

**Ten Days on the Island**

is made possible by the generous support of the Government of Tasmania.

Ten Days on the Island would like to extend a warm thanks to the individuals, organisations and companies listed on this page.

'We are greatly indebted to them for their leadership and the investment they are making in the cultural future of Tasmania.'  
Sir Guy Green

**Ten Days on the Island Limited**

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**My Island Home Recording:**

**Producer:** Llew Kiek  
**Lead Vocals:** Maria Lurighi  
**Choir:** The Southern Gospel Choir  
**Choir Director:** Andrew Legg  
**Sound Engineers:** Guy Dickerson and Stewart Long  
**The Band:** Andrew Legg, Konrad Park, Bob Tolput and Llew Kiek  
**Lyrics:** Neil Murray

**Festival Designer:** Lynda Warner  
**Beacon Image:** Peter Whyte  
**Printing:** Penfold Buscombe  
**Paper:** Spicers Paper

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**Diary Date:** Ten Days 2009, 27 March – 5 April



At the time of printing many of the staff who will contribute to this event have yet to be appointed. For those not listed above we thank them for their contribution and support.

TEN DAYS ON THE ISLAND, IN ASSOCIATION WITH TASDANCE, PRESENTS

# MERCY A DANCE FOR THE FORGOTTEN

WORLD PREMIERE

**SYNOPSIS**

*Mercy: A dance for the forgotten* observes the survival and strength of the human spirit in times of adversity. It explores the universal themes of imprisonment and death, deeply rooted in both Tasmania's convict past, with its model prisons at Port Arthur and in the many repressive regimes around the world, none more infamous than Argentina in the 1970's with its detention camp *La Escuela* (The Little School). The sheer poetry of this work builds a bridge between misery and joy that challenges and disturbs but also touches the soul with its gift of light out of the darkness. *Mercy: A dance for the forgotten* shows how the human spirit brings us hope in times of need. And hope, like love transcends all.

**CHOREOGRAPHER'S NOTE**

*Mercy: A dance for the forgotten* began after a trip to Port Arthur in the summer of 2005. It began whilst Annie Greig and I were walking the corridor of the silent prison at Port Arthur, as dusk fell. A few days later it was reinforced in the library at Launceston, Tasmania, where I found Margaret Scott's book, *Port Arthur, A story of strength and courage*. It fell open to the exact moment that Martin Byrant began to shoot 35 people on the morning of 28 April 1996. Since late 2005, I have collected readings and images around the idea of imprisonment. It took me to torture, it took me to places that seeped under my skin. It showed me the beautiful and the ugly all at once. It made me want to be a better person, to give more, to care more. As a choreographer, I attempt to embody and make visible through dance that which I struggle to convey through other means. For me, this work is a homage to the strength of the human spirit in times of adversity. I believe that when faced with tragedy, ultimately hope can be found, and that this hope is uplifting and enlightening. When we recognise the similarity of human experience, and take time to find compassion and courage in any situation, then together we can all commit to move beyond a world of darkness. It is this that is at the heart of *Mercy: A dance for the forgotten*. For all the people that have suffered, that have lost and have been lost, and for all those that survived.

**Raewyn Hill**

**NOTE ABOUT MUSIC & COMPOSER**

Giovanni Battista Pergolesi was born in 1710 in Lesi in the Italian Marches. Some ten years later he arrived at the Conservatorio dei Poveri in Naples, to study with Gaetano Greco, Leonardo Vinci and Francesco Durante, where he proved himself to be an exceptional singer, violinist and composer. By the time he left the conservatory in 1731, he had received his first operatic commission, which was significant, given the central position opera had attained in Italian musical life by the early 18th century. And in the few brief years ahead Pergolesi would turn all his considerable abilities to mastering the form. He died in 1736. The musical score, Pergolesi's *Marian Vespers*, with its delicacy and tenderness, and mix of massed choirs and sopranos infuses *Mercy: A dance for the forgotten* with both a sense of revelation and quiet contemplation. This recording of *Marian Vespers* was brilliantly reconstructed by musicologist Malcom Bruno from the composer's single-movement works. Most of this music had been lost or forgotten since its creation more than 250 years ago, and most, if not all, had never been previously recorded until this release by Erato Disques in 2003. Recorded in St. Jude's Church, London, and conducted by Edward Higginbottom it features the Academy of Ancient Music ensemble, the New College Choir, Oxford and sopranos Sophie Daneman and Noémi Kiss.

