male ensemble

Dream/Arrival

Frances Rings

Mimic/Feeding

Frances Rings
Female ensemble
Male ensemble

Lust

Russell Page
Frances Rings

Elders

Victor Bramich
Yolande Brown
Frances Rings
Djakapurra Munyarryun

Traditional Brolga (Gudurrku)

Djakapurra Munyarryun
Ensemble

Duration: 25 minutes

Roo (Garrtjambal)

Victim/Mist

Lewis Lampton
Sidney Saltner
Russell Page
Victor Bramich
Sani Townson
Joel Blanco
Djakapurra Munyarryun
Traditional Roo (Dhum Dhum)
Djakapurra Munyarryun
Male ensemble

Hunt

Male ensemble

Skinned

Full ensemble

Smoking

Djakapurra Munyarryun
Russell Page
Lewis Lampton
Sidney Saltner
Victor Bramich
Joel Blanco
Sani Townson

Duration: 25 minutes

Turtle (Waru)

Mother Turtle (Joeywal)

Elma Kris
Peggy Misi
Victor Bramich/Sani Townson

Hatch (Kakurau Thonar)

Frances Rings
Yolande Brown
Desley Roberts
Peta Strachan

TSI Play Dance (Kasa Kab)

Peggy Misi
Elma Kris
Sani Townson
Ensemble

Aigudau Tonar

Ensemble

Rhythm

Peggy Misi
Elma Kris
Sani Townson
Ensemble

Pollution

Sidney Saltner

Spirit/Cleansing (Kayan Igil)

Ensemble

Duration: 20 minutes

CREATIVE PRODUCTION TEAM

Director/Choreographer

Stephen Page

Creative Cultural Consultant

Djakapurra Munyarryun

Composers

David Page & Steve Francis

Music Producer

Stephen Francis

Set Design

John Matkovic and Stephen Page

Lighting Designer

Joseph Mercurio

Costume Designer

Jennifer Irwin

Additional Choreography (Turtle)

Peggy Misi, Elma Kris, Sani
Townson.

MUSICAL COLLABORATORS

Munyarryun clan

Djakapurra Munyarryun
Wilson Ganamparr
Jonathon Munyarryun

Numbulwar Community

Reginald Numamurdirdi
Don Nundhirribala

Yolande Brown

Peggy Misi
Elma Kris
Helen Anu
Cynthia Adidi
Elle Knox
Leah Purcell

PRODUCTION

Assistant Artistic Director

Jasmine Gulash

Rehearsal Director

Nina Veretennikova

Production Manager

John Colvin

Stage Manager

Narelle Lewis

Head Mechanist

John Matkovic

Assistant Stage Manager

Ebony Williams

DANCERS

Joel Blanco
Victor Bramich
Yolande Brown
Elma Kris
Lewis Lampton
Peggy Misi
Djakapurra Munyarryun
Russell Page
Frances Rings
Desley Roberts
Sidney Saltner
Peta Strachan
Sani Townson

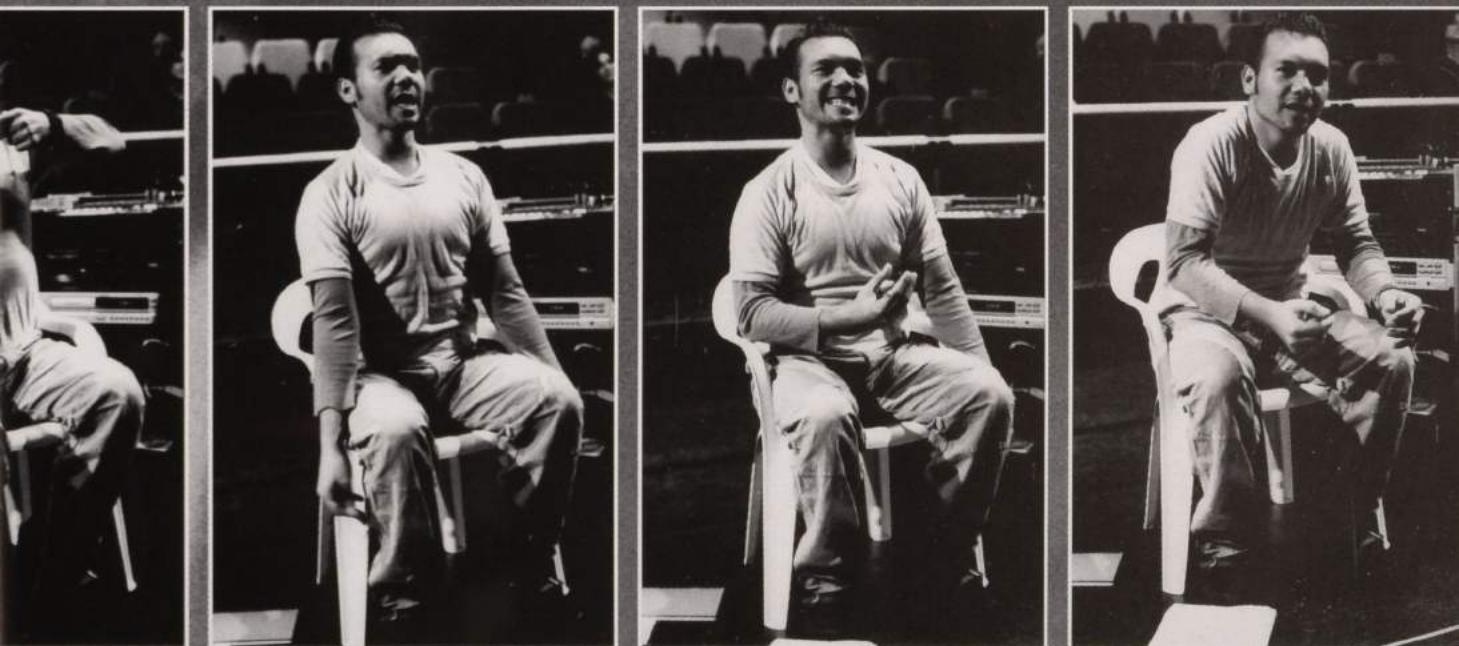
CORROBOREE

Director's Note

by Stephen Page



Stephen Page directs rehearsal (Photo Greg Barrett)



In *Corroboree* I wanted to explore the transformation of the human spirit, the relationship between Aboriginal people, creatures and the land and what it is that unifies us as one. *Corroboree* is about challenging, awakening and cleansing the spirit.

I think the Olympics affected me a lot. Working with a thousand Indigenous people, all the elders trusting me to take their stories and put it on that ground, bringing black clans together, gathering in our own backyard. I think we, as a black nation, need to get together and work sacredly to develop a new language that speaks to the 980 different clans around the country. I believe that's what Bangarra is committed to doing - building a foundation, a strong spiritual philosophy that people can work from to tell whatever dreaming they want, in whatever medium.

The Bangarra family is always inspiring me, as well as my peers doing work in other mediums, like visual art, film and theatre that has a strong aboriginal

consciousness. There's a good clan of us, we're the next elders - us mob that come together, we talk and inspire each other. It's a great medicine, as it has been for thousands of years.

There's a wonderful trust and exchange with the audience of a Bangarra performance. We guide you on a journey. It's a meeting of the urban social, traditional dreaming and pure abstract dance - that's why we can speak to all peoples. Passion, emotion and respect - this is what people have to have to survive, it's got to be part of the human immune system. If you are honest to the process it will naturally attract those people who want to listen.

Corroboree is a conscious awakening of the spirit, it's challenging the political arena and it's about just being good young artists that take on the responsibilities and disciplines of maintaining this evolving storytelling. Bangarra is living the Dreaming; it's the Dreaming becoming in front of our eyes.

CORROBOREE - THREE DREAMINGS

Commentary by Artistic Director, Stephen Page

BROLGA (Gudurrku)

Brolga is inspired by an ancient Dreaming. It's about a young girl who goes to a sacred ground and transforms from human to brolga. It's the original *Swan Lake*.

