

BANGARRA DANCE THEATRE TRUE STORIES



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True Stories Sydney Season 2007



Dancer: Waangenga Blanco, Photo: Stephen Oxenbury





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Bangarra Dance Theatre

COMPANY PROFILE

Bangarra Dance Theatre is one of Australia's most unique and innovative dance companies. In addition to celebrating living traditions at least 40,000 years old, Bangarra continues to explore the lives and attitudes of Indigenous Australians today. Bangarra blends traditional Aboriginal and Torres Strait Islander history and culture with international contemporary dance to create a uniquely Australian dance language.

Under the Artistic Direction of Stephen Page since 1991, Bangarra has thrilled audiences across Australia and beyond with electric, startling and inherently spiritual dance works of immense theatrical presence.

Bangarra's influence continues to resonate throughout the world, with the company earning a prominent place on the international touring circuit. A 16-city sell-out tour of the USA in 2001 established the company as a global dance phenomenon. In 2002 Bangarra appeared at the prestigious Monaco Dance Forum, in 2004 the company completed a return tour of the US, performing in New York and in Washington by special invitation and in 2005 Bangarra travelled to Japan and New Zealand. In 2006 Bangarra toured the UK, performing at London's prestigious Sadler's Wells theatre.

At the heart of Bangarra's uniqueness is the company's vision and commitment to a theatrical style that remains true to the Indigenous spirit.

www.bangarra.com.au

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Bangarra Dance Theatre and our presenters would like to pay our respects and acknowledge the traditional custodians of this land on which we gather together.

True Stories

Message from the Artistic Director



True Stories, for me, is about nurturing the exchange of stories; the sharing of tradition, culture and of song and dance.

What inspires me about Bangarra is that each dancer brings their own unique cultural perspective, their own story, to work each day. I like to encourage the dancers to connect with their traditions and their unique history. I want to provide for them an environment in which they are able to rekindle the spirit of their unique connections and share these with others.

Bangarra has always nurtured choreographers within the company. We are very proud of Fran's recent successes and excited to present Elma's choreographic debut work. In developing *True Stories*, I saw it as my role to support Frances and Elma in bringing their stories to main stage theatre whilst maintaining the integrity of the traditions by which they were inspired.

For *X300*, Fran has shown blind courage in exploring her own traditions and the sensitive history of Maralinga. She has created a stunning interpretation of her connections with a really fresh physical vocabulary.

For *Emeret Lu* Elma travelled to Murray Island to explore Torres Strait Island traditional culture. She returned with a multi-layered and somewhat overwhelming challenge of re-telling a story passed to her from Elders of the island. Elma has touched on ancient traditional stories that are not talked about within their own community. In giving her permission to retell these stories, there was a lot of trust instilled in Elma and Bangarra's reputation within the community was drawn upon. As the majority of Bangarra dancers are

not from Torres Strait, all of us have embarked on a journey. It's been a pleasure to watch the exchange of knowledge and creativity within the group.

True Stories is a real collaboration with the entire artistic company, it's been an 'all in' process, from administration to production. The production team headed by Aaron Beach has been incredible in bringing to life Genevieve Dugard and Jennifer Irwin's spectacular sets and costumes and Glenn Hughes' lighting designs. Steve Francis and David Page have once again created powerful music and Bill Pengelly's ongoing commitment to the development and support of the Bangarra vision is tireless.

I am so pleased to welcome four new dancers in 2007 - Katina Olsen, Daniel Riley McKinley, Waangenga Blanco and Jasmin Sheppard. I hope you enjoy *True Stories*, and continue to enjoy Bangarra's contemporary work driven ultimately from the Indigenous perspective.

STEPHEN PAGE



True Stories

Choreographers' Notes

EMERET LU – ELMA KRIS

I came across a book by Lindsay Wilson and I remember the name sounding very familiar to me. The book, titled *Thathilgaw Emeret Lu*, was a handbook of traditional Torres Strait Islander culture. It wasn't long after browsing the pages of text and pictures I realised why I had recognised the author's name. Lindsay Wilson was my art teacher when I was studying arts in Cairns at Tafe. I became fascinated with the Torres Strait Islander traditional way of life and wanted to explore it further.

Last year I travelled to Murray Island to ask permission from the Elders to use these material objects and through their acceptance I was able to re-tell the stories of traditional Murray Island culture. Murray Island is a lush, densely vegetated land edged with black sanded beaches – an island that abounds with enchanting ancient

myths and legend. Set prominently in the flat face of the island is a mouth-like cave that from a distance vaguely resembles a magical Dugong.

