

BANGARRA DANCE THEATRE

30 YEARS
OF SIXTY FIVE
THOUSAND



Aboriginal and Torres Strait Islander people should be aware that this production and program contains images, audio, quotes and the names of people who have passed away.

Bangarra would like to acknowledge the many people in our family who are no longer here but have left an indelible mark in our cultural and creative continuum.



BANGARRA DANCE THEATRE

30th Anniversary Australian Tour

SYDNEY | Sydney Opera House, 13 June – 13 July

CANBERRA | Canberra Theatre Centre, 18 – 20 July

PERTH | State Theatre Centre of WA, 31 July – 3 August

DARWIN | Darwin Entertainment Centre, 17 August

BRISBANE | Queensland Performing Arts Centre, 23 – 31 August

MELBOURNE | Arts Centre Melbourne, 5 – 14 September

ADELAIDE | Adelaide Festival Centre, 19 – 21 September

HOBART | Theatre Royal Hobart, 3 – 5 October



WE ARE BANGARRA

AN ABORIGINAL AND TORRES STRAIT ISLANDER ORGANISATION CHARGED WITH CARRYING AND CARING FOR STORIES THROUGH A DANCE FORM THAT IS FORGED FROM MORE THAN 65,000 YEARS OF CULTURE.

We are storytellers. Music makers. Visionary dance theatre creators.

A clan of dynamic artists, each with a proud Aboriginal and/or Torres Strait Islander heritage. We represent the pinnacle of Australian dance.

We are embraced by Australians from remote communities to bustling city metropolises. We are ambassadors for Aboriginal and Torres Strait Islander culture, sharing and exchanging with First Nations people across the world.

Our spirit is fed by our relationships with Aboriginal and Torres Strait Islander communities across Australia. We create our works on Country, learning from and listening to the stories that our people need us to share. We take great responsibility in providing a platform for

the stories that are in this landscape — stories that provoke us politically and spiritually.

It is this unbreakable connection to our land and people that makes us unique and sees us performing on basketball courts or creek beds in remote communities one week, and in the Sydney Opera House or on the stages of Tokyo or Paris the next.

Each year we share our spirit with more than 50,000 people who pack theatres in capital cities, regional centres and international locations.

For 30 years we have been scratching the surface of stories that span 65,000 years. Now we are working to ensure Bangarra has enough cultural fuel for the next cycle.

WELCOME

TO BANGARRA: 30 YEARS OF SIXTY FIVE THOUSAND

For 30 years, Bangarra has been given the wonderful privilege of breathing and celebrating the spirit of 65,000 years of Aboriginal and Torres Strait Islander culture. With this program we reflect on this privilege, and remind ourselves that what we have created with this company, is one of a kind in the world.

In turning 30, of course we've been looking back, and in doing so we reflect on the stories that we've told and the growth of the company over three decades. Even in the last five years alone we've seen so much growth, success and stability. The relationship that we have built — as joint leaders of this company — is a professional clan that we both feel so privileged to be a part of. The wider company is a driven clan that works in reconciliation with people who believe in our mission of creating inspiring experiences that change society. There is a spirit there. We can't see it, we can't identify it, but we can feel it. This company can capture you into its spirit. It's magnetic.

You can see this spirit in the group photo in the middle of this program — a gathering of the incredible individuals who pour their energy and passion into Bangarra both on and off the stage, day in, day out. We wanted to gather everyone together for this important milestone and honour their work.

So many people have made this 30th anniversary season possible — a season that includes an iconic work from our Associate Artistic Director Frances Rings; the presentation of a work by a non-Indigenous choreographer for the first time in Bangarra's history; and a spiritual acknowledgement of the past and gift to our current dancers with *to make fire*.

We thank our magnificent dance ensemble, our entire team, all of the creatives who wove their magic throughout the program — in particular Frances Rings; it's so great to have her back in our family — and of course our talented Board led by the wisdom of our Chair Michael McDaniel.

And we thank you for celebrating *Bangarra: 30 years of sixty five thousand* with us. We exist because of the communities who trust us to share their stories; because of the audiences who embrace the importance of their spirit; and because of the people, partners, governments and organisations who believe in the vision and passion of Bangarra Dance Theatre.

Enjoy!

Stephen Page Philippe Magid
Artistic Director Executive Director



STEPHEN PAGE

ON BANGARRA: 30 YEARS OF SIXTY FIVE THOUSAND

Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah Nation. He has been Artistic Director of Bangarra for 28 of its 30 years and has created 25 works for the company over this time.

Can you share your process behind the curation of this year's anniversary season — why have you chosen these works to celebrate 30 years?

Each work was chosen because of the back story behind them. I've always wanted to revisit *Unaipon* and celebrate its life. It was Frances Rings' first major work and a pivotal moment in her transition from dancer to dance-maker when it premiered in 2004. It was also the first time in our repertoire that we focused on the biographical story of one character. It has been fifteen years since *Unaipon* was created. That's half of our lifetime.

Stamping Ground has been in my head since before Bangarra existed! In 1980 Jiří Kylián was planning to create three new works inspired by Aboriginal culture. With his colleagues, Jiří worked with communities and organisations to arrange a huge corroboree on Groote Eylandt off the coast of North East Arnhem Land. The event was attended by Jiří, a number of international artists and producers, and over a thousand Aboriginal men, women and children. That major body of work didn't eventuate, but he created *Stamping Ground* in 1983 in response to what he experienced.

We considered what a beautiful moment it could be: that in our 30th year we could bring what Jiří was inspired by back on Country and let it be in the bodies of our great artists who come from the land of his first inspiration — a beautiful closing of the circle. He agreed. I must acknowledge Shane Carroll here, for her unwavering support and guidance for literally decades to bring *Stamping Ground* to Bangarra — and Roslyn Anderson for her wonderful depth of knowledge in sharing Jiří's connection to this

work and the dance language that *Stamping Ground* embodies, so carefully with our dancers.

This work is a contemporary dreaming and a contemporary creation story that was observed by someone from so far away — the fact that he's given that to us to bring back on Country this year is really exciting. And our dancers love it. They're embodying it in their own way. Jiří said to me: 'let them find the internal spirit of where they come from'.

The third section is called *to make fire*. Here, we're creating three worlds that encompass 65,000 years. I chose moments from *Mathinna* (2008), *About* (2011), *ID* (2011) and *Rush* (2002) to sit within these worlds because they're meditative works about identity, resilience and strength. In the Bangarra creative pantry we've been able to create this thematic array of diverse stories — because we are a complex race and our history is complex. *to make fire* is not a 'best of' program; it is a gift back to our mother creation spirit of 65,000 years, the spirit that keeps us striving into the future.

I'm so proud of every one of our dancers, who have fully immersed themselves into these three works. It has nourished their minds, bodies and souls and has truly been creative medicine. I must acknowledge and thank our Rehearsal Director, Daniel Roberts, who brings a beautiful energy to the studio, creating a safe space for exploration, and who is so dedicated in supporting the dancers in their individual journeys. Each one of our dancers is unique, and they come together as an empowered and powerful clan. Our future is looking very, very bright.

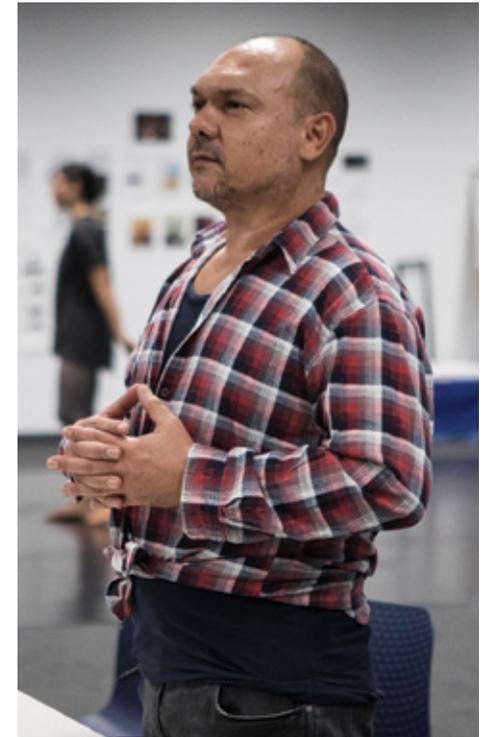
Let's talk about celebrating 30 years of Bangarra within 65,000 years. How has the company managed the responsibility of giving voice to the myriad of languages, dance styles and songlines across Aboriginal and Torres Strait Islander cultures?

Our spirits from this extraordinary and ancient place are always connecting our cultural consciousness to Country and land. The spirit of that connection is what leads us to the myriad relationships that we have all over the country. Elders, song men and women, dance teachers from traditional and urban communities — they all share their stories and entrust them to us because of the values that underpin Bangarra as an organisation. As the caretakers of these stories and relationships — we utterly respect this cultural responsibility. We are now in the new millennia of this cycle of our culture and having that responsibility — it's fragile, you're always aware of its cultural protocols, you're always aware of its integrity. We pay great respect to it.

What do you think is Bangarra's greatest achievement of the past 30 years?

Just surviving and thriving in this contemporary world of politics and culture. Politically for us, we are so thankful just to be sustaining and surviving in the mainstream, let alone as an Aboriginal and Torres Strait Islander company — that is a feat. Philippe Magid's leadership of the company as Executive Director over the past five years has been an absolute game-changer for us and I can't thank him enough for what he has done for Bangarra.

The thing I'm most proud of is the clan. The spearhead. The heart of all that work and the respect for our 65,000 years of culture. I'm proud of the energy that's come from people of all walks of life — people who have come together to embrace the vision and sustain that spirit. You can't single out a particular experience, but we've kept evolving and finding initiatives where that spirit can help in healing, cleansing and connecting through our stories. There have been so many muses — so many dancers, creatives, artists, and cultural consultants who have each been instrumental in forging Bangarra's songline, our knowledge ground, over the past 30 years. I can't thank them enough.



There is a very strong sense of your brothers, Russell and David, throughout this program. What do you think they'd make of Bangarra celebrating 30 years?

The more I listen and re-live and reflect on David's music, the more I'm reminded that it was truly the pulse and the heart and the spirit of this company. He's still here and he still inspires our future works — in a sonic sense, in a musical sense. And Russell, my baby brother, too. They both left us too early. Russell would be so impressed with the dancers and the physicality and the evolution of movement. He was the first sensibility of male energy and enabling that crossover of contemporary and traditional. So, from the dance perspective, he'd be amazed at the thriving energy and connection that we have. I watch the boys and I know Russell's there. He's giving me physical notes on what they're creating.

UNAIPON

SYNOPSIS

Ngarrindjeri

In the beginning

David Unaipon philosophises on our existence in the universe.

Sister baskets

The Ngarrindjeri are famous for their intricate weaving. A 'sister basket' is made from two identical halves and has great spiritual significance for the Ngarrindjeri.

String games

String games were used by Elders for storytelling and to pass on cultural knowledge to the young people.

Science

Motion

David Unaipon was greatly influenced by Isaac Newton's three laws of motions. Bodies in space demonstrate the formulas.

Four winds

East, North, South, West. The science of man and landscape. Knowledge of the seasons is essential for survival.

Power

David Unaipon was fascinated by the concept of perpetual motion. Bodies become turbines and generate energy – the power of movement.

Religion

"It was in this book [The Bible] I learned that God made all the nations of one blood and that in Jesus Christ colour and racial distinction disappeared. This helped me many times when I was refused accommodation because of my colour and race." David Unaipon

Featured Languages

Ngarrindjeri, Ngarti and Etanyanu

PRODUCTION CREDITS

Choreographer

Frances Rings

Composer

David Page

Set Design

Peter England

Costume Design

Jennifer Irwin

Lighting Design

Nick Schlieper

Voice

Wayne Blair
and Ruby Hunter

Vocals

Yolande Brown,
David Page, choral

excerpt from *Miserere*,
with kind permission
from ABC Classics.

