



ELLA

1x 86min Feature Documentary

Press Kit



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CONTACT DETAILS AND TECHNICAL INFORMATION

Production Company

WildBear Entertainment Pty Ltd

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Distributors and Sales Agents

Ronin Films

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AUSTRALIA

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Web: <http://www.roninfilms.com.au>

Technical Information

Production Format: 2K DCI Scope
Frame Rate: 24fps
Release Format: DCP
Sound Configuration: 5.1 Audio and Stereo Mix
Duration: 86'

Production Format: 2K DCI Scope
Frame Rate: 25fps
Release Formats: ProResQT
Sound Configuration: 5.1 Audio and Stereo Mix
Duration: 83'

Date of Production: 2015

Release Date: 2016

ISAN: ISAN 0000-0004-34BF-0000-L-0000-0000-B



PROGRAM DESCRIPTIONS

Logline:

An intimate and inspirational journey of the first Indigenous dancer to be invited into The Australian Ballet in its 50 year history

Short Synopsis:

In October 2012, Ella Havelka became the first Indigenous dancer to be invited into The Australian Ballet in its 50 year history. It was an announcement that made news headlines nationwide. A descendant of the Wiradjuri people, we follow Ella's inspirational journey from the regional town of Dubbo and onto the world stage of The Australian Ballet. Featuring intimate interviews, dynamic dance sequences, and a stunning array of archival material, this moving documentary follows Ella as she explores her cultural identity and gives us a rare glimpse into life as an elite ballet dancer within the largest company in the southern hemisphere.



Long Synopsis:

"I often feel like I am dancing between two worlds and struggling to find where I fit in. It's not until I can really blend my two different worlds together that I feel like I can accomplish what I want as a dancer ... to really tell my own story." **Ella Havelka**

In October 2012, Ella Havelka became the first Indigenous dancer to be invited into The Australian Ballet, an announcement that made news headlines nationwide. However it was a homecoming for Ella, who had always dreamed of joining the company.

Ella is the descendant of the Wiradjuri people from Dubbo in country NSW. The daughter of Janna a single mother, her introduction into the world of dance began with Physical Culture, where she rose to compete at a national level. Then one day Ella watched a video that Janna brought home from the local library of a performance of *Swan Lake* and ballet called to her - she was hooked. Janna got her into classes at the Dubbo Ballet Studio and with the help of scholarships and hand-me-down tutus Ella devoted her life to dance. She quickly started winning local Eisteddfods and was soon dancing six days a week.

The Dubbo community was elated when Ella was accepted into The Australian Ballet School in Melbourne at the age of 14, where she honed her craft in an intensely competitive environment. However, upon graduation after four arduous years she was devastated not to be offered a position in The Australian Ballet core company. But this was not the end of her dream. In 2009 Ella joined Bangarra - the prestigious Sydney based Indigenous dance company - where she learnt not only the very different rigors of contemporary dance, but began a powerful and moving journey of self discovery into her Indigenous heritage.

It was not until Bangarra did a joint performance with The Australian Ballet *Warumuk - in the dark night* in 2012 - that the calling of the ballet was reignited within Ella. In an historic occasion, The Australian Ballet Artistic Director, David McAllister, invited her to join the core company. Ella accepts this position and becomes the first Indigenous dancer to join The Australian Ballet in its 50 year history.

This feature documentary follows Ella as she faces the challenges of adapting back to being *en pointe* after four years of barefoot dancing with Bangarra. We see her face the fierce competition for the best positions and roles - she even questions her own role as the first Indigenous dancer in The Australian Ballet. We also go with The Australian Ballet on their highly esteemed 2015 international tour to China where Ella finally gets to dance in Graeme Murphy's enchanting interpretation of *Swan Lake* in Beijing. Ella's childhood dream has come true.