**CAST/CREW**

**Choreography & Conceptual Design:** Raewyn Hill  
**Dancers:** Floeur Alder, Derrick Amanatidis, Trisha Dunn, Malcolm McMillan, James Shannon and Tanya Voges  
**Costume & Set Design Consultant:** Greg Clarke  
**Lighting Design:** Daniel Zika  
**Music:** *Marian Vespers* Giovanni Battista Pergolesi

**HOBART**

Theatre Royal  
**Dates**  
22 March at 8pm (preview),  
23 March at 8pm,  
24 March at 4pm

**ULVERSTONE**

Leven Theatre  
**Dates**  
27 & 28 March at 8pm

**LAUNCESTON**

Princess Theatre,  
57 Brisbane Street  
**Dates**  
30 & 31 March at 8pm

**DETAILS**

Duration  
1 hour (no interval)

Sponsored by  
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*Mercy: A dance for the forgotten* is co-commissioned by Ten Days on the Island and the Southern Lakes Festival of Colour. Thanks to Creative New Zealand for their funding support for Raewyn Hill.

Performance photographs by Kieran Bradley





Raewyn Hill

## BIOGRAPHIES

**Raewyn Hill** (*Choreography & Conceptual Design*) graduated from the New Zealand school of Dance in 1992. She was named on the distinguished honours board 2002, in recognition of her commitment to dance in New Zealand. Hill has remained committed to the development of the New Zealand dance industry by remaining resident in New Zealand.

Hill is one of New Zealand's foremost contemporary dance-theatre choreographers and performers. Throughout her extensive career Hill has received numerous awards for her choreography and dancing, and endless accolades from critics and audiences New Zealand-wide. She has a reputation for thought provoking and passionate works, and is described as a sensual, exquisite, mature and intelligent dancer.

Over the last six years Hill has developed six critically acclaimed full-length works, *When Love Comes Calling*, *White, Night, Angels with Dirty Feet*, *Here Lies Within* and *We Are Gathered Here Today*, alongside several smaller works. *When Love Comes Calling* was a sell-out season at the Sydney Opera House Studio Theatre.

Hill has appeared as a guest teacher and choreographed for a number of institutions including Royal New Zealand Ballet Company, Footnote Dance Company, Unitec Performing Arts School, New Zealand School of Dance and Beijing Dance Academy. 2006 saw Hill retire from performing with a hugely successful tour of her solo show *We Are Gathered Here Today*. This has enabled the formation of her new Company New Zealand Dance Theatre where she is Artistic Director and Choreographer. Hill was recently awarded a research development grant from Creative New Zealand to travel to Paris in 2007.

**Floeur Alder** (*Dancer*) graduated from WAAPA in 1998 with an Advanced Diploma in Dance. In 2000 she received a Creative Development Fellowship from ArtsWA to undertake a study tour of several contemporary dance companies in Europe and in 2003 she completed her Bachelor in Performing Arts. In 2004 Floeur choreographed *Rare Earth*, which went on to win a WA Ausdance Award for Outstanding Achievement in Choreography. Floeur was voted Dancer to Watch in the 2003 and 2004 critic's survey of the Dance Australia. In 2005 Floeur was a Foot in the Door recipient allowing her to perform with Leigh Warren and Dancers and Tasdance on the regional tour of *Hard YAKKA*. Floeur re-joined Tasdance for the 2006 season *The Earth Beneath our Feet*.

**Derrick Amanatidis** (*Dancer*) graduated from the Victorian College of the Arts (VCA) Secondary School between 1993 and 1999 and graduated in 2005 with a Bachelor of Dance. In 2005 he was the inaugural recipient of the Mitcham Dowd Foundation Scholarship, which allowed him to travel with BalletLab to New York touring *Amplification*. During his time at the VCA Derrick performed the choreography of Brett Daffy, Leigh Warren, Anna Smith, Becky Hilton and Neil Adams. Since graduating he has performed in Ballet-Lab's *Amplification*, Brindabella showings and the Melbourne and Sydney premiers of *Origami*, all choreographed by Phillip Adams. Most recently he performed in the Opera Australia season of *Julius Caesar*.