Additional vocals
sung by NPY Womens
Council. Cultural
Consultancy by
Mrs Ward.

Cultural Consultants
(Family of David
Unaipon)
Harold Kym
Kropinyeri
Judith Kropinyeri
Elaine Kropinyeri
Corrina Kartinyeri
Donna Smith

Additional Consultancy

Gina Rings
Katrina Power

Community Consultants

Raukkan Council:
Jordan Sumner (CEO)
Uncle Clyde Rigney
Sean Weetra
Country Arts SA:
Di Gordon

Research

SA Museum:
Lea Gardam
State Library NSW:
Damien Webb
Ronald Briggs
Melissa Jackson

Rehearsal Consultants

(Bangarra alumni)
Deborah Brown
Jhuny Boy Borja
Yolande Brown
Sidney Saltner
Patrick Thaiday
Chantal Kerr
Sani Townson

Frances would like to
thank her beautiful
family: husband Scott
and sons Yillen and
Zef for their continued
love and support.

DAVID UNAIPON

INVENTOR. PHILOSOPHER.
WRITER. STORYTELLER.

David Unaipon (1872–1967) is credited with being the first published Aboriginal author. He was an inventor, philosopher, writer and storyteller. His image is reproduced on the Australian \$50 note.

Unaipon was a Ngarrindjeri man of the Warrawaldi clan, the fourth of nine children, born at Raukkan Mission in South Australia. He died shortly before the 1967 referendum 'yes' vote that resulted in Aboriginal people being counted in the national census as citizens.

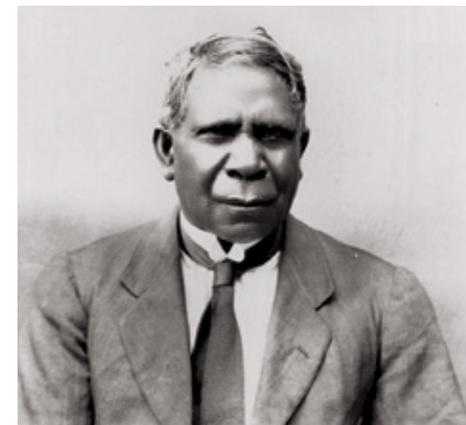
Growing up on a mission, his father James Unaipon became the first Aboriginal Christian preacher, which had a strong influence on him throughout his life. Despite embracing the religions of the missionaries, he remained true to his traditional culture.

At 13, he was taken to Adelaide to live with the white family of Charles Burny Young, who gave him a classical education and encouraged his interests in literature, philosophy, science and music. He studied astronomy and made connections to the myths and legends that existed about the stars within his own culture. He mapped the flight pattern of the boomerang, which fed into his later inventions and explorations of aerodynamics.

Unaipon returned to Raukkan five years later, continuing to read books and journals that were sent to the mission. He began to study mechanics and conducted experiments in perpetual motion, ballistics and polarised light.

Between 1909 and 1944, Unaipon made patent applications for 10 inventions — including a modified handpiece for shearing, a centrifugal motor and mechanical propulsion device. While these patents lapsed due to a lack of funds, many of his ideas were picked up by other scientists and are still in use today.

In 1924 he travelled for a year on foot through southern Australia — researching and writing a manuscript titled *Legendary Tales of the*



Australian Aborigines. After a number of difficult negotiations and missed communications, the copyright for this work was sold to anthropologist and Chief Medical Officer of South Australia, William Ramsay Smith, who edited the work and published it under his own name in London in 1930 under the title *Myths and Legends of the Australian Aborigines*. No acknowledgement of Unaipon's work on the manuscript was noted. The book was finally published in Unaipon's name in 2001, by The Meigunyah Press, using its original title.

In 1988, the national David Unaipon Award for Aboriginal writers was initiated and the annual Unaipon Lecture was established at University of South Australia. The David Unaipon Address was initiated in 2018 at the Kings College in London.

In 1995, the Reserve Bank of Australia issued a new design for the \$50 note and David Unaipon was honoured on one side. In 2018, the Bank reissued the note to include shields from Unaipon's Ngarrindjeri nation and the practices of *miwi* (traditional navel cord exchange) that Unaipon wrote about in his *Legendary Tales*. It also features the black swan, Unaipon's *ngaitji* or totem.

FRANCES RINGS

ON UNAIPON

Frances Rings had the incredible experience of creating with the three Page brothers — Stephen, Russell and David — as a dancer with Bangarra, before transitioning into an award-winning career as a choreographer and now Associate Artistic Director.

Can you tell us about the spark that led you to create a major dance work in 2004 on the life of David Unaipon?

My sister Gina Rings was dancing in the company at the time and she told me about David Unaipon — the man on the \$50 note. She grew up near Raukkan, the community that David is from. I had never heard of him before and I'm a South Australian! It was embarrassing and shocking to know that this man had done so much but generations had no idea of who he was and his contributions, not only to black history, but to science and agriculture and design and policy and writing. We certainly didn't learn about him in school.

I loved the space that he inhabited, one that honoured his Ngarrindjeri culture and yet he immersed himself in Western culture. By mimicking and learning Western ways he could speak to the power of his own culture. All of this took place at a time when Aboriginal people were not recognised as citizens and faced incredible hardships and injustices; and yet he was celebrated for his achievements.

His life was so full, so complex, how did you distil it down to tell his story?

I think as artists you're inspired by those intersections of culture and those spaces that aren't ordinarily explored. So, I was really interested in his three passions: science, his own culture and religion. I broke the work into three parts and based it on his passions. I wanted to harness some of the philosophies around the scientific principles that he was interested in and explore them with bodies in

space in the studio. We always came from a cultural storytelling place, and we were still honouring that through telling his story, but this work also became about our bodies being the tool to apply those scientific principles. He was obsessed by concepts of perpetual motion towards his last days. In the process, we expanded our understanding of what a body could do by risking and exploring that.

How important is working with community and family when you're creating a work based on an individual?

The most important part of the process for me was to go back to South Australia and meet his family and get their permissions and their blessings and to see the Country that he came from: the energy of the land, the incredibly rich landscape of that lower Murray area, where the Murray river comes down and meets the ocean. It's really stunning and powerful Country.

With Bangarra, there's this beautiful gifting of stories and trust that our people give us. It's a reciprocal relationship — we trust that you are going to tell this story respectfully and in the right way; and that you'll bring it back and gift it back to us. It's a beautiful exchange.

How do you think the work has changed, 15 years after its creation?

I think it shifts slightly, like me as a person, I am different to who I was in 2004. I am a mother now. I've created many works and I'm probably brave enough now to dig deeper and unpack and explore how we can refine it better. There is also a new generation of dancers at



Bangarra and they bring a different form. The company is looking strong. Industry practice has moved into a new direction; this generation is trained differently. I was able to really refine and push the physicality. These new dancers were able to meet that demand and they really worked hard and put a lot of effort in to be able to achieve that. I've got a very high bar and I'll still keep pushing to get it to that level. But I think they respect that; they know I'll always expect more.

As we're doing this, I'm watching a beautiful cohesion and supporting of each other. I see them on the side working things out and helping each other, that's beautiful. That's part of the cultural foundation.

There's a strong sense of David Page throughout *Bangarra: 30 years of sixty five thousand*, particularly with *Unaipon*.

We feel him all the time, we know he's such a strong presence and alive in the company, in the works. He always kept us grounded. He was always the one that was reminding us about telling our stories our way. He tethered David Unaipon's story so strongly back to Country, back to culture and language. He brought the ancient and you felt that beautiful connection. I tell the dancers to connect with that, listen to it and let that be what is your pulse. Let that be your intention. It's all in there, that story's in there. He's put it in there for you.

STAMPING GROUND

Bangarra did not exist when *Stamping Ground* was created in 1983 by Jiří Kylián for the Nederlands Dans Theater (NDT).

Inspired by Kylián's deep interest in Aboriginal dance and its centrality in the culture of Aboriginal and Torres Strait Islander people, the work emerged as a response to Kylián's experience in 1980, when he and his colleagues worked with communities and organisations to arrange a large corroboree on Groote Eylandt in the Gulf of Carpentaria.

The purpose of the gathering was for Kylián to observe traditional Aboriginal culture first hand, on Country, in preparation for a major project that would involve three new works, three commissioned scores, a documentary and an abstract impression film that would be given to the Indigenous communities who participated in the corroboree.

Over a thousand Indigenous men, women and children from all over the country, including The Kimberley, Cape York and the central desert lands travelled to Groote Eylandt to attend the week-long event.

The initial project of new works was determined as far too ambitious, and didn't eventuate, but the deep impact of the experience did not leave Kylián and he began exploring choreographic shape to his response of having witnessed Aboriginal culture in this unique traditional setting. *Stamping Ground* was created in close collaboration with the cast of six NDT dancers and premiered on 17 February 1983 in The Hague.

Kylián has remarked that *Stamping Ground* allowed the dancers to discover the spirit in themselves, which has created a simultaneously playful, provocative, delicate and highly charged work with energy that draws on the strength and fragility of our emotional selves.

Stephen Page first saw Kylián's choreography in the mid-1980s when he was a student at NAISDA Dance College. Page recognised a spirit within the work that spoke to him through a cultural connection. He kept that impression alive over the next three decades as he went on to become a dancer, choreographer and Artistic Director of Bangarra.

Page had considered the idea of Bangarra performing *Stamping Ground* on a number of occasions. After 30 years of building a strong creative foundation for Bangarra, a rich and diverse repertoire and a reputation of renown throughout Australia as well as internationally — he believes 2019 is the right time for *Stamping Ground* to come back to its cultural roots.

This is the first time that Bangarra has presented the work of a non-Indigenous artist — an artist who also happens to be one of the world's most influential choreographers. *Stamping Ground* illustrates how cultures can co-exist through dance and Bangarra is proud to be including this unique work of Jiří Kylián's in the company's repertoire.



PRODUCTION CREDITS

Choreography
Jiří Kylián

Assistant to the choreographer
Roslyn Anderson

Music
Carlos Chávez
'Toccatà para instrumentos de percusión', premiered 1942

Set Design
Jiří Kylián

Costumes
Heidi de Raad

Light concept
Jiří Kylián, Realisation Lights
1983: Joop Caboot

Light redesigned
Kees Tjebbes, 29 January 2005, Staatstheater, Saarbrücken

World Premiere
17 February 1983, Circustheater, Scheveningen (NDT I)
5 November 1992, AT&T Danstheater, Den Haag (NDT II)



JIŘÍ KYLIÁN

ON STAMPING GROUND

Czech born choreographer Jiří Kylián has created over 100 works. Many of these have been presented by more than 80 companies worldwide. Here he reflects on the experience of a gathering he attended on Groote Eylandt in 1980, where a thousand Aboriginal and Torres Strait Islander men, women and children shared their stories and dances and traditional culture with him.

It might sound strangely conceited, but I was actually the initiator of this gathering. With the help of my friends we were able to convince many institutions to contribute to this momentous event.

But, the leaders of the different Aboriginal cultural groups wanted to know who I was before giving their approval. One day some of them

gathered on Groote Eylandt to watch a video of my work. After the viewing they left without saying a single word. The next day they came back with the verdict: "He is a good dreamer."

Needless to say, this was one of the highest awards I have ever received in my entire career.

It is interesting to know that I was not the only stranger at that gathering, but the different Aboriginal groups were strangers to themselves. Their cultural backgrounds, rituals and languages were different. But what truly united them, was dance.

This experience taught me essential things about the immense diversity and endless possibilities of human physical, mental and spiritual expression.

ROSLYN ANDERSON

ON STAMPING GROUND

Roslyn Anderson has been staging works for Jiří Kylián across the world for more than 30 years. She travelled to Sydney to work with Bangarra's dancers to bring *Stamping Ground* to life.

