



YIBIYUNG

Company B presents in association with Malthouse Melbourne

YIBIYUNG

Written by **DALLAS WINMAR**

Dramaturgy by **LOUISE GOUGH**

Directed by **WESLEY ENOCH**

Yibiyung opened at Belvoir St Theatre on 17 September 2008

Set Designer **JACOB NASH**

Costume Designer **BRUCE MCKINVEN**

Lighting Designer **NIKLAS PAJANTI**

Composer & Sound Designer **STEVE FRANCIS**

Assistant Sound Designer **MICHAEL TOISUTA**

Language & Cultural Consultant **ROMA WINMAR**

Assistant Director **KYLE MORRISON**

Stage Manager **REBECCA ANDERSON**

Assistant Stage Manager **JOSHUA SHERRIN**

With

JADA ALBERTS Yirrabin/Spruiker

JIMI BANI Smiley

SIBYLLA BUDD Lady

ANNIE BYRON Teacher/Matron/Farmer's Wife

RUSSELL DYKSTRA Policeman/Superintendent/Doctor/Farmer

ROXANNE McDONALD Cook/Aunty

DAVID PAGE Uncle/Tracker

MELODIE REYNOLDS Djindi

MIRANDA TAPSELL Yibiyung

PRODUCTION THANKS: Jada Alberts & David Page (Soundtrack vocals), Chameleon Touring Systems, Kylie Clarke (wig and hair), CODA Audio, Michael Pentecost (Fight Choreographer), Planet Engineering (Tree Construction), PlayWriting Australia, Marc LeCornu, Andrew McGuinness (Global Colours) and Graeme Sisson (Western Australian Police Historical Society)

Miranda Tapsell appears in this production courtesy of NIDA

COVER IMAGE: Alex Craig

PHOTOGRAPHY: Heidrun Löhr

DESIGN: Tim Kliendienst

'yes'
OPTUS
CORPORATE PARTNER



WRITER'S NOTE

I wish to dedicate this play to my Nan: Yibiyung.

(I closed my eyes and pretended to walk in your footsteps).

The journey has been long and now it's finally here! All emotional buttons have been pressed. The imagination stretched. To try to tell someone's life story without their voice. To imagine how it may have been. To fulfil a dream and turn it into a reality. Words – strung into threads.

That strange feeling you get when a character is given a voice, a personality, life. Reacting, as these words are now dancing through the air, reaching, touching, until it resonates for all to hear.

The process of writing I guess is a madness. You withdraw into a world which is not real and set the creative mind to work. Constant conversations inside your head and people wonder why you talk to yourself.

Is it worth it? Yes! Words are a powerful thing.

I wish to thank:

Wesley Enoch, Louise Gough,
Neil Armfield, Company B, Malthouse
Melbourne.

My mum, Uncle Winston, Uncle Ted for permission, allowing me to write this story. For all the support from family, Robert, Alta, Adrian, Candy, Nick, Deda, Adam, O'Sharn, Casey, Dillon, Andrew, Blade, Ethan, Danielle, Kimberly, Zane, Teal, Tonisha, Mackenzie, Jordan. Charlie & Family. In Memory of – Dad, Lou and Krystal.

Vonny, Tai, Gary, Lisa, Spencer, Lizzy, Di, Rebecca, James, Sian, Monique, Wilf, Kelli, Russell, Maree, Tom, Nicola, Rainbow, Lambsy, Mark, Aggie, Kylie, Freda, Phil, Bruno. Tom Healy, Chris Mead, and all the actors that were a part of the early stages.

To the wonderful cast – Miranda, Roxanne, Russell, Sibylla, Jimi, David, Jada, Melodie, Annie and the crew that make up this production of *Yibiyung*.

Dallas Winmar



DIRECTOR'S NOTE

Sitting in a rehearsal room I sometimes ask why tell these stories? Stories that speak of a long-gone past, about people who lived almost a century ago. As the discussions develop amongst the cast I realise that we all have inherited a legacy from our forebears. While white Australia sometimes wishes to have a short memory, being black in this country is about having a long one. Seeing our lives in a context which stretches beyond the immediacy of interest rate rises, elections and the price of fuel.

At the heart of every story lies the reason for telling it. Sometimes these reasons are personal and therapeutic, and sometimes the story takes on a social/political role – a national metaphor – and is told for the benefit of many. The stories of the Stolen Generation are like that. Over a decade ago these stories gave a very human face to the struggle for rights and acknowledgement of Indigenous Australians. Each story of hardship and pain chronicled a sense of national shame, but for Indigenous Australians each story represented



a triumph. It symbolised another person making it back, heroic journeys and at last a public airing of stories that had been suppressed. Hearing each story provided a sense of joy. (Well it did for me.)

I think about the stories of my grandparents' generation and their struggle for human rights – the right to live, to have children, to have families. My parents' generation tell of political struggle – the right to vote, the right to determine our own futures, the right



to education. The stories of my generation are stories of our cultural struggles – to know where we come from, have the right to speak our languages, the right to dance and to tell our stories.

Along with language, dance, art and song: stories have become a form of cultural capital around which we define our Aboriginality. Our stories document our history in all its complexity and help shape our lives and responses to events. Our history is our history. You don't get

to edit out the hard bits; nor do you get to carry history like a weapon. You are forced to accept it for what it is. It's the future you get to make choices about.

Change happens. Sometimes slowly, sometimes quickly, sometimes it takes generations, but the stories are a constant. In a post-apology world the need to tell these stories has not evaporated.