Woven throughout this inspiring dance story is a touching and heart breaking personal journey back to her roots. We join Ella and Janna on a road trip through her country, traditional Wiradjuri land, where Ella reconnects with her Indigenous culture - learning traditional language, basket weaving with Elders and visiting the gravesites of her ancestors for the first time. She also explores her childhood. Both Ella and Janna give intimate accounts of the circumstances surrounding her birth. For Ella never knew her father even though he lived in the same town. However after his death Ella was given a scrapbook of clippings that he kept of her whole career. She feels now he was always with her.

But ultimately in this film we follow Ella as she finds her own identity by choreographing her own dance. Using a unique blend of Bangarra's contemporary Indigenous style and traditional western ballet Ella finally expresses herself in her own way.

Featuring intimate interviews, dynamic dance sequences, and a stunning array of archival material, this moving documentary follows Ella as she explores her cultural identity and offers a rare glimpse into her life as an elite ballet dancer within the largest company in the southern hemisphere.





KEY CAST BIOGRAPHIES

FEATURING – Ella Havelka

<https://australianballet.com.au/artist/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. Ella made her first appearance with Bangarra Dance Theatre in *Fire – A Retrospective* in 2009, and was nominated by *Dance Australia* magazine as Dancer to Watch. Between 2009 and 2012 she danced with Bangarra in *Mathinna*, a program that included *earth & sky*, *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.

REPERTOIRE HIGHLIGHTS

Lead Hungarian in Graeme Murphy's *Swan Lake* 2015, Stanton Welch's *La Bayadère* 2014
Garry Stewart's *Monument* 2013, *Paquita* 2013, Stephen Page's *Waramuk – in the dark night* 2012

YOU MAY NOT KNOW

Ella likes to practise traditional Aboriginal basket weaving; she also paints, and designs Lino prints. Some of her work is on display at the Wagga Wagga Art Gallery.

"Being a ballerina with The Australian Ballet has always been a dream. I feel very privileged to have had the opportunities I've had. I can only hope to inspire others within the Aboriginal community to pursue their own dreams by my pursuing mine."

– Ella Havelka

The Australian Ballet

<https://australianballet.com.au/>

The Australian Ballet exists to inspire, delight and challenge audiences through the power of its performances.

The Australian Ballet is one of the world's premier ballet companies and has delivered extraordinary performances for over 50 years. A commitment to artistic excellence, a spirited style and a willingness to take risks have defined the company from its earliest days, both onstage and off.

The company regularly represents Australia on the world stage and has performed to critical acclaim in 87 cities worldwide including New York, Shanghai, Tokyo, London and Paris. Caring for tradition yet daring to be different, The Australian Ballet performs beloved classical ballets and commissions new work annually. The Australian Ballet presents upwards of 250 shows and 1,700 education and audience engagement events each year.

In addition to 80 exceptional dancers, The Australian Ballet employs master craftspeople and leaders in injury prevention, dance education, marketing and philanthropy as well as an orchestra of 62 musicians (Orchestra Victoria).

Moving effortlessly between the great classical ballets and new contemporary commissions, the company has a uniquely Australian style, powered by artistry and athleticism.

David McAllister AM

<https://australianballet.com.au/artist/david-mcallister>

Born in Perth, David McAllister joined The Australian Ballet in 1983 and was promoted to principal artist in 1989. During his time with the company, he danced many principal roles, including those in *The Sleeping Beauty*, *Don Quixote*, *Coppélia*, *Manon*, *La Sylphide*, John Cranko's *Onegin* and *Romeo and Juliet*, and Jiří Kylián's *Stepping Stones*; in 1985 he won Bronze at the Fifth International Ballet Competition in Moscow.

Throughout his career, David made numerous guest appearances worldwide, dancing with Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet, The National Ballet of Canada, Birmingham Royal Ballet, Singapore Dance Theatre and, in 1992, as part of a Royal Gala performance in London in the presence of the Princess of Wales. In 2000, he completed a Graduate Diploma in Arts and Entertainment Management and in 2001, took his final bow as a dancer. In July of that year, David became Artistic Director of The Australian Ballet. He was awarded a Member of the Order of Australia in the 2004 Australia Day Honours List. In 2015, David premiered a new production of *The Sleeping Beauty* for The Australian Ballet.