I'm very excited to have created a contemporary dance piece involving traditional elements of Torres Strait Islander dance. The sacred material objects I've selected show how Torres Strait Islanders identify themselves through a unique language of song and dance. My inspiration comes from how these material objects were used in ritual and in every day life.



Elma Kris and Waangenga Blanco Photo: Stephen Oxenbury

X300 – FRANCES RINGS

The central focus of *X300* is the land and the complex relationship held between it and the Aboriginal people. This relationship is not always dependent on physical presence on the land, but represents a much deeper connection. At Maralinga, it was mistakenly assumed that the land in the area was vacant. It was far from it. The Aboriginal experience of this historical event has been one of total devastation, but on the other hand, it has demonstrated a true resilience in the Aboriginal people and proves an enduring connection to the land that is unbroken, even by atomic testing.

Being so closely related to the Maralinga area I felt compelled to respond to an event that continues to affect people today. Going to Ceduna and Yalata certainly changed the direction of the piece. Learning about those in my family who were affected by events at Maralinga and who suffered the consequences added a personal angle and brought the experience much closer to home. My piece became more about looking at the bigger picture and what was going to be left for future generations – about whether there would even be country where Indigenous people could visit or practise hunting, a country belonging to their grandfathers. The

direction of the piece became less about history and more about the future survival of a culture.

In the studio it was a challenge to find the right physical dialogue with which to tell the story. We workshopped a lot with movement and gestures relating to themes and as it is quite a contemporary, abstract piece, the work became more about energy, elements and the senses and how these were affected by the atomic testing. The vignettes that came out of the workshops are a creative response to the various stories that inspired *X300*.

The land, and the ability to access it, means everything to the Aboriginal people. Land is the source of life, kinship and spirituality. Along with language, the land is part of the fabric that holds the Aboriginal culture together. To be denied the land is to die a slow death. Indigenous people from all over the world have proven that with time they are adaptive to change and are still able to maintain the integrity of their unique cultures. As the wider community comes to respect and learn from its Indigenous people, there will be a greater understanding of the delicate balance needed in order to ensure our future.



True Stories

The Music

EMERET LU – Steve Francis

As difficult as it is to articulate why, whenever I've worked on music for Torres Strait-inspired dance works, either in collaboration with David Page as I did in *Corroboree* or solo as I did in *Bush Pearl*, I am truly inspired by the process.

I believe that the melding of a culture very rich in song and dance with contemporary sounds and instruments is a very delicate balancing act. My quest is to embellish the stories without overpowering them and I hope I have achieved that in *Emeret Lu*. It was important for Elma that the very old traditional songs live in the soundtrack in their raw forms - but she also wanted to surround them with very modern pieces that would also help convey these very old stories. Elma encouraged me to feel free in my choice of instruments and grooves and I believe

the result is a fusion of hard core, orchestral and organic sounds that in some strange way still portray the look, the sound, the smell and mostly the feel of the Island and its history that is at the core of Elma's vision for *Emeret Lu*.

As always I feel honoured to be a part of the creation of a new work for Bangarra, and I find that it's not until the work is performed by the wonderful dancers in front you, the audience, that I feel my part is complete and my heart is filled. Enjoy.

X300 – David Page

When Frances asked me to write the music for *X300* I was excited and ready.

Frances knows her dreaming and this story is a major part of her people's history. Atomic Bomb testing at Maralinga in the 1950's cannot go on being ignored. The after affects still linger, and it has left a traumatic scar on the land and the people. As a descendant of those people, Frances is in a unique position to tell her version of how the people and land have survived such a horrific experience. This has given me the licence to represent such a version through music for dance theatre; to express the ignorance, trauma, adaptation and survival of such a catastrophic event in our nation's history.

After working with fellow composer Elena Kats-Chernin on *Amalgamate* for The Australian Ballet in 2006, I was musically inspired by orchestral instruments, especially the piano. For *X300* I began writing melodies and phrases on the piano and would then arrange around them leaving the original piano melody in the arrangement. I love

to resource sounds that represent the language of the land. I love working with strings, oboe, trumpet, earthy sounds, grooves and especially voice and traditional Aboriginal language. I was again fortunate that Bangarra dancer Yolande Brown was available to work with her incredible vocal style, Phil Slater allowed me to experience the beauty of the trumpet and Auntie Veronica Bradley and Sita-Marie Peel Dodd gave the permission to include their beautiful stories.

After investing in a new computer and new sound cards, I just let my creative energies flow - making sure that I stayed close to the stories Frances and I constantly talked about. I hope you enjoy the music of *X300* as much as I enjoyed creating it.