Wesley Enoch



Roma Winmar speaks about LANGUAGE

Prior to settlement there were many language groups within Australia. The Tindale maps¹ show them with a multiplicity of lines, so many that they look like road markings. Not only that, there were also many different dialects within the languages. Yet when you talk about it to people now, many are ignorant of the fact that people actually had languages of their own...

All of a sudden they... someone... *the powers that be* came over and said "Now you will learn God's language... now you will learn to speak *our* language". (In reality, I'm not saying everybody either. You can't say 'They did this' because it's not *They* at all, it was individuals that changed; made policies and everything else.)

When you take away the language of anybody you take away their culture.

Gradually, of course, if you look at the Tindale maps, it's like an eraser has slowly gone over them; the marks sort of fading, or blending into one, you know. Then comes the opportunity for regeneration...

Language is something that's in your – well I reckon it's in your genes. You're born to it, you hear it and it doesn't matter how long you've been away from it, if somebody starts talking, you know, you can feel a sort of growth inside you; the familiarity of something...

I'd heard it but never spoke it. I was the youngest and discouraged from speaking it, well, because of *the powers that be*. You're learning your standard Australian English and

you're looking to the future and that's where your future's going to be, by being an Australian... but, you weren't quite an Australian because you weren't counted in the census and that wasn't until 1967, right?

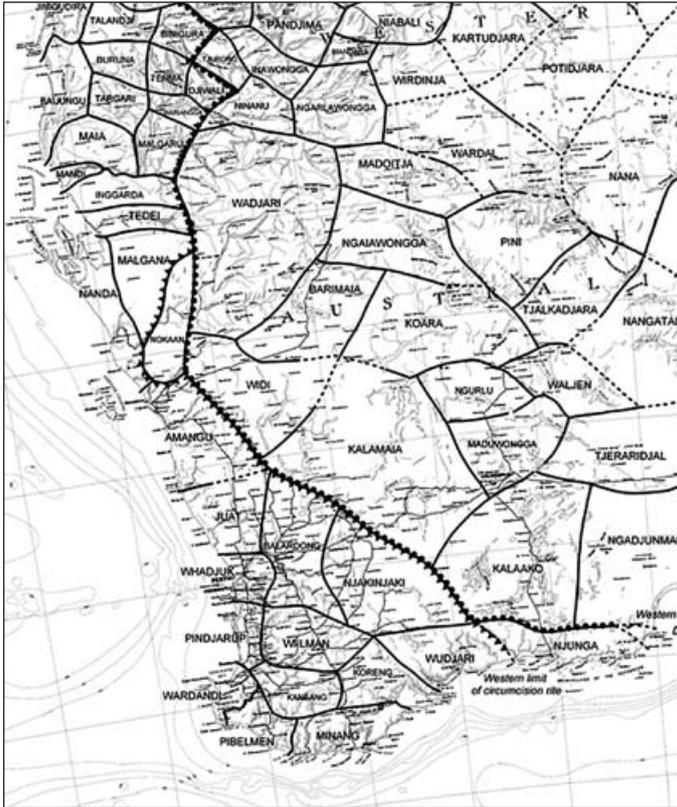
But all the time, all through the years, mum always, when she wanted to speak Language, she did...

Then, when I was teaching in Perth, a flyer came around saying 'If anyone's interested in Noongar languages or Indigenous languages we're having workshops.' This came about because prior to that about a hundred representatives from over the state had come in and spoken with the Education Department and said: "We want our languages taught in the schools – instead of French... We want an opportunity"...

The first time I went to the language group and the oldies were there saying "This is the word, this is how you say it," I was overwhelmed... I was still overwhelmed by the time I got to my second presentation and the only thing I could say was: "Well, I'm having a go at the language, but I'm overwhelmed because it was my mother's language." And all of a sudden, all of a sudden in saying the words and actually speaking sentences, it was like a regrowth inside, where it starts right from your toes and just sort of comes right up and fills you with something that was there all the time.

¹ N.B Tindale created maps in the 1940s outlining the Indigenous group boundaries that existed at the time of first European settlement in Australia.

TINDALE MAP of South Western Australia

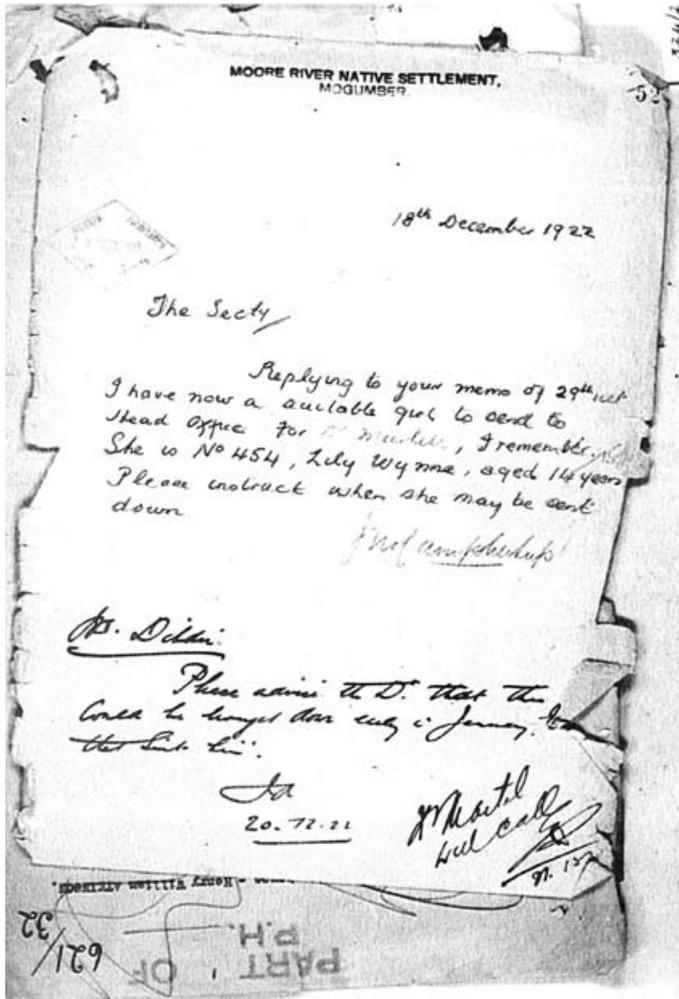


AA338/19/44_Tribal Boundaries in Aboriginal Australia.
© Tony Tindale and Beryl George, 1974. Courtesy of the South Australian Museum.