Stephen Page

<http://bangarra.com.au/people/executives/stephen-page>

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah Nation from SE Queensland.

In 1991 Stephen was appointed Artistic Director of Bangarra and has built a strong reputation touring throughout Australia and the world, including New York, Washington, Paris, London and Germany. Memorable works *Ochres*, *Skin* ('Best New Australian Work' and 'Best Dance Work', 2001 Helpmann Awards), *Bush* ('Best Dance Work', 2004 Helpmann Awards), *Mathinna* ('Best Dance Work' and 'Best Choreography', 2009 Helpmann Awards) have become milestones in Australian performing arts.

For The Australian Ballet, Stephen has choreographed *Rites* to Stravinsky's score incorporating dancers from Bangarra and he directed the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies. As Artistic Director of the 2004 Adelaide Festival of the Arts, Stephen was praised for reinvigorating the event with an impressive and highly successful world-class program. Stephen's film and theatre credits include the contemporary operatic film *Black River*, numerous music video clips, directing his brother David Page in the highly acclaimed production *Page 8* which toured Australia and the UK and choreography for the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011).

In 2011, his 20th year as Artistic Director, Stephen choreographed *ID*, (*Belong*) and developed the concept of *Bloodland* in collaboration with Wayne Blair and Kathy Balngayngu Marika, directing the production for Sydney Theatre. In celebration of The Australian Ballet's 50th anniversary in 2012, Stephen was invited to create a new work *Warumuk – in the dark night* bringing together dancers from the Ballet and Bangarra, performed in Melbourne, Sydney and New York. Stephen made his directorial debut in 2012, directing the chapter Sand in the feature film *The Turning* and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. That same year Stephen received the NAIDOC Award for Artist of the Year and won a Helpmann Award for Best Choreography in a Dance or Physical Theatre work for *ID* (*Belong*).

In 2013 Stephen choreographed *Blak* with dancer/choreographer Daniel Riley, commissioned *Dance Clan 3*, a new work choreographed by Bangarra's women featuring in the inaugural Corroboree Sydney and accepted the Australian Arts in Asia Award – Dance, for Bangarra's 2012/13 tour to Mongolia, Vietnam and Thailand with Spirit.

In 2014 Stephen choreographed Bangarra's acclaimed new work *Patyegarang*. This production celebrated Bangarra's 25th anniversary and was seen by over 36,000 people nationally, making it Bangarra's most successful season yet. That same year, Stephen led the company's largest ever regional tour, performing in regional centres and remote Aboriginal and Torres Strait Islander communities over nine weeks.

In 2016, Stephen celebrates his 25th year as Artistic Director of Bangarra Dance Theatre. He will choreograph his 23rd work for the company, a new work for the triple bill *OUR land people stories* which will premiere in June 2016 at the Sydney Opera House.

DIRECTOR'S STATEMENT

In the past there have been Indigenous dancers in The Australian Ballet School, but Ella Havelka is the first Indigenous dancer to be admitted into the company. Underpinning this historic achievement is a story of many layers of personal determination and discovery, as an Indigenous girl from the country follows an unusual path to success crossing cultures and dance sectors.

To me this project explores the question of Identity. Who is Ella, what is her connection with family and Country, and how does this differ from the ballet world? Ella is becoming a role model, not only to aspiring ballet dancers but also to Aboriginal and Torres Strait Islander People. It's a huge responsibility and undoubtedly a weight on her shoulders. Being Indigenous and with limited opportunities to formally study dance, her achievement will inspire and catch the attention of many people, especially her peers who will look up to her. But who is this dancer? Ella is a person who has family, friends and needs to live and enjoy the pleasures of everyday life, but the world of dance, especially professional ballet, is a world of rigours, stresses, dedication and huge competition. It involves irregular hours, demanding work schedule and complete devotion. When I first met Ella two years ago I was struck by her down to earth outlook on life, which is not always easy to maintain in such an intense and creative environment. How has she managed to keep her feet on the ground (even if en pointe)?