True Stories The Set

Genevieve Dugard, Set Designer

The set design for *Emeret Lu* and *X300* are visual responses to the stories told to me by each of the choreographers. My first conversations with Frances and Elma evoked powerful images that I have carried with me throughout the design process. Both sets were designed to flow and shift with the cycles of storytelling; to be ever-changing like the cultures by which they were inspired.

EMERET LU

There is a deep and dreamlike sense about the traditional Murray Island charms and rituals and the design seeks not to present these literally, but to place them in the environment; in water, land or sky.

Elma told me a story of the creation of a hidden cave on Murray Island and of how the cave entrance came to be shaped like a dugong's mouth. The space created for *Emeret Lu* takes inspiration from the bamboo forests of Murray Island, where spirits can be felt but not seen. Elma's story, and images of spinning tops, inspired the curved nature of the bamboo tunnel.

X300

The *X300* story presents a confronting fusion of traditional culture and modern science; of the organic and the man-made. Frances and I were interested in these contrasts and the very moment of the explosions that somehow brought them together. Such moments as when the heat of the explosion became so intense that the sand crystallised into fractured glass; or moments of blinding light, causing x-ray vision. An image of one's bones and veins begins to represent a complex map of the waterways and waterholes that became contaminated; maps that transform into a method of tracing land and become a way of finding a way home.



Elma Kris and Waangenga Blanco Photo: Stephen Oxenbury

True Stories

Production Credits

Artistic Director

Stephen Page

Choreographers

Elma Kris (*Emeret Lu*) and Frances Rings (*X300*)

Music and Sound Designers

Steve Francis (*Emeret Lu*) & David Page (*X300*)

Set Designer

Genevieve Dugard

Costume Designer

Jennifer Irwin

Lighting Designer

Glenn Hughes

Company Manager

Jasmine Gulash

Rehearsal Director

Bill Pengelly

Production Manager

Aaron Beach

Stage Manager

Bec Allen

Assistant Stage Manager/Wardrobe

Emma Howell

Head Mechanist

Terron Titus

Head Electrician

Neil Fisher

Set Construction

Planet Engineering

Scenic Artists

Scenographic Studios

Anthony Babicci

Props Makers

Tristian FitzGerald

Sandra Lawry

Costume Makers

Nikki Harrington

Traditional Murray Island costumes (*Emeret Lu*)

John Barsa

Aicey Day

Electronic Control

Congo Blue Design

Student Secondments

Sarita Fisher

Kathleen Downer

Guest Performer

Smilar Sinak (*Emeret Lu*)

Dancers

Sidney Saltner

Elma Kris

Patrick Thaiday

Deborah Brown

Yolande Brown

Jhuny-Boy Borja

Tara Gower

Leonard Mickelo

Katina Olsen

Daniel Riley McKinley

Jasmin Sheppard

Waangenga Blanco

Music Credits***Emeret Lu***

Special thanks to Godai Kabere and Irene Salee for 'Harvesting' voice in *Emeret Lu*; Grace Barsa and Wilfred Tapau for 'Babanem Song' voice in *Emeret Lu*; and linguistic artists Priscilla Wailu and Leelah Noah for translation in *Emeret Lu*.

X300

Special thanks to Yolande Brown, Phil Slater, Sony Publishing, Matt Jones from Sounds Easy and researcher Betty Sumner, Becky Lleweyen and Robert Laurie and Simon Drake.

Elma Kris would like to give special thanks to:

Elders Dave Passi, The late George Kudub, Meb Salee, Steve Tapim and James Rice; The Chairman of Murray Island, Ron Day; and Murray Island Tutors Dalina (Aipo) Barsa, George Ghee and Thomas Barsa.

Frances Rings would like to give special thanks to:

Aunty Veronica Bradley and family; the Yalata Aboriginal Community; Lauren Peel Dodd and family; Ceduna Area School; and Darren Dale.



Dancer: Patrick Thaiday Photo: Greg Barrett



FRANCES RINGS
Choreographer

Adelaide-born Frances is a descendant of the Kokatha Tribe and is also of German descent. Frances joined Bangarra Dance Theatre in 1993 and in 1995 she studied at New York's Alvin Ailey American Dance Centre, focusing on Martha Graham and Lester Horton techniques.

Frances' film and television credits include starring in the doco drama *The Widower*, which premiered at the Brisbane Film Festival (2004) and presenting television shows *ICAM* (*Indigenous Current Affairs and Media* program) and ABC TV's *Sunday Afternoon Arts Program*. Her career highlights include: performing at BAM as part of the Next Wave Down Under in the Festival of New York; performing *Corroboree* in 2001 at the Kennedy Center in Washington DC; interviewing Gerry Adams (leader of Sinn Fein) for *ICAM*; and presenting live-to-air TV coverage of the Corroboree Walk across the Sydney Harbour Bridge.