Tell us a little bit about yourself, your role with Kylián Productions, and how that role brings you to this commission with Bangarra.

I was born and ballet-trained in Brisbane, before moving to Melbourne to train at The Australian Ballet School. I then danced with The Australian Ballet for six years, before joining Nederlands Dans Theater (NDT) in 1973 where, in my first season, Jiří Kylián was invited into the company to choreograph a work. From 1980 I began assisting Jiří on some of his creations for NDT and as a result began soon after to stage his works worldwide.

You were the original Repetiteur for *Stamping Ground*. Now, 36 years later, you're working with Aboriginal and Torres Strait Islander dancers who are of the culture that gave breath to the inspiration for the work.

Yes, I was assisting on the creation of *Stamping Ground* in 1983. I find it very exciting to be staging it here for Bangarra. A huge responsibility and an enormous privilege!

Kylián generously provided Bangarra's dancers with guidance before rehearsals began, encouraging them to find their own skin in the choreography. Has the work changed as a result?

Bangarra's dancers are storytellers and Jiří has indeed encouraged them to search for their own interpretation — to explore their own spirit in the movement. This has provided a wonderful challenge for me (also) to 'allow' this freedom while not changing or compromising the choreography.

Kylián has created more than 100 works during his career. Do you think that *Stamping Ground* marked a pivotal moment for Jiří's work?



The creation of *Stamping Ground* was a result of what was a very pivotal turning point in Jiří's career! His experience at the festival at Groote Eylandt has influenced each and every work he has created since then.

Bangarra's works follow a cultural creation lifecycle — beginning on Country and ending back with the communities who inspire our stories. In a sense, *Stamping Ground* is now experiencing the completion of its own lifecycle of culture and creativity.

True — while traditions of passing along Jiří's works are different from those of Bangarra's unique method, it is very exhilarating to be involved in completing the life cycle of *Stamping Ground*. In a way, Bangarra is the only company in the world that can reflect the original context that framed *Stamping Ground*'s creation.

TO MAKE FIRE

SYNOPSIS

There are three worlds in *to make fire*: *Mathinna*, *About* and *Clan*.

MATHINNA (2008)

Mutton Bird
People
Exile
Adoption

The first world in *to make fire* re-awakens an excerpt from the Helpmann award-winning production *Mathinna*. This powerful story is inspired by a young Lowreenne Tasmanian girl, who was removed from her home and adopted into western colonial society, only to be ultimately rejected and returned to the fragments of her original heritage.

ABOUT

(2011, *Belong*)

Story Teller
Zey
Kuki
Naygay
Sager

Choreographers
Stephen Page and Elma Kris

Composers
David Page and Steve Francis

Set Design
Jacob Nash and Peter England

Lighting Design
Nick Schlieper

About explores the cultural connection between the people of the Torres Strait Islands and the spirits of the four winds (*Gub*). Choreographed by former Bangarra dancer, Elma Kris, *About* follows the journey of these winds as they guide people in their daily lives, informing essential elements of their cultural life, and marking key moments in time.

CLAN

(*ID*, 2011 *Belong*)

(*Rush*, 2002 *Walkabout*)

Rush

Dots

ID

Wiradjuri
Young Man
Promise

Rush

Hope

PRODUCTION CREDITS

Costume Design
Jennifer Irwin

Original Cultural Consultants
Mathinna Vicki-Laine Green and Lola Greeno
About Peggy Misi and William Satrick
ID Kathy Marika and Djakapurra Munyarryun

The final world in *to make fire*, showcases sections from *ID* and *Rush*.

Investigating what it means to be an Aboriginal and/or Torres Strait Islander person in the 21st century, and based on personal observations of people tracing their bloodlines and re-connecting with traditional culture, *ID* asks important questions about identity and reconnection with one's heritage.

Rush is a statement about the enduring strength and spirit of our culture. It's an abstract exploration of the social issues that we have to navigate in order to survive in society today. We live in, and have to reconcile, two worlds - the contemporary and the traditional - this work is about cleansing the pain of the past by reclaiming identity, language and culture.

Rush Djakapurra Munyarryun and Ningali Lawford-Wolf

We thank the creatives, musicians, dancers and vocalists who worked on the original productions.



STEPHEN PAGE

ON TO MAKE FIRE

Stephen Page and Bangarra's creative team have produced three worlds within *to make fire* as a gift back to the culture and heritage of Aboriginal and Torres Strait Islander people, that has survived for 65,000 years.

You talk about Bangarra having a 'pantry of knowledge', an array of stories that demonstrate the complexity of Aboriginal and Torres Strait Islander history. How did you decide on which works to choose to create *to make fire*?

I didn't want to make a variety show or a 'best of' as part of this program, but I did want to find a way to celebrate how Bangarra responds to historical works, biographical works and what that means in our repertoire, and also to celebrate and pay respect to the Torres Strait Islander cultures. So that's why we've created three worlds that are held together by the cloth from *Patyegarang* (2014), which represents the spirit of our creative stories and cultural knowledge coming together.

The first world, *Mathinna*, was created in 2008 and is the story of one of Australia's first stolen children. *Mathinna* is one of Bangarra's narrative works about historical figures, like *Unaipon* (2004), *Patyegarang* and *Bennelong* (2017), which are all works about reclaiming our history and telling our stories from our perspective.

The second world, *About*, pays homage to the stories that have been inspired by Torres Strait Islander culture. Elma Kris' *About* (2011) explores the mood of the four winds in the Torres Strait and is a perfect example of Bangarra's exploration of customs passed down through families for generations, reflecting the strong links between communities and their natural environment.

The last world, *Clan*, is about the hope, spirit and continuation of knowledge that we share — that we're all born from that spirit of 65,000 years and this will take us into the next 30 years. Excerpts of *ID* from *Belong* (2011) and *Rush* from *Walkabout* (2002) will come together to celebrate the *Clan* journey.

How have Bangarra's creative team used their respective crafts to tie these worlds together?

I worked closely with Jake Nash (sets), Nick Schlieper (lighting), Jennifer Irwin (costumes) and Steve Francis (music) on the creation of *to make fire*. Nick has totally reimaged the lighting design. Jake's epic *Patyegarang* cloth will stay with us for the entire piece, anchoring each world. The elements of dust and wind will introduce us into each new section, and those familiar with our works will notice key design elements inspired by previous productions — think of the ring from *Bennelong* or the firesticks from *Patyegarang*. Jenny and our remarkable costume department, headed by Monica Smith, have helped to refit and remake costumes for the entire program, and have created the look for a clan of nine people, a mob, who travel together and collect each story and reawaken it. The spirit of culture. The spirit of knowledge. And Steve has been weaving his magic in the studio to find a thread between scores that were created by my brother David and himself, so that they become a seamless journey of one spirit.



DAVID PAGE

ON HIS MUSIC

Bangarra's dearly missed songman David Page created the scores for four of the works in *Bangarra: 30 years of sixty five thousand*. These are his words, about his creative process and inspirations, written at the time that each work premiered.

UNAIPON — 2004

"It is always a wonderful challenge creating new music for Bangarra — to bring new ideas but maintain that Bangarra essence. Working on *Unaipon* with Frances Rings allowed me to challenge the music and sound design and helped take the dance to another level. Frances is very inspiring and gives you the creative freedom to experiment, but she is also clever enough to remind you of the importance of a simple approach in delivering the right message. David Unaipon's life was very full and very complex. It would take an 8-part documentary to tell his whole life story. Just to reflect his inspiration and his legacy through the medium of dance and music was hard enough. There is so much information about this incredible inventor, philosopher, writer and storyteller. I am very privileged to be part of this artistic project that continues to honour and respect such a spiritual and extraordinary Aboriginal man."

MATHINNA — 2008

"I am privileged to have been challenged with the responsibility of how to pay appropriate respect and bring life musically to such a powerful story. After an intense research period by Stephen, he passed on to me many stories from Mathinna's journey and allowed me to be free to draw on various music styles, which believe me, can be dangerous! I experimented with fusing my interpretation of eighteenth-century classical music, with different rhythms and sounds; from recording myself hitting rocks together in my Sydney studio to the elements of wind, water, voice and electronic synthesised instrumentation. *Mathinna* allowed me to explore and grow as an artist."

ABOUT — 2011

"With *About* I was very excited to experiment with the Torres Strait Island musical elements

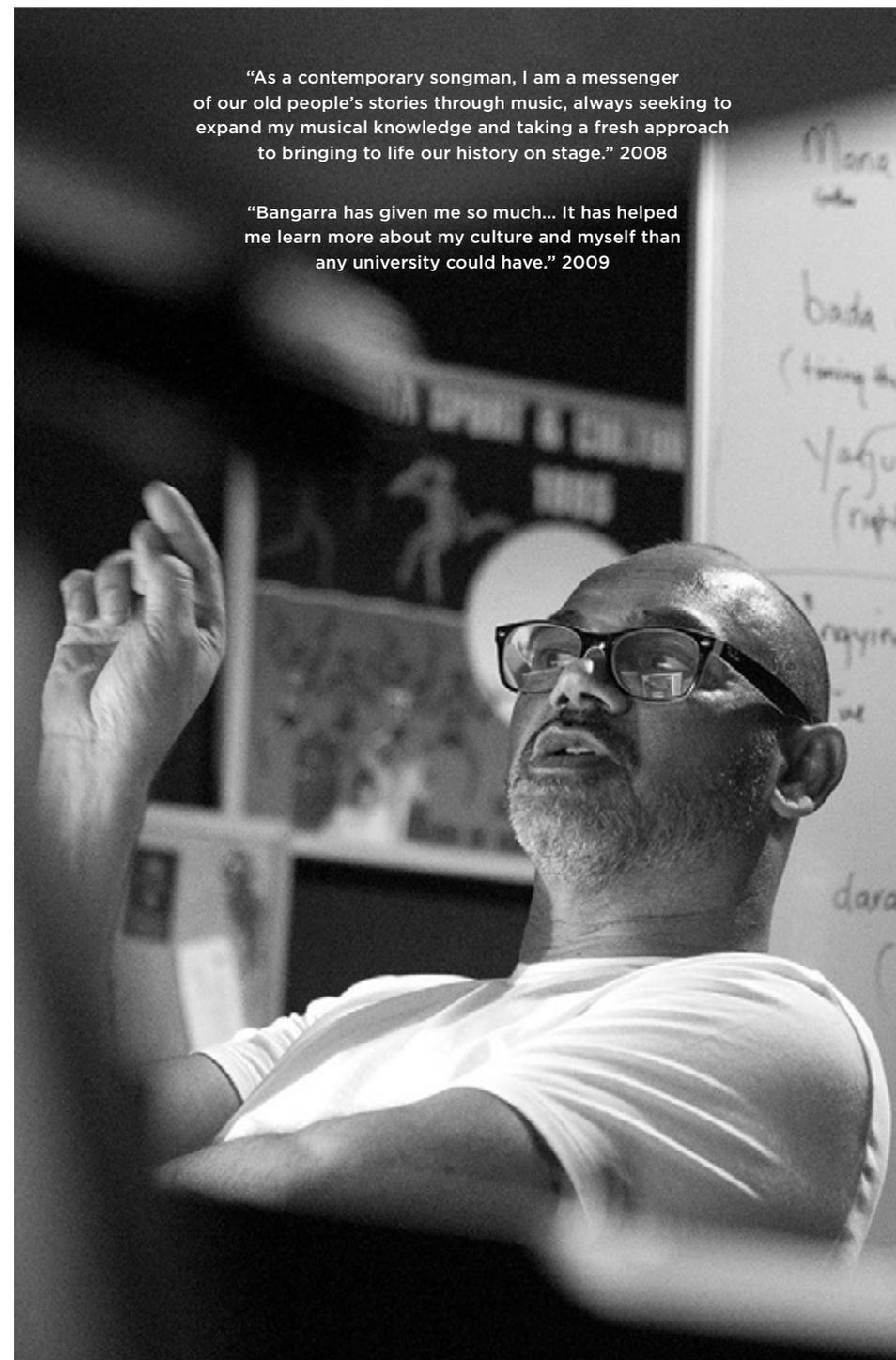
and fuse them with contemporary sounds. I asked my old friend Steve Francis to collaborate musically with me once again. He brings a new and fresh, abstract feel to this unique dance work soundtrack. Working with language is so rewarding especially when this beautiful instrument is so easily accessible. Fusing this with original composition allows us to create something special. Inviting the Bangarra dancers and various singers to sing the language adds colour to this score. The language storytelling is the hook of the *About* soundtrack. The story concept is simple — it is about the winds. Complementing the dance musically can be very challenging: the music must support the dance not over-power it. These winds, featured in relation to the people that the story is about, are unpredictable but powerful as well."

