A person is shown from the waist up, their body and hair completely covered in a thick, brown, earthy substance, likely mud or clay. The person's head is tilted back, and their eyes are closed. From the top of their head, several thin, light-colored roots or branches extend upwards and outwards, some reaching towards the top left corner of the frame. The person is wearing a dark, possibly black, corset or bodice. The background is a solid, deep black, which makes the brown tones of the mud and the white text stand out prominently.

bangarra  
DANCE THEATRE

TERRAIN



# Boral & Bangarra

Celebrating 10 years  
in partnership

BORAL



# BANGARRA DANCE THEATRE

COMPANY PROFILE 2012



Bangarra Dance Theatre is Australia's leading Indigenous performing arts company.

Bangarra is recognised nationally and internationally for distinctive dance theatre performances that combine the spirituality of traditional culture with modern storytelling. Presenting over 110 performances each year Bangarra tours internationally as well as extensively to national, regional and remote centres across Australia.

Under the leadership of Artistic Director Stephen Page since 1991, Bangarra celebrates and respects Australia's Aboriginal and Torres Strait Islander people and their cultures. Bangarra is committed to developing the next generation of Indigenous storytellers through mentoring and training of creative Indigenous young people.

Joining Stephen Page in the company's creative and cultural leadership, are artists-in-residence Kathy Balngayngu Marika, Jacob Nash, Hetti Perkins, David Page and Frances Rings.

With studios at Sydney's Walsh Bay, the fourteen member dance ensemble originates from across

Australia reflecting many Aboriginal and Torres Strait Island cultures. Bangarra is a significant Indigenous employer and its board is chaired by Larissa Behrendt, a leading Aboriginal lawyer, writer and academic.

Supported by enthusiastic audiences, Bangarra receives funding from the Australia Council for the Arts, (the Commonwealth Government's arts funding authority) and from the NSW Government through Arts NSW.

Bangarra has a loyal cohort of corporate and media partners: BHP Billiton, Qantas, Boral, Commonwealth Bank of Australia, JC Decaux, SBS and STUDIO and a growing number of patrons whose philanthropic support helps to secure the company for generations to come.

### **Bangarra Dance Theatre Australia'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.

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

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

# MESSAGE FROM THE EXECUTIVE DIRECTOR CATHERINE BALDWIN

Stephen Page has completed an extraordinary twelve months of creativity with three new works: *ID* for our 2011 *Belong* program, *Bloodland* for the Sydney Theatre Company with Bangarra, and *Warumuk – in the dark night* in a collaboration with Bangarra commissioned by The Australian Ballet. Stephen's vision and contribution to the arts is historically significant and one of the driving forces in our nation's cultural development.

Whether on the international circuit or a makeshift stage in North East Arnhem Land, Bangarra is a messenger for the world's oldest living culture, and its timeless influence on contemporary Australia. Audiences everywhere are enthusiastic about Bangarra, resulting in high attendances and impressive media coverage. Bangarra's aspirations are to develop the next generation of Indigenous story-tellers and extend our influence especially with Indigenous young people.

We welcome two enthusiastic trainees this year, Luke Currie-Richardson as a dancer and Majentah Matthews as a production assistant. They have quickly become a part of the Bangarra family and are thriving in their fields of endeavour.

Our thanks to all of our donors for their support of Bangarra and to our loyal corporate partners Boral, Qantas, BHP Billiton and Commonwealth Bank of Australia.

There are a myriad of ways you can become involved with Bangarra including supporting the commissioning of new works, our Indigenous traineeships, participating in cultural exchange with traditional communities and making your mark on our capital works. To recognise your commitment to Bangarra, we have created *Clans* as part of our philanthropy program.

Patrons have asked about the cultural references in our works, so we are pleased to have free theatre programs this year. While these notes provide windows into the work, your imagination is the best guide for a Bangarra theatrical experience.

## 2012 BANGARRA CALENDAR

### *Warumuk – in the dark night*

#### **24 FEBRUARY - 6 MARCH**

Arts Centre Melbourne

#### **5 - 25 APRIL**

Sydney Opera House

#### **12 & 13 JUNE**

Lincoln Centre, New York City

### **TERRAIN**

#### **NATIONAL TOUR**

##### **29 JUNE - 7 JULY**

Arts Centre Melbourne

##### **18 JULY - 18 AUGUST**

Sydney Opera House

##### **24 - 25 AUGUST**

Merrigong Theatre Company, IPAC, Wollongong

##### **29 AUGUST - 1 SEPTEMBER**

Her Majesty's Theatre, Adelaide

##### **13 - 15 SEPTEMBER**

Canberra Theatre Centre

##### **3 - 7 OCTOBER**

Queensland Performing Arts Centre, Brisbane

### *Spirit*

#### **INTERNATIONAL TOUR**

##### **19 - 22 September**

Cultural Palace, Ulan Bator, Mongolia

### *of earth & sky*

#### **REGIONAL TOUR**

##### **28 MARCH - 1 APRIL**

Glen St Theatre, Frenchs Forest

##### **31 OCTOBER**

Mandurah Performing Arts Centre

##### **3 NOVEMBER**

Queens Park Theatre, Geraldton

##### **7 NOVEMBER**

Bunbury Regional Entertainment Centre

##### **10 NOVEMBER**

Albany Entertainment Centre

##### **15 NOVEMBER**

Bathurst Memorial Entertainment Centre

##### **17 NOVEMBER**

Orange Civic Theatre

##### **21 NOVEMBER**

Albury Entertainment Centre

##### **24 NOVEMBER**

Wagga Wagga Civic Theatre

##### **28 NOVEMBER**

Dubbo Regional Theatre

##### **1 - 2 DECEMBER**

Glasshouse Theatre, Port Macquarie

# TERRAIN PROGRAM

65 minutes – No interval

Described as a hymn to country, TERRAIN transports us to Lake Eyre the place of Australia's inland sea: one of the few untouched natural waterways in the world. Bangarra explores the relationship of Indigenous people to country and how landscape becomes a second skin.

Beyond the ancient vastness we travel through drought and deluge, we witness the ephemeral transformation of place where nature delivers in abundance, promises all but guarantees nothing.

## **RED BRICK**

Looking beyond urban-scape to hear an ancestral Calling to Country.

Deborah Brown, Daniel Riley McKinley, Waangenga Blanco, Leonard Mickelo, Jhuny-Boy Borja

## **SHIELDS**

Reflecting on the struggle for Land Rights and Recognition that continue to affect Indigenous people today.

Men's Ensemble

## **REBORN**

Land is passed down through the lineage, along with knowledge and customs.

Yolande Brown or Jasmin Sheppard  
Travis De Vries, Kaine Sultan-Babij, Luke Currie-Richardson

## **SPINIFEX**

Inspired by the trees in and around Lake Eyre that resemble the gatherings of spirit women waiting, suspended in time.