NOONGAR WORDS

| | | |
|-----------|--------------|----------------|
| Konkan | (Kon-ken) | Uncle |
| Koolinga | (Kool-in-ga) | Children/Child |
| Miya | (My-a) | Camp |
| Karlark | (Karl-ark) | Fire |
| Kitj-ak | (Kit-jark) | Spearing |
| Koorliny | (Kool-inj) | Travel/Move |
| Wadjella | (Wod-ja-la) | White Person |
| Yorkal | (Yor-gal) | Woman |
| Maamen | (Mar-men) | Men |
| Yoowart | (You-art) | No/Not/Didn't |
| Kedala | (Key-da-la) | Night |
| Kooralong | (Kooa-long) | Long Ago |
| Mokiny | (Mok-inj) | Alike/Same |
| Boodjera | (Bood-jar-a) | Land/Country |
| Nidja | (Ni-ja) | Here |
| Ni | (Ni) | Listen |
| Kaya | (Kay-ya) | Yes |
| Djindi | (Gin-dee) | Star |

Overleaf: Letter from the Superintendent of Moore River Native Settlement to the Secretary of the Department of Aborigines and Fisheries.



POLICIES OF THE TIME

At the turn of the century the lives of Indigenous people in Western Australia became increasingly defined and controlled by a number of laws and policies. In 1897 the Western Australian Government, significantly, assumed responsibility for the administration of Indigenous affairs. This followed a decade of wrangling with the British Government for control. Under the provisions of the Aborigines Act 1897, the Aborigines Department of Western Australia was formed. It replaced the Aborigines Protection Board and was headed by the Chief Protector of Aborigines, Henry Prinsep. The Department was made responsible for the well being of all Indigenous people in Western Australia, and given control over the provision of relief to the elderly, sick and destitute. The Act also placed a number of restrictions on Indigenous people, including making it an offence for any Indigenous person to enter a public house, simultaneously increasing police powers to enforce these provisions.

The Chief Protector argued that further control was needed. Particularly, he was concerned with the number of children of mixed descent growing up in 'native camps'. He declared that they learned only "laziness and vice" and left to their own devices would grow up "vagrants and outcasts" and "not only a disgrace, but a menace to society." With tighter government control he argued these children could become "useful workers" (quoted by Anna Haebich, *For Their Own Good*, University of Western Australia Press, 1992, 57).

His arguments led to the passing of the Aborigines Act 1905, which made the Chief Protector of Aborigines the legal guardian of all 'aboriginal' and 'half caste' children up to the age of 16 years, enabling him to send any 'aboriginal' and 'half caste' child to an orphanage, mission, or industrial school, with or without the child's parents' permission. The Government held control over the movement of Indigenous people, setting up prohibited areas and native reserves. The 1905 Act

also stipulated that Indigenous women and non-Indigenous men could not be married without the Chief Protector's written permission. The Act also ordered the appointment of regional Protectors with powers to grant permits for employment of Aboriginals and to manage their earnings.

Throughout this period the Aborigines Department played an increasingly intrusive role in the lives of Indigenous people of Western Australia. Although the 1905 Act had significantly enhanced the level of control the Aborigines Department was able to exercise over Indigenous people, the Chief Protector continued to agitate for stricter legislation, resulting in the Aborigines Act Amendment 1911. This Act further consolidated the Department's powers, particularly with regard to the guardianship of illegitimate 'half caste' children, and continued the trend towards complete Departmental control in the lives of Indigenous people, a trend that would prevail over the coming years.



BIOGRAPHIES



**DALLAS
WINMAR**
Writer

Dallas is a Western Australian writer who first worked with Company B in 2001 on the staging of her play *Aliwa*. This play was first showcased in Perth by Yirra Yaakin Noongar Theatre and was developed at the National Playwright's Conference in 1999 and 2000. She was then commissioned by Kooemba Jdarra Theatre Company to write *Skin Deep* for their 2000 program. *Yibiyung* is her third play, with which she attended the Australian National Playwright's Conference in 2006 and the PlayWriting Australia National Script Workshop in 2007. Dallas was jointly awarded the Kate Challis RAKA Award in 2002 for *Aliwa* (alongside Jane Harrison for *Stolen*). *Aliwa* was also short-listed for the script category of the Western Australian Premier's Book Awards, nominated for commendation for The Louis Esson Prize for Drama: Shortlist 2003 and has been published by Currency Press.