ID — 2011

"As the composer I was anxious to discover what this new work was going to be. *ID* is very clever and daring (like my brother) and who else could attempt to tackle such a subject? I never know how it will be until all the creative elements — the direction, the set, lighting, costumes, choreography and dancers — are finally on stage together; that's when the magic begins. Being part of this creative team is that magic and if it is working on stage, that is when you know you have done well. Creating music for *ID* has been a real challenge. I experimented with different sound wave forms, vocals and languages to create something new. When exploring the subject 'Identity' you can't help but reflect on your own experiences. I love my work because I have a passion for it. Being happy with who you are and where you come from is a major step in the right direction of accomplishing anything you put your mind to."

"As a contemporary songman, I am a messenger of our old people's stories through music, always seeking to expand my musical knowledge and taking a fresh approach to bringing to life our history on stage." 2008

"Bangarra has given me so much... It has helped me learn more about my culture and myself than any university could have." 2009



JACOB NASH

ON BANGARRA: 30 YEARS OF SIXTY FIVE THOUSAND

Jacob Nash is Bangarra's Head of Design. Here, he reflects on the great privilege of being able to celebrate and examine who we are through design — as a nation, and as a culture — in almost a decade with Bangarra.

As Head of Design for Bangarra, what process do you go through to get a landmark season like this up, as opposed to creating a new work?

I think it's different this year because we are reflecting and looking forward at the same time. So, we've got this dilly bag of magic and looks. It's about finding the best way to talk about our past, where we are right in this moment now, and what it's going to look like in the future. We don't have to answer all of those questions, but you can definitely get a sense of all of that through this 30th anniversary celebration.

Peter England has a long history with Bangarra; in this program he created the sets for *Unaipon*. Did Peter's work have an influence on you as a young designer?

I think one of the great things we do at Bangarra, is we gift our knowledge on to the next generation. I was really lucky to have Peter as someone who was so generous. He didn't tell me what to do, he just gave me a design language that was alive.

I remember going to see *Unaipon* at the Sydney Opera House, and I remember the magic of that first gauze and seeing Patrick [Thaiday] flying behind it, and it was just one of those experiences where my mind was blown. You always look into the past — we're inspired by what comes before us. I absolutely looked up to Peter, and I still do.

The *Patyegarang* cloth plays an important role in *to make fire*, even though no sections from this work are being performed. Why did you decide to use it as an anchor?

It's one of the most beautiful cloths we've ever made. Through light, through paint, and through emotion, it holds, and makes us feel, so many things. I think that's what audiences love so much about Bangarra; they emotionally feel something. When we used that cloth in *Patyegarang* there was no other backdrop for the entire 120 minutes of the show. It was so powerful and it placed the audience so clearly in this land in Sydney, Eora. For *to make fire*, we're telling stories from the past, the present, and the future, from all over the country. But country is country and for me, Bangarra is here in Sydney and this is where we create work and this is the landscape where we dream everything up, so it seemed like the right thing to do, to have the *Patyegarang* cloth hold these worlds together.

You've been working with Bangarra for more than a decade. How do you think the company's changed in that time?

We've grown, but we haven't lost the magic of what's at the core. Our core values are still the same. I think we're creating much bigger work now. The standard has always been excellent but the scale of the stories that Stephen is exploring has grown. I'm still working with exactly the same people to create the sets. They're like our set-making Elders. The process of design hasn't changed. Of course, technology is around us all the time and it's influencing us, but we use it in the way that we want to use it.

I think that when Bangarra was formed, it was such a historic moment in history for Aboriginal Australia. It had all the right magic of minds and body and spirit coming together. Whatever journey we go on into the future, we'll always have that infused within this company.



STEVE FRANCIS

ON BANGARRA: 30 YEARS OF SIXTY FIVE THOUSAND

For more than 20 years, Steve Francis has been writing, producing and mixing music for Bangarra. His connection to the company led to a deep friendship with former Music Director David Page, who invited Steve to help create Bangarra's unique music style.

What process do you take to get *Bangarra: 30 years of sixty five thousand* to opening night?

I'm helping Stephen to curate *to make fire*, picking moments from the entire history of Bangarra. Stephen, very specifically, doesn't want it to feel like a 'best of', so we're creating three new worlds. He's picked the music and I'm trying to massage them together into one piece while still honouring the original scores. This genre of music was created by David Page, so there's a certain style. Interestingly there's not much repetition in what we've done over the years, but there's a certain thread that is helpful when combining music from different productions.

How do you think the company's changed since David Page asked you to mix *Alchemy*, Bangarra's collaboration with The Australian Ballet in 1996?

It was tiny back then. The office was three people and there weren't as many dancers. It was on a bit of a shoestring. I feel like creatively it's become more ambitious, but I think that's because everyone in the company has matured and Stephen wants to challenge the standard. We can now do major works like *Bennelong*. We probably couldn't have done a *Bennelong* ten years ago.

Do you think the core is still the same?

Absolutely. On a personal level, my most exciting job is to work on a Bangarra production. For a composer, there's a lot of pressure. But it's so liberating because you're a part of the core creation process in writing the music. When

you do a piece with Bangarra, from the get-go you are a part of telling that story through the music. They're my proudest moments.

The stories are incredibly rich and they are important stories to tell. But with that comes responsibility. It's always a juggle navigating the cultural aspects with respect and bringing in the right people from the right language groups and songs. I think we've been blessed with the collaborators. We're the composers, but the resources we pull on — like Djakapurra Munyarryun and Matthew Doyle and Kathy Marika and her family — without them, it's kind of just music. It'd probably be quite nice music, but it wouldn't have the cultural resonance and impact that it has without those song people or language.

There seems to be a glue that sticks the creative teams that work together at Bangarra. What is it about the company that keeps the best of Australia's creative talent coming back?

Oh, it's the best job in the world. Everyone talks about family, but this is definitely a community that you always feel a part of. Creatively, it's incredibly challenging but it's also a gift; this is not something that you get anywhere else. It's a big responsibility and it's a lot of work, but it's also fun. We laugh so much. I joke with Stephen that I'll just keep doing it until they stop asking me — why wouldn't you?

NICK SCHLIEPER

ON BANGARRA: 30 YEARS OF SIXTY FIVE THOUSAND

Nick Schlieper is one of Australia's most celebrated lighting designers who splits his life between Australia and Europe. After creating works with the company for more than 15 years, he reflects on the role Bangarra plays in anchoring him home.

How do you approach bringing Bangarra's stories to life on the stage?

I almost always focus first and foremost on the story. I always start by doing my homework. Because dance is such an abstract medium, it's as much the job of the lighting design to help tell the story as it is of any other element. It's so easy to light dance and just make pretty pictures, but that's the easy way out. You actually need to be subtly telling the audience where they are in a story the whole time. That spine is much more important to me.

How were you thrown into the world of Bangarra?

Bush, in 2003, was the first work I lit for Bangarra. I virtually don't do dance. It's a form of theatre I'm not all that interested in, so I would have taken a bit of convincing! Had it not been an Indigenous dance company, the answer would most likely have been no. I don't remember the exact conversation, but it would have involved Stephen Page being very persuasive.

How do you think the company has changed in that time?

Sure, it's become more sophisticated, which is partly to do with having more dancers and more money, more space and more time. But it's never lost its heart. And some of its heart, years ago, had some rough edges, and I think it's fantastic that they haven't all been polished off. It's still educating Australians in the stories that they don't get at school, and at the same time presenting seriously beautiful work.

You work with some incredible companies across the world. How does working with Bangarra impact on your wider practice?

It's a fabulous anchor. I spend so much of my life dividing my year between Australia and Europe. Bangarra is a core part of the reason I keep coming back. My work for Bangarra looks very, very different to my work just about everywhere else. The obvious difference is that I use a lot of colour in Bangarra shows, I virtually never use colour in my other work. I spent the first 15 years of my career in Australia with everybody hating my work because it was so Teutonic and cool and cold and distanced, not warm and fluffy and friendly. People who know my work well have often seen a show I've lit for Bangarra and literally not known it was me.

What do you think is Bangarra's greatest achievement of the past 30 years?

Putting Aboriginal culture on the map of white Australia. First and foremost. Just that single act alone is worth its weight in gold.

What's it like stepping back into the world of *Unaipon* after 15 years?

Oh, it's a fabulous homecoming; I'd forgotten how much I like the piece! The new dancers have seized it. It's great to see them performing choreography that is extremely familiar to me — exactly the same but adjusted slightly with a different lens on different bodies.

JENNIFER IRWIN

ON *BANGARRA: 30 YEARS OF SIXTY FIVE THOUSAND*

Jennifer Irwin has been collaborating with Stephen Page since he was 19-years-old, and designing costumes for Bangarra since the company's inception. Over the past 30 years she has helped to create a distinct visual aesthetic for the company.

You've been working with Bangarra since before the beginning, how have things changed?

I used to turn up at the Redfern Police Youth Club and do fittings for Russell and David Page and Djakapurra Munyarryun — for *Ochres* (1994) and *Praying Mantis Dreaming* (1992) — all of the early works. I know this company very, very well. I've seen their evolution. They've grown from a small, under-funded company going from project to project, to being internationally acclaimed, playing packed houses everywhere they perform.

I don't think you can compare them with any other company, they are absolutely unique.

For a program like *Bangarra: 30 years of sixty five thousand*, do you dust off the original costumes, or are you recreating each one for a new generation of dancers?

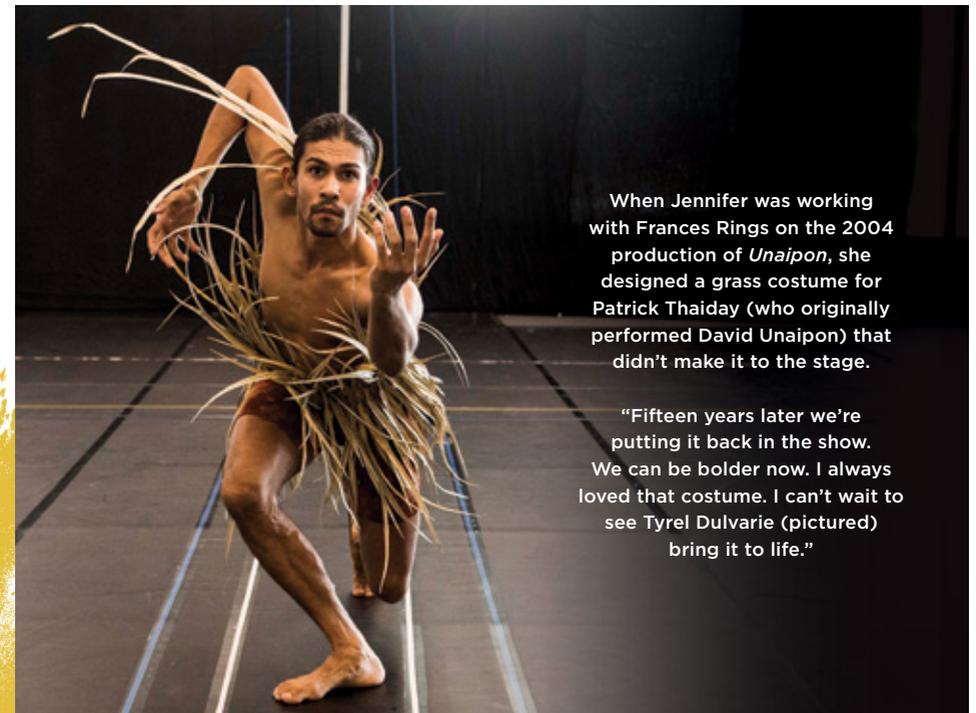
A bit of both! We do need to remake a lot of them. There have been so many dancers along the way. Bangarra's performances are very hard on costumes because of the generally grounded choreography, not to mention that each piece is often layered with ochre — which I think is fabulous — you can add more and more and it bleeds and cakes and the fabrics totally change. Eight shows a week and months of touring doesn't help. When we originally did *Unaipon* 15 years ago, the cast all wore linen trousers in the 'Religion' section. This time around they are made of a new stretch linen fabric.