Ladies' Ensemble

## **SALT**

Beyond the white salt vastness lies an abstract landscape that resonates with an ancient power.

*Salt Spirit Duet*  
Daniel Riley McKinley, Kaine Sultan-Babij

*Shadow Solo*  
Kaine Sultan-Babij

Yolande Brown and Jhuny-Boy Borja  
Waangenga Blanco and Ella Havelka

## **SCAR**

The impact of mans actions scar and disrupt the delicate balance between people and environment.

Debora Brown, Jasmin Sheppard, Tara Gower, Tara Robertson, Daniel Riley McKinley, Leonard Mickelo, Travis De Vries

*Oil Solo*  
Elma Kris

## **LANDFORM**

Through each evolution, the land regenerates and heals, awakening the cultural ties that connect people to place.

Tara Gower, Ella Havelka, Tara Robertson, Waangenga Blanco, Kaine Sultan-Babij, Luke Currie-Richardson

## **REFLECT**

Traversing the horizon to glimpse the sacred realm where earth and sky meet.

*Solo*  
Deborah Brown

*Duet*  
Deborah Brown and Leonard Mickelo

## **DELUGE**

Waters begin their journey towards Lake Eyre bringing with it transformation and ensuring the life cycle continues.

Full Company

# MESSAGE FROM THE ARTISTIC DIRECTOR

## STEPHEN PAGE

To celebrate its 50th anniversary, The Australian Ballet commissioned me to create a new work, *Warumuk – in the dark night*. Being my fifth work for The Australian Ballet, I wanted to take this opportunity to explore a concept inspired by our long association with the culture and community of our Yolngu families in North East Arnhem Land. Working in collaboration with Bangarra, both groups of dancers embraced each other's dance language to awaken a distinctive contemporary style. By the time you are reading this program we will have performed *Warumuk – in the dark night* at the Arts Centre Melbourne, Sydney Opera House and Lincoln Centre in New York.

TERRAIN is the first full-length work by Frances Rings that I have commissioned for Bangarra and follows the success of her award-winning work *Artefact* from our *of earth & sky* program in 2010. For many years, the natural wonder of *Kati Thanda* (Lake Eyre) has been a fascination for Frances, and on returning to country, her creative journey began by hearing the stories shared by Arabunna Elder, Uncle Reg Dodd. As a Bangarra artist-in-residence Frances and her collaborating creative artists have spent time in the landscape witnessing the history and living traditions of our people. These experiences have inspired Fran's vision and we are grateful to her for sharing this with us in TERRAIN.

The core of Bangarra's work is strongly inspired by the relationship between land and its people, and the ongoing caretaking of our customs and values. TERRAIN is a celebration of the spirit and energy that is protected and shared by us as the First Nations' People. With the welcome and long-awaited formal recognition of the Arabunna people's native title rights to *Kati Thanda* and surrounding lands, TERRAIN is a celebration of, and tribute to their fight for their country. We acknowledge the role Uncle Reg Dodd has played in making the dream a reality for the Arabunna people.

Our Artist-in-Residence Program, now in its second year, continues to grow with the addition of Hetti Perkins, who has been a great advocate for Bangarra

and a tremendous support for my creative vision. Kathy Marika's wonderful strength continues through our cultural community projects and her generosity in sharing her traditional knowledge. The artistic excellence of composer David Page and designer Jacob Nash, also artists-in-residence, has produced great work this year with *Warumuk – in the dark night* and now with their valuable contributions to TERRAIN.

I would like to acknowledge Catherine Goss, Bangarra's Artistic Assistant & Rehearsal Director, for her wonderful passion and energy towards the ongoing development of our dancers and her support to Frances Rings and myself. We have said farewell to Patrick Thaiday, who performed with Bangarra for 10 years, taking his final curtain call in *Warumuk – in the dark night*. Patrick's passion for, and commitment to, Indigenous dance has been a driving force within the company, making him an inspiration for the younger dancers. I'd like to welcome Luke Currie-Richardson as our trainee dancer for 2012 and thank Boral and our patrons who generously support Bangarra's traineeship program.

Our production team, ably led by Phoebe Collier, provides strong support for our creative vision as a company. We rely on their flexibility and expertise to take us around the nation and overseas, this year including a three-month capital cities tour of TERRAIN, regional WA and NSW performances for *of earth & sky* and a visit to Mongolia with *Spirit*. Welcome to Debbie Whiteley, our new Stage Manager, working on her first Bangarra production.

Bangarra is well served by a loyal and responsive management team led by Catherine Baldwin, and by a fresh and enthusiastic Board chaired by Larissa Behrendt. To all of the Bangarra family including our donors and corporate partners, thank you, for the valuable commitment you make to achieving the vision of Bangarra.

I'll leave you with a message to our amazing dancers, thanking them for their fire, hunger and love for our culture and their energy in continuing our story-telling.

# CHOREOGRAPHY NOTES

## FRANCES RINGS

When you visit *Kati Thanda* (Lake Eyre) you realise that this is a place where time does not exist. Day is measured by the length of shadows; a month by the level of salt crust on its surface or years by the rise and fall of waters that sweep through ancient river systems transforming the desert and bringing new life. Time is measured by the dramatic events of nature. Events that have scarred its surface also lie deeper in the layers of sediment that comprise the changing geography from what was once an inland sea to now a massive salt lake.

Between drought and deluge, *Kati Thanda* sustains a living history with the Arabunna people who have coexisted in the area, whose living evidence of occupation traces back thousands of years. For Arabunna elder Reginald Dodd, the landscape is a map of his direct connection to that country. He reads the landscape with the knowing, wisdom and articulation that he's inherited from his ancestors who have lived in this country for thousands of years. This landscape is alive with a living history that is still evolving and changing, yet remains untouched by the impact of humanity.

Visiting *Kati Thanda* with Uncle Reg was an amazing experience. For him and many who spend their life out there, it is what sustains them and is their life source. It is valued and treasured as a part of their family and as respected as would be a grandmother. We saw the significance of country to the Arabunna people, from the management and maintenance of land to the diversity of waters and its sources. As a custodian, Uncle Reg shares his knowledge with others by offering guided tours to the area with a particular focus on the Aboriginal perspective. What is important to Uncle Reg and his community is that *Kati Thanda* remain intact and that it is valued for the amazing geographic and cultural natural wonder that it is - not for the resources that may lie beneath. It is vital that this remains protected and preserved for future generations, both Indigenous and non-Indigenous.