WESLEY ENOCH
Director

Wesley is the eldest son of Doug and Lyn Enoch, who hail from Stradbroke Island. He is currently an Associate Artist at Company B where his directing credits include *Paul*, *Parramatta Girls*, *Capricornia*, *The Dreamers* and *Conversations with the Dead*. Other credits include *The Sapphires* (Melbourne Theatre Company) which was remounted for Company B and Sydney Festival 2005; *Black Medea* (Company B/Malthouse Melbourne); *Stolen* (Playbox Theatre Company) which has toured both nationally and internationally; *Maralinga* (Alphaville Productions); *Riverland* (Windmill Performing Arts/ Adelaide and Perth International Festivals); *Eora Crossing* (Legs on the Wall/Sydney Festival 2003); *Purple Dreams*, *Bitin' Back* (Kooemba Jdarra Indigenous Performing Arts); *Shrunken Iris*, *Rainbow's End* (Ilbjerri Aboriginal and Torres Strait Islanders Theatre Cooperative) as well as *Headhunter* (Ilbjerri/Polygot Puppet

Theatre). While Resident Director with Sydney Theatre Company his productions included *Black Medea*, *The Sunshine Club*, *Black-ed Up* and *The Cherry Pickers*, which also toured the UK. In 2002, Sydney Theatre Company remounted *The 7 Stages of Grieving*, which he co-wrote with Deborah Mailman. Recently, Wesley was Artistic Director of Australia's delegation to the 2008 Festival of Pacific Arts in American Samoa. He has also been Artistic Director of Kooemba Jdarra Indigenous Performing Arts and Ilbjerri Aboriginal and Torres Strait Islander Theatre Cooperative, an Associate Artist with the Queensland Theatre Company, Director of the Indigenous Section of the Opening Ceremony of the 2006 Commonwealth Games, is currently a Trustee of the Sydney Opera House and is also a member of the NSW Government Arts Advisory Council and numerous other committees. His writing credits include *The Story of the Miracles at Cookie's Table*, *The 7 Stages of Grieving*, *Grace*, *A Life of Grace and Piety*, *The Sunshine Club* and *Black Medea*. Wesley was the winner of the 2005 Patrick White Playwright's Award for his play *The Story of the Miracles at Cookie's Table*, staged by Griffin Theatre Company/ HotHouse Theatre in 2007. He was also awarded the 2007 QPAC Matilda Award in recognition of his services to the arts.



**REBECCA
ANDERSON**
Stage Manager

Rebecca has worked in stage management and production coordination since graduating from the Centre for the Performing Arts in 1994. Her previous productions with Company B include *The Small Poppies*, *Twelfth Night* and *The Laramie Project*. Among her other theatre credits are *Urfaust* (Performing Lines); *The Cost of Living* (DV8 Physical Theatre); *Twinkle, Twinkle Little Fish* (Windmill Performing Arts) and numerous Womadelaide gigs. Rebecca has also worked extensively with the State Theatre Company of South Australia, worked in production on the 1996, 1998, 2006 and 2008 Adelaide Arts Festivals and was the Site Coordinator at Becks Festival Bar (Sydney Festival 2005).



JADA ALBERTS
Yirrabin/
Spruiker

Jada makes her debut with Company B in *Yibiyung*. Since graduating in 2006 with an Advanced Diploma of Performing Arts from the Adelaide Centre for the Arts, Jada has appeared on stage in *Frost/Nixon* (Melbourne Theatre Company); *What I heard about Iraq* (Holden St Theatre); *Second to None* (Vitalstatistix/Kurruru Performing Arts) and *Cat* (Windmill Performing Arts). Productions whilst at Adelaide Centre for the Arts include *Under Milk Wood*, *Russian Eggflip*, *Touch Me I'm Sick*, *Life of Galileo*, *Indians*, *Bye Bye Birdie* and *King Lear*. She has appeared in the films *The Hunter*, *Kookie* and *Journey's End*. In 2007 Jada won the Adelaide Critics Circle Award for Best Emerging Artist for *What I Heard About Iraq*.



JIMI BANI
Smiley

Yibiyung is **Jimi's** debut with Company B. Since graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2007 he has performed in *Romeo and Juliet* (Sydney Theatre Company – Education) and *Jandamarra* (Black Swan Theatre Company). Whilst at WAAPA Jimi's credits included *UnAustralia*, *Love & Human Remains*, *The Country Wife*, *The Winter's Tale*, *Stories from Suburban Road*, *Three Sisters* and *Dream Play*. On television he has appeared in *R.A.N (Remote Area Nurses)*. Jimi also played a number of roles in the recent PlayWriting Australia development workshops.



SIBYLLA BUDD
Lady

Sibylla graduated from the Victorian College of the Arts in 1999 and has since worked solidly in theatre, film and television. For Company B she

was last seen in *Ray's Tempest*. Her other theatre credits include *Boeing Boeing* (New Theatricals); *The Memory of Water* (Melbourne Theatre Company) and *The Emperor of Sydney* (Griffin Theatre Company). Sibylla's film credits include *September*, *The Bank*, *The Book of Revelation* and *The Bet*. On television she was a presenter for World Vision's documentary *The Secret Life of Tanzania*. She starred in the television series *The Secret Life of Us* and has also had roles in *Sea Patrol*, *Canal Road*, *Kath and Kim*, *Something in the Air*, *The Farm* and *All Saints*. Her awards include a nomination for the Logie Award for Most Popular New Talent and an Australian Film Industry Award nomination for Best Supporting Actress for *The Bet*.