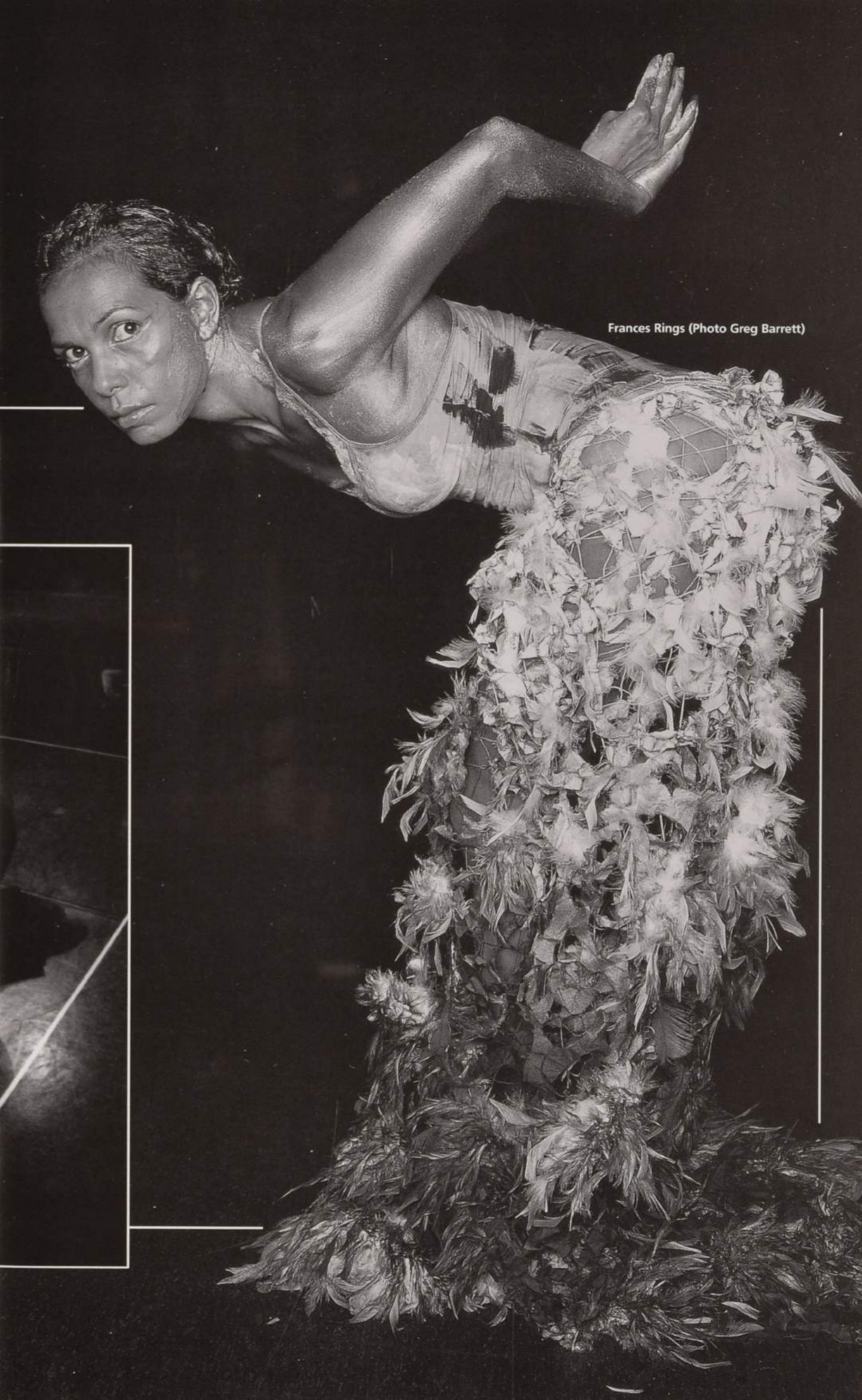
I was inspired by a visit to a brolga plain with Djakapurra in Dhalinbuy, in NE Arnhem Land where the fresh water meets the saltwater – it's a place from which I draw my vivid creativity. The story also has David and Steve's music and their work with Djakapurra with traditional songs at its heart.

In *Brolga*, we start with two figures, one is a traditional spirit (Djakapurra) and the other is a young girl (Frances Rings). She enters the sacred ground that belongs to the brolgas, she plays, she mimics, and she discovers the sensuality of the brolga. But she has to learn to respect the secret brolga knowledge. The traditional spirit guides and protects her on this journey. It could be that he has set her a challenge for her journey to initiation as a woman.

And then he sings her to sleep, he calls her back to another realm in her dreaming, another time, and prepares her spiritually for the ritual painting. She emerges with the totem markings of the brolga. She is transformed.



Yolande Brown, Russell Page (Photo Greg Barrett)



Frances Rings (Photo Greg Barrett)

CORROBOREE - THREE DREAMINGS

Commentary by Artistic Director, Stephen Page

ROO (Garrtjambal)

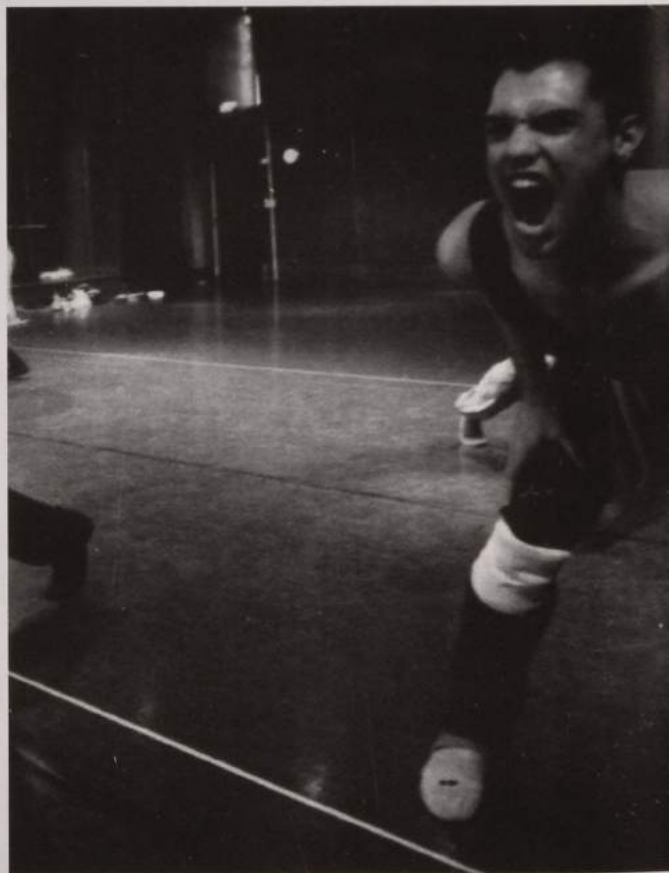
In *Roo* I wanted to develop on themes we explored in *Spear* from *Skin*. *Roo* deals with urban men who have had their social and religious values taken away from them and they've survived. Men who are victims of social dilemmas - whether it's part of the stolen generation, child abuse, domestic violence, substance abuse.

We see a line up of men who are about to be convicted; they are being interrogated about who they are. There's a lot of strong language and violent outbursts. What we want to do through the next twenty minutes is cleanse them before their exterior selves go into confinement, give them the tough skin to service out their punishment. The mist is their state of cleansing, they wash off the stolen generation X painted across their chests and their spirits are called back to the bush, to the Red Kangaroo meeting ground.

In the next section called *Hunt* we explore the energy of the hunt, the difference between Aboriginal and white ways of hunting, the relationship between hunter and prey. Joe's lighting is a character in itself and so is the music; the sweep and stab of the 4WD spotlight, the fear, the startled creature, the music pounding like a heart, like an engine, a killing machine.