Being with Uncle Reg on his country and hearing his stories made me think deeply about Indigenous people like myself who live in urban areas and our relationship to country. I realised that although the location may be different the connection is the same. We have a profoundly visceral understanding of country that goes beyond brick walls, concrete and an urbanised lifestyle. It defines who we are, the way we live our lives, whether we are salt water, fresh water, desert, or island people. It is these ties to country that have made us resilient, allowing us to see beyond injustice and adversity.

Translating this inspiration into story has been a big part of my life for the past year. I have loved seeing TERRAIN come to life and how it has evolved into a homage to country. Each designer has brought their own perspective to the work, creatively responding in such interesting and poignant ways. Thank you to Karen, David, Jennifer and Jake for inspiring me and bringing your beautiful vision of landscape to the work.

I believe country reveals to us the natural laws that govern our existence and that as people, no matter what our background, we all have an innate longing to sink our feet into the sand, for our hands to splash water and to connect with the natural world. Landscape is at the core of our existence and is a fundamental connection between us and the natural world. The power of that connection is immeasurable. It cleanses, it heals, it awakens and it renews. It gives us perspective. It reminds us of something beyond ourselves and it frees us. When we are surrounded by nature we begin to understand our place and how we are a very, very small part of a much bigger picture.

TERRAIN is where spirit and place meet.

Thank you to Stephen Page who believes and entrusts me with this artistic responsibility. Catherine Baldwin and the Bangarra Family who ensure the operations of the Company firmly support our creative vision.

Amy Hammond who lived this journey with me.

Phoebe Collier, Catherine Goss and the production team who worked so tirelessly to transform the work from concept to production, and of course the dancers - contributing so much with their ideas, passion and energy and who I hope, with the realisation of this work, can take us somewhere else - if only for an hour.

A special thank you to Reg Dodd, his family, Arabunna Tours and the Arabunna community of Marree for sharing, inspiring and enriching us with their knowledge and stories from their country.

Thank you to my husband Scott, and my darling sons Yillen and Zef, who love and support me unconditionally.

This work is dedicated to the memory of my Father, Edgar Theodore Rings.

# MUSIC NOTES

## DAVID PAGE

As a composer, I have been given the most wonderful gift to work alongside my brother Stephen Page, my 'sister' Frances Rings and with the Bangarra dancers. Again I have been given another extraordinary opportunity to explore and challenge my music ability. Moving from composing the score *Warumuk – in the dark night* choreographed by Stephen for Bangarra and The Australian Ballet earlier this year, to now - composing for Frances Rings in *TERRAIN* has really been a creative insight.

Bangarra's work will always have some reference to our Mother Earth and the stories from the original inhabitants. As key Indigenous dance directors and choreographers, Stephen and Frances know how to take these stories and through dance share them with our audiences. Frances has a beautiful understanding of the land, especially the southern lands of Australia

where her Indigenous heritage began. Lake Eyre is a place of heritage, mystery, threat and natural beauty. Lake Eyre has given me, and the creative team, the opportunity to explore the vastness of spirit, colour and sound.

Musically I experimented with various sounds and instruments and created my interpretation of what I felt the lake gave to me. The integral part of the lake is the Arabunna People, the traditional owners of Lake Eyre and its surroundings. Traditional Elder, Uncle Reg Dodd, gave us an insight into his knowledge of the lake and gracefully shared some of his stories and language with Frances to help her create *TERRAIN*. It certainly was a privilege to meet Uncle Reg Dodd and respectfully through the music and dance medium we hope we can help bring more life and importance to the preservation of Lake Eyre in the future.



## SET DESIGN NOTES

# JACOB NASH



Almost a year ago, shortly after the opening night of Bangarra's last work *Belong*, Fran, David and I travelled to Lake Eyre. We spent five days travelling across the land, floating through the sky and connecting with a remarkable, ancient part of this country. I remember arriving in Roxby Downs and then travelling to Marree (where we would stay), a two hour drive away. There were no other cars or people, only the three of us travelling down the Oonadatta track and when we stopped: silence.

I think this is the first thing you experience, when you stop and step out onto the land – it's quiet, still and motionless. It takes time for the energy you bring to a place as vast and old as Lake Eyre to leave your body and let you begin to start experiencing the place you find yourself in. It is the land cleansing you of your 'city energy' and after this, you can really begin to observe what is around you. We were lucky enough to visit the lake when it was 80% full, but nearing the close of its full life cycle, as the water would continue receding and once again the land would become a large salt pan over the following months. What we experienced was a landscape that was full, dense and sparse that overloaded our senses with dramatic beauty.

I think most Australians have their own ideas about what Lake Eyre looks like, and we have many great artists creating masterpieces from their time spent there. Somehow that has conditioned us to think we know what Lake Eyre looks like, feels like, and we have our own expectations about what it is. But standing on that ground, travelling across and through

it there is really nothing else to compare it to. From every angle it reveals something new, unexpected and inspiring. The challenge as the set designer was to create a design that was not obvious - almost unknown; to create a language that was truthful to the place and stories that Fran wants to tell. This is the daunting, exciting, inspiring challenge: where to start and where to stop with this seductive breathtaking ever-changing landscape - and then after a while you just have to begin. Something makes you respond, the land makes you react and respond to it.

What Fran and I wanted to achieve was a world that is always alive like the lake itself. It is always within a cycle, an everlasting continuum. We wanted to create a world that had spirit beneath the surface, a subconscious sense of land, time and country. I think that you can only achieve that through creating an honest and authentic response to the place you have travelled to and experienced. The journey to finding this authenticity with Fran has been beautiful. We explored many textures, markings, lines, colours and paint to find a language that described the land and stories we are telling. As a designer you have keep responding and creating and you get lost within the colours and textures - but at some point a visual pathway becomes apparent and you begin to follow that road.

The journey to this ancient sacred lake has been so full, rich and unexpected. A place that gives so much it is hard not to be inspired visually and spiritually when you're there and for long after you have left.

## COSTUME DESIGN NOTES

### JENNIFER IRWIN

After 20 years of designing costumes for Bangarra I am constantly trying to reinvent its unique aesthetic. Being inspired by so many beautiful images of Lake Eyre I was captured by its surrealism and vastness.

Designing the costumes, I focused on the textural elements of the materials I was working with, abstracting the narrative: the continual changing of the landscape; the cracked salt lake and earth that has avoided human influence.

I have embraced a sculptural approach to the costumes to represent the stark contrasts of beauty and destruction of the terrain that is Lake Eyre.

## LIGHTING DESIGN NOTES

### KAREN NORRIS

TERRAIN is a work that sits very close to my heart. I was fortunate enough to be asked to join Fran on a site visit to Lake Eyre in February. I was taken on a cultural and spiritual journey into the lake and its community. This visit sits strong inside me and will stay with me forever.