ANNIE BYRON
Teacher/Matron/
Farmer's Wife

Annie's 30 years in theatre have taken her across Australia. For Company B she has performed in *Parramatta Girls*, *A Lie of the Mind*, *Painted Woman* and the original production of *Capricornia*. Other theatre highlights include *The Age I'm In* (Force Majeure); *Embers*,



Morning Sacrifice, The Cripple of Inishmann, Bed, Playgrounds and Hedda Gabler including the New York season (Sydney Theatre Company); *Nailed, Pushin' up Daisies, All the Black Dogs, After Dinner* (Griffin Theatre Company); *A Conversation, Market Forces, Flexi Time* (Ensemble Theatre); *The Passion and its Deep Connection with Lemon Delicious Pudding* (Malthouse Melbourne); *Wonderlands, Embers* (HotHouse Theatre); *Breaststroke* (Perth Actor's Collective); *The Blue Roof* (Jigsaw Theatre Company); *Away, The Man from Mukinupin, Diving for Pearls* (Q Theatre Company) and *Eleanor and Eve* (Weatherboard Theatre Company). Her television career began in *The Sullivans* and has featured many guest roles in shows such as *Always Greener, Stingers, All Saints, BackBerner, A Country Practice* and *GP*, as well as mini-series and telemovies such as *Stepfather of the Bride, Postcard Bandit, The Potato Factory, Shadows of the Heart* and *Displaced Persons*. Her film credits include *Muriel's Wedding, Doin' Time for Patsy Cline* for which she received an AFI Award nomination, and *Fran* which won her an AFI Award for Best Actress in a Supporting Role. Annie has been a proud member of Equity for 30 years.



RUSSELL DYKSTRA

Policeman/
Superintendent/
Doctor/Farmer

Russell trained at the Darling Downs Institute of Advanced Education, Ecole Jaques Lecoq and Ecole Philippe Gaulier. For Company B his credits include *Toy Symphony, Stuff Happens, Ray's Tempest, The Underpants, The Laramie Project* and *The Ham Funeral*. His one-man show *Children of the Devil* played at Belvoir St Downstairs Theatre and toured nationally. Some of Russell's other theatre credits include *Not Like Beckett* (Malthouse Melbourne); *The Unlikely Prospect of Happiness* (Sydney Theatre Company); *The Gypsy Boy* (Theatre of Image); *Below* (Griffin Theatre Company); *The Imaginary Invalid* (Ensemble Theatre); *Gigi, The Winter's Tale, And a Nightingale Sang, Shimada* (Queensland Theatre Company); *A Beautiful Life* (Matrix Theatre/La Boite Theatre/Brisbane Festival); *Glamalot, The Ring Cycle* (Queensland Performing Arts Trust); *Body Slam* (Rock N' Roll Circus) and *Hamlet, Macbeth, Troilus & Cressida* (Gin & Tonic Theatre Troupe). Russell made his feature film debut in the critically acclaimed *Soft Fruit* and has since appeared in *Hey, Hey,*

It's Esther Blueburger, Romulus My Father, Clubland, Lantana, Garage Days, Ned Kelly and The Wannabes. Russell's television credits include *BlackJack, Loot, All Saints, White Collar Blue* and the soon to be released telemovie *Scorched*. Russell has been awarded two Helpmann Awards for Best Supporting Actor for *Toy Symphony* and *Stuff Happens*, a Brisbane Theatre Critics' Matilda Award and a Victorian Green Room Award nomination for Best Actor for *Children of the Devil*, a Film Critics' Circle of Australia Award nomination and an AFI Award for Best Actor for *Soft Fruit* and an AFI Award nomination for Best Supporting Actor for *Romulus, My Father*.



LOUISE GOUGH
Dramaturg

Louise is a dramaturg for theatre and a script editor for film and television. She has previously worked with Dallas Winmar on the development of *Aliwa* (Company B) and is thrilled to be continuing their relationship on *Yibiyung*. Among her many theatre positions Louise has worked as the Dramaturg in Residence at La Boite Theatre and as the Literary Manager at Playbox

Theatre. As a freelance dramaturg and in her company positions, she has developed over forty professionally produced plays, from solo shows to significant mainstage productions. For television Louise worked as the Editorial Manager for Television Drama and Narrative Comedy at the ABC. Whilst in this role she was involved in the development and production of over fifty hours of first-run narrative drama, airing between 2002 and 2005. Louise began her work in film in 2000 as a script editor and has since worked on many projects. Her most recent position was Script Manager at Film Victoria where she oversaw and managed investment in local feature film and television projects. Louise currently works part time as Development Executive for independent film production company Robyn Kershaw Productions and runs her own freelance development business.



STEVE FRANCIS
Composer &
Sound Designer

Steve is a composer, sound designer and music producer who has worked with performers as diverse as Bob Geldof, David Gulpilil and The



Australian Ballet. He has worked on a number of productions for Company B including *Keating!*, *Paul*, *Parramatta Girls*, *Capricornia*, *Box the Pony*, *In Our Name*, *Gulpilil*, *Page 8* and *The Spook*. His other theatre credits include *Ruben Guthrie* and *Jesus Hopped the 'A' Train* (B Sharp/murri fulla films); *Gallipoli*, *The Great*, *Romeo and Juliet*, *The Taming of the Shrew*, *Embers*, *The 7 Stages of Grieving*, *Fat Pig*, *A Hard God*, *Stolen* (Sydney Theatre Company); *Romeo and Juliet* (Bell Shakespeare) and also *The Suitors* and *Vital Organs* (Easily Distracted). For dance, Steve has composed music for *True Stories*, *Skin*, *Corroboree*, *Walkabout*, *Bush*, *Boomerang* (Bangarra Dance Theatre) and *Totem* (The Australian Ballet). He has also produced and co-composed music for *Awakenings*, the Indigenous section of the Sydney Olympic Games Opening Ceremony, as well as *Earth* for the Rugby World Cup Opening. His compositions for film and television include the music for the recent mini-series *Dangerous* as well as the Melbourne Film Festival Award-winning documentary *Mr Patterns*, the AFI Award-winning short film *Box*; the documentaries *Macumba* and *Picture the Women* and the Dendy Award-winning films *Black Talk* and *Djarn Djarns*. His awards include the 2003 Helpmann Award for Best Original Score for *Walkabout*.