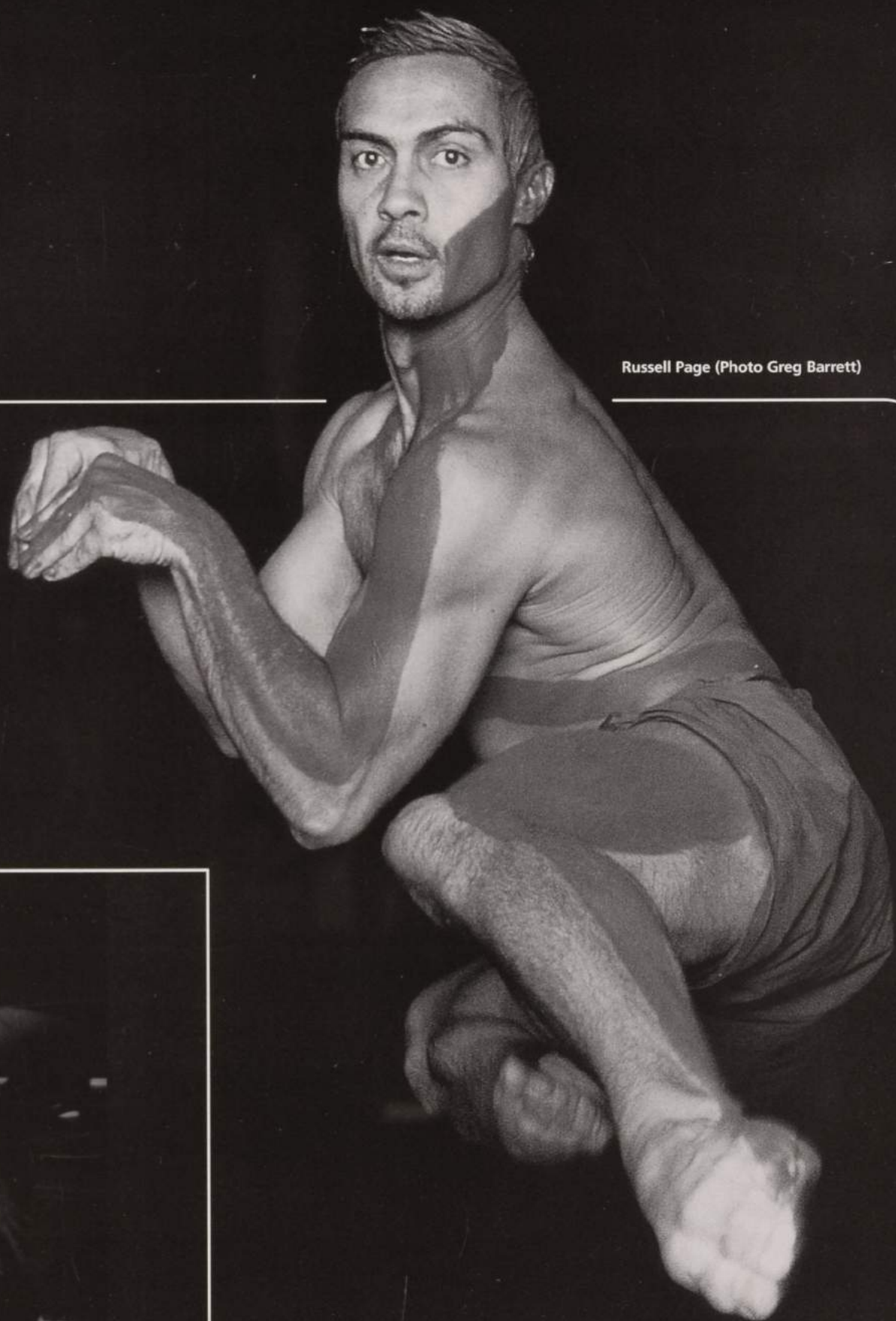
This is followed by a section called *Skinned* which is partly about the raw meat and what it means to the people but it's also about being tortured, being burnt, things being taken away from you, that pain and woundedness.

Today we live in a society where no one can hide, we are all hunted, and everyone is identified whether we like it or not.



Victor Bramich (Photo Greg Barrett)

Russell Page (Photo Greg Barrett)



CORROBOREE - THREE DREAMINGS

Commentary by Artistic Director, Stephen Page

TURTLE (Waru)

Turtle's my favourite. This is my tribute to the Torres Strait peoples and the beautiful, melodic water that surrounds this country and what the Pacific means to people in general.

Whereas Djakapurra is my Aboriginal cultural consultant creatively, Peggy Misi really is my Torres Strait Island consultant. I talk to her about a myriad of stories, about the island, about the water and she just laughs at me and says "you just dream and we'll see what happens". Torres Strait Island people celebrate differently to Aboriginal people. Aboriginal stories are quite earthbound, whereas Torres Strait Islander song and dance is obviously inspired by the water.

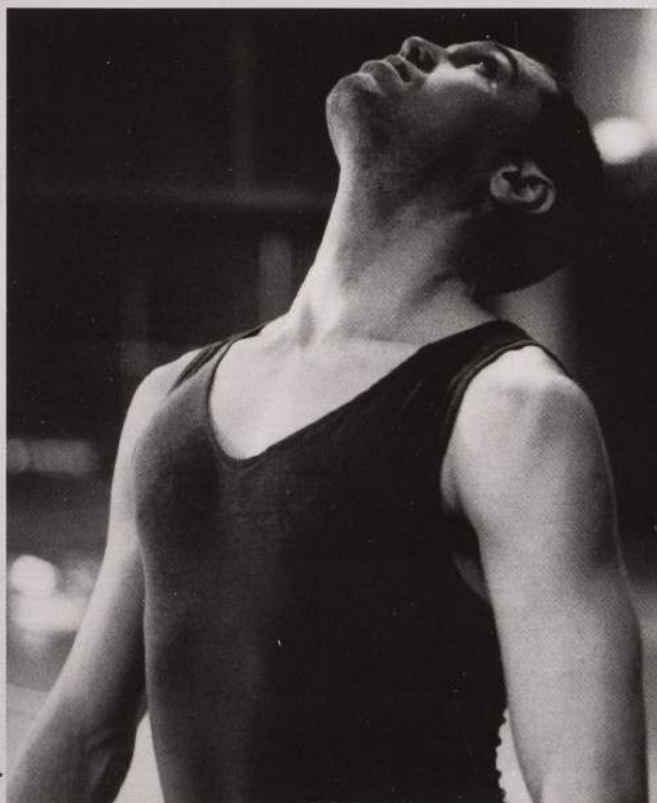
In *Turtle* we start with this wonderful visual of sand pouring from the roof onto three bodies that represent the mother turtle. She goes to her sacred territory and digs to lay her eggs. All the choreography is no higher than a foot.

This is followed by a section called *Hatch*, which captures the energy of the baby turtle. Some survive and some don't and there are thousands of them, racing down to the water. *Kasa Kab* is a traditional play dance that celebrates the turtle.