Why do you think you've worked with Bangarra for so long?

I've been very privileged to be asked by Stephen over and over because I understand his vision. He's very generous with his ideas. I 'get' what he's trying to say. It's a very collaborative process. I can be so much more creative with Bangarra than for any other performing arts company. My costumes provide a skin. I use textured fabric, dyeing and painting, adding raffia, feathers, leaves — always trying to find something new. The dancers then add ochre, and turn it into their own work of art.

I guess that over the years, we've designed an aesthetic for Bangarra, but it's evolved. In the beginning, we were pretty safe. Budgets grew, which enabled me to be more adventurous. There are better fabrics available, different technologies — like laser cutting and digital printing.

I get a lot of inspiration in finding fabrics — hunting for those really unusual textures and colours. If I can't find them, I'll create them by layering and dyeing and stripping away. Most of the costumes over the years, I've made myself.



When Jennifer was working with Frances Rings on the 2004 production of *Unaipon*, she designed a grass costume for Patrick Thaiday (who originally performed David Unaipon) that didn't make it to the stage.

"Fifteen years later we're putting it back in the show. We can be bolder now. I always loved that costume. I can't wait to see Tyrel Dulvarie (pictured) bring it to life."



STEPHEN PAGE

ARTISTIC DIRECTOR & CHOREOGRAPHER, *TO MAKE FIRE*

Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah Nation from South East Queensland. In 1991, Stephen was appointed Artistic Director of Bangarra and has developed a signature body of works that have become milestones in Australian performing arts.

Stephen continues to reinvent Aboriginal and Torres Strait Islander storytelling within Bangarra and through collaborations with other performing arts companies. He notably directed the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies and created a new dance work for the Gold Coast 2018 Commonwealth Games Opening Ceremony.

He has choreographed over 25 works for Bangarra, including *Patyegarang* for Bangarra's 25th anniversary in 2014, and *Nyapanyapa*, as part of the *OUR land people stories* triple bill in 2016. In 2018, together with former Bangarra dancers Daniel Riley, Yolande Brown and the Bangarra ensemble, Stephen choreographed the critically acclaimed work *Dark Emu*. Inspired by Bruce Pascoe's book of the same name, it became the most successful production in the history of Bangarra, building on the success of his Helpmann Award-winning work *Bennelong* in 2017.

Stephen directed the chapter *Sand* in the feature film *The Turning* (2013) and is Artistic Associate for Sydney Theatre Company's production of *The Secret River*, which had its world premiere as part of Sydney Festival in 2013 and will tour to Edinburgh International Festival and the National Theatre of Great Britain in 2019. He also choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *SPEAR* premiered at the Toronto International Film Festival before screening at various arts festivals around Australia in early 2016.

In 2015, Stephen was awarded an Honorary Doctorate of Creative Arts by the University of Technology Sydney. In 2016, he received both the 2016 NAIDOC Lifetime Achievement Award and JC Williamson Award and in 2017, Stephen was honoured with the Australia Council Dance Award for significant contributions to the cultural and artistic fabric of the nation, and was appointed an Officer of the Order of Australia (AO).



FRANCES RINGS

ASSOCIATE ARTISTIC DIRECTOR & CHOREOGRAPHER, *UNAIPON*

Frances is of Kokatha heritage and also of German descent.

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 six works for the company; *Bush* (co-choreography), *Unaipon*, *X300*, *Artefact*, *Terrain* and *Sheoak*.

Frances has choreographed and danced in works for many of Australia's leading dance companies and choreographers including: West Australian Ballet, Tasdance, Leigh Warren & Dancers, Meryl Tankard and Legs on the Wall. Internationally Frances has established important intercultural, creative relationships with First Nations artists most notably, Kahawi Dance Theatre (Canada) and Atamira Dance Company (NZ).

From 2016 — 2018 Frances was appointed Head of Creative Studies at NAISDA Dance College. Recently Frances's work, *Terrain* has been selected on the 2019 — 2021 Higher School Certificate Dance Syllabus.

In 2019, Frances returned to Bangarra in the position of Associate Artistic Director.

Frances has been the recipient of many awards, the most recent include: Helpmann Awards for Best New Australian Dance Work and Best Regional Show, for *Terrain*; and for *Sheoak*, Best New Dance Work and Best Choreography in a Dance Work at the 2016 Helpmann Awards.



DAVID PAGE, 1961 - 2016

COMPOSER, *UNAIPON* & *TO MAKE FIRE*

David was a descendant of the Nunukul people and the Munaldjali clan of the Yugambah Nation from South East Queensland. He joined Bangarra in 1991 as Resident Composer, was appointed an Artist-in-Residence in 2011 and his most recent title was Music Director.

David composed the scores for 27 Bangarra productions, and together with Steve Francis, contributed music to the Opening Ceremonies of the Sydney Olympic Games. His film score credits include *Kanyini* (2006), *Hush* (2007), *Jacob* (2009) and *SPEAR* (2015).

David was a talented actor, appearing on stage for Queensland Theatre Company, Sydney Theatre Company and Belvoir. In 2004 he starred in the acclaimed one-man show about his life, *Page 8*. His film and television acting credits include *Green Bush* (2005), *Bran Nue Dae* (2010), *Oscar and Lucinda* (1998) and *Black Comedy* (2016).

David was the recipient of two Helpmann Awards for Best Original Score for *Mathinna* (2008) and *Belong* (2011) (the latter with Steve Francis), a Green Room Award for *Page 8*, four Deadly Awards and an ARIA nomination.

His score for *Macq* (2013) was the last piece of Bangarra music he worked on before his passing in April 2016.

In 2018, Bangarra presented *DUBBOO - life of a songman*, which paid tribute to David's life and work. Through the David Page Music Fellowship, Bangarra continues to honour David's memory and ongoing legacy by nurturing the next generation of Aboriginal and Torres Strait Islander artists.



JIRÍ KYLIÁN

CHOREOGRAPHER, *STAMPING GROUND*

Jiří Kylián (Czech Republic 1947) started his dance career at the age of nine, at the School of the National Ballet in Prague. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967.

After this, he left to join the Stuttgart Ballet led by John Cranko and in 1975 Kylián became Artistic Director of the Nederlands Dans Theater (NDT) in The Hague (NL). In 1978 he put NDT on the international map with *Sinfonietta*. That same year, he founded NDT2, which was meant to function as a breeding ground for young talent. He also initiated NDT3 in 1991, the company for older dancers from forty till 'death'. This three dimensional structure was unique in the world of dance.

After an extraordinary record of service, with an oeuvre of almost 100 ballets, Kylián handed over the artistic leadership in 1999, and remained associated to the dance company as house choreographer until December 2009. In the last ten years, Kylián has directed four films, *Car-Men* (2006), *Between Entrance & Exit* (2013), *Schwarzfahrer* (2014) and the award-winning *Scalamare* (2017).

Kylián's awards include: Honorary Doctorate, Julliard School (NY); Legion d'honneur, France; Medal of the Order for Arts and Science of the House of Orange, the Netherlands; Lifetime Achievement Award in the field of dance and theatre, Czech Ministry of Culture; and a member of the Académie des Beaux Arts in Paris for Choreography.



ELMA KRIS

CHOREOGRAPHER, *TO MAKE FIRE*

Elma is from Thursday Island (Waiben) and her clan is from the North Western and Central Islands of the Torres Strait. Elma has enjoyed a rewarding career as a dancer, choreographer, actor and teacher. She studied at NAISDA and joined Bangarra in 1999.

Her choreographic credits include *Bupau Ipikazil* and *Bupau Mabigal* (NAISDA, 1994), *Malu* (Bibir dance company, 1998), the Torres Strait Island element of the Sydney Olympics Opening Ceremony (2000), *Emeret Lu* (Bangarra, *True Stories*, 2007) and *About* (Bangarra, *Belong*, 2011). Elma's film credits include *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and *SPEAR*.

In 2015, she was one of five artists who took part in *Unsettled*, an exhibition at the National Museum of Australia and in 2017, she performed in Sydney Theatre Company's (STC) *The Secret River* at Adelaide Festival.

2007, Elma won a Deadly Award for Dancer of the Year and in 2016 Elma was awarded Outstanding Performance by a Female Dancer at the Australian Dance Awards for her performance in *Lore*. In 2017 she was nominated for a Helpmann Award for Best Female Dancer for her title role in *Nyapanyapa* (Bangarra, *OUR land people stories*, 2016).

After 20 years onstage with Bangarra, Elma is now assisting the Youth Program Team and is working as a cultural leader and guest performer for Bangarra. She is also excited to be touring with STC in August and is enjoying life back home on Thursday Island, fishing and reef hunting.



JENNIFER IRWIN

COSTUME DESIGNER, *UNAIPON & TO MAKE FIRE*

Jennifer has been designing costumes for ballet, drama, opera, commercials and film for 39 years, most recently *West Side Story* on Sydney Harbour, *The Merry Widow* and *Madama Butterfly* for Opera Australia.

Commissions include 30 years of repertoire for Bangarra; 36 ballets for Graeme Murphy's Sydney Dance Company, nine ballets for The Australian Ballet, multiple productions for Sydney Theatre Company, Belvoir, Opera Australia, WA Ballet, West Australian Opera, Singapore Dance Theatre, Royal New Zealand Ballet, Universal Ballet of Korea, Melbourne Theatre Company, Joffrey Ballet, The Adelaide Festival Trust, Opera Queensland, and State Opera South Australia.

Jennifer also designed costumes for *Dirty Dancing*, *The Musical*. She designed costumes for the Sydney 2000 Olympic Opening Ceremony and co-designed for the Closing Ceremony; the Official Commemorative Ceremony marking the Centenary of Australian Federation in 2001; and the 2018 Commonwealth Games.

Jennifer has been recognised for her contribution to design with multiple Helpmann, Green Room and Australian Production Design Guild nominations and awards. In 2017 she was awarded Service to Dance at the Australian Dance Awards; was nominated for Best Costume Design for *SPEAR* the feature film at the 2017 AACTA Awards; was awarded a Theatre Board Grant to study at La Scala Opera Milan, Italy; and the Centenary Medal for Service to Community and the Arts.



STEVE FRANCIS

COMPOSER, *TO MAKE FIRE*

Steve is a composer and sound designer originally from Adelaide. An opportunity to produce and mix David Page's work on *Alchemy* for The Australian Ballet in 1996 led to an ongoing collaboration with Bangarra. *The Dark Emu* score was his 13th for Bangarra.

