

BURNING DAYLIGHT

TOUR DATES & VENUES

BROOME OCT 29 – 31 AT GOOLARRI OUTDOOR VENUE

presented by Goolarri Media Enterprises & Mobile States

GOOLARRI MEDIA ENTERPRISES
www.gme.com.au
reception@gme.com.au
08 9195 5333
7 Blackman Street Broome WA 6725

PERTH NOV 4 – 7 AT RUSSELL SQUARE, NORTHBRIDGE

presented by PICA and Mobile States

PERTH INSTITUTE OF CONTEMPORARY ARTS
www.pica.org.au
info@pica.org.au
08 9228 6300
Perth Cultural Centre,
James St Northbridge WA 6003

SYDNEY NOV 12 – 15 AT CARRIAGEWORKS

presented by Performance Space, CarriageWorks & Mobile States

PERFORMANCE SPACE
www.performancespace.com.au
admin@performancespace.com.au
02 8571 9111
245 Wilson Street Eveleigh NSW 2015

CARRIAGEWORKS

www.carriageworks.com.au
info@carriageworks.com.au
02 8571 9099
245 Wilson Street Eveleigh NSW 2015

MELBOURNE NOV 19 – 22 AT ARTS HOUSE, MEAT MARKET

presented by Arts House & Mobile States

ARTS HOUSE
www.artshouse.com.au
artshouse@melbourne.vic.gov.au
03 9322 3720
5 Blackwood Street North Melbourne
VIC 3051

HOBART NOV 26 – 28 AT PRINCES WHARF 1

presented by Salamanca Arts Centre & Mobile States

SALAMANCA ARTS CENTRE
www.salarts.org.au
reception@salarts.org.au
03 6234 8414
77 Salamanca Place Hobart TAS 7004

FINAL DEVELOPMENT & TOUR PARTNERS, 2009

The final development and tour of *Burning Daylight* are produced by Performing Lines for Mobile States.

The development and WA seasons are supported by the Western Australian government through the Department of Culture and the Arts. The tour is supported by Mobile States, a national touring initiative of the the Australia Council, the Australian government's arts funding and advisory body, and by the national performing arts touring program, Playing Australia.

Mobile States is a consortium of wcontemporary performance presenters: Adelaide Festival Centre, Arts House, Brisbane Powerhouse, Performance Space, Perth Institute of Contemporary Arts and Salamanca Arts Centre, along with tour producer Performing Lines.



ORIGINAL DEVELOPMENT PARTNERS, 2004 – 06

Burning Daylight was originally produced by Marguerite Pepper Productions.

The project was assisted by the Australian Government through the Australia Council's New Australian Stories Initiative and its Dance, Theatre, Music, New Media and CCD Boards, and DCITA through Festivals Australia; the Western Australian Government through the Department of Culture and the Arts, and the Kimberley Development Scheme; the NSW Government through Arts NSW, The Sidney Myer Fund, Advanced Land Resources, the Kimberley Stolen Generation Commission, Country Arts WA, Healthway, Australian Film Commission, Screen West and Stalker Theatre Company.



BURNING DAYLIGHT
Place, history and community

Publication Manager & Editor
Rosie Dennis

DVD Film Editor & DVD Production
Greg Ferris

Design
Alphabet Studio

Images
Rod Hartvigsen
Christian Altorfer



marrugeku.com.au
info@marrugeku.com.au



Marrugeku is produced
by Stalker



performinglines.org.au
administration@performinglines.org.au

02 9319 0066
5/245 Chalmers St Redfern
NSW 2016



BURNING DAYLIGHT

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Burning Daylight, Zürcher Theater Spektakel 2007.
Image: Christian Altorfer



Trevor Jamieson. Production images from Shinju Festival Broome 2006 season except where noted.
Image: Rod Hartvigsen



Yumi Umiuare. Image: Rod Hartvigsen

Conceived by

Director
Choreographer
Assistant Choreographer & Cultural Liaison
Set Designer
Director & Cinematographer
(Karaoke Videos)
Costume Designer
Lighting Designer
Musical Director & Composer
Karaoke Songs by
Dramaturgy

Additional Dramaturgy

Co-Devisors & Performers

Performer (2009)
Co-Composers & Musicians

Original Co-Devisors

Karaoke Films

Singers

Geisha Memories
Black Pearl
You Are In My Heart

Musicians

Production Manager
Company Manager
Lighting Operator
Sound Operator

Producer *Burning Daylight* 2009 Tour

Original Producer

Rachael Swain
Dalisa Pigram
Rachael Swain
Serge Aimé Coulibaly
Dalisa Pigram
Joey Ruigrok van der Werven
Warwick Thornton