I was confronted by a vast, immense landscape – placed in the middle of nowhere - this pink encrusted jewel: Lake Eyre. Apart from being awesomely emotive in its history - present and past - it was bathed in this undulating, fragmented light. A constant kaleidoscope of colour, subtly changing with the reflections of its surrounds and moving skies.

Jake's design, with its white set and cloths, has captured many of these elements and stories, the same as Jenny's costume design, with its intricate details. David's evocative sound holds this beautiful work together. I have tried to stay true to the design elements by not intruding with dense colours but with soft grading front light and heavy back light, for the final cloth.

Fran's choreography is tactile and strong; she has made a powerful story with beautiful images, within which I have tried to sculpt the bodies like the land, with subtle light in little to no colours. The lighting for TERRAIN is about enhancing, sculpting and helping the audience to follow the story.





# TERRAIN

## CREATIVE ARTISTS

Artistic Director	Stephen Page
Choreographer	Frances Rings
Cultural Advisor	Reg Dodd
Composer	David Page
Set Designer	Jacob Nash
Costume Designer	Jennifer Irwin
Lighting Designer	Karen Norris
Artistic Assistant & Rehearsal Director	Catherine Goss

## DANCERS

Elma Kris	Daniel Riley McKinley
Yolande Brown	Jasmin Sheppard
Deborah Brown	Ella Havelka
Jhuny-Boy Borja	Tara Robertson
Waangenga Blanco	Travis De Vries
Tara Gower	Kaine Sultan-Babij
Leonard Mickelo	Luke Currie-Richardson

## MUSIC ARTISTS

Featured Language/Vocals by Reg Dodd (Arrabunna), Ningali Lawford-Wolf, David Page (Yirrgambeh) and Waangenga Blanco  
Yolande Brown, Piano, Steve Francis, Guitar

## PRODUCTION

Production Manager	Phoebe Collier
Stage Manager	Deborah Whiteley
Head Mechanist	Kayne Johnson
Head Electrician	Padraig O Suilleabhain
Assistant Stage Manager	Millie Adams
Production Trainee	Majentah Matthews
Scenic Artists	Scenografic Studio
Props Makers	Meg Ashforth
	Traleen Ryan
	Luke Ede
Costume Makers	Meg Ashforth
	Luke Ede
	Leonie Grace Costume Workshop
	Judith Meschke

## MUSIC

Music composed/arranged and produced by David Page@Nikinali Studios  
Featuring sounds from Spectrasonics/Access/Native Instruments, mixed and mastered By Tori Lista and David Page

## SPECIAL THANKS

Reg Dodd, Arubunna Tours and the Arubunna community of Marree, Rodney Clarke, Estelle Ginsberg, Russell Carey, Chameleon Touring Systems, Herkes Professional Lighting, Showfreight, Rob Murphy, Global Colours Australia, Pattons Awnings, Production Resource Group

## MANAGEMENT

Executive Director  
Manager, Finance & Operations  
Partnerships Manager  
Manager, Marketing & Communications  
Cultural Program & Company Manager  
Marketing & Communications Coordinator  
Digital & Media Coordinator  
Marketing & Development Assistant  
Administration Coordinator  
School Dance Program

Catherine Baldwin  
Ashwin Rathod  
Michael O'Rourke  
Nathalie Vallejo  
Amy Hammond  
Sarah Whelan  
Carolyn Hammer  
Ellen Watts  
Helen Anu  
Sidney Saltner

## ARTISTS-IN-RESIDENCE

Kathy Balngayngu Marika  
Jacob Nash  
David Page  
Hetti Perkins  
Frances Rings

## BOARD

Lariss Behrendt (Chair)  
Nikki Andrews  
Nicola Kaldor  
Michael M<sup>c</sup> Daniel  
Gregory Phillips  
Lynn Ralph  
Paul Wand AM





## STEPHEN PAGE

### ARTISTIC DIRECTOR

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munaljali clan of the Yugambah tribe from southeast Queensland.

Stephen studied at NAISDA and after graduating in 1983 he began his professional dancing career with Sydney Dance Company. During 1988 he toured internationally with Aboriginal and Islander Dance Theatre (AIDT) and in 1989 was artistic director of NAISDA's production *Kayn Walu*. Following a second term with Sydney Dance Company, in 1991 Stephen was appointed Artistic Director of Bangarra Dance Theatre. He has created a signature body of dance theatre productions for Bangarra.

Under his leadership, Bangarra 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', 'Best Dance Work', 2001 Helpmann Awards), *Bush* ('Best Dance Work', 2004 Helpmann Awards), *Mathinna* ('Best Dance Work', '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*.

Significantly, 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 one hundred artists who had worked with Bangarra, including the founders of the company, to a special performance at the Sydney Opera House.

Stephen received the 2010 Helpmann Award for 'Best

Choreography' for *Fire - A Retrospective* and a further two 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*.

Continuing his commitment to the next generation of indigenous storytellers, 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*, a part of the *Belong* program. He developed the concept of *Bloodland* in collaboration with Wayne Blair and Kathy Balngayngu Marika and directed the production for Sydney Theatre Company. He also choreographed for the feature film *The Sapphires*.

In celebration of The Australian Ballet's 50th anniversary in 2012, Stephen created a new work *Warumuk – in the dark night* bringing together dancers from the Ballet and Bangarra inspired by stories from Aboriginal astronomy, performed in Melbourne, Sydney and New York.



## FRANCES RINGS

CHOREOGRAPHER / ARTIST-IN-RESIDENCE

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

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

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

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

In 2002 Frances made her main stage choreographic debut for Bangarra to outstanding critical acclaim with the *Rations* bill of *Walkabout*. Frances has followed

this by creating three works for the company: *Bush* (co-choreography), *Unaipon*, and *X300*.

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

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

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

In 2009 Frances attended the 2009 International Indigenous Choreographers Residency and Summit held at the Banff Centre in Canada. Later in the year Frances choreographed in a double bill for

Tasdance called *Identity*. In 2010 Frances returned to Bangarra to take up the position of Resident Choreographer for the company and present a new work titled *Artefact* as part of a double bill called *of earth and sky* with Daniel Riley McKinley.

Frances most recently worked with Leigh Warren and Dancers on a new work titled *Breathe*, choreographed for Womadelaide in March 2011 and programmed for the 2012 Edinburgh Festival. Also in 2011 Frances presented a double bill alongside choreographer Narelle Benjamin on a work titled *Foreseen* and created a new work for LINK Dance Company.

Her awards include: 'Best New Australian Work' at the 2003 Helpmann Awards for *Walkabout*; the 2003 Deadly Award for 'Female Dancer of the Year'; and the 2004 Ausdance Award for 'Outstanding Achievement in Choreography' for *Unaipon*. In 2011 Frances was nominated for a Helpmann award for 'Choreography' and most recently received a Green Room award for *Artefact*.