Ella is also an Indigenous Australian, and must balance the tradition and heritage that comes with it. In our conversations Ella has been articulate and insightful about the realities of these worlds, and her personal struggle to find balance. Will she thrive? How will she juggle all these aspects of her life? Will she consolidate her identity in the ballet, her family and her community? I like telling stories about 'connection' - how is Ella connected to her family, her friends and culture. Ella's mother Jenna has been very influential in her life; we'll also see her back-story. We will showcase Ella's Indigenous dance background with the world acclaimed artistic Director of Bangarra, Stephen Page. Ella's hobby of basket weaving is a visual symbol of these strands and connections coming together to create the whole throughout the film. Like many of her generation Ella is working to regain her cultural knowledge before the Elders are gone, and their knowledge is lost with them.

Ella has been in development since early 2012. We have worked closely with The Australian Ballet who have generously granted us privileged access to the backrooms and processes of a professional dance company, including accompanying them on tour in China in 2015 and exclusive interviews with Artistic Director David McAllister and artistic staff from the company.

The supporting elements of Ella's life and career as discussed above will be scaffolded around the footage of a dance choreographed by Ella: adding layers of information and investment within the audience piece by piece until we build to the climax of the dance itself: the work; the sacrifice; the two opposite but compelling traditions of Aboriginal and Torres Strait Islander culture and western ballet; and the call of family are all interwoven, symbolised by her basket weaving, to create the solid base which gives Ella the strength to express beauty and art through movement for the joy of all who see her.

This is Ella's own unique story.

Douglas Watkin
Director

PRODUCER'S STATEMENT

When I produce a feature documentary I am always excited - and still surprised - by the amazing stories I get to facilitate onto the big screen. And I am very proud of *Ella*.

Ella is a beautiful film. It's quite subtle. But is engaging and cinematic. Directed by Indigenous Director Douglas Watkin, beautifully shot by DOP Lucas Tomoana and craftfully edited by Axel Grigor. All with limited time – limited budget – limited access due to Ella's hectic workload.

The music was provided by recently deceased Bangarra powerhouse composer David Page. A tragic loss but we are honored to represent his work here with *Ella*. Composer Stephen Francis stepped in and provided opening and closing tracks for us. A very moving collaboration.

The personal story of *Ella* is inspiring. *Ella* herself is just a wonderful young woman who has been following her dream. Her personality, her character, her spirit is so real, so warm and engaging. The film is raw and sincere. The documentary steps into *Ella*'s amazing backstory as well as offering unique behind the scenes looks at her life in The Australian Ballet. She talks intimately about being torn between two worlds - western ballet and her indigenous heritage. I thank Director Douglas Watkin for the trust he and *Ella* established – a strong connection as filmmaker and subject.

Yes the story is quite a subtle one – but in that it is also strong. Very moving. The moments that really touch are her connection to her Indigenous heritage while on a road trip with her beloved mum. The twist that *Ella* didn't know her father even though they lived in the same country town, but that he kept a scrap book of her life.

There is a rich array to archival material. The artistic journey and extreme heights of her elite performances. The honesty of her own story and choreography.

The cultural strand is also subtle but strong. It is an Indigenous film but it is a universal story – a powerful cultural message is interwoven throughout the film. She shares the struggles she faces dances between two worlds – between western ballet and more traditional cultural dance.

The film was quite challenging to produce on every level. But we got there in the end. We sincerely appreciate the ongoing support from State funding body Screen Queensland, and for Ronin for believing in the scope of this film. We are very very grateful for MIFF Premiere Fund and Screen Australia involvement. We give great thanks to *Ella* Havelka and to The Australian Ballet who trusted us and let us into their world. Thanks to my broader WildBear team too for their endless support.