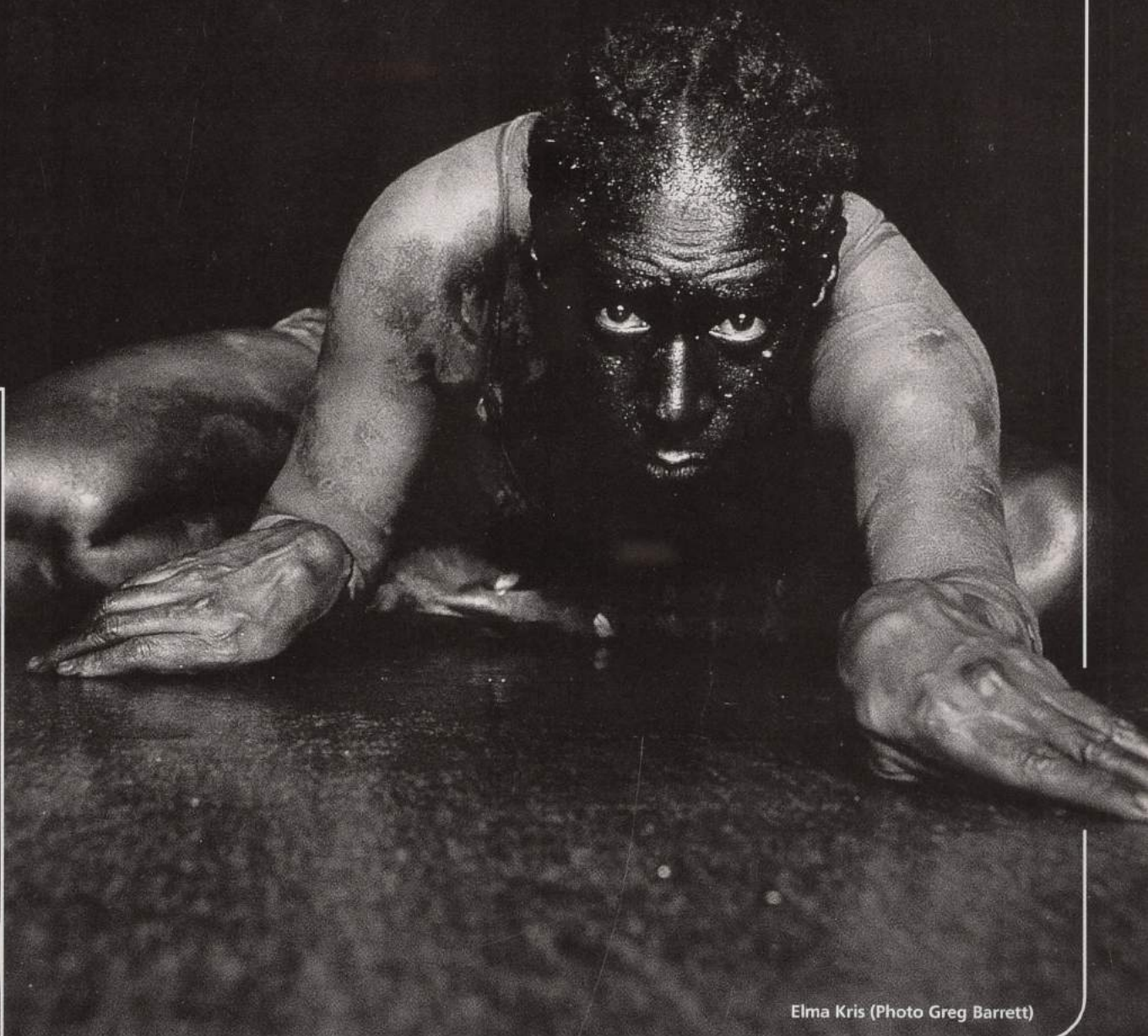
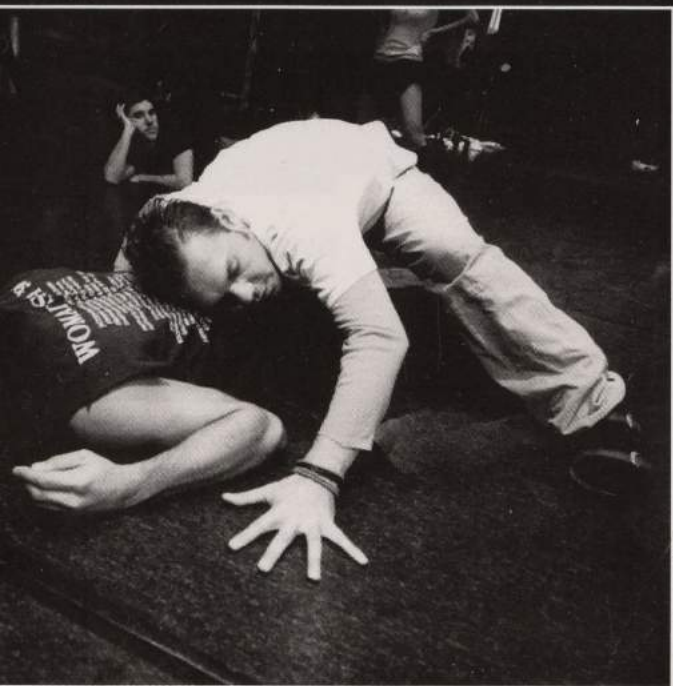
Then comes *Aigudau Tonar*, like from when you were little, the dancers are all oiled and they slide to the music. This represents the meat, the delicacy of the turtle and the egg which is great bush medicine. We explore the sensuality of food, the gourmet, the feast.

Torres Strait people do a rhythm dance with seed pods as rattles, it's usually done standing up but we do it all on our backs. This depicts the frustration of a turtle stuck on its back, but it's also humorous and lighthearted.

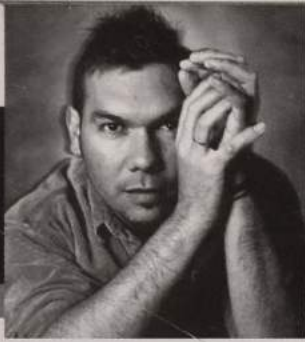
Turtle also deals with pollution, poison in sacred waters, poison affecting traditional cultures, the smothering and confinement and how people survive. We end by singing a spirit water song; it's really simple and beautiful. A thank you to the water and the Torres Strait Islander people.



Victor Bramich (Photo Greg Barrett)



Elma Kris (Photo Greg Barrett)



STEPHEN PAGE
Artistic Director

Born 1965 in Brisbane, descended from the Nunukul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland. After graduating from NAISDA College in 1983, Stephen performed with the Sydney Dance Company until 1988. In 1989 he directed *Kyan Walu* for the NAISDA end of year production. Stephen returned to Sydney Dance Company from 1990 to 1991. In 1991 he choreographed *Moograh* for the SDC's season of *Shakespeare Dances*, *Trackers of Oxyrhincus* for the Sydney Theatre Company and a sextet for Opera Australia's *Marriage of Figaro*.

He joined Bangarra Dance Theatre in 1991 as principal choreographer and was appointed artistic director by the end of the year. In 1992 he choreographed and directed Bangarra's first full-length work, *Praying Mantis Dreaming*. After creating *Ninni*, featuring actor Rachael Maza, Stephen collaborated with Bernadette Walong, then Bangarra's assistant artistic director, to choreograph *Ochres*. First seen in Sydney as a work in progress in 1994, *Ochres* was completed and premiered in 1995, establishing itself as a milestone for the company and for Australian dance.

In 1996, Stephen made his creative debut with the Australian Ballet, choreographing the short work *Alchemy*. The following year, he brought the Australian Ballet and Bangarra Dance Theatre together in *Rites*, to Stravinsky's *Rite of Spring*. *Rites* premiered at the 1997 Melbourne Festival and was performed two years later at the Sydney Opera House

and New York's City Center.

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.

In the 1990s, Stephen's choreographic and directing credits included indigenous Australians' participation in the opening of the 1993 World Youth Soccer Championship at the Sydney Football Stadium; the contemporary operatic film *Black River*, winner of the Grand Prix Opera Screen '93 in Paris; *Pride* for ABC TV, a finalist in the Canada's Banff Performing Arts Award; halftime entertainment for the 1993 Australian Football League grand final; *Black Vine*, a celebration of indigenous song and dance; a new Australian musical *The Wedding Song*, directed by Jim Sharman, and numerous rock videos.

In 1993, Stephen received a Mo Award for Dance, and Bangarra was joint winner of the Sidney Myer Performing Arts Award. He was given a Young Australian Creative Fellowship in 1995 and a Green Room Award in Melbourne for *Rites* in 1997. In 1998, he and his brothers David and Russell and Bangarra Dance Theatre, were the focus of the documentary *Urban Clan*, which was screened on TV in Australia and Britain. Stephen also directed a screen version of *Fish* for SBS TV.

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.

Stephen Page has recently been announced as the Artistic Director of the Telstra Adelaide Festival 2004-2005, a fitting tribute for this talented and significant Australian artist and leader.