TERRAIN marks Frances' sixth choreographic work for the company.



## DAVID PAGE

COMPOSER / ARTIST-IN-RESIDENCE

David Page is a descendant of the Nunkul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland. 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.



## REG DODD

CULTURAL ADVISOR

Reg Dodd is an Arabunna elder who was born on Finniss Springs Mission, at the Southern end of Lake Eyre. Reg was schooled on Finniss Springs until the age of 13, when he went to work as a Stockman on Anna Creek Station.

Reg started working with the Commonwealth Railways in 1960, and stayed until the Railways closed down in 1986. Reg later worked with the Department of Community Welfare, and the Department of Environment and Planning and Aboriginal Heritage.

Since 1996 Reg has been running tours, firstly as a joint venture with the Marree Arabunna People's Committee and Community Aid Abroad. Reg's tour is now operated as an independent Aboriginal enterprise. Reg has been involved with Aboriginal affairs throughout the area and is an active member of the Marree community. Reg is currently serving as the Chairperson of the Marree Progress Committee Inc.



## JACOB NASH

SET DESIGNER /  
ARTIST-IN-RESIDENCE

Jacob is a Murri man who grew up in Brisbane. He graduated from NIDA 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 Dance Theatre 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.

His 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). He worked in the costume department on Baz Luhrmann's *Australia* and in 2006, Jacob wrote and directed *Blood Lines*, a five-minute short film. Jacob also was a recipient of the British Council initiative *Realise Your Dreams* in 2008.

In 2012, Jake has designed for Stephen Page's new work, *Warumuk – in the dark night* as a part of a collaboration with The Australian Ballet. He is also continuing his role as artist-in-residence at Bangarra designing the set for TERRAIN.



## JENNIFER IRWIN

COSTUME DESIGNER

Jennifer Irwin's designing career began in 1981 with Sydney Dance Company. Designing Stephen Page's first dance commission *Moograh* and continuing her collaboration over the last 20 years for Bangarra Dance Theatre including *Fire – A Retrospective*, *True Stories*, *Skin*, *Bush*, *Uniapon*, *X300*, *Walkabout*, *Mathinna*, *Corroborree*, *Spirit*, *Clan*, *Fish*, *The Dreaming*, *Ochres* and *Praying Mantis Dreaming* as well as Stephen Page's *Warumuk – in the dark night* as part of The Australian Ballet's 50th Anniversary celebrations.

For The Australian Ballet, Jenny's credits include *Narrative of Nothing*, *Rites*, *Totem*, *Amalgamate*, *X*, *Aesthetic Arrest*, *Subtle Sequence of Revelation* and *Alchemy*. For Singapore Dance Theatre: *Oneiros*, for Sydney Dance Company: 33 works in 30 years, including *Berlin*, *Free Radicals*, *Fornicon*, *Synergy with Synergy*, *Piano Sonata*, *Shining*, *Shades of Gray*, *Director's Cut*, *Ever After Ever*. For the Royal New Zealand Ballet: *Protecting Veil*, for Sydney Theatre Company: *Bloodland*, *Our Town*, *Stockholm*, *The Virgin Mim*, *Soulmates*, *Up for Grabs*, *Cyrano de Bergerac*. For Company B Belvoir: *'Keating' the Musical*, *Stuff Happens*, *Gethsemane*, *My Zinc Bed*, *The Laramie Project* and *Gates of Egypt*. For Melbourne Theatre Company: *Don Parties On*. For Opera Australia: *Romeo and Juliet*. For Adelaide

Festival Trust: *Ainadamar* and for West Australian Ballet: *Munaldjali*, *Kulmuk* and *Game Over*.

Jenny created costumes for *The Awakening*, the Indigenous segment of the Sydney 2000 Olympic Opening Ceremony, co-designed all the costumes for the Sydney 2000 Olympic Closing Ceremony, The Official Commemorative Ceremony marking the Centenary of Australian Federation, Olympic Arts Festival of the Dreaming and *Vast* for the Australian Bicentenary. Other credits include the international box office sensation *Dirty Dancing* - still playing in London's West End, Berlin, Hamburg, Toronto, Utrecht, Chicago, Oberhausen, Boston, Los Angeles and the UK tour. Costume cutting credits include: *The Matrix I, II and III*; *Mission Impossible II*, *Red Planet*, *Looking for Natalie Wood*, *Strictly Ballroom* and *Romeo & Juliet*. In 1984 Jenny received a Theatre Board Grant at La Scala Opera Milan, Italy and in 2001 Jennifer was awarded The Centenary Medal for service to community. Jenny has also been nominated for 10 Green Room and 2 Helpmann Awards.



## KAREN NORRIS

### LIGHTING DESIGN

Karen has worked extensively as a lighting designer in Australia, the United Kingdom and Europe. Recent work in the UK includes *Timecode* and *Wind in the Willows* with Will Tuckett and *Eros Eris* with Liz Lea Dance, all at the Royal Opera House, Covent Garden, and The John Metcalfe Band at the Royal Festival Hall. In Australia she has worked for numerous theatre and dance companies including previous work for Bangarra Dance Theatre, *Skin*, Belvoir Street Theatre, Red Shed Theatre Company, State Theatre of South Australia, Griffin Theatre Company and One Extra. In 2008 Karen returned to Australia after living in France and her work has since included designs for the opera *Inkarta Project* (Adelaide Festival 2008), Noel Jordon's *In the Shape of a Girl* (Sydney Opera House), *Love Me Tender* (Director Matt Lutton for Company B, PICA and Griffin Theatre Company), *Hansel and Gretel* (Pacific Opera), and Christine Douglas. More recently Karen has worked on *Inglass* (Narelle Benjamin – Spring Dance), *Forseen* (Narelle Benjamin and Frances Rings) and *Barefoot Divas* (Sydney Festival).



## CATHERINE GOSS

### ARTISTIC ASSISTANT & REHEARSAL DIRECTOR

Catherine has trained under the likes of Janet Karin and Bryan Lawrence, Stone/Cameron and Ellis/DuBoulay and after graduating from Victorian College of the Arts in 1986 joined Royal New Zealand Ballet (87 – 91) attaining the rank of soloist. Her other performance credits include Sydney Dance Company (91 – 92 and 96-99). She joined Reflexdanzgezelschap in Netherlands (93-94). Her choreographic credits include *One* and *Mbili* for SDC's *Freefall* and *New Blood* seasons and *Tatu* and *A'raha*, for West Australian Ballet. Catherine has held artistic positions in companies including TasDance, Sydney Dance Company, Tanja Liedtke's construct for the 2009 tour and was Assistant to the Director of Australian Dance Theatre (2002).