**Veronica Fury
Producer**



KEY CREATIVE CREDITS

Director
DOUGLAS WATKIN

Producer
VERONICA FURY

Film Editor
AXEL GRIGOR

Director of Photography
LUCAS TOMOANA

Featured Music
DAVID PAGE
STEPHEN FRANCIS

Co-Writers
DOUGLAS WATKIN
MURRAY POWER
AXEL GRIGOR
VERONICA FURY

Co-Producers
DENA CURTIS
LAWRENCE JOHNSTON
BIRD CAN SING

Associate Producer
MURRAY POWER

DIRECTOR AND PRODUCER BIOGRAPHIES

DIRECTOR - Douglas Watkin



Brisbane-based filmmaker Douglas Watkin, born in Cairns 1973, began his career working in broadcast television doing news reports for SBS. Douglas has been actively working in the filmmaking industry for over 20 years.

Douglas has travelled nationally and internationally shooting and producing stories on wide ranging events, people and places including stories of Indigenous Australia. He has also written and produced dramas that have screened in film festivals around the world.

He is an experienced broadcast Director who has directed and written many short form documentaries for NITV and ABC including: *The Hidden Truth* (ABC), *Our Town: Shepparton* (ABC), *This is Badu* (NITV) and *Born in this Skin* (ABC) to name a few, and has worked with Wildbear Entertainment previously on *Constructive Mob* (ABC), *Keep In Touch* (NITV), *Soldier Proof* (NITV), *Malaytown* (NITV) and *Blue Warriors* (NITV). He has also written and directed series for the NITV ANZAC series and the award winning *Black Diggers of Logan* series with Logan City Council.

Douglas has taken the next step into a longer form of story telling in feature documentary filmmaking. Ella offers him a higher profile in the industry both here and abroad.

PRODUCER - Veronica Fury

<http://www.imdb.me/veronicafury>



Veronica Fury is an Australian Producer and a Principal of WildBear Entertainment. WildBear Entertainment was formed when Australian production companies WildFury and Bearcage merged in 2014. The merger combines the skills and experience of respected producers Veronica Fury, Tina Dalton, Serge Ou, and Michael Tear.

Veronica produces award-winning screen content for audiences around the world, working with television broadcasters like ABC, Discovery, NITV and SBS in Australia and major international broadcasters such as ZDF Arte, TG4 and Arte France, just to name a few. The WildBear group also works with leading broadcasters including National Geographic, Discovery, CCTV9, FINAS Malaysia, PBS, Beijing TV, and the Nine Network.

Veronica has produced over 60 hours of feature documentary and factual TV projects including high profile feature doc, *Electric Boogaloo: The Wild, Untold Story of Cannon Films* (2014) which was produced for RatPac Documentary Films, Mongrel Media, Umbrella Entertainment and Melbourne International Film Festival Premiere Fund; and had its world Premiere at TIFF. Along with Lawrence Johnston she produced *Neon* for Melbourne International Film Festival. Veronica has a large slate of projects in various stages of production, financing and development.

ELLA

PRODUCTION CREDITS

PRE-PRESENTATION CREDITS

Ronin
Screen Australia
Screen Queensland
WildBear Entertainment
MIFF

PRESENTATION CREDITS

Card 1

Aboriginal and Torres Strait Islander viewers should exercise caution
when watching this program as it may contain images of deceased persons.

Card 2

SCREEN AUSTRALIA

Card 3

SCREEN QUEENSLAND

Card 4

AND

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PRESENT

Card 5

IN ASSOCIATION WITH MELBOURNE INTERNATIONAL
FILM FESTIVAL PREMIERE FUND

TITLE

ELLA

CLOSING CREDITS

Director

DOUGLAS WATKIN

Producer

VERONICA FURY

Film Editor

AXEL GRIGOR

Director of Photography

LUCAS TOMOANA

Featured Music
DAVID PAGE
STEPHEN FRANCIS

By watching this film legally, you have supported thousands of jobs – of creatives, distributors and crew – as listed below.