DJAKAPURRA MUNYARRYUN

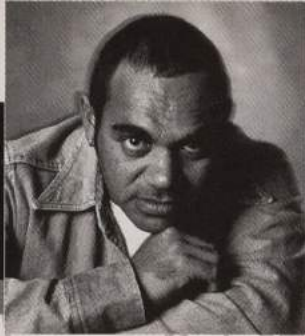
Cultural consultant, senior dancer, musician

Born 1973 in Yirrkala, a member of the Munyarryun clan in north-east Arnhem Land. Traditional dance and ceremony were part of his life as a child. By the time he was a teenager, in recognition of his talent as a dancer and musician, he toured Australia with elders from Yirrkala, teaching and conducting traditional dance and music workshops.

Until he joined Bangarra Dance Theatre at Stephen Page's invitation in 1991, he had never tried contemporary dance, preferring his roles as a didjeridu player and traditional dancer. After leading roles in *Praying Mantis Dreaming* and *Ninni*, he hit his stride in 1995 with *Ochres* as he recreated his dance traditions with engrossing spirituality. He also extended his range with contemporary movement that, for him, is always based in aspects of his heritage to give it storytelling integrity.

Djakapurra plays a pivotal role in Bangarra Dance Theatre through his collaboration with Stephen, discussing ideas for development, and sharing stories from his people. Anything that might be wanted for audiences to view through company performances had to be cleared by the Därlinbuy elders. He doesn't make these decisions alone, but he is the one who ultimately has to say no if they do.

Djakapurra contributes far more than dancing, singing and didjeridu playing. He is a creative consultant, linking traditional past and contemporary present as he moves between his remote



DAVID PAGE
Composer

Born 1961 in Brisbane, descended from the Noonukul people of Stradbroke Island and the Muraldjali clan of the Yugambah nation of south-east Queensland. His music career began as a solo singer when he was 13, recording two singles for the Atlantic label. He made several television appearances on the *Mike Walsh Show* and *Countdown*.

In the 1980s, he pursued music seriously at the Centre for Aboriginal Studies in Music at Adelaide University, where he studied saxophone, voice, composition and song arrangement and toured with its performing ensemble. He became a musician and songwriter for an Aboriginal and Islander band Azur, and sang, acted and danced in stage productions *Murras* by the Aboriginal playwright Eva Johnson, and in Reg Livermore's *Big Sister*.

David first teamed up with his brother Stephen as composer and choreographer in 1989 for *Kayn Walu*, a NAISDA College production. They also worked on Moograh together for the Sydney Dance Company's *Shakespeare Dances*. In 1991, David joined Bangarra Dance Theatre as resident composer and performer, composing and collaborating on the music for *Ninni*, *Praying Mantis*, *Dreaming* and the Atlanta Olympic Games flag handover ceremony in 1996, amongst other projects.

He is particularly proud of his music for *Ochres*, which was released as a CD through Larrikin records and won the 1995 Deadly Sounds Award for Best Soundtrack. He went on to



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 performing on *Countdown*, *Sounds* and other TV shows. From this Stephen decided to move into the production side of the business.

At first freelance and for the past six 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 like Divinyls, Matt Finish and Rockmelons vocalist John Kenny. He even recorded Bob Geldof in a field in Goondiwindi for Channel 4 in Britain.

More recently Steve has written with and produced the debut Album for Tali Gillespie, previously of Yothu Yindi as well as Triple J 'Unearthed' winners Sick Puppies.

Steve has also written and recorded 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*.

community, Sydney and international tours that have taken him around the world. He is keen for audiences to gain greater knowledge and understanding of Australia's Indigenous people through the company's performances, and believes that through the contacts he has made on tour from Edinburgh to New York, London to Johannesburg he is achieving this goal.

After central roles in *Fish* and *Rites*, Bangarra's collaboration with The Australian Ballet, Djakapurra and his sister Guypunura - an admired performer in Sydney long before he arrived - led the Munyarryun clan in *Laka Bunkul* (Evening Star) for the first *DanceClan*. Several generations performed traditional dances on a floor of sand outdoors at the end of Bangarra's home wharf with Sydney Harbour and the city skyline as their backdrop.

Djakapurra played the water spirit in the operatic film *Black River*, which won a grand prix in Paris. He performed with Yothu Yindi, Christine Anu and David Page in the ABC special *Songlines*. As dawn broke on the new century, he took part in the sunrise ceremony at Uluru for ABC TV's *2000 Today - The Millennium Broadcast*.

Djakapurra was also a key performer in the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games as well as Tubowgule, the opening ceremony of the Olympic Arts Festival. He also performed in Bangarra's *Skin*, which premiered at the Sydney Opera House, Brisbane and Melbourne.



JOSEPH MERCURIO
Lighting Designer

Joseph Mercurio was born in Melbourne and raised in Fremantle, Western Australia. As part of the Mercurio dynasty his exposure to the entertainment industry commenced at an early age. Following his sister, Connie, into ballet at age six triggered his fascination with dance. He decided to leave the barrel rolls to his brother Paul and moved into lighting. At age sixteen one of his first jobs was for Swy Theatre Company with his brother Michael, who was a founding member.

Joseph's career has spanned the entire entertainment scope, working predominantly in lighting for dance, theatre, rock and roll, film, television, drama and corporate shows. Lighting and the manipulation of light has fuelled Joseph's passion; it is not only what you see but also what is concealed that fascinates him.

Joseph cut his teeth in the underpaid and overworked world of rock and roll while working with independent dance shows done on shoestring budgets with more imagination than technology. Joseph eventually left the beautiful beaches of Perth for more challenges and the consistency of lighting design work and is now based in Sydney when not on tour.

Since landing in Sydney he has been an integral part of Bangarra Dance Theatre's rise to prominence as Lighting Design on *Praying Mantis Dreaming*, *Ninni*, *Ochres*, *Alchemy* and *Fish*. Returning to the freelance lifestyle at the start of 1998, Joseph has immersed himself in a more varied range of lighting styles.

For Bangarra Dance Theatre he has produced the music for *Fish*, co-composed *Bipotim* for *DanceClan*, acted as musical director for the company's recent WOMAD performances, produced and co-composed music for *Skin*.

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

In 1998 with generous support from the Australia Council Joseph attended The British Council International Seminar on Lighting Design. Joseph has an ongoing commitment to further education and experience that he brings with each new product.

In 1999 Joseph continued with his work in the dance world on *Australian Dance Award*, *Bodies Dance Festival* and *The Last Princess* as well as a renewed focus on drama through *Alive at Williamstown Pier* for the Griffin and *State of Shock* in Wagga Wagga, Adelaide and Sydney. A fantastic 1999 *Australian Dance Award* brought an end to a very successful year.

The Australia Day Lunch, a double bill for Mardi Gras, two shows in The Adelaide Festival and the Opening ceremony for the Olympic Arts Festival and a design for Tasdance brought another hectic year to an end.

2001 is shaping up as a diverse and interesting year. A new Australian opera *Flight of Les Darcy*, *Operation Marlowe* for ATYP and *Corroboree* for Bangarra Dance Theatre are just some of the projects Joseph has undertaken.



JOHN MATKOVIC
Co-set designer

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*), 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 & props for *DanceClan*, *DanceClan 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 & Noumea, and all around Australia including Thursday Island, Weipa & Arnhemland.



JENNIFER IRWIN
Costume Designer

Jennifer has designed all the costumes for Bangarra performances since 1991. She has also worked as resident costume designer for Sydney Dance Company (1982-1988, 1991-1997) and as a freelance costume designer in Rome and Verona (1989-1991).

Most recently Jennifer designed the costumes for Sydney Theatre Company's 2001 production of David Williamson's *Up For Grabs*, *The Laramie Project* for Company B Belvoir 2001, the Federation of Centenary Ceremony in Centennial Park, Sydney, and *Munaldgali* choreographed by Stephen Page for the Western Australian Ballet/Perth Festival 2001. She is presently designing *Hair*, the Arena spectacular.