As composer and sound designer, Steve has worked with Sydney's premier theatre companies, including Sydney Theatre Company, Melbourne Theatre Company, Belvoir and Griffin. He has composed for a number of films, including *The Turning*, the multi award-winning *dik*, Leah Purcell's *She Say*, the Dendy Award-winning film *Black Talk*, Berlin Festival winner *Djarn Djarns*, the MMF Award-winning documentary *Mr Patterns*, the AFI Award-winning short film *Box* and the documentaries *How the light Gets in*, *Macumba* and *Picture the Women*.

For television, Steve has scored for the Channel Nine series *Cops LAC*, the mini-series *Dangerous for Fox* and the internationally released series *Double Trouble*. With David Page, Steve also composed and produced music for the Sydney Olympic and Rugby World Cup opening ceremonies.

As well as two nominations for sound design, Steve has won two Helpmann Awards for Best Original Score for two Bangarra productions (*Walkabout*, 2002 and *Belong*, 2011 with David Page). He has also won two Sydney Theatre Awards for Best Music and Sound Design.

**PETER ENGLAND**SET DESIGNER, *UNAIPON & TO MAKE FIRE*

Peter England holds a Bachelor of Performing Arts in Design from the National Institute of Dramatic Art (NIDA), and a Bachelor of Landscape Architecture (Hons.) from the University of New South Wales.

In 2018 Peter designed the set and projections for Global Creatures' Production *King Kong — Alive on Broadway*. Peter's designs for this show recently earned him a Tony Award nomination for Best Scenic Design of a Musical; an Outer Critics Circle Award nomination for Outstanding Projection Design (Play or Musical) and a Drama Desk Award nomination for Outstanding Projection Design. He is a four-time Helpmann Award winner for Best Scenic Design, three-time Green Room Award winner for Best Set Design and a previous recipient of the Mike Walsh Travelling Fellowship.

For Bangarra Dance Theatre Peter designed the sets for: *Fire* (2009), *Mathinna* (2008), *Boomerang* (Green Room Award, 2005), *Unaipon* (Helpmann Award 2004), *Clan* (2004), *Bush* (2003), *Walkabout* (2002), *Skin* (2000), *Dance Clan 2* (1999), *The Dreaming* (1999) and *Fish* (1997).

Peter has designed productions for numerous other companies including; Opera Australia, Sydney Theatre Company, Global Creatures, The Australian Ballet, Shakespeare Theatre Company (Washington DC), Sydney Dance Company, Victorian Opera, Adelaide Festival, GFO, Spectak Productions and S.O.C.O.G. (Sydney 2000 Olympic Opening and Closing Ceremonies). For more, check out www.designerpeterengland.com.au.

**NICK SCHLIEPER**LIGHTING DESIGNER, *UNAIPON AND TO MAKE FIRE*

Nick's many previous productions for Bangarra include *Bush*, *Patygerang* and *Bennelong*.

Recently debuting at the prestigious Salzburg Festival with Aribert Reiman's *Lear*, he returns this year to light Cherubini's *Médée*. For Sydney Theatre Company (STC) he has lit *Mosquitoes*, *Cat on a Hot Tin Roof*, and *The Real Thing*; for Melbourne Theatre Company (MTC) set and lighting design for *Photograph 51*; and *Packer and Sons* for Belvoir St Theatre. Nick also recently returned to the National Theatre of Norway for *Private Confessions*, directed by Liv Ullman, to Tokyo for *Love never Dies* and lit STC's revival of *The Present* with Cate Blanchett on Broadway.

2018 engagements also included return seasons of *Priscilla Queen of the Desert*, across Australia, *Twelfth Night* for MTC and the epic *Harp in the South* trilogy for STC.

Nick has worked extensively with Opera Australia, and the state opera companies, including Wagner's *Ring Cycle* in Adelaide. His work has also been seen in London's West End and on Broadway.

His international credits include The Barbican, London, Hamburg State Opera, Royal Shakespeare Company, Theatr Clwyd in Wales, Deutsches Schauspielhaus Hamburg, Theater in der Josefstadt Vienna, Schillertheater Berlin, State Theatre of Bavaria, Kennedy Centre Washington, and *Hedda Gabler*, *Uncle Vanya*, *The Maids* and *Streetcar Named Desire*, all with Cate Blanchett, also in New York.

**JACOB NASH**SET DESIGNER, *TO MAKE FIRE*

Jacob is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005.

In 2010, he designed the set for *of earth & sky* for Bangarra and received a Green Room Award for Best Design in Dance. He was appointed Artist-in-Residence at Bangarra the following year and is now Head of Design.

Jacob has designed sets for Bangarra's annual productions since 2010, including *Dark Emu*, *Bennelong*, *Patygarang*, *Iore*, *OUR land people stories*, *Terrain*, *Blak*, and *Warumuk - in the dark night*.

Last year he was awarded a Helpmann Award for Best Scenic Design for his set design in *Bennelong*.

In 2019 for Sydney Festival, Jacob created the work *ALWAYS*, a large scale artwork that became the backdrop for The Vigil and the Wugulora Ceremony.

Jacob was also the Production Designer and Co Creature Designer for *Cleverman* Season 2; was the production designer for Stephen Page's 2015 film *SPEAR*; and has been the Design Director for Bangarra's past five Vivid Sydney video installations on the Harbour Bridge Pylon.

His other theatre credits include; *Ruben Guthrie and Jesus Hopped the 'A' Train*, *Yibiyung* and *Ruben Guthrie* (Belvoir St Theatre); *Macbeth* (Bell Shakespeare); *The Removalists*, *Tusk Tusk/ Like a Fishbone* (Sydney Theatre Company).

**KEES TJEBBES**LIGHTING DESIGNER & TECHNICAL SUPERVISOR, *STAMPING GROUND*

After his studies at the Brussels Academy of the Arts, Kees Tjebbes worked with several Dutch theatre and dance groups: Toneelgroep Theater, Introdans, Scapino Ballet Rotterdam and Nederlands Dans Theater.

For Introdans and Scapino Ballet Rotterdam he began to create light designs for new works by choreographers such as Ed Wubbe, Nils Christie and Itzik Galili.

In 2000, Jiří Kylián asked him to create the light design for *Click-pause-Silence* and since that time he has collaborated with Kylián on almost all of his dance productions: *27'52"* (NDT II/2002), *Claude Pascal* (NDT I/2002), *When Time Takes Time* (NDT III/2002), *Far too close* (NDT III/2003), *Last Touch* (NDT I/2003), *Sleepless* (NDT II/2004), *Toss of a Dice* (NDT I/2005), *Chapeau* (NDT II/2006), *Tar and Feathers* (NDT I/2006), *Vanishing Twin* (NDT I/2008), *Gods and Dogs* (NDT II/2008), *Mémoires d'Oubliettes* (NDT I/2009) and his creation for the Ballet de l'Opéra de Paris, *Il Faute qu'une Port* (2004).

During these last years, Kees has supervised, adapted or re-created the lighting designs for many Kylián productions being staged or re-staged all over the world.



HEIDI DE RAAD

COSTUME DESIGNER, *STAMPING GROUND*

Heidi de Raad studied at The Hague and after graduating designed clothes for several boutiques.

From 1975–1989 she was Head of the Costume Department for Nederlands Dans Theater (NDT) where she worked with choreographers: Jiří Kylián, Hans van Manen, Glen Tetley, Christopher Bruce, Mats Ek and more. Throughout this time she also worked with designers; Willa Kim, Keso Dekker, John McFarlane, Nadine Bayliss and more.

For the next decade Heidi worked together with Babette van den Berg, designing and making costumes. From 2000, she made and designed costumes for; Theater Basel, Luzern theater, Zürich Ballett, Staatstheater Hannover and many more. Heidi also worked on theatre productions *Chicago*, *Saturday Night Fever*, *Beauty and the Beast*, *Little Mermaid*, *Anastasia* and many more.

In 2014, Heidi started a new company - Dutch Dancewear www.dutchdancewear.com.

“What I love about this profession is to do both sides, making and designing costumes. The making of the costumes keeps me in close contact with a dancer so I know that they feel good in it.”



ROSLYN ANDERSON

ASSISTANT TO CHOREOGRAPHER JIŘÍ KYLIÁN,
STAMPING GROUND

Born in Australia, Roslyn Anderson studied first with Phyllis Danaher, then at The Australian Ballet School, from which she graduated to the Australian Ballet — Artistic Director Dame Peggy van Praagh. After six years, she joined Nederlands Dans Theater (NDT) — then directed by Jaap van Flier — as a result of their Australian tour in 1972. She danced until 1986, working with choreographers Robbins, Tetley, Butler, van Manen, Falco, Muller, Bruce, Duato, and of course, Kylián — having many works created for her. Since she ended her dancing career in 1986, she has been Rehearsal Director for NDT 1, until the end of 2008. Commencing in 1979, she has been assisting Kylián, and others, on numerous works, and has staged numerous ballets for Kylián all over the world.

The companies she has worked with include: American Ballet Theatre, San Francisco Ballet, Joffrey Ballet, National Ballet of Canada, Cullberg Ballet, Royal Swedish Ballet, Ballet du Geneve, Paris Opera Ballet, Scottish Ballet, The Australian Ballet, National Theatre of Prague, Hubbard Street Dance Chicago, Compania Nacional de Danza, Prague Chamber Ballet, Hamburg Ballet, Royal New Zealand Ballet, Stuttgart Ballet, Les Ballets de Monte Carlo, Lyon Opera Ballet, Teatro Nuevo, Wiener Staatsoper, Hungarian State Opera House, Opera du Rhin, Ballet Basel, Singapore Dance Theatre, Bayerischer Staatsballett, Royal Ballet, Les Grands Ballets Canadiens, Goteborg Ballet, Rambert Dance Company, Houston Ballet, Boston Ballet, Baltic Opera Gdansk, Norwegian Ballet, Finnish National Ballet, Ballet Theatre Munchen, Zurich Opera House, Introdans, Pacific Northwest Ballet, Polish National Opera Ballet Warsaw and many others.



DANIEL ROBERTS

REHEARSAL DIRECTOR

Daniel graduated from The Victorian College of the Arts Secondary School and continued his dance training at The Australian Ballet School. He then moved to Singapore where he took up a contract with Singapore Dance Theatre.

In 2011 he joined West Australian Ballet and in 2014 was promoted to Soloist. Daniel created many roles while working with West Australian Ballet, working with international and local choreographers, as well as dancing the lead roles in many classical works such as *La Sylphide*, *Giselle*, *Onegin*, *Cinderella* and *Romeo and Juliette*. Daniel choreographed two mainstage works for West Australian Ballet, *Jubilaté* and *Hold the Forth* which both premiered at WAB's "Ballet at the Quarry" Season.

In 2015, Daniel joined Sydney Dance Company and was fortunate enough to travel the world visiting South America, Europe, Asia and the US in the space of three years. Last year Daniel performed at Arts Centre Melbourne in *Oklahoma!* with The Production Company and started his own radio show on Melbourne's Joy 94.9.

Daniel joined Bangarra Dance Theatre as Rehearsal Director in 2018 one week before the company toured to India and Japan.

DANCER BIOGRAPHIES



**TARA
GOWER**

Tara is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry.

Tara joined Bangarra in 2006. Highlights for Tara include recently performing in India and Japan for the 2018 International Tour along with London and New York over the past 13 years. Along with returning to her home in Western Australia to perform for her family and being nominated in Dance Australia's Critic Choice Awards as *Dancer to Watch*.

She created her first choreographic work *Nala*, for Bangarra's *Dance Clan 3* in 2013 which later returned to Country, performing in her hometown of Broome on Cable beach. Tara has also appeared in the film *Bran Nue Dae* (2010) and in Dan Sultan's music video for *Under Your Skin*.