Stephen Curtis
Geoff Cobham
Matthew Fargher
Amanda Brown
Josephine Wilson

David Pledger
John Baylis

Trevor Jamieson
Dalisa Pigram
Owen Maher
Sermah Bin Saad
Antonia Djiagween
Yumi Umiuare
Kathy Cogill
Lorrae Coffin
Dazastah
Justin Gray
Katia Molino
Scott Grayland

Asako Isawa
Mark Williams
Ursula Yovich

Richard Boxhall
Amanda Brown
Sophie Glasson
John Howells
Pete Smith
Jonathan Zwartz

Mark Haslam
Clytie Smith
Marko Respondeck
Reuben Hopkins

Harley Stumm for
Performing Lines
Marguerite Pepper
Productions

SYNOPSIS

BURNING DAYLIGHT takes inspiration from journalistic descriptions of the bar scene in Broome around the turn of the last century where it is described as an 'Asian Wild West', and re-graphs this into the present, setting the production in the streets outside a notorious pub on a Broome-style Karaoke night. Inspired also by the 'constructed' or 'painted world' of the filmic and photographic style of Australian artist Tracey Moffatt as well as her use of cultural subversion of genre, *Burning Daylight* takes place on a site which is part noodle western set, part contemporary remote town transit zone.

A group of young people is kicked out of a bar around closing time. A series of contemporary dance scenes unfold expressing the friction and cultural collisions and local humour in the part of Broome known as 'The Bronx'. A lone cowboy, played by the multi talented Trevor Jamieson, comes to town, his presence echoing across the last century, stirring ghosts of the town's past and provoking the street gang into a surreal collision of past and present in the darkest hours of the night.

These scenes are interspersed with Karaoke songs sung from the bar by the talented Broome line-up. Thursday night is wet T-shirt competition, Sunday night is crab racing and Monday night is karaoke night in Broome where blackfella cowboys line up to reveal why the region is famous for its singers. The form of Karaoke allows us the convention of accompanying song with video. Drawing on the Noodle Western we are able to 'shadow' the onstage performers with historic Broome figures: the Aboriginal stockman, the geisha, the pearl diver. Thus each live performer on stage has a 'ghost' or 'double' set in the past, on screen. The short videos explore classic interracial narrative tropes against the backdrop of the White Australia policy deportations, the co-habitation laws and forced removals.

As the long night unravels the narrative weaves backward and forwards between the fantasies of the past in the karaoke world, set in the grandparents' generation, and the legacy of this period: the contemporary reality of these young people in their globalised modern life. One long night in the streets of a small town where the ghosts of the past haunt the moonlit hours.

The project draws upon popular mainstream forms not simply because these are easy generic entry points for the audience, but because globalisation has made these forms available and attractive to young audiences all around the world, including Aboriginal Broome. Rather than offering a utopian notion of a return to Indigenous identity, we are investigating ways in which the local exists in a dynamic relationship with the global.

All over the world young people now live out such complex identities, haunted by countries or traditions their parents and grandparents left behind either by choice or forced by government policy, whilst the current generation embrace a contemporary and globalised world of multiple influences and multiple cultural identities. The loves and losses, both cultural and personal, filter down generation to generation. *Burning Daylight* explores these stories in Broome but the production aims to speak to these issues in many towns and cities for audiences around the world today.

DIRECTOR'S NOTES

Burning Daylight was created through a rehearsal process exploring the Broome community's past and present. The result is an unusual work which speaks of a very special local environment in remote North West Australia, and its engagement across time with the myriad influences of a globalised world.

Dalisa's solo holds inside it the essence of the work and the context in which the work was made. *Burning Daylight* was created in 2005 and 2006, with the entire process sitting in the shadow of the Rubibi Native Title case, and prior to the Federal Government's apology to the Stolen Generations. *Burning Daylight* was created on contested land, and at a time when the very existence of Yawuru dance, song and story where all being interrogated by the State Government's lawyers in the Federal Court. In Dalisa's words, "the old people were hurting." Our search for a new dance and story telling language for Broome during this time was complex, at times difficult, but took us into some important new territory as a company. With many doors too painful to enter, I believe we found ourselves left talking with the ghosts. The work became a dialogue between the perspectives of the current young generations and the intergenerational ghosts which haunt them. In Marrugeku (after Avery Gordon) we have come to understand "haunting as a very particular way of knowing" in Indigenous Australia.