Jennifer has designed some of the most memorable costumes for Australian dance including 25 Sydney Dance Company commissions: *Sirens* (1985), *Shining* (1986), *Kraanerg* (1988), *Arbos* (1989), *soft bruising* (1990), *Shakespeare Dances* (1991), *Piano Sonata* (1992), *Synergy* (1992), *Protecting Veil* (1993), *Saccharine Suite* (1994), *Fornicon* (1995), *Berlin* (1996), *Free Radicals* (1997), *Body of Work* (1997). She has also designed for *Vast* for the 1988 Bicentenary; *Alchemy* (1996), *Rites* (1998) and *X* (1999) for the Australian Ballet; and the costumes for all of Stephen Page's works including *Ochres* (1995), *Fish* (1997) and *Skin* (2000).

Her other credits include *Cyrano de Bergerac* for the Sydney Theatre Company (1999), *Sensing and Seven Deadly Sins* for ABC TV (1992), World Youth Soccer Tournament television

Opening (1994), costume cutter for *The Matrix* (1998), *Mission Impossible II* (1999), and *Red Planet* (1999); costume design for the Atlanta Olympic hand over Ceremony (1996), as well as the Atlanta Paralympic hand over, *Tuboguyle* for the Opening ceremony of the Sydney Olympics Arts Festival 2000, and *Awakenings*, the Indigenous component of the Sydney 2000 Olympic Opening Ceremony (Jennifer made the Olympic Torch Lighting costume worn by Cathy Freeman and its replacement). Jennifer co-designed all costumes for the 2000 Olympic Closing Ceremony. Her costumes have been seen live on stage in 24 countries and before a television audience estimated at 3.4 billion.



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, 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 *DanceCian*, 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*.



NINA VERETENNIKOVA
Rehearsal Director

Nina began her ballet training with Valeria Hansen in Rockhampton, Queensland, moving to the Australian Ballet School in 1975 and 1976. On graduating, she joined the Sydney Dance Company with its first intake of dancers under the direction of Graeme Murphy and Janet Vernon.

In 1980 Nina received a grant from the Australia Council to study dance in Europe, rejoining the Sydney Dance Company on her return to Australia. From 1982 to 1990 she performed leading roles in all major works by Graeme Murphy, Graeme Watson, Barry Moreland, Garth Welch, Louis Falco, Ohad Naharin and Ralph Lemon. She also taught company class and assisted in the remounting of SDC productions.

From 1991 to 1994, she attended the Australian Film, Television and Radio School, graduating with a BA (Film and Television), specialising in directing. Since then she has worked as a freelance director and teacher in dance and film. Her credits include directing nine episodes of *Tales from a Suitcase* for SBS TV, co-directing *Body of Evidence* for One Extra Company, working as rehearsal director for the Aboriginal and Islander Dance Theatre, and teaching for NAISDA College, University of NSW, Newtown High School for the Performing Arts, Chunky Move, Thwack and Opera Australia. In 2000 she was appointed rehearsal director for Bangarra. Nina also worked with Stephen during the opening ceremony of the Olympic Arts Festival *Tubowgule* and Bangarra's production of *Skin*.



JOHN COLVIN
Production Manager

John says he has been working in theatre longer than he cares to remember and offers the following highlights: being chief whale tale wrangler on the original production of Nigel Triffit's *Moby Dick* for the 1990 Melbourne Festival; losing his own hair spending 18 months stage managing the Australian revival of *Hair*; running around the botanic gardens of Australia on *A Midsummer Night's Dream* for three summers, 1992-95; laughing himself stupid every night on *Abroad with Two Men*, 1997.

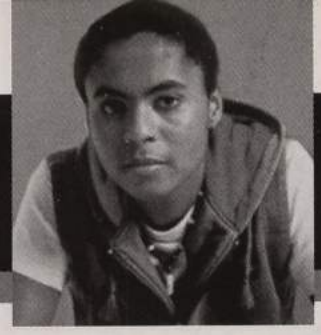
Best of all is touring with Bangarra Dance Theatre, for which the highlights have been: *Ochres* at the Madras Music Academy (bamboo lighting grid notwithstanding); *Fish* at the 50th Edinburgh Festival, Moree Memorial Hall and Korea's Suwon Festival (monsoonal river under stage notwithstanding); *The Dreaming* on the Ken Brown Oval, Thursday Island, and at the Suva Civic Auditorium, Fiji.



NARELLE LEWIS
Stage Manager

Narelle joined Bangarra Dance Theatre in 2000 to stage manage *The Dreaming* on its South Pacific tour. She also stage managed Bangarra's production of *Skin*. Her recent production credits include a regional tour in 1999 with the Flying Fruit Fly Circus, *Faith Healer* for O'Punksky's Theatre at Wharf 2 and the Ensemble Theatre, *Mill on the Floss* at Wharf 2 and a Jabiluka rock benefit at the Metro, Sydney.

Sydney-born Narelle was an English and drama teacher when she went to the UK, trained at a stage management and production course in London and began a hands-on association with theatre. She worked on the 1995 and 1996 Islington Festivals, with Bold and Saucy Theatre Company for seasons in London and Oxford, and at London's Gate Theatre for the Hired Gun Theatre Company.



EBONY WILLIAMS
Assistant Stage Manager

Born and raised in Sydney, Ebony is a descendent 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 has worked as an Assistant Stage Manager on large scale productions such as Sydney 2000 Olympic Games Opening Ceremony's *Awakening* segment, NSW Centenary of Federation Parade Journey of a Nation, Survival Day Concerts. During her time with Public Events Group, she was totally responsible for the care and coordination of over 800 Indigenous performers over two sites.

Ebony's talents were again utilised by 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, S.A., the Noumea tour of *Awakenings* and several corporate performances by the Company.

Ebony is also a highly regarded hip hop artist, performing regularly at various clubs and venues around Sydney and Melbourne.



FRANCES RINGS

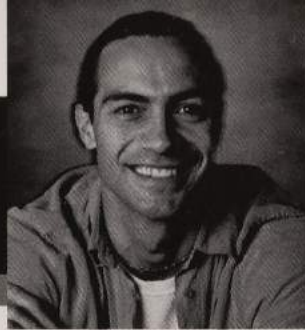
Dancer

Born in Adelaide, South Australia, descended from the Kokatha tribe on the west coast of that state. At school she excelled in public speaking, speech and drama, and after taking Dance as an elective subject, she decided to pursue it as a career. While she studied at NAISDA College, she also toured with the Aboriginal and Islander Dance Theatre, performed in Kim Walker's production of *Harold* and with Bangarra Dance Theatre in ABC TV's *Seven Deadly Sins*.

After graduating from NAISDA, Frances joined Bangarra Dance Theatre in 1993, performing in *Praying Mantis Dreaming*, *Ninni* and *Ochres*. In 1995 she took up an Australia Council grant to study in New York at the Alvin Ailey American Dance Theatre, focusing on Graham and Lester Horton techniques as a strong foundation for her dancing and future choreography.

Back with Bangarra, she danced in *Rites* before going freelance - and then returning to combine company performances and individual ventures. Since 1998, Frances has been presenting *ICAM*, the Indigenous current affairs program on SBS TV. In 1998 she choreographed and performed a solo at the opening of the Emily Kame Kngwarreye exhibition for the Queensland Art Gallery, and in 1999, she choreographed *Minymaku Inma* for Bangarra's *DanceClan 2* with the female company members and Aboriginal women from the Central Desert. She looks forward to choreography and her continuing work in television.

Frances also appeared in *Tubowgule*, the opening ceremony of the Olympic Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, as well as performing in Bangarra's multi award winning dance theatre production *Skin*, in Sydney, Melbourne and Brisbane in 2000.



RUSSELL PAGE

Dancer

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

As a solo artist 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, Jacki Orzasky and Drum Nutz. He also choreographed for Bruce Beresford's film *Paradise Road*.

He had a leading role in the dance theatre production *Harold* and performed in a dance on film course run in Sydney by BBC TV's Bob Lockyer. His film and TV credits as a performer include the new Australian feature film *Kick*, the contemporary opera *Black River*, *Poison* for ABC TV, Tracey Moffatt's film *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 Taani.