**ROXANNE
McDONALD**
Cook/Aunty

Roxanne is a proud black woman who is descended from the Mandandanjii, Darambal and Kanggalou tribes of Central Queensland. She is regarded as one of Brisbane's finest and most versatile actors. In Sydney she has performed in Company B's *Parramatta Girls* and Griffin Theatre Company's *The Story of the Miracles at Cookie's Table*. Other theatre credits include *Radiance* (Kooemba Jdarra Indigenous Performing Arts/Queensland Theatre Company); *Romeo & Juliet* (Kooemba Jdarra/La Boite Theatre Company); *The Cherry Pickers*, *Yarnin' Up*, *Bethel and Maude*, *A Life of Grace and Piety*, *Black Shorts*, *Skin Deep*, *Seems Like Yesterday*, *Luck of the Draw*, *Njunjul the Sun*, *Changing Time*, *Spirit* (Kooemba Jdarra); *Richard II*, *The Skin of Our Teeth*, *The Sunshine Club*, *Fountains Beyond*, *Black-ed Up*, *Brolgas Touring Programs* (Queensland Theatre Company); *Murri Time* (Kite Theatre); *Coriolanus* (Fractal Theatre) and *The Taming of the Shrew* (La Boite Theatre Company). Her film credits include *Grace and My Country*. In

2000 Roxanne received a special commendation Matilda Award. Recently she co-wrote a radio play called *Caravans* with Steve Mayer-Miller, Director of Crossroad Arts in Mackay.



**BRUCE
MCKIVEN**
Costume Designer

Bruce graduated from Queensland University of Technology's Visual Arts course in 1994 and NIDA's Design course in 1997. Prior to NIDA he was Design Assistant for various Brisbane and Sydney-based companies. With Company B he was Assistant Costume Designer on *The Adventures of Snugglepot & Cuddlepie* and *Little Ragged Blossom* (co-produced with Windmill Performing Arts). Other set and costume design credits include *The Story of the Miracles at Cookie's Table* (Griffin Theatre Company); *Othello* [costumes] (Bell Shakespeare); *The Dying Gaul*, *Hamlet* [set] (State Theatre Company of South Australia); *Bill & Mary*, *A Conversation*, *The Lonesome West*, *Proof*, *Eating Ice Cream with your Eyes Closed*, *God is a DJ*, *Vincent in Brixton*, *Hitchcock Blonde*, *A Streetcar Named Desire*, *American*

Buffalo, *Constance Drinkwater*, *Private Fears in Public Places*, *Heroes*, *Prisoner of Second Avenue*, *The August Moon* (Queensland Theatre Company); *Last Drinks*, *Urban Dingoes*, *Walking by Apple Tree Creek* (La Boite Theatre Company) and *The 7 Stages of Grieving* (Sydney Theatre Company – Education). For dance, he has designed for Kate Champion's Force Majeure, Australian Dance Theatre, Expressions Dance Company, Tasdance, West Australian Ballet, Natalie Weir, Garry Stewart, Brian Lucas and Clare Dyson. For the Adelaide Festival, Bruce worked in numerous production and design roles from 1994 to 2004. His film credits include *Wardrobe Art Finisher* on *Mission Impossible II* and *Costume/Props Maker* on *Scooby Doo*. In 2001, Bruce was awarded The Mike Walsh Fellowship which enabled him to work with Dublin dance company CoisCéim.



**KYLE
MORRISON**
Assistant Director

Kyle has been working in the theatre industry in Western Australia as an actor for fourteen years with for theatre companies such as Black Swan Theatre Company, Deckchair

Theatre and Yirra Yaakin Noongar Theatre. As a Director Kyle's credits include the school production *In the Nyitting Time* (Yirra Yaakin Noongar Theatre Company) and as an Assistant Director *Romeo and Juliet* (Sydney Theatre Company – Education) and *Female of the Species* (Black Swan Theatre Company).



JACOB NASH
Set Designer

Jacob graduated from the NIDA Design Course in 2005. *Yibiyung* is his first main stage production for Company B. For B Sharp and murri fulla films he designed *Ruben Guthrie* and *Jesus Hopped the 'A' Train*. His other theatre credits include *Macbeth* (Bell Shakespeare); *Romeo and Juliet* (Sydney Theatre Company – Education); *Lessons in Flight* (Darlinghurst Theatre Company); *My Girragundji* (Canute Productions); *Njunjul the Sun* (Kooemba Jdarra Indigenous Performing Arts). He also worked in the costume department in pre-production on Baz Luhrmann's latest film *Australia* and in the art department on *The Circuit*, a six part television series which aired

on SBS. In addition, Jacob has written and directed *Blood Lines*, a five-minute short film which is part of a thirteen part series called *A Bit of Black Business*, an Australian Film Commission and SBS Independent initiative. Jacob was also the Assistant Director on the International Shakespeare Laboratory with The Almeida Theatre Company's Artistic Director Michael Attenborough and Cecily Berry, an initiative coordinated by the Sydney Theatre Company.