Dalisa recently described her solo as "crying for country". She started the scene from the seed idea: if Broome was a woman, how would she be? She chose to perform it to her uncle Stephen's song *Dear Alistair*, which is sung in the show by Trevor Jamieson. The song is a letter written by Rubibi, the Broome peninsular, to one of its earlier developers, Alistair McAlpine. Her solo contains the strength, friction and beauty of Broome at that moment in time. Although Native Title was awarded to the Yawuru people in 2006, complex issues of development still threaten the pristine environment surrounding Broome, and the results of decisions made over coming months and years will have substantial effect on the lives of young people in successive generations. Marrugeku's search for new artistic forms to support sustainable public storytelling in Broome will continue to develop in this context. Our new work in development, *Buru*, due to premiere in 2010, performed by 10 young artists from Broome is an indication of what is to come.

Burning Daylight offers the perspective of a town where the echoes of the past filter through the young people's daily lives, where the search of a contemporary identity made up of many influences is more of a state of transition than an end in itself. *Burning Daylight* proposes a shifting world of cultural identities and globalised fantasies, where the intergenerational ghosts are never far behind.

We hope you enjoy our portrait of Broome.

Rachael Swain, September 2009

PATRICK DODSON

The particular beauty of a project like this, is that it helps tremendously in how to improve the communication and participation of young people in understanding the process about culture, life and responsibilities. Often young people, including young adults, find it very difficult to interface with the older people because they tend to think the older people have this bank of knowledge about culture. A lot of the young people think, "Oh that's for the old people" and "it's something that's special and unique and I really can't get involved with that." They respect it, but they think it is rarefied and got very little to do with the day to day.

I think the use of art in this form, in terms of play, and in terms of combining aspects of traditional story and protocols with the artistic form, is a very good way of opening up the possibilities for young people to understand culture and be sensitive to it.

To get young people to do things in a play that is not directly linked to the protocol and practices in a ceremonial setting gives a good foundation for them to begin to understand culture.

In the old times we'd sit around a fire and tell a story, partly to put you to sleep as a young kid but also the distractions weren't there – the videos, the ipod, all these other things weren't available. So we've got to utilise the technology in a way that helps to get the storytelling across and to do it in a relevant medium for young people so that they can clearly get a sense that it's not ancient history. This is really about stories that relate to modern situations with a serious ethical and moral message underpinning it.

Patrick Dodson

Excerpt from an interview with senior Yawuru Law man and traditional owner, Patrick Dodson, on Burning Daylight and the new youth work Buru, Broome, July 2009.

IKEBANA TANGO LYRICS BY DAZASTAH

*Poor balla me, mix breed me,
I am a Brother and stranger on the streets,
I'm a stray mongrel sensing the scent,
of black flowers wen i walk in the darkness,*

*I'm your little Mongrel, a seeds seed of the blossoms,
Blown with the winds of time, weathered by the seasons of problems,
knocked unconscious by stolen cultures, i dream of my history,
Robbed by Lawful Vultures, My past is such a mystery,*

*How come ME, The Past come to Haunt my soul,
How come me, The past come to call my soul,
How come me, The past come to taunt my soul,
wanna take me home and won't let me go,*

*I hear her crying wen i sleep,
Geisha girl weeps, wen the wind breathes,
you fought my neville and his devil crimes,
to be with your cowboy man one last time,*

*Geisha Girl, you long for his ghostly shadow,
Though its clear i'm in the dark,
you have no way of letting your secret stray,
except black flowers blossom on the grave.*

ABOUT MARRUGEKU

MARRUGEKU is at the leading edge of Australian contemporary intercultural performance. Founded in 1994, the company is currently under the artistic direction of Rachael Swain and Dalisa Pigram. Drawing from the lives of people and communities living in remote North West Australia, Marrugeku Theatre Company share the memories and traditions of Indigenous culture through contemporary dance-theatre. Place and identity, migration and misplacement, and the constant shifting world of cultural identities and globalised fantasies constantly inform the direction of their productions.

Their ambitious large-scale outdoor works are created through long-term collaborations with a multicultural cast of professional and community based artists. The company utilises flexible contemporary dance languages, relevant traditional and contemporary music, physical theatre, circus, installation and video art. Each visually spectacular production is designed to tour regional and remote communities as well as major Australian and international arts festivals.