In 2000 Russell danced and choreographed with Bangarra, appearing in the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, *Tubowgule*, the opening ceremony of the Olympic Arts Festival and toured to Sydney, Melbourne and Brisbane with *Skin*.



SIDNEY SALTNER

Dancer

Sidney 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.

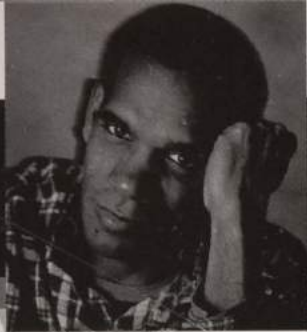
Sidney has performed in *Harold* (91-92), *River Woman* (Bodies 96), *Senesino* (Mardi Gras Festival 97) and *The Pearl Fishers* (Opera Australia 2000). Sidney has also done extensive film and television work, appearing in *Billie's Holiday*, *Fish* the film and various commercials.

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 SideTrack Theatre.

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

Sidney has performed and taught extensively throughout Australia and internationally to 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, and Bangarra's production of *Skin*.



LEWIS LAMPTON
Dancer

Born 1966 near Townsville in Queensland, with ancestry from the Birriguba nation in Queensland. Always a sportsman - he has played rugby league, union and Australian Rules football - Lewis took on dance to challenge his body and see how far he could go with it. After graduating from NAISDA College in 1990, he joined the Aboriginal and Islander Dance Theatre. The following year, he danced the leading role in Kim Walker's production of *Harold*, based on the Aboriginal singer Harold Blair. In 1992, he joined Bangarra Dance Theatre, touring with the company in Australia and overseas.

In 1994, Lewis left dance and worked first as an education liaison officer at Katherine High School. Now he is a permanent employee with the Northern Territory Department of Education, working as an Aboriginal Islander Education Worker at Moil Primary School. He is passionate about breaking down barriers and building bridges through his combined skills in dance and sports, especially Rugby League and Australian Rules, making dance more acceptable in the community and bringing young people together, Aboriginal and non-Aboriginal.

In 1999 Lewis was the principal choreographer for the opening ceremony of the Arafura Games in Darwin. During Bangarra's outback dance tour to the Top End, Stephen Page encouraged Lewis to take nine months leave from education to work with the company for *Tubowgule* - the opening of the Olympic Arts Festival, opening and closing ceremonies of the Sydney Olympic Games, and Bangarra's production of *Skin*. In 2001, Lewis took

an active reaching and development role in the cultural residency workshops Bangarra conducted with youth in the remote central desert community of Umawa, as guests of the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara Womens' Council.



VICTOR BRAMICH
Dancer

Born 1970 in Lae, Papua New Guinea, a descendant of the Ramoinya people. Since he graduated from the Queensland University of Technology in 1988 with an Associate Diploma in the Arts, majoring in dance, Victor has performed with the Australian Dance Theatre, Chunky Move, Leigh Warren and Dancers, Meryl Tankard's Australian Dance Theatre, the Chrissie Parrott Dance Collective and the Queensland Ballet. Career highlights from these years include dancing in William Forsythe's *Enemy in The Figure*, a joint Choreographic Fellowship with Delia Silvan at the Choreographic Centre in Canberra, and cultural experiences with Indigenous communities in Australia and overseas with his clan from the Duke of York islands, PNG.

In 1997, Victor joined Bangarra Dance Theatre, performing in *Fish*, *DanceClan*, *Rites* and *The Dreaming*. He measures the contrasts in the companies he has danced with as technically driven, theatrically driven and, now, spiritually driven. Being a mature dancer and consciously expanding his cultural knowledge, Victor values the spirituality of Bangarra and being with like-minded people.

Victor appeared in the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, as well as *Tubowgule*, the opening ceremony of the Olympic Arts Festival. Victor also performed in the award winning Bangarra production *Skin*, which premiered in 2000 at the Sydney Opera House before touring Melbourne and Brisbane and will feature in the 2002 Adelaide Festival.



YOLANDE BROWN
Dancer

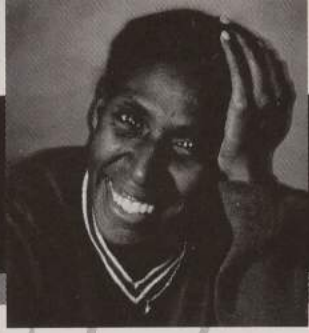
Born 1978 in Brisbane. A descendant of the Bidjara clan of the Kunja nation from Charleville, central Queensland. Yolande is a graduate from the Queensland University of Technology (1998) with a BA (Dance), majoring in performance.

As a student, Yolande excelled academically, gaining the Australian Students Prize awarded to the top 500 high school graduates. The daughter of musicians, Yolande embraced various artistic endeavors, gaining her C.Mus.A in piano performance (AMEB) 1996.

Inspired to pursue a career in dance, Yolande then worked with choreographers Natalie Weir, Cheryl Stock and Garry Stewart (later cast in his choreography for *West Side Story* at the 1999 Brisbane Biennial); performed with the Cherry Herring Dance Collective at the Roxy Theatre; danced in the Philippines for the World Dance Alliance; performed in Opera Queensland's production of *Die Fledermaus* and in a commissioned piece at the Queensland Art Gallery. In 1999, she choreographed a duet, *Distant Touch*, for Culture Bank, an Indigenous performing arts company, for its Netherlands tour.

Joining Bangarra Dance Theatre in 1999, she has danced in *Rites*, *DanceClan 2* and *The Dreaming*. She feels strongly about reconnecting with her Indigenous heritage.

Yolande also performed in *Tubowgule*, the opening ceremony of the Olympic Arts Festival, both the Opening and Closing ceremonies of the Sydney 2000 Olympic Games, and in Bangarra's 2000 production - *Skin*.



ELMA KRIS
Dancer

Born 1972 on Thursday Island in the Torres Strait, a descendant of the Kaigas Augadh clan. After completing a visual arts course in Cairns and teaching on Thursday Island, she came to Sydney to study at NAISDA College. She first choreographed as a student, making two works and performing in them for a college production, *Mura Kaimel*. One of these, *Bupau Ipikazil* (Bush Women) has been performed since and she plans to develop it.

After two years with the Ngaru Dance Company, performing traditional and contemporary dance at a variety of events - including the premiere of the film *Dead Heart* and *To India With Love* at the Sydney Town Hall - Elma joined Bangarra Dance Theatre in 1999. In addition to her work with the company, she has choreographed *Malu* (Deep Water) for a presentation at the Sydney Opera House; appeared in the films *Oscar and Lucinda*, *Reef Dreaming* and *Farscape*; performed in *Not Your Mob Next Door* for ABC radio; and founded her own group Bibir (Strength) to pursue her interest in bringing contemporary dance language to Torres Strait styles under the guidance of a cultural tutor from Thursday Island.

After performing in the *Tubowgule*, the opening ceremony of the Olympic Arts Festival, Opening and Closing ceremonies of the Sydney 2000 Olympic Games, Elma appeared in *Skin* at the Sydney Opera House, Melbourne and Brisbane.

In 2000, Elma held traditional Torres Strait Islander dance workshops at the Australian Theatre for Young People. In 2001, she took an active role teaching Torres Strait dances in the cultural residency workshops Bangarra conducted with youth in the remote central desert community of Umawa, as guests of the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara Women's Council.



PEGGY MISI
Dancer

Born 1968 on Thursday Island in the Torres Strait, a descendant of the Kaigas Augadh clan. Peggy comes from a family of song and dance makers so she started dancing in traditional styles as soon as she could walk. She began contemporary dance in Cairns where she worked three shows a day in contrasting styles at different venues, from a traditional showcase to a theatre restaurant. While she studied at NAISDA College in Sydney, she choreographed short pieces for student performances.

In 1999 Peggy joined Bangarra Dance Theatre, performing in Australia and overseas in *Rites*, *The Dreaming* and *Minymaku Inma* for *DanceClan 2*. She is keen to entwine Torres Strait Islander dance traditions with contemporary styles, which is the approach she has taken in her choreography for the group Bibir.