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



**ELLA
HAVELKA**

Born in Dubbo, Ella is a descendant of the Wiradjuri people. She graduated from The Australian Ballet School in 2007 after touring with The Dancers Company. In 2008 Ella performed in *Petroglyphs*, a collaboration between Gina Rings and Leigh Warren and Dancers. Ella made her first appearance with Bangarra Dance Theatre in *Fire - A Retrospective* in 2009. With Bangarra she performed in *Mathinna, of earth & sky, Belong, Spirit and Terrain*. In 2012, Ella performed in Australia and New York with Bangarra and The Australian Ballet in *Warumuk - in the dark night*, a collaborative work created by Stephen Page for The Australian Ballet's 50th anniversary celebrations. She joined The Australian Ballet in 2013. Some of her performance highlights with the Ballet include 'Stomper' in Twyla Tharp's *In The Upper Room*, 'Pink Pas de Deux' in Jiří Kylián's *Forgotten Land* and 'Peasant Pas de Deux' and 'Lead Wilil' in *Giselle* (Regional Tour).

ELLA, a documentary centring on Ella and her dance journey to date, was released at the 2016 Melbourne International Film Festival.



**BEAU DEAN
RILEY SMITH**

Beau was born in Dubbo and grew up on the South Coast of New South Wales in Culburra Beach on Yuin country. He is an Aboriginal man from the Wiradjuri Nation of Central New South Wales.

Beau studied theatre at WAAPA and later joined NAISDA Dance College and graduated with a Diploma of Dance. He joined Bangarra in 2013. His career highlights include performing the title role in Bangarra's *Bennelong* (2017), Black from *Ochres* for the first time in Vietnam, and performing the Wiradjuri solo from *ID* on the *Kinship* regional tour on Country in Dubbo.

Miyagan, part of the 2016 triple bill *OUR land people stories*, was his first choreographic work for Bangarra — a work that Bangarra returned to Country as part of the 2018 regional tour.

In 2018, Beau received a Helpmann Award for Best Male Dancer, and an Australian Dance Award for Outstanding Performance, and was nominated for a Green Room Award — all for his performance in the title role of *Bennelong*.



**NICOLA
SABATINO**

Nicola is a descendant of the Kaurareg and Meriam peoples of the Torres Strait Islands. Nicola also shares Filipino, Scottish and German ancestry.

Nicola was raised in Weipa, Far North Queensland. She began her training at the Australian Dance Performance Institute (ADPI) and then went on to study at the National Aboriginal and Islander Skills Development Association Dance College (NAISDA) and The Ailey School.

After graduating from NAISDA, Nicola had an exciting year freelancing, performing in Graeme Murphy's *Turandot*, Tammi Gissell's *Feather and Tar; a cabaret of sorrows* at Blakdance2012 and *Diaphanous - Ochres* Contemporary Dance Company's debut performance.

In 2013, Nicola joined Bangarra Dance Theatre and began touring with the company nationally and internationally.



**RIKKI
MASON**

Rikki is a descendant of the Kullilii people from South West Queensland and is from Inverell in Northern New South Wales.

He grew up playing football and studying Koshiki Karate, and was named Junior World Champion in 2000. He took his first dance class in 2007 at the age of 17 and went on to train at the Australian Dance Performance Institute (ADPI) and L'Ecole-Atelier Rudra-Bejart and the Bejart Ballet Company in Switzerland.

Rikki has performed with the Brisbane City Youth Ballet, Queensland National Ballet, Lucid Dance Theatre and television shows including *Everybody Dance Now* (2012) and *So You Think You Can Dance* (2014).

Rikki joined Bangarra in 2014, and has since toured nationally (*Bennelong, Patyegarang, lore* and *OUR land people stories*), regionally (*Kinship, Spirit, Terrain, OUR land people stories, Bennelong*) and internationally (Copenhagen, Berlin, Bonn, Holland, Turkey, France, USA, India and Japan).



**RIKA
HAMAGUCHI**

Rika is from Broome in Western Australia. She is a descendant of the Yawuru, Bunaba, Bardi and Jaru people in the Kimberley Region. Rika also shares Japanese, Chinese and Scottish ancestry.

Before joining Bangarra in 2015, Rika studied dance at NAISDA Dance College, where she was awarded the prestigious Chairman's Award.

She has worked with a number of choreographers including Iquail Shaheed (Horton Technique), Shaun Parker, Craig Bary, Frances Rings, Gary Lang, Patrick Thaiday and Raymond Blanco, as well as many cultural tutors from communities around Australia.

Since joining the company Rika has toured nationally (*Dark Emu, Bennelong, lore* and *OUR land people stories*), regionally (*Kinship, Terrain* and *OUR land people stories*) and internationally (Copenhagen, Berlin, Bonn, France, USA, India and Japan).



**TYREL
DULVARIE**

Tyrel is from Far North Queensland Cairns, and is a descendant of the Yirriganydji (Cairns), Umpila (Nesbit River), Mamu (Millaa Millaa), Kalkadoon (Mt Isa), and KukuTipan (Musgrave) peoples.

In 2011, Tyrel began formal dance training at ACPA (Aboriginal College of Performing Arts) and graduated in 2013.

He joined Ochre Contemporary Dance Company in Western Australia in 2014, and also performed in Penelope Mullen's *Danse Noir*.

Tyrel took part in Sydney Dance Company's pre-professional program in 2016, before touring with Hugh Jackman's *Broadway to Oz* musical production.

Tyrel joined Bangarra in 2016, as a recipient of the Russell Page Graduate Program, making his debut season with *OUR land people stories*. The following year, Tyrel was fortunate to play the lead role of Bennelong as an understudy in the main stage production. Since joining the company Tyrel has toured nationally with *OUR land people stories*, *Bennelong* and *Dark Emu* and internationally to New York, Paris, Copenhagen, Bonn, Berlin, India and Japan.



**GLORY
TUOHY-DANIELL**

Glory is a descendant of Indjalandji Dhidhanu and Alywarre Aboriginal tribes, in North West Queensland, and of Scottish, English, Irish, Welsh, Chinese and Spanish heritage.

Glory joined Bangarra in 2016, one of two Russell Page Graduate Program recipients. She studied dance at NAISDA.

The experience that has made the biggest impact on Glory was attending a cultural residency, learning and performing cultural dance in community on Saibai and Moa Islands, in the Torres Strait and Elcho Island, North-East Arnhem Land.

Glory first saw Bangarra in 2011's *Belong*, and it has been a long-held goal of hers to join the company. *OUR land people stories* in 2016 was her debut season with Bangarra, and she has since toured nationally with *Dark Emu* and *Bennelong*, regionally with *Bennelong*, *Terrain* and *OUR land people stories*, and internationally to Copenhagen, Berlin, Bonn, Paris, USA, India and Japan.



**BADEN
HITCHCOCK**

Baden is a descendant of Saibai Island in the Top Western Border of the Torres Strait Islands and also has Papuan heritage from the Gulf Province.

He joined Bangarra in 2017 as part of the Russell Page Graduate Program.

In 2015, Baden completed a Bachelor of Fine Arts in dance at the Victorian College of the Arts. He worked with choreographers, including Antony Hamilton, Lee Serle, Maria Randall, Lina Limosani, Rebecca Hilton, Jacob Boehme and Prue Lang.

In 2016, he was a participant of the Indigenous Choreographic Residency at Arts House (Dance Massive). He was selected to be a part of the Time Place Space Nomad Laboratory 2016 hosted on Wotjobaluk country and was also a delegate at the Water Futures conference as part of Asiatopa. In 2017 he choreographed *In the Absence Of* for Yirramboi First Nations Festival supported by Public Art Melbourne.

He was a part of Short Black Opera company, performing in Deborah Cheetham's *Pecan Summer* 2014.



**RYAN
PEARSON**

Ryan is of Biripi descent on his mother's side and Minang, Bulang and Baladgung on his father's side. He was born and raised in Taree, New South Wales.

He joined Bangarra in 2017 as part of the Russell Page Graduate Program.

He began his dance training at NAISDA at age 16, after taking part in the NSW Public Schools' Aboriginal Dance Company, facilitated by Bangarra's Youth Program Team in 2012. During his time at NAISDA, Ryan learnt from a number of renowned teachers and choreographers.

One of Ryan's highlights during his training at NAISDA was attending a six-week Professional Division Summer Intensive at the Alvin Ailey American Dance Theatre in New York City.

Bennelong in 2017 was his debut season with Bangarra, and he has since performed the regional tour of *OUR land people stories* (2018), *Bennelong* at Adelaide Festival (2018) and at the 2018 Gold Coast Commonwealth Games opening ceremony.



**LILLIAN
BANKS**

Lillian is a Yawuru woman from Broome, Western Australia.

In 2013, Lillian left her hometown and travelled across the country to study dance at NAISDA Dance College in Sydney. She was applauded for her thoughtful contemporary solo in the College's annual showcase, *RESTORATION*, at Carriageworks in 2017.

After graduating, Lillian joined Bangarra in 2018 as one of two Russell Page Graduate Program recipients.

Dark Emu was Lillian's debut season with Bangarra. She also travelled internationally with the company to India and Japan.



**BRADLEY
SMITH**

Bradley is a descendant of the Gumbaynggirr people and also has Fijian and English heritage.

Brad is a Gumbaynggirr man, born and raised in Coffs Harbour, on the north coast of New South Wales.

Bradley joined Bangarra in 2018 as one of two Russell Page Graduate Program recipients, after completing four years of dance training at NAISDA Dance College.

He was praised for his standout performance in NAISDA's annual showcase, *RESTORATION* at Carriageworks in 2017.

Dark Emu was Brad's debut season with Bangarra. He also travelled internationally with the company to India and Japan.

DANCER BIOGRAPHIES



**COURTNEY
RADFORD**

Courtney is a proud descendant of the Noongar people and joined Bangarra in 2019.

She spent most of her childhood in Port Hedland (Pilbara) Western Australia, where she first found her passion for dance.

Courtney completed her classical ballet training in Perth before moving to Brisbane in 2015 as part of Queensland Ballet's pre-professional program, where she toured to London with the Queensland Ballet to perform *La Sylphide* at the London Coliseum. In 2016, she accepted a position with the West Australian Ballet (WAB), where she performed both classical and contemporary works. While working with Annabelle Lopez Ochoa on one of her famous creations *In Transit*, Courtney recognised her love for contemporary dance. During Courtney's two years with WAB she was fortunate enough to work with a range of choreographers such as David Dawson, David Nixon and Lucette Aldous.



**JYE
UREN**

Jye is a proud descendant of the Worimi and Dughutti Tribes and also holds lineage to Portuguese, Irish, and English descent.

Jye was born in New Lambton on Awabakal Country and raised in the Port Stephens town of Raymond Terrace on Worimi Country.

Jye began studying dance in his last two years of schooling before enrolling at NAISDA Dance College in 2014 where he trained in various styles and techniques of ballet, jazz, contemporary, hip hop, Indigenous contemporary, Horton Technique and cultural dance.

Since graduating in 2017 with a Diploma of Professional Dance, Jye has worked with one of Aotearoa's leading contemporary Dance Companies, Atamira Dance Company, with whom he performed at the Commonwealth Games, and at the Q Theatre in Auckland, performing alongside works choreographed by Frances Rings, Jack Gray and Louise Potiki Bryant.

He joined Bangarra Dance Theatre in 2019.



**KASSIDY
WATERS**

Kassidy is a descendant of the Wanaruah People in the Hunter Valley, NSW.

Kassidy joined Bangarra in 2019 and is a Romana's Pilates Apprentice thanks to receiving the Joanne Harris Pre-Professional Scholarship.

Kassidy completed Sydney Dance Company's pre-professional program in 2017 after graduating from NAISDA Dance College in 2016.