DAVID PAGE
Uncle/Tracker

In the 1980s **David** studied at CASM, the Centre for Aboriginal Studies in Music at Adelaide University. Since graduating he has both performed and composed for theatre, dance and film. As a performer his most recent Company B credit was his one-man show *Page 8*, which toured nationally and internationally. Among his other acting credits are *Murras* (Adelaide Fringe Festival); *Big Sister* (Riverside Theatre); *The Sunshine Club*, *Fountains Beyond* (Queensland Theatre Company) and *The Cherry Pickers* (Sydney Theatre Company). For film he has performed

in *Green Bush, To Hell and Back, Two Bob Mermaid, Oscar and Lucinda*. He has composed extensively for Bangarra Dance Theatre since 1991. He also composed for various short films funded by the Australian Film Commission and composed for both the Sydney 2000 Olympic Games Opening Ceremony and the 2006 Melbourne Commonwealth Games Opening Ceremony. David was nominated for an AFI Award and has won four Deadly Sound Awards, a Sidney Myer Foundation Indigenous Artist Award and a Green Room Award for Best New Australian Play for *Page 8* (co-written with Louis Nowra).



NIKLAS PAJANTI
Lighting Designer

Niklas works as a lighting designer for contemporary dance, theatre and events. He is a graduate of the Victorian College of the Arts and holds postgraduate qualifications in Illuminating Engineering from The Royal Melbourne Institute of Technology. For Company B he has designed for *The Pillowman* and *Who's Afraid of Virginia Woolf?*. Other lighting designs include *For Samuel Beckett (Endgame)*,

Not What I am – Othello Retold, The Winter's Tale, King John, The Crucible, Yet each man kills the thing he loves, Because of the Increasing Disorder (The Eleventh Hour); *When the Rain Stops Falling* (Brink Productions); *Not Like Beckett* (Malthouse Melbourne); *Holiday* (Ranters Theatre); *Osama the Hero* (The Rabble); *I Want to Dance Better at Parties, Singularity, Tense Dave, Three's a Crowd* (Chunky Move); *Frank Woodley Possessed, Spicks and Spektacular, Lano and Woodley-Goodbye* (Token Events); *Murundak* (Black Arm Band/Melbourne International Arts Festival) and *Shaun Parker-This Show Is About People* (Shaun Parker/Marguerite Pepper/Melbourne International Arts Festival). Niklas also worked as an Assistant Lighting Designer on *Teorema, The Hive, Crossing Live* (Chamber Made) and *Scenes of the Beginning from the End* and *K* (Not Yet It's Difficult). He was awarded the Victorian Green Room Award for Lighting Design for Dance for *Under the Weather* and has had six nominations for lighting design from the association. Currently Niklas is Principal Lighting Designer for *Trafficlight*.



MELODIE REYNOLDS
Djindi

Melodie is a Wongi woman from Western Australia. She made her acting debut in the Company B production of *No Sugar* at age of 16. She has since graduated from the Western Australian Academy of Performing Arts in 1996. Her other theatre credits include *Wild Cat Falling, Booyi Kooro Kooro, Honey Spot, King For This Place, A Midsummer Night's Dream, Actors At Work* (Bell Shakespeare); *Holy Day, Crow Fire, Stolen, Shrunken Iris, Master Builder, Quilting the Armour, Yandy* (Black Swan Theatre Company); *The Dirty Mile, Chopped Liver* (Ilbjerri Aboriginal and Torres Strait Islander Theatre Cooperative) and *Headhunter* (Ilbjerri/Polyglot Puppet Theatre). She has also performed in several radio plays and in the television series *Natural Justice*.





JOSHUA SHERRIN
Assistant Stage
Manager

Joshua graduated from the Technical Production course at NIDA in 2006. This is his third Company B production, having previously worked as the Assistant Stage Manager for *Paul and Toy Symphony*. Other theatre credits include Stage Manager for *Beyond Belief* (Legs on The Wall); *Actors At Work 2008*, Sydney Team and SA/WA Team (Bell Shakespeare); Assistant Stage Manager for *The Great, Doubt* (Sydney Theatre Company); *Lulie the Iceberg* (Theatre of Image/Sydney Theatre Company); *Idomeneo* (Pinchgut Opera) and the Tumbalong Park Children's Concert Series for Sydney Festival 2007. Joshua has also been a Dresser on *Swan Lake* (Paris Opera Ballet) and was the Site Manager for Becks Festival Bar (Sydney Festival 2008).



MIRANDA TAPSELL
Yibiyung

Miranda's Indigenous Australian heritage comes from her mother, whose people are the Larrakia, while from her father she has tenth generation Irish, English and Czech lineage. She was born in Darwin and grew up in Jabiru in the Kakadu National Park before returning to Darwin at the age of 14. She is currently completing her third year at NIDA where her credits include *Visions, The Wood Demon, Antony and Cleopatra, The Private Life of the Master Race* and *The Servant of Two Masters*. She has just finished performing in *Gallipoli* (Sydney Theatre Company). Her awards include the Regional Australia Post/Bell Shakespeare Scholarship, which enabled her to spend a week in rehearsals on a Bell Shakespeare production whilst still at school.



MICHAEL TOISUTA
Assistant Sound
Designer

For Company B, **Michael** has been the Assistant Sound Designer for *Toy Symphony* and Sound Operator for *Exit the King, Keating!* and *Peribanez*. His other theatre credits include Composer and Sound Designer for *An Oak Tree* (B Sharp/Ride On); *embrace: GUILT Frame* (Sydney Theatre Company's Wharf 2Loud/DeQuincey Co); *Mistero Buffo* (Stage Left Productions); *Below* (Tap Gallery) and Sound Designer for *Family Stories* (New Theatre). He has composed and sound designed for the physical movement piece *Borderlines* by Linda Luke, the short films *Woodlands* and *Who is Martha Leishman?*, and the video art installations *Milk Ring* and *White Noise* by Melbourne based artist Owen Leong. He has also worked as a sound technician for Edinburgh International Film Festival, Sydney Festival, Adelaide Fringe Festival, Sydney Theatre Company, City Recital Hall and Performance Space.