Marrugeku's previous works have followed their world premiere seasons in WA (*Mimi* 1996, *Crying Baby* 2001, Perth Festival commissions), with significant touring lives. They've been presented by festivals as well as community events in carefully chosen cultural and environmental sites in Broome, Perth, Kunbarlanjana, Maningrida, Elcho Island, Yirrkala, Brisbane, Uluru, Sydney, Canberra, The Philippines, The Netherlands, New Caledonia, Belgium, Ireland, Germany, Switzerland and Brazil.

www.marrugeku.com.au

MARRUGEKU STEERING COMMITTEE

Dalisa Pigram, Rachael Swain (Co-Artistic Directors), Lorrae Coffin, Matthew Fargher, Debra Pigram



Sermah Bin Saad and Dalisa Pigram
Image: Rod Hartvigsen



Yumi Umiuare, Dalisa Pigram and Trevor Jamieson
Image: Rod Hartvigsen

Production set
Image: Rod Hartvigsen

KEY CREATIVES

RACHAEL SWAIN DIRECTOR

Rachael is a founder and Co-Artistic Director of Marrugeku and Co-Artistic Director of Stalker. She conceives and directs multimedia performances in a unique synthesis of theatre, circus, video, and dance, in a variety of alternative locations. These include Marrugeku's *Mimi* and *Crying Baby*, and Stalker's *Blood Vessel* and *Incognita*, which have toured throughout remote and urban Australia, Europe, Latin America and the Pacific. Rachael co-devised and performed in all of Stalker's earlier street theatre productions. She was commissioned by the European Capital of Culture to create *SUGAR* an intercultural dance project in the port cities of Marseilles and Liverpool (06/07).

SERGE AIMÉ COULIBALY CHOREOGRAPHER

Serge Aimé is the founder and Artistic Director of Faso Danse Theatre, based in Ouagadougou, Burkina Faso. His productions *Et Demain*, *A Benguer*, and *Babamba* fuse contemporary European and West African dance, and have been co-produced by the celebrated Belgian company Les Ballets C de la B. He has also worked with Les Ballets as co-deviser and dancer, in Alain Platel's *Wolf* and Sidi Larbi Cherkaoui's *Tempus Fugit*. In 2007, he was invited to create *SUGAR* with Rachael Swain for Liverpool 2008 – European Cultural Capital.

DALISA PIGRAM ASSISTANT CHOREOGRAPHER, PERFORMER & CULTURAL LIAISON

Born and raised in Broome, Dalisa and her family are part of the Yawuru people of Broome and Bardi people of One Arm Point. A founding member of Marrugeku, Dalisa was recently appointed Co-Artistic Director. She has toured with Marrugeku to The Philippines, New Caledonia, Latin America, Europe and all over Australia with both *Mimi* and *Crying Baby*, and is currently working on Marrugeku's youth stilt dance project, *Buru*. Other productions including Stalker's *Blood Vessel* and *Incognita*, and Jimmy Chi's *Bran Nue Dae* (cabaret version) and *Corrugation Road*.

JOEY RUIGROK VAN DER WERVEN SET DESIGNER

Joey designs sets, effects, rigging, contraptions and pyrotechnics for theatre. Prior to moving to Australia in 1996 he was technical manager of Dogtroep, one of Europe's most renowned, site-specific theatre companies, and continues to work with them. In Australia he has designed and built for Stalker, Marrugeku, Legs on the Wall, Gravity Feed, Kantanka, Salamanca Arts Centre and others, and co-directed and designed Urban Theatre Projects' *Mechanix*. Joey also teaches the devising and making of contraptions for theatrical events.

WARWICK THORNTON FILM-MAKER

Warwick is from the Katjet people of Central Australia. He completed a Bachelor of Arts in Cinematography at AFTRS and then worked as cinematographer on the Australian feature film *Radiance*. His first feature film as director, *Samson and Delilah*, won the Camera D'Or Prize at Cannes 2009. Documentaries include *Willigens Fitzroy*, *Buried Country*, *Dugong Hunters – Nganampa Anwerkerne*, *Photographic Memory*, *Bungarun Orchestra*, *Kangaroo Hunters* and *Marn Grook*. Warwick wrote, directed and was cinematographer for *Payback* and *Mimi* both commissioned by SBS and the AFI.

MATTHEW FARGHER MUSICAL DIRECTOR

Matthew began a career as a community musician in the early 80's and has since avoided the mainstream music industry by regularly working with marginalised and eccentric communities as a producer, composer and teacher. He has worked in theatre, dance and video with companies including Circus OZ, Marrugeku, Sidetrack, Belvoir Street, and Terrapin Puppet Theatre. He has worked extensively with Aboriginal communities across Australia and is currently working with emerging musicians producing Hip Hop and contemporary music under the alias BJ Bedlam.