Catherine was Associate Artistic Director of West Australian Ballet from 2005-2007 and also a member of WA Ausdance Organising Committee. She was awarded the Centenary Federation Medal for Services to Dance in 2003. She was the recipient of an Australia Council grant for Skills and Development in 2008 and in February 2009, she was interim Ballet Mistress for Introdans in The Netherlands.

Catherine has worked with Bangarra for six years and took up her current position in 2010.



## ELMA KRIS

### DANCER

Elma Kris was raised on Thursday Island with her families from Central and Western Torres Strait Islands. She is of the Kulkalgaw Ya, Kala Lagaw Ya and Kalaw Kawa Ya language groups. Elma taught Visual Arts before joining NAISDA in 1994 where she both performed and choreographed.

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 Kodomir*. 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 Opera House. In 1999 Elma joined Bangarra and toured the UK with *The Dreaming* and was part of *Dance Clan 2*. Elma made her choreographic debut for Bangarra in 2007, creating *Emeret Lu* as part of the *True Stories* program and in that same year won the Deadly Award for 'Dancer of the Year'. In 2011, as a part of Bangarra's *Belong* Elma created her second choreographic work for Bangarra called *About*, to much acclaim.



## **YOLANDE BROWN** DANCER

Yolande is a descendant of the Bidjara clan of the Kunja nation, central Queensland 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, 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. Joining Bangarra in 1999, highlights include dancing traditional 'out bush', performing the role of Lady Jane Franklin in *Mathinna* and receiving the 2010 Deadly Award for 'Dancer of the Year'. 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 associate directed and choreographed *I Am Eora* for this year's Sydney Festival and has performed nationally in the musical *The Lion, The Witch and The Wardrobe*. Yolande regularly contributes vocals and piano to Bangarra soundtracks and in 2006 she produced an EP featuring her original songs, of which *River* was a finalist in the 2008 Queensland Song Awards.



## **DEBORAH BROWN** DANCER

Deborah is a descendant of the Wakaid Clan, Badu Island, and of the Mer people, Murray Island. She also acknowledges her Scottish heritage.

Studying Tap, Modern, Jazz and Ballet (RAD), since the age of 5 at the Pamela Le Ray School of Dance, Brisbane, Deborah also trained at The Actors Conservatory, Brisbane.

After a 7 year hiatus from dance Deborah joined Bangarra in 2003.

In 2009 Deborah earned a nomination for 'Best Female Dancer' in the 2010 Helpmann Awards.

Highlights with Bangarra include the 'return to country' experiences to Mer Island and Yirrkala and performing overseas.

Deborah worked with Kooemba Jdarra Performing Arts, conducting movement and dance workshops with schools throughout Queensland. She appeared as 'Pearl' in *Luck of the Draw* (2000) at the Queensland Performing Arts Complex as well as in *The World Around Us* special, *Bush Survival* (2004) and the film *Bran Nue Dae* (2010).

In 2011 Deborah performed in Bangarra's European tour of *Spirit* and the national tour of *Belong*.

In 2012 Deborah performs in *Warumuk - in the dark night, of earth & sky* and TERRAIN.

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



## **JHUNY-BOY BORJA** DANCER

Jhuny was born in Manila, The Philippines, and was brought up in Katherine, NT.

In 2002 Jhuny completed his Bachelor of Arts with Honours at WAAAPA and was a founding member of LINK Dance Company. Jhuny has previously performed with Acme Physical Theatre (Taiwan), One Extra Dance, and at the Australian Choreographic Centre.

Jhuny joined Bangarra in 2003, since dancing in *Bush, Clan, Boomerang, True Stories, Fire – A Retrospective, Mathinna*, and *of earth & sky*. His company repertoire includes *Rush, Reflections, Gathering and Spirit*. He has also toured with Bangarra to the Torres Strait island of Mer, to Yirrkala and Dhalinybuy in North East Arnhem Land; career highlights that he is grateful and honoured to have experienced. In 2011, Jhuny toured to Europe with *Spirit* and nationally with *Belong* before performing in *Mathinna*. In 2012, Jhuny performs in *of earth & sky*, the national tour of TERRAIN and *Warumuk – in the dark night*.

Beyond Bangarra, Jhuny has worked as a software engineer, completing his Bachelor of Science at the Australian National University majoring in pure mathematics. He has enhanced his skills in web technologies through the SCOPE program for further professional career development for dancers.

Jhuny feels absolutely privileged and thankful to be a part of Bangarra.



**WAANGENGA  
BLANCO** DANCER

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

After completing 3 years of study at NAISDA, Waangenga was invited to join Bangarra. During that year he toured internationally with *Bush* and nationally with *Boomerang*. 2006 saw Waangenga perform for other choreographers such as Vicky Van Hout in Wiradjourni and Meryl Tankard in Kaidan. Waangenga re-joined Bangarra in 2007, dancing in *Clan* and *True Stories* nation wide. In 2008 Waangenga performed in *Mathinna* nationwide and toured to Europe, US and Canada with *Rites* and *Awakenings*.

In 2009 Waangenga toured to Europe with *True Stories* and helped Bangarra celebrate its 20th Anniversary with *Fire – A Retrospective*. He was also nominated for a 2009 Deadly Award for 'Dancer of the Year'.

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 performs with Bangarra in 2012 in their collaboration with The Australian Ballet for their 50th Anniversary celebrations and will perform in their *of earth & sky* regional tour of NSW and WA and the national tour of TERRAIN.



**TARA GOWER**  
DANCER

Tara is a Yawuru girl from Broome with Aboriginal, Filipino, Irish and Spanish Ancestry. She joined Bangarra Dance Theatre in 2006 and has performed in *Clan*, *Spirit*, *Bush* and *Gathering*. Highlights include performing at Sadler's Wells in London and returning home to Western Australia to perform for her family. Tara was also nominated for 'Dancer to Watch' in Dance Australia's Critic's Choice awards.

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

In 2009 Tara helped Bangarra celebrate its 20th anniversary with *Fire - A Retrospective*, travelling to Yirrikala and performing classic Bangarra repertoire such as *Ochres*.

Tara performed in Bangarra's *Mathinna* in 2010 and in *of earth & sky*. In 2011, she toured Europe with *Spirit*, toured nationally with *Belong* and regionally with *Mathinna*.

Tara continues to perform with Bangarra in 2012 in *Warumuk - in the dark night*, as well as touring nationally with TERRAIN and in the regional tour - *of earth & sky*.

Tara believes growing up on Yawuru land has given her the strength of identity to pursue her dreams into reality.



**LEONARD MICKELO**  
DANCER

Born in Ipswich, Queensland, Leonard is a descendant of the Wakka Wakka tribe, Bidjara nation, Gungahlu tribe, Juduwa tribe and Kullili tribe. His parents are from Cherbourg.