Peggy appeared in *Tubowgule*, the opening ceremony of the Olympic Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Olympic Games. She performed in *Bangarra's Skin*, at the Sydney Opera House, Melbourne and Brisbane.

Peggy held traditional Torres Strait Islander dance workshops at the Australian Theatre for Young People in 2000. In 2001, she took an active role teaching Torres Strait dances in the cultural residency workshops Bangarra conducted with youth in the remote central desert community of Umawa, as guests of the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara Women's Council.

Peggy has contributed additional music composition and cultural consultancy for *Turtle*, one of the three pieces that make up the 2001 premiere work *Corroboree*.

**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* in Sydney, Melbourne and Brisbane.

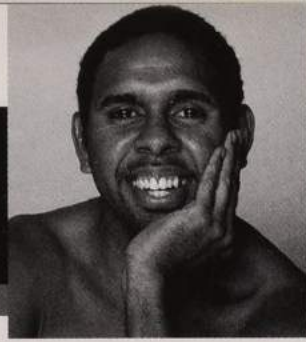
**PETA STRACHAN***Dancer*

Born 1973 in Canberra, a descendant of the Dharug people from the Kurrug area of the Blue Mountains. She began her dance training at 13 with the Castlereagh School of Ballet, named after the western suburb of Sydney where she lived. In 1990 she came second in the contemporary duo section of the McDonald's Sydney Eisteddfod.

Moving on to NAISDA, she travelled with the college to Ernabella in the central desert and to the Torres Strait Islands. In 1994 she 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.

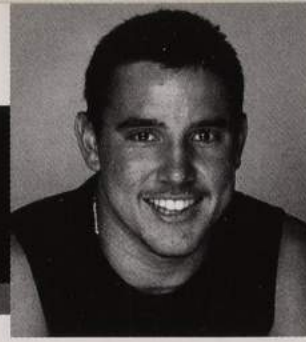
Peta joined Bangarra Dance Theatre in 2000, appearing in the opening ceremony of the Olympic Arts Festival – *Tubowgule*, the Opening and Closing ceremonies of the Sydney Olympic Games, and Bangarra's *Skin*. Peta was one of the junior dancers supported into Bangarra with assistance from the Scully Fund and Westfield Foundation in 2000.

**SANI TOWNSON***Dancer*

Sani was born 1975 in Townsville, Queensland, and is a descendant of the Sabai Kadal clan, Saibai Island, Torres Strait. Sani trained with NAISDA for four years, performing in productions such as *Mura Kaimel – Unity* (1997), *Rangajeerna – Can You Hear The Echo?* (1998), and *Bukmug Yolgnu Ninu*, (2000).

Sani also performed as a featured artist with Bibir in Bangarra's *Danceclan 2 – Minymaku Inma* in 1999, as well as the *Awakenings* Torres Strait section of the opening and the closing ceremonies of the Sydney 2000 Olympic Games.

Having studied three different regions of Aboriginal Dance, including Yirrkala, Turkey Creek and Ngukurr (Roper River), Sani joined Bangarra Dance Theatre in 2001. In 2001, he took an active role in the cultural residency workshops Bangarra conducted with youth in the remote central desert community of Umawa, as guests of the Ngaanyatjarra, Pitjantjatjara Yankunytjatjara Women's Council.

**JOEL BLANCO***Dancer*

Joel was born in Ipswich, North Queensland in 1982, and is a descendant of the Mununjali tribe. An avid sportsman, Joel's life revolved around surfing and rugby league, before choosing to pursue a different forte – dancing.

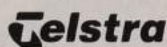
Joel began dancing at age 14 with a traditional dance troupe, travelling throughout South East of Queensland. In his travels he met a number of key influences, such as 1984 Nobel Peace Prize Winner, Desmond Tutu and R+B musician, George Benson.

Joel joined Bangarra Dance Theatre in 2001 and lists Stephen, Russell and David Page as his role models in the performing arts. He is one of the junior dancers supported into Bangarra with assistance from the Scully Fund and Westfield Foundation.

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

FOR YOUR INFORMATION

- The management reserve the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserve 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.



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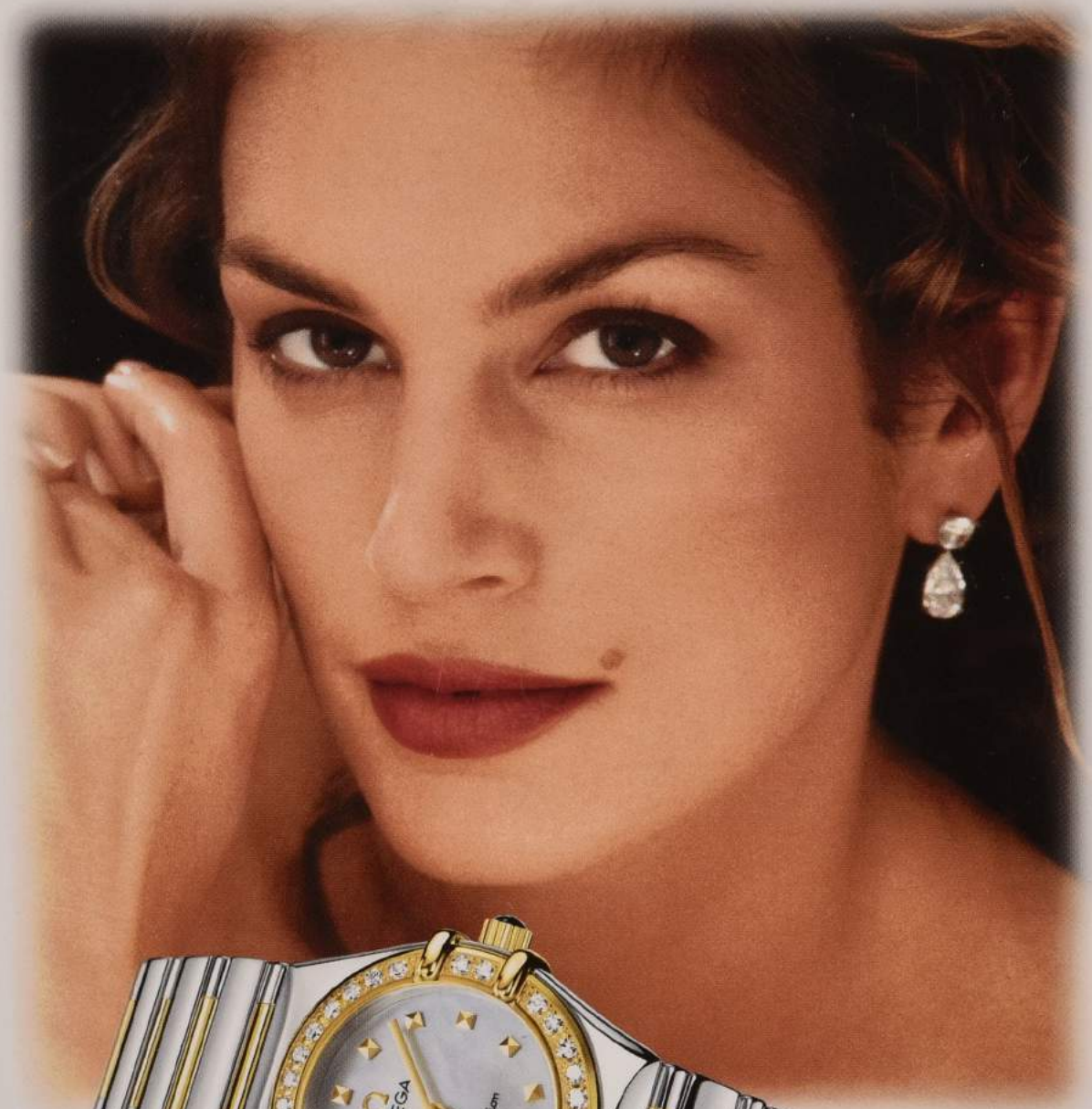


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