STEPHEN CURTIS COSTUME DESIGNER

Stephen has worked extensively as a designer for drama, film, opera, dance and exhibitions. His theatre credits include *Lulu* (Best Design Green Room Awards 03), *The Turn of the Screw* (Opera Australia); *The Ring Cycle* (State Opera of South Australia); *La Boheme*, *Carmen* (Oz Opera); *La Boheme* (Opera Queensland). His film credits include *Looking for Alibrandi*, and *Bedevil*.

PERFORMER/DEVISORS

TREVOR JAMIESON

Trevor is a member of the Wongi and Pitjantjatjara people (WA). Performance credits include Marrugeku's *Crying Baby*, Jimmy Chi's *Corrugation Road* (Black Swan), and Neil Murray's *King for this Place* (Deckchair). He conceived and co-wrote *Career Highlights of the Mamu* (Adelaide Festival), and co-wrote *Ngapartji Ngapartji* with Big hART (Melbourne, Perth, Adelaide and Sydney Festivals), which won him Best Actor at Sydney Theatre Awards, and Most Outstanding Achievement in Film, TV or Theatre at the Deadly Awards 2008.

YUMI UMIUMARE

Born in Hyogo, Japan, Yumi was a member of Tokyo's seminal Butoh Company DaiRakudakan, before moving to Australia in 1993. Major productions include *Kagome* ('96), *Fleeting Moment* ('98), *Tokyo DasSHOKU Girl* ('99-03), *DasSHOKU Hora!* and solos *INORI-in-visible* and *Dis-Oriental*. She was choreographer on *Ngapartji Ngapartji* (Big hART), and toured with Finucaine & Smith's smash hit *The Burlesque Hour*. She teaches Butoh and has curated Beyond Butoh Festival with Tony Yap in Melbourne since 2001.

SERMSAH BIN SAAD (SURI)

Suri was born in South Hedland, WA. He trained at the Aboriginal Dance Development Unit in Perth and NAISDA in Sydney. Performance credits include: *Own Worst Enemy* (Barking Gecko 2002) and *Corrugation Road* (Black Swan 1998). He has choreographed for the Modern Dreamtime Dancers (Broome) and was recently a finalist in So You Think You Can Dance (Ten Network).

OWEN MAHER

Owen is from the Bardi people of One Arm Point Aboriginal Community, north of Broome. He is a founding member of Modern Dreamtime Dancers Broome, has been performing and choreographing with them since 1993 and is now Head Choreographer. Highlights of his career include being part of a dance exchange program at Jazzart Theatre in Capetown, South Africa in 1998 and co-choreographing for the Mary G Show (SBS TV) in 2000.

ANTONIA DJIAGWEEN

Born in Broome, Toto joined Marrugeku for the process of *Burning Daylight* as a work experience secondment. She was mentored throughout the process by Dalisa Pigram and Serge Aimé Coulibaly. Toto has since joined the production as a touring company member. Toto has danced with Modern Dreamtime Dancers in Broome for 7 years, including touring to Korea in 2002.

KATHY COGILL

Kathy has a Diploma in Dance (VCA, 1984) and a Degree in Acting (NIDA, 2001). She has performed with artists such as Dance Exchange, Dance Works, Human Veins, One Extra, Force Majeure, Sydney Theatre Company, Urban Theatre Projects, Julieanne Long, Hans van den Broeck, Australian Dance Theatre, and in Europe with Les Ballets C. de la B, Companie Vicente Saez (UADI), Robert Wilson, Diez y Diez Dansa, & Compania de Danca de Lisboa.

MUSICIANS/COMPOSERS

LORRAE COFFIN

Lorrae is a member of the Nyiyaparli and Yindjibarndi language groups of the Pilbara, born in Port Hedland and raised and living in Broome. She is a co-founder of Marrugeku, touring nationally and Internationally since 1996. Lorrae is an accomplished multi-instrumentalist, composer, performer and facilitator of workshops in communities across Australia. She fronts her own band, (Self titled) and won "Bass Player of the Year" at the Inaugural WA Indigenous Music Awards 2009.

DAZASTAH

Dazastah has toured extensively with Downsyde, including this year's sold out tour for the new album, *All City*. He is also a producer of many Hip Hop releases including DraphT, Layla, Hunter, Downsyde, Pegz, Hilltop Hoods and Matty B. Dazastah has also won two WAMIs and a Dance Music Award. He is currently working on a new Downsyde album and a new solo work.

JUSTIN GRAY

Justin is writer, composer and lead singer for Broome rock band Kross Kulcha, twice winners of The Next Big Thing regional finals. They have performed for the ABC's Message Sticks and numerous Indigenous music festivals. Justin programs and presents radio programmes with Broome's Goolarri Media.



Trevor Jamieson.
Image: Rod Hartvigsen