Leonard studied Tap, Modern Jazz and Classical Ballet at the Fiona Armstrong Dance Academy in Biloela and completed his studies in Brisbane at The Southern Academy of Dance.

Leonard's performance history includes the Queensland Wakakirri Story Dance Eisteddfod in 2004 with his secondary school; as a special guest artist in the Laidley Mayor's Command Performances in 2003, 2004 and 2005; in physical theatre productions with Toowoomba University and many Queensland musical theatre performances.

Leonard received outstanding results competing in Dance Festivals and Eisteddfods all over Queensland and was awarded 'Most Outstanding Male Dancer' at the Rockhampton Festival (2003, 2004).

In 2006, Leonard joined Bangarra, performing in *Rites* and *Amalgamate*, and touring to the UK, performing *Bush* to rave reviews. Leonard has also performed in Bangarra's acclaimed *Mathinna*, *Fire – A Retrospective* and *of earth & sky*. Most recently, Leonard danced in Bangarra's tours of *Spirit*, *Belong* and *Mathinna*. In 2012 Leonard performs in *Warumuk – in the dark night*, *of earth & sky* and the national tour of TERRAIN.

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



**DANIEL RILEY**  
MCKINLEY DANCER

Daniel's bloodline runs through the Riley clan of the Wiradjuri people, from the Wellington area of western New South Wales.

From 1998 to 2003 Daniel performed as a member of Quantum Leap, an initiative of QL2 Centre For Youth Dance in Canberra, later completing an Associate Degree in Dance in 2006 from QUT.

In 2005 Daniel received an Australia Council grant which allowed him to spend seven months with Leigh Warren & Dancers in Adelaide, performing in the 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.

Joining Bangarra in 2007 Dan has appeared nationally and internationally in *Clan*, *True Stories*, *Mathinna*, *Fire - A Retrospective*, *of earth & sky*, *Rites*, *True Stories*, *Awakenings* and *Spirit*.

In 2010 Daniel was nominated for 'Dancer of the Year' at the Deadly awards and for an Australian Dance Award for Outstanding Performance by a Male Dancer. Also in 2010 Daniel made his choreographic debut for Bangarra with the work *Riley*, from *of earth & sky*. In 2011 Daniel performed in Bangarra's *Belong* and *Mathinna*.

In 2012, Daniel performs in *Warumuk - in the dark night*, TERRAIN and with his own work *Riley* from *of earth & sky*.



**JASMIN SHEPPARD**  
DANCER

Jasmin is a descendant of the Walangamma tribe in the Gulf of Carpentaria, born in Brisbane and raised in Melbourne.

At 18 Jasmin began training in musical theatre, completing three years at 'The Dance Factory', Melbourne, performing in *HAIR: The Musical* (David Atkins, The Production Company, 2002).

Jasmin then studied at NAISDA Dance College, working with Jason Pitt, Vicki Van Hout and Jennifer Newman-Preston. At NAISDA, Jasmin learnt traditional dance from Yirrkala and Mornington Island (Lardil) regions, and Darnley and Badu Islands in the Torres Strait. Experiencing a strong spiritual connection with some Lardil dances prompted Jasmin to search for further knowledge regarding her Aboriginal identity, ultimately enabling her to discover her ancestors are from a nearby tribe in the Gulf.

Jasmin's dance credits include the 2006 Commonwealth Games Opening Ceremony; *The Migrant Project* creative arts show, and *Wiradjurni* choreographed by Vicki Van Hout.

Joining Bangarra in 2007, she has performed in *True Stories*, *Mathinna*, *Fire - A Retrospective*, *of earth & sky*, *Belong* and most recently, Stephen Page's *Warumuk - in the dark night*. In 2012, Jasmin tours for Bangarra with TERRAIN and *of earth & sky*.

Jasmin is a passionate creative writer and since 2010 has combined her dance knowledge and writing in a regular column for *Dancetrain* magazine.



**ELLA HAVELKA**  
DANCER

Born in Dubbo, Ella is a descendant of the Wiradjuri people. Making her debut with Bangarra in *Fire - A Retrospective* in 2009.

After graduating from the Australian Ballet School in 2007, Ella performed with Leigh Warren and Dancers in *Petroglyphs* (2008). She was honoured to work with former Bangarra dancers Gina Rings, Albert David and Sani Ray Townsend. For this performance she was nominated as 'Dancer to Watch' in the Dance Australia Critics Survey.

Since then she has performed in Stephen Page's *Mathinna* and in Bangarra's *of earth & sky* in 2010, the European tour of *Spirit* in early 2011, the national tour of *Belong* and *Mathinna* in regional NT and QLD. In 2010, Ella took part in the Rio Tinto Aboriginal Fund Professional and Educational Development Program, receiving a Dance scholarship as a part of the program.

In 2012, Ella performs with Bangarra in *Warumuk - in the dark night*, as well as the national tour of TERRAIN and regional tour - *of earth & sky*.

As an aspiring artist, Ella produces various forms of visual art and practises traditional Aboriginal basket weaving. She owes her success to her mother whose strength and determination inspires her.



## TARA ROBERTSON DANCER

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

Tara has worked 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*.

Completing a Bachelor of Dance Performance at the Adelaide Centre of Performing Arts in 2005, she has worked with Aiden Kane Munn, Peter Sheedy, Troy Mundy, Leanne Ringlestien, and Lina Limosani. Performing for the Gary Lang NT Dance Company productions of *Manuk Gapu*, and the widely acclaimed *Goose Lagoon*, Tara has also appeared in *iMoves* in 2008 and 2010, *Fringe at the Bank*, *Reel Dance* and the dance film *What Remains*.

Tara received the 2011 Rio Tinto Aboriginal Fund Professional and Educational Development Scholarship, debuting with Bangarra in the *Spirit* European tour, performing throughout Germany, Italy and Switzerland in 2011. Tara also performed in *Belong* and Stephen Page's award winning production of *Mathinna*.

This year Tara performs in *Warumuk - in the dark night*, the regional tour of *earth & sky* as well as the national tour of TERRAIN.



## TRAVIS DE VRIES DANCER

Travis is a Gamilaroi man who was born in Muswellbrook, NSW.

He discovered a passion for dance after high school and has avidly pursued his training since then. In 2007 he was accepted into NAISDA Dance College, and graduated in 2010. During his time at NAISDA, Travis worked with numerous people in the field, including three years in the study of Lester Horton Technique under Graeme Watson. Since graduating from NAISDA Travis has worked with Gosford City Council as a dancer, photographer and a film and sound Engineer on their *iDance You Watch* production. He has also worked to create Music for NAISDA's *Baby Proms*.