**Trisha Dunn** (*Dancer*) originally from South Australia studied at the Queensland Dance School of Excellence later gaining a Bachelor in Dance at the VCA. Trisha has worked with Tasdance for the past seven years in various capacities. She has performed in the *Passion fruit*, *HYPER\_mobile*, *Obsession*, *Ripple Effect*, *Treasured Island*, *Fair Game*, *Treasured Island*, *Hard YAKKA* and *The Earth Beneath our Feet* seasons and as a choreographer in *Storylines*, *Extinct*, *Generations*, *Fresh* and *Illuminations3*. During this time Trisha performed internationally in Korea and India for the 4th and 5th Asia Pacific Performing Arts Network festivals, and in China in 2006. Trisha has also worked with Chunky Move and Sue Healey and Dancers. Trisha enjoys the versatility required from Tasdance having so far worked with over 20 choreographers throughout her time with the company.

**Malcolm McMillan** (*Dancer*) started dancing at the Queensland Dance School of Excellence at 16. He furthered his studies at the Victorian College of the Arts. Malcolm has worked in New Zealand with Footnote Dance Company and Michael Parmenter's Commotion Company. In Australia he has performed with Opera Australia, Australian Dance Theatre on the company members' choreographic season *Ignition* and *Ignition 2*. Malcolm came to Tasdance in 2001 for the *Treasured Island* season as featured in the first Ten Days on the Island festival. He has since performed with the company in *Light & Shade*, *Hard YAKKA*, *Divine Harmonies* and *illuminations3*. Most recently Malcolm taught at the Tasdance Summer School and choreographed two works for the Amalgamation Arts festival.

**James Shannon** (*Dancer*) began dancing in Canberra with Quantum Leap youth dance company in 2001 under the direction of Ruth Osborne and Mark Gordon. He went on to graduate from the Victorian College of the Arts in 2006. During his time at the VCA he worked with choreographers Becky Hilton, Neil Adams, Anna Smith, Stephanie Lake and Garry Stewart. In January 2007 he travelled to New Zealand to work with Raewyn Hill.

**Tanya Voges** (*Dancer*) joined Tasdance in 2005 to perform in *Divine Harmonies* and *Hard YAKKA* and to teach as part of the educational programs. She continued in 2006 performing *The Earth Beneath our Feet* and touring to China with *Divine Harmonies*. Tanya is a 2004 graduate of the Victorian College of the Arts, where she performed the works of some great Australian choreographers including Rebecca Hilton, Gideon Obarzanek, Anna Smith, Sandra Parker and Helen Herbertson. Prior to graduating she performed on an Italian Cruise Ship and performed contemporary dance in Portugal, Germany, Austria and Italy. In 2002 she attended the ImpulzTanz Workshop in Vienna.

**Melanie Turner** (*Rehearsal Director*) has performed extensively in New Zealand/Aotearoa. She danced for Michael Parmenter, Jeremy Nelson, Shona McCullagh, with Footnote Dance and performs regularly with Jordan and Present Company and The Platform and Trash to Fashion. Melanie has been teaching dance for ten years and teaches at professional, tertiary, secondary and community levels and has choreographed for Footnote Dance, Auckland Dance Festival and the Wellington Fringe Festival. Melanie graduated with a Diploma of Contemporary Dance from Unitec School of Performing and Screen Arts in 1997, is a Creative New Zealand funding recipient and holds a Graduate Diploma of Teaching. Melanie is delighted to be working with Tasdance on this season.

**Greg Clarke** (*Costume & Set Designer*) began his association with Tasdance with the design of *Fair Game* in 2003. His previous experiences designing for dance were with Expressions Dance Company, Brisbane. At Expressions he designed three works for Natalie Weir, *The Insider*, *Proof Sheet* and *Insight*. As well as numerous works for the company's director, Maggi Sietsma, which have toured both nationally and internationally and include *The Fifth Door*, *Dream Hunters*, *Alone Together*, *Attitude*, *Behind the Wall* and *Rites of Spring*. He also participated in a cultural exchange with Expressions to New Guinea resulting in a co-production with Raun Raun Theatre

called *Connections*. For the Queensland Theatre Company he has designed *Sweet Panic*, *Oz Shorts*, *Sweeney Todd*, *On the Whipping Side*, *Shimada*, *The Family and One Woman's Song*. For La Boite Theatre Company he designed for *Amigos*, *Salt*, *Emma's Nose*, *Clark in Sarajavo*, *Rio Sake* and *Other Falling Debris*. For the Queensland University of Technology he designed for the dance and drama department as well as production design for the short film *The Storyteller* written and directed by Louis Nowra. In addition he has worked with Playbox, Melbourne Worker's Theatre, Opera Queensland, The Empire Theatre - Toowoomba, Handspan and was a designer on the inaugural Brisbane Festival Parade and the 5 to Midnight event for the first Stage X Festival.