Co-Writers DOUGLAS WATKIN
MURRAY POWER
AXEL GRIGOR
VERONICA FURY

Executive Producer MICHAEL TEAR
Co-Producers DENA CURTIS
LAWRENCE JOHNSTON
BIRD CAN SING
Associate Producer MURRAY POWER
Associate Producer ROBYN FINCHAM

Courtesy of The Australian Ballet

Interviewees ELLA HAVELKA
JANNA HAVELKA
DAVID MCALLISTER AM
STEVEN HEATHCOTE AM
STEPHEN PAGE
SUZANNE DUFFY

Production Managers SALLY WORTLEY
SAM MOOR
JULIANNE LAWSON
RHEA STEPHENSON
REBECCA SINCLAIR

Production Coordinators SHIRIN EDWARDS
RHEA STEPHENSON

Production Assistant CHLOE HUME

Additional Camera KENT MARCUS
PAUL COSTELLO
JOHN WHEELER ACS

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Dance Sequence Director BEN GARTLAND
DOP JOHN WHEELER
Steadicam Operator HARRY PANAGIOTDIS
1st AC/Focus Puller CAMERA DUNN
2nd AC/Data Wrangler NICK WELLER
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Additional Sound PIOTR WASILEWSKI
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JASON WAGNER
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LYNETTE WILLS PHOTOGRAPHY

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Sound Editor DAVID WILLIAMS
Foley MARIO VACCARO
ALEX FRANCIS
Conform TIM MORTON
VFX Composer RUI LI

Equipment Hire LEMAC
PONY FILMS
THE FRONT

WILDBEAR ENTERTAINMENT
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BETTINA DALTON
VERONICA FURY
SERGE OU

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Head of Production Finance MIRANDA FELTON
Head of Corporate WAYNE BROWN
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Post Production Supervisor MATT NIGHTINGALE
Trailer Editor CHRIS BAMFORD
Production Accountants SARAH WOODS
RYAN FERNANDEZ
Legals TIM DINGWALL
BEN DUFF

Lawyers LLOYD HART/RUSSELL ALLEN – LLOYD HART
LAWYERS
SHAUN MILLER – SHAUN MILLER LAWYERS
MARSHAL & DENT

Transcriber STACEY ERBACHER

Insurance HISCOX
ARTHUR J GALLAGHER

Travel Agent CORPORATE TRAVELLER

FEATURED MUSIC BY DAVID PAGE

I am – Belong
Yearning – Birth, Blak
Lore, Cool Down
Terrain, Reborn
Terrain, Salt
Yearning, Unearthed, Blak
Terrain, Deluge

Music used with permission of
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ELLA'S CHOREOGRAPHY MUSIC BY STEPHEN FRANCIS

Crayfish

Additional Vocals, Elaine Crombie

ADDITIONAL MUSIC

Audio Network

Big Bang & Fuzz

National Ballet of China Symphony Orchestra

Australian Opera and Ballet Orchestra

Orchestra Victoria

Don Quixote music supplied with the kind permission of International Arts

ABC Classics

THE AUSTRALIAN BALLET PERFORMANCES

The Sleeping Beauty (2015)

Choreography Marius Petipa

Production and additional choreography David McAllister

Music Piotr Ilyich Tchaikovsky

Costume and set design Gabriela Tylesova

Dramaturge Lucas Jervies

Lighting design Jon Buswell

Performed by The Australian Ballet

with

Australian Opera and Ballet Orchestra

Conducted by Nicolette Fraillon

Swan Lake (2015)

Choreography Graeme Murphy

Music Piotr Ilyich Tchaikovsky

Concept Graeme Murphy, Janet Vernon and Kristian Fredrikson

Creative associate Janet Vernon

Set and costume design Kristian Fredrikson

Lighting design Damien Cooper

Lighting reproduced by Graham Silver

Performed by The Australian Ballet

with

National Ballet of China Symphony Orchestra

Conducted by Nicolette Fraillon

Don Quixote (2013)