Kassidy has worked with artistic bodies such as Ausdance, DirtyFeet's Choreographic Lab, EARTH Visual and Physical Inc. She has also worked with choreographers such as Matt Cornell, Karul Projects, Lucky Lartey, Jo Clancy and Vicki Van Hout throughout her studies at NAISDA.

Kassidy represented Wagana Aboriginal Dancers at Porirua in New Zealand and Waikiki, Hawaii. She also performed with Jannawi Dance Clan at the Rainbow Serpent Festival and local events.

Most recently Kassidy toured regionally with Bangarra Dance Theatre's *Bennelong* and aspires to continue to inspire through dance and storytelling.

30 YEARS OF SIXTY FIVE THOUSAND



**KALLUM
GOOLAGONG**

2019 Russell Page Graduate Program Dancer

Kallum is a proud Wiradjuri and Darkinjung man from the Galari clan. He also has Mediterranean, Italian and Irish ancestry.

Born on the Central Coast, Kallum starting dancing at NAISDA Dance College in 2015. Throughout his 4 years at NAISDA he worked with teachers and choreographers Craig Bary, Frances Rings, Sani Townsend and Raymond D Blanco. In 2018, Kallum graduated from NAISDA with a Certificate in Careers in Dance and a Diploma of Professional Dance Performance.

Kallum also has a sporting background and before dance was training for the Olympics in athletics as an all-rounder.

Kallum joined Bangarra in 2019 as a Russell Page Graduate Program recipient and is excited to learn more about himself and his culture through his journey with the company.



**GUSTA
MARA**

2019 Russell Page Graduate Program Dancer

Gusta Mara is an Angamudthi, Atembiya, Goba, Argun, Wagadthagum and Kaurareg man from the tip of Queensland and the Western islands of the Torres Strait.

He first started dancing at the age of 16 at the Graham Academy of Dance. He auditioned for NAISDA in 2015, and completed his final year of studies in 2018. In Gusta's short time training and dancing he has worked with many choreographers, including Vikki van Hout, Pamela Williams, Craig Bary, Raymond D. Blanco, Frances Rings, Sani Townsend and Jack Grey. He has also performed with Atamira Dance Company at the Tempo Dance Festival in New Zealand.

Gusta joined Bangarra in 2019 as a Russell Page Graduate Program recipient.

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In consultation with Wiradjuri Elders, we have taken inspiration from the word 'Bangarra' — a Wiradjuri word meaning 'to make fire' — to describe the levels of donor support. This use of the Wiradjuri language is part of our ongoing commitment to the survival of Aboriginal and Torres Strait Islander languages.

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Gratefully acknowledging those who have supported Bangarra through a gift in their Will.
Sally Anne Nicholson **

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In our 30th anniversary year, we gratefully acknowledge those donors whose gifts to Bangarra over many years total:

* more than \$30,000
** more than \$90,000
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HELP US EMPOWER THE CULTURAL CUSTODIANS OF THE FUTURE

In three decades, Bangarra has established itself as Australia's leading Aboriginal and Torres Strait Islander performing arts company. And we could not have come this far without deep connections to our communities around the country.

Each year Bangarra delivers an extensive program of outreach initiatives that nurture our community relationships, giving back to the people at the heart of our work. Initiatives like our flagship outreach program **Rekindling**, which transforms the lives of Aboriginal and Torres Strait Islander youth in some of the most remote parts of Australia. Rekindling connects secondary school-age youth with their local Elders, and empowers them to share their stories through dance — preparing them as the future custodians of their cultures.

As a not-for-profit organisation, Bangarra relies on the generosity of individuals like you to support outreach initiatives like Rekindling. Whether you would like to make a **one-off donation**, schedule a **monthly gift**, or make long-term plans to support the company with a **gift in your Will**, joining our wonderful family of donors will make a huge difference to the communities who inspire our work.

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"It's really important to expose our kids to opportunities that we weren't able to take up when we were growing up."

ELDER, TOWNSVILLE, QLD

"My favourite part was how it brought every Indigenous student at the school together."

STUDENT, CHARLEVILLE, QLD

"Usually I'm not one to go out in front of a crowd, and I don't usually perform at all. But just knowing that it's a safe space and everyone's in the same boat, it really helps."

STUDENT, TOWNSVILLE, QLD

"It's going to have a big impact on these children further down the track, to do these dances and be part of the community, and be proud of their culture and show it. This program will change these children's lives."

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Editor, Bangarra: 30 years of sixty five thousand Program
Kitty Walker

IMAGE CREDITS

Page 21
Top:
Ella Havelka and Jhuny-Boy Borja.
Middle:
Patrick Thaiday and Leonard Mickelo. Bottom:
Sidney Saltner, Elma Kris and Yolande Brown,
photographer: Jeff Busby

Page 2
Rika Hamaguchi and Tyrel Dulvarie, photographer:
Daniel Boud.

Page 3
Bangarra dancers, Jacob Nash, Stephen Page, Djakapurra Munyarryun, Frances Rings and Elma Kris, photographer:
Daniel Boud.

Page 4 and 5
Bangarra Dancers, photographer:
Daniel Boud.

Page 7
Stephen Page and Philippe Magid, photographer:
Daniel Boud.

Page 9
Stephen Page, photographer:
Lisa Tomasetti.

Page 11
David Unaipon, photo credit: State Library NSW.

Page 13
Top:
Tyrel Dulvarie and Bangarra dancers. Bottom:
Frances Rings and Nick Schlieper, photographer:
Lisa Tomasetti.

Page 15 and 16
Netherlands Dans Theatre dancers (1983), photographer:
Jorge Fatauros.

Page 17
Ryan Pearson, Ella Havelka and Tyrel Dulvarie, photographer:
Lisa Tomasetti.

Page 19
Top:
Rika Hamaguchi, Ella Havelka and Courtney Radford. Bottom: Ryan Pearson, Gusta Mara, Beau Dean Riley Smith, Tyrel Dulvarie and Baden Hitchcock, photographer:
Lisa Tomasetti.

Page 23
David Page, photographer: Jess Bialek.

Page 25 Top:
Jacob Nash. Bottom:
John Colvin and Nick Schlieper, photographer:
Lisa Tomasetti.

Page 29
Top:
Jennifer Irwin. Bottom:
Tyrel Dulvarie, photographer:
Lisa Tomasetti.

Page 30
Stephen Page, photographer:
Jamie James.

Page 31
Frances Rings, photographer Jamie James. David Page, photographer:
Tiffany Parker.

Page 32
Jiří Kylián, photographer: Anton Corbijn. Elma Kris, photographer:
Daniel Boud.

Page 33
Jennifer Irwin, photographer: Brendan Read
Steve Francis, photographer:
Danielle Lyonne.

Page 34
Peter England, photographer unknown. Nick Schlieper, photographer:
Lisa Tomasetti.

Page 35
Jacob Nash, photographer: Jamie James. Kees Tjebbes, photographer unknown.

Page 36
Heidi de Raad, photographer unknown. Roslyn Anderson, photographer unknown.

Page 37
Daniel Roberts, photographer:
Daniel Boud.

Pages 38 to 43
All dancer headshots, photographer:
Daniel Boud.

Page 48
Rekindling participants in Charleville, QLD, photographer:
Tiffany Parker.

Page 49
Rekindling participants in Thursday Island, QLD, photographer:
Tiffany Parker.

TIMELINE

Above the line

Image 1
Carole Y Johnson, Matthew Doyle and Phillip Lanley, photographer unknown

Image 2
Stephen Page, photographer unknown

Image 3
Hunter Page and Stephen Page, photographer unknown

Image 4
Albert David, photographer unknown

Image 5
Albert David and Miranda Coney, photographer unknown

Image 6
Hunter Page and Stephen Page, photographer unknown

Image 7
Rekindling participants in Charleville, QLD, photographer: Tiffany Parker

Image 8
Bangarra dancers, photographer: Daniel Boud

Image 9
Rika Hamaguchi, photographer: Daniel Boud

Image 9
Tyrel Dulvarie, Beau Dean Riley Smith and Kaine Sultan-Babij, photographer:
Tiffany Parker

Image 10
Bangarra dancers and crew, photographer:
Tiffany Parker

Below the line

Image 1
Russell Page, photographer unknown

Image 2
Paul Keating, Anita Keating and Bangarra dancers, photo credit: Newspix

Image 3
Frances Rings, Djakapurra Munyarryun and Marilyn Miller, photographer:
Greg Barrett

Image 4
Djakapurra Munyarryun, photographer unknown

Image 5
Hunter Page and Djakapurra Munyarryun, photographer unknown

Image 6
Deborah Brown, photographer:
Greg Barrett

Image 7
Rekindling participants in Charleville, QLD, photographer: Tiffany Parker

Image 8
Bangarra dancers, photographer: Daniel Boud

Image 9
Rika Hamaguchi, photographer: Daniel Boud

Insert Back Cover

Michael McDaniel, photographer:
Shane Rosario

Bangarra full company, photographer:
Daniel Boud

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WA



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ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

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SA



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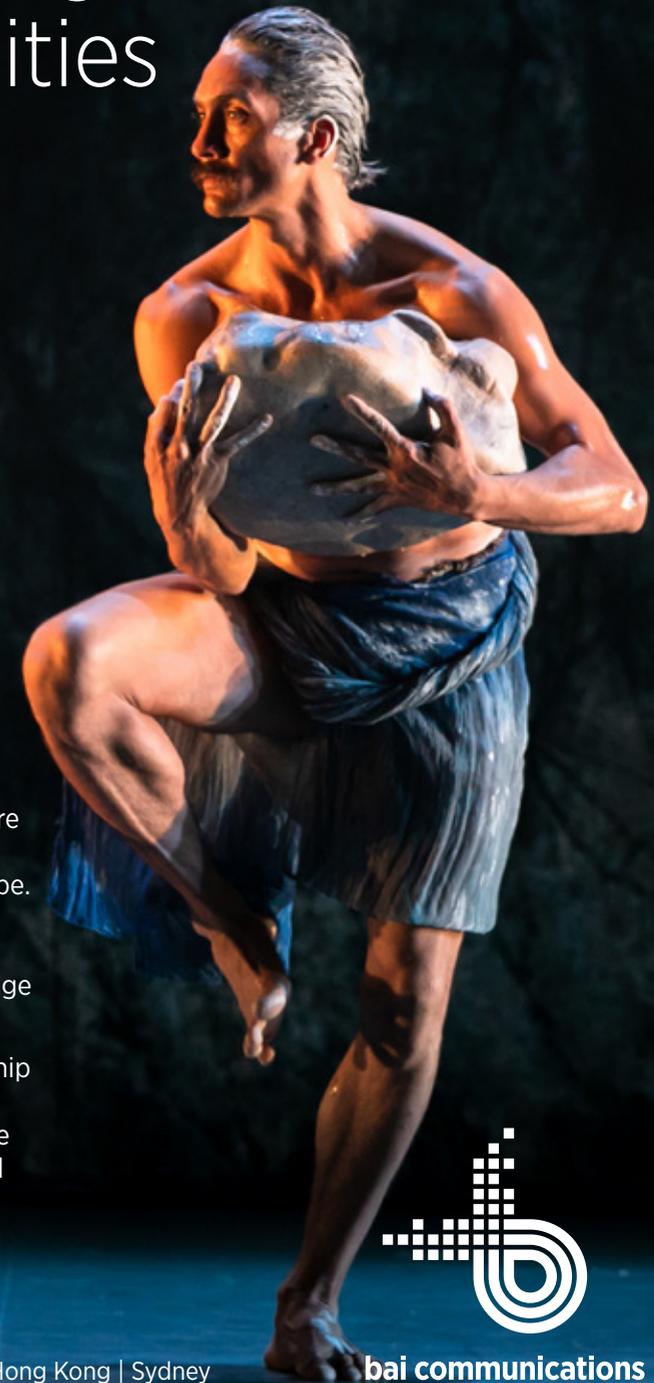
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