**Daniel Zika** (*Lighting Designer*) has worked with dance and theatre projects as a lighting designer and production manager, and has collaborated with artists, designers and architects for multi-media exhibitions and presentations. Some of Daniel's lighting design credits include: *Cancelled* by *Popular Demand* (Lambrusco Brothers/Salamanca Arts Centre); *Traitors* - he won a 2004 Green Room Award (La Mama/Branch Theatre); *Macbeth Exploration* (Melbourne Theatre Company); *Falling Petals*, *Svetlana in Slingbacks*, *Post Felicity* and *Inside 01* - he won a 2001 Green Room Award (Playbox Theatre); & *Liquid*, *Red Rain* and *Quiescence* - he received nominations for 2000 and 2001 Green Room Awards (co.motion).



## TASDANCE

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**Website:** www.tasdance.com.au

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**Members:** Elizabeth Daly, Annie Greig, Peter Patmore, Gilbert Sellars, Christine Ward

**Artistic Director:** Annie Greig  
**Administrative Manager:** Angela Driver

Tasdance is a lynchpin in the national dance infrastructure, an important proving ground for dancers and choreographers, and a leader in audience development. The company plays this important role by providing opportunities for a range of choreographers to develop new work with its highly skilled and talented ensemble. Tasdance is led by dedicated artistic director Annie Greig who continues to attract talented, high profile choreographers and dancers, as well as nurturing emerging choreographers and young dancers. Tasdance has a rich and varied repertoire developed over its 25 year history of work commissioned from many distinguished Australian choreographers including Sue Healey, Chrissie Parrott, Natalie Weir, Leigh Warren, Sandra Parker, Shaun Parker, Anna Smith, Tanja Liedtke and many others. The company has also performed work by Graeme Murphy, Gideon Obarzanek, Lucy Guerin and Stephen Petronio. Tasdance is a dynamic, regionally based dance company developing challenging and diverse curated contemporary dance productions that connect with audiences around Australia and overseas. Tasdance has performed at the Asia Pacific Performing Arts Network Festivals in Korea (2002) and in India (2003). The company has just returned from a tour to Fujian Province in China where it performed in Fuzhou, Quanzhou and in Xiamen (2006). Following this was a tour to Korea for the Futures Dance Festival in Seoul. Visit [www.tasdance.com.au](http://www.tasdance.com.au) for details of Tasdance's forthcoming program and touring schedule.

## THANK YOU

Thank you to Annie Greig, Elizabeth Walsh, Philip Tremewan and Creative New Zealand, for believing that there was a story to be told and that story could be told through dance. Thank you to Daniel and Greg for their artistic input.

To the dancers for their humility, their grace, and their trust, which made *Mercy: A dance for the forgotten*, what it is.

**Raewyn Hill**

## VENUE ACKNOWLEDGEMENTS

In 2007 we celebrate 170 years of live performance at the Theatre Royal

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Tanya Voges



Melanie Turner



Greg Clarke



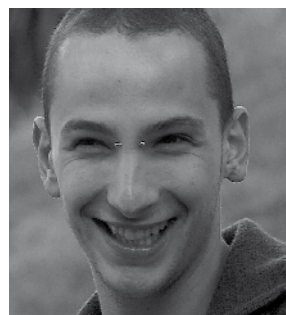
Daniel Zika



Annie Greig



Floeur Alder



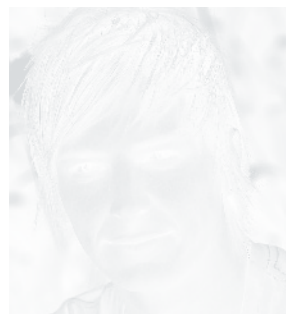
Derrick Amanatidis



Trisha Dunn



Malcolm McMillan



James Shannon