Production and choreography Rudolf Nureyev after Marius Petipa

Music Ludwig (Léon) Minkus, arrangement by John Lanchbery

Costume design Barry Kay, Set design Anne Fraser

Lighting Francis Croese

Lighting reproduced by Graham Silver

Performed by The Australian Ballet

with

Orchestra Victoria

Conducted by Nicolette Fraillon

Infinity – Waramuk – in the dark night (2012)
Choreography Stephen Page
Music David Page
Orchestration Jessica Wells
Sound Design Bob Scott
Costume Design Jennifer Irwin
Set Design Jacob Nash
Lighting Design Padraig O Suilleabhain
Performed by Jake Mangakahia and Ella Havelka
The Australian Ballet
with
Orchestra Victoria
Conducted by Nicolette Fraillon

Swan Lake (2012)
Choreography Stephen Baynes
Music Piotr Ilyich Tchaikovsky
Costume and set design Hugh Colman
Lighting design Rachel Burke
Performed by The Australian Ballet
with
Orchestra Victoria
Conducted by Nicolette Fraillon

Swan Lake (1983)
Choreography Anne Woolliams
Music Piotr Ilyich Tchaikovsky
Production designer Tom Lingwood
Performed by The Australian Ballet
with
The Elizabethan Melbourne Orchestra
Conducted by Ormsby Wilkins

BANGARRA PERFORMANCES

Bangarra Dance Theatre footage courtesy of Bangarra
Terrain, Choreography by Frances Rings (2012)
ID – Belong, Choreography by Stephen Page (2011)
About – Belong, Choreography by Elma Kris (2011)
Blak, Choreography by Stephen Page & Daniel Riley (2013)
Terrain rehearsals, Bangarra studios, Choreography by Frances Rings (2012)
Ella Havelka dancing in Yirrkala North East Arnhem Land
Belong rehearsals, Bangarra studios, Choreography by Stephen Page (2011)

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Simon & Nasht
State Library of New South Wales
State Library of Victoria
The Apiary
The Australian Ballet
The Australian Ballet School
The Dubbo Eisteddford
The Herald Sun, Sally Bennett, The Australian Ballet Company has Welcomed its First Aboriginal
Dancer Ella Havelka, 9/12/2012
The Sunday Telegraph, Zoe Neuman, Ella makes historic leap to Australian Ballet, 7/10/2012

SPECIAL THANKS TO THE AUSTRALIAN BALLET

Ella Havelka
Dancers of The Australian Ballet
David McAllister AM
Nicolette Fraillon
Steven Heathcote AM
Megan Connelly
Staff of The Australian Ballet
The Australian Ballet School
Sean Miller

THANK YOU

Bangarra Dance Theatre, Anna Bloomfield,
Deborah Brown, Fiona Cameron, Liz Cameron, Theresa Cheah,
Cieron Cody, Colour City Dance, Kim Constable, Cutting Edge,
Deli 100 Catering, Jo Dillon, Mark Dunning, Linda Elliott, Fats Digital,
Hannah Fitzpatrick, , Olivia Frayman, Peter Gordan, Sam Griffin,
Hand of Weaving, Amanda Harris, Lynda Hume, Dan Lake, Rodney Law, Chris Leahy,
Graeme Mason, Kasie Moore, Margaret Murphy, National Centre of Performing Arts Beijing,
National Theatre St Kilda, Stephen Page, Andrew Pike, Jamie Perrow, Penny Smallacombe,
Greg Snell, Rachel See, Stephen Shen, Liz Stevens, Sydney Harbour Foreshore Authority,
Sydney Opera House, Symmetry Media Pty Ltd, Ben Tait, The National Theatre, Tracey Vieira,
Adrian Tobin, Michael Walsh, Grant Weir, Norm Wilkinson, Cathy Wright, Weihua Yi, Vivien Yu,

**WELCOME
GETANO WATKIN**

**IN MEMORY OF DAVID PAGE
1961 - 2016**

Card 1

PRODUCED BY



wildbear
entertainment



Card 2

PRODUCED IN CO-OPERATION WITH



The
Australian
Ballet

Card 3

Produced with the financial assistance of
The Melbourne International Film Festival (MIFF) Premiere Fund
Supported by the State Government of Victoria, Australia



Executive Producer: Mark Woods

Card 4

DEVELOPED AND PRODUCED WITH THE ASSISTANCE OF



Queensland
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