In 2010 Travis was accepted on secondment with Bangarra Dance Theatre to work with Frances Rings on *Artefact*, part of the program of *earth & sky*. Travis started a dance traineeship with Bangarra Dance Theatre in April of 2011 where he continued to immerse himself in his passion for improving his skills in the medium of dance. He performed in *Belong* which toured nationally and joined Bangarra for their regional tour of *Mathinna*.

In 2012 Travis stays on board with Bangarra, having performed in Stephen Page's work *Warumuk - in the dark night* as part of The Australian Ballet's 50th Anniversary celebrations and will also join Bangarra's regional tour of *earth & sky* and national tour of TERRAIN.



## KAINE SULTAN-BABIJ DANCER

Kaine was born and raised in Whyalla, South Australia. 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 recent graduate of the Aboriginal Centre for the Performing Arts (ACPA), leaving with 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, Richard Causer and Leigh Warren. Kaine also worked alongside Expressions Dance Company in their season of *Launch Pad - Double Act* and danced as part of Leigh Warren and Dancers at the 2011 WOMADelaide Festival in Adelaide.

In 2011 Kaine joined Bangarra for *Belong* and the regional tour of *Mathinna* as a trainee dancer. In 2012, Kaine continues to work with Bangarra having performed in Stephen Page's *Warumuk - in the dark night* as part of a collaboration with The Australian Ballet and performs in Bangarra's regional tour of *earth & sky* and the national tour of TERRAIN.



**LUKE  
CURRIE-RICHARDSON**  
DANCER

Luke is a descendant of the Kuku Yalinji people and Munaldjali clan, while also having connections to Mer and Darnley Island in the Torres Straits.

Luke has trained in traditional Torres Strait Island dance since 2002, under Gerib Sik, and 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. Luke then went on to complete a Certificate III in Careers in Dance at NAISDA Dance College, while working with choreographers Graeme Watson, Frances Rings, Kim Walker, Sani Townsend, Bill Pengelly and Tammi Gissell. Luke performed at the 2009 Deadly Awards. In 2010 he commenced a Bachelor of Fine Arts (Dance) at QUT. He performed in an award-winning work at the 2010 *Short + Sweet* Dance festival in Sydney and collaborated multiple times with MakeShift Dance Collective.

Most recently, Luke appeared in Wesley Enoch's *I Am Eora* in the Sydney Festival. He is honoured to be joining Bangarra in 2012, and aspires to be a role model for young children both Indigenous and non Indigenous. In 2012, Luke will tour with Bangarra in the national tour of TERRAIN and the *of earth & sky* regional tour.



**KATHY BALNGAYNGU  
MARIKA**  
CULTURAL CONSULTANT /  
ARTIST-IN-RESIDENCE

Born at Yirrkala NT, Kathy is a senior woman of her clan, Rirratjingu, the first clan and language group in Arnhem Land. From her mother and aunts she learnt traditional dance and how to identify and gather food. Her father showed her bark painting and told her stories about markings and the sacred sites.

In 1987 Kathy founded the Dhimurru Land Care Council with her four sisters and their first cousin. Their role was to regenerate the land that had been affected by mining in the area.

Kathy's appearance in Bangarra's work *Bush* (2003) marked her debut in contemporary dance theatre. She continued to perform with Bangarra for *Clan* (2004), *Bush* (2004 USA tour), *Spirit* (2006 Australian tour & 2011 European tour) and *Fire – A Retrospective*.

Kathy is a practising painter and weaver, and taught Bangarra's women traditional weaving as a prelude and inspiration for Frances Rings' 2010 work *Artefact* as a part of the *of earth & sky* program.

In 2011 Kathy was appointed as an artist-in-residence with Bangarra, received the Deadly Award for Best Dancer, and performed in and collaborated with Stephen Page and Wayne Blair on *Bloodland* for Sydney Theatre Company in association with Bangarra Dance Theatre.



**HETTI PERKINS**  
CURATOR /  
ARTIST-IN-RESIDENCE

Hetti Perkins is a member of the Eastern Arrernte and Kalkadoon Aboriginal peoples. Hetti was the Senior Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales. She has curated major survey exhibitions of Indigenous art, including Australia's representation at the Venice Biennale in 1997, and most recently the Australian Indigenous Art Commission at the Musée du quai Branly in Paris. She edited *One Sun One Moon*: the most ambitious publication on Australian Indigenous art to date.

Hetti is the eldest daughter of Charles Perkins, the esteemed Indigenous activist, and an experienced public spokesperson. Her sister Rachel Perkins is an acclaimed film director. Hetti joined Bangarra as an artist-in-residence in 2011.

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# PHILANTHROPY

We invite you to join us in achieving our dreams.

Ticket sales and government funding go a long way to enabling Bangarra to create extraordinary Indigenous dance theatre but it's all the other things we do that require your additional support.

As one of our valued supporters, we look forward to welcoming you into our clan joining Artistic Director, Stephen Page, and our creative artists.

If you are keen to join us, please contact us by emailing [belonging@bangarra.com.au](mailto:belonging@bangarra.com.au) or visiting 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. We like to acknowledge everyone who contributes over \$500 on our website and in all Bangarra publications for 12 months from the date of contribution.

Thank you, in anticipation.



PHOTOS BY GREG BARRETT

Malthouse Theatre presents

# BRIWYANT

Directed by **Vicki Van Hout**  
Choreographed by **Vicki Van Hout**  
in collaboration with the performers

**“ENGROSSINGLY  
UNPREDICTABLE”**

Sydney Morning Herald

Experience contemporary Indigenous dance as you've never seen it before. Briwyant has evolved not from the earth, but from the suburbs of western Sydney. This unique production will play with humour, history, raw physicality and digital projection to create an innovative new work.



**4 - 14 JULY MALTHOUSE THEATRE**

**BOOKINGS [malthousetheatre.com.au](http://malthousetheatre.com.au) or 9685 5111**

Malthouse Theatre's Indigenous Theatre Program is made possible with the generous support of The Tom Kantor Fund

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[www.bangarra.com.au](http://www.bangarra.com.au) [www.facebook.com/bangarra](http://www.facebook.com/bangarra)  
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Bangarra's rehearsal studios and function room are available for hire



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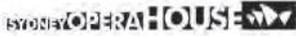
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Merrigong Theatre Co gratefully acknowledges the assistance of our  
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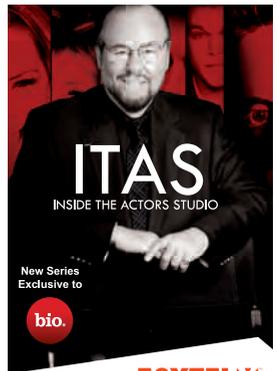
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The people  
The chatter  
The silence  
The spotlight  
The performance  
The applause  
The smiles

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