ROMA WINMAR
Language
& Cultural
Consultant

Roma is from the South-West of Western Australia and is currently living with her family in Perth. She is employed by the Department of Education as a Noongar Language Teacher and Cultural Consultant and teaches one of the Noongar dialects in a Perth School. She also works with the Wirloman Regeneration Language Project using the Laves manuscripts of Noongar speech that were recorded in the early 1930s from Indigenous men from Lower South-West Western Australia. In David Britton's BBC radio play *My Place* by Sally Morgan she played the role of Nan. Yibiyung was Roma's mother who gifted her name to Roma to use in her work as an artist and emu egg carver. Roma has a deep connection with the production of *Yibiyung*, as the mother of the writer and as the daughter of the character both of which have filled her with an overwhelming sense of pride and satisfaction.

COMPANY **B** HISTORY

Company B sprang into being out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney and from there tours to major arts centres and festivals both nationally and internationally. Company B engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razor-sharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard



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Sellout productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *Gulpilil*, *The Sapphires*, *Stuff Happens*, *Keating!*, *Parramatta Girls*, *Exit the King* and *Toy Symphony* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies. Company B also supports outstanding independent theatre companies through its annual B Sharp season.

For more information visit www.belvoir.com.au

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B Keepers are a unique group of individuals whose financial support is a reflection of their passion for, and commitment to Company B.

The B Keeper program is one of the ways we can continue to create the kind of theatre that we love and that has attracted and inspired audiences here in Sydney, around Australia and across the world.

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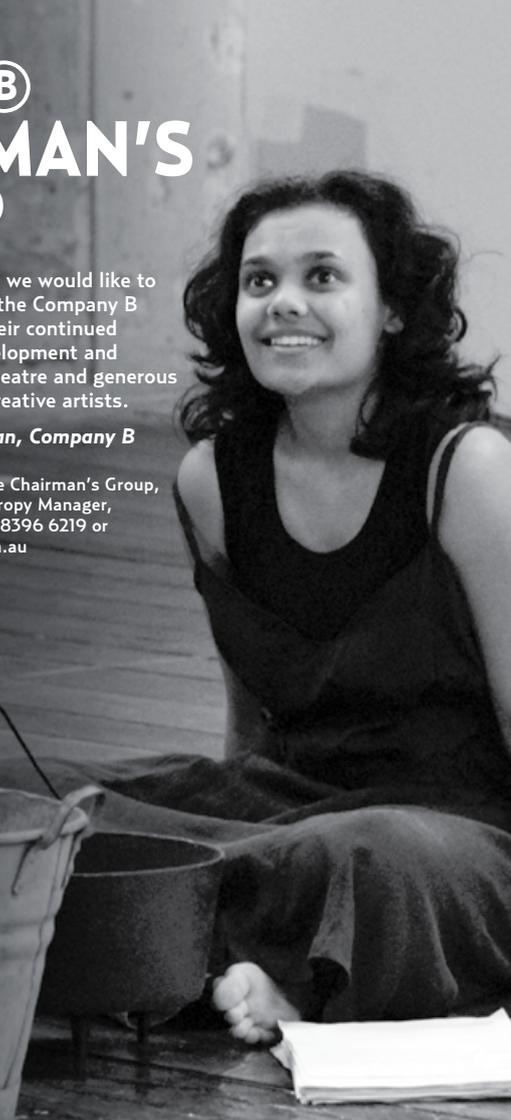
On behalf of Company B we would like to acknowledge and thank the Company B Chairman's Group for their continued commitment to the development and staging of Indigenous theatre and generous support of Indigenous creative artists.

Louise Herron - Chairman, Company B

For more information on the Chairman's Group, please contact our Philanthropy Manager, Christine Sammers on (02) 8396 6219 or email christine@belvoir.com.au

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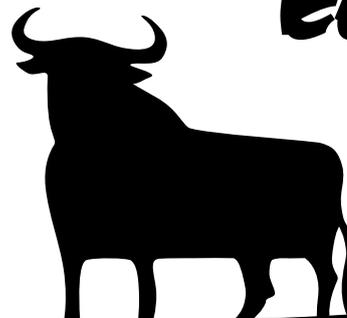


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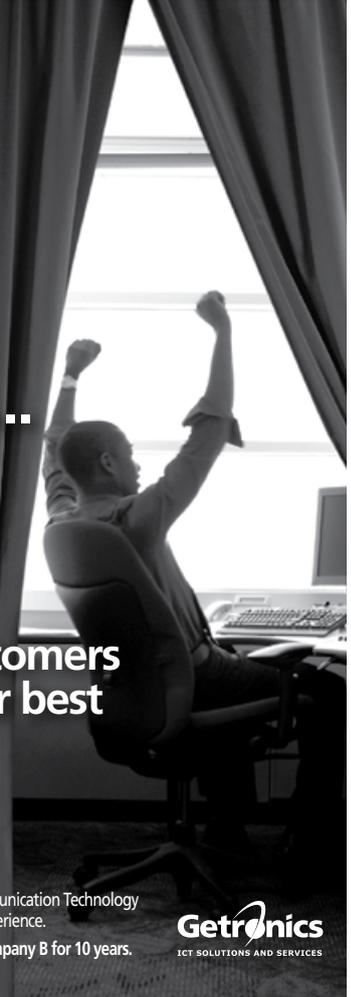
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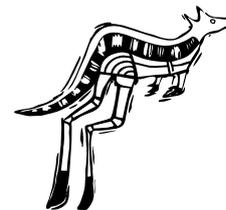
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