In 2002 Frances made her main stage choreographic debut for Bangarra to outstanding critical acclaim with *Rations* from the *Walkabout* double bill. In 2003 she co-choreographed and performed in Bangarra's sell-out season of *Bush* and danced in Meryl Tankard's *Pearl* for the Sydney Opera House's 30th Anniversary.

Bulletin Magazine named Frances in their Smart 100, following the 2004 world premiere of her work *Unaipon* at The Adelaide Festival of the Arts. That same year Frances performed with Australia's premier physical theatre group Legs on the Wall for the Sydney Festival and travelled to India to lead choreographic workshops at the World Dance Alliance conference in Kolkata.

In 2005, Frances left Bangarra to pursue a freelance career as well as teaching workshops for the NSW Ministry for the Arts. She was a guest artist in the production of *Petroglyphs*, a new work by Leigh Warren and Gina Rings which went on to win a IAF Innovation Award at the South Australian Critics Circle Awards. Later that year, Frances was appointed to the Dance Board of the Australia Council for the Arts.

In 2006 Frances returned to Bangarra to restage her works *Rations* and *Unaipon* for the Clan double bill that toured throughout Australia. In 2007 Frances choreographed WA Ballet's *Debris* for Perth's Ballet in the Quarry.

Frances' achievements include Best New Australian Work at the 2003 Helpmann Awards for *Walkabout*; the 2003 Deadly Award for Female Dancer of the Year; and the 2004 Ausdance Award for Outstanding Achievement in Choreography for *Unaipon*.



ELMA KRIS
Dancer/Choreographer

Born in 1972, Elma was raised on Thursday Island in the Torres Strait. She is a descendant of people from the Wagadagam, (Kai Dangal Buai), Sipingur, Gebbara, Kulkagal, Umailag and of those from the Eastern, Western and Central Islands, including the Songoro people from Mabaduan, near the coast of the Pahoturi River in Mugie Daudaiop Deudai (PNG). Elma is also a descendant of the Aboriginal Torres Strait Kaurareg of the north. Elma's language is Kulkagaw and Kala Lagaw Ya. Elma's tribal totem is Wagadam, Kigus, Kadal, Snake, Dangal, Waru, Warup, Umai, Serra, Walisirsir, and Pibi.

Elma completed a Visual Arts course in Cairns and taught Visual Arts on Thursday Island TAFE Campus for a year in 1993. The following year she moved to Sydney to further her studies in traditional Torres Strait dance at NAISDA College. During her time as a student Elma choreographed and performed in two pieces for college productions: *Bupau Ipikazil* (Bushwomen) in 1996 and *Bupau Mabigal* (Bush People) in 1997.

Elma has appeared in the films *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and also in the ABC radio broadcast *Not Your Mob Next Door* by Helen Anu. In 1997 Elma joined Bangarra under NAISDA's ADAPT Program and performed in *Fish*. After graduating from NAISDA Elma joined the Aboriginal Islander Dance Theatre Company for her first international touring experience; to Germany, Israel and England with Warup Kodomir. She later performed in Albert David's piece *Bipotim* for Dance Clan.

Elma founded her own dance group named Bibir (Strength) and choreographed *Malu*, presented as part of *Artyfact* at the Opera House. Her work *Bupau Ipikazil* appeared as part of *Fusion* at the Sydney ANA Hotel. In 1999 Elma toured the UK with Bangarra's production *The Dreaming* and was part of Bangarra's DanceClan 2.

Elma danced in the Opening Ceremony of The Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, and choreographed the Torres Strait element of the Sydney 2000 Olympic Games Opening Ceremony. More recently, Elma danced in Gail Mabo's work in progress *Koiki*, Bangarra's *Bush* in the UK, *Walkabout*, *Unaipon*, *Boomerang* and *Gathering*.



GENEVIEVE DUGARD
Set Designer

Genevieve studied set and costume design at the West Australian Academy of Performing Arts, graduating in 2001. Her design credits for set and costumes include *Ngapartji Ngapartji* (Big hART/Melbourne International Arts Festival/Perth International Arts Festival); *These People, Bed, Request Programme, Taming of the Shrew* (Sydney Theatre Company); *La Voix Humaine* (Opera Australia); *Unspoken* (Performing Lines); *National Security* and *The Art of Taxidermy* (Glynn Nicholas Group); *Salt* (The Street Theatre), *Boy Overboard* (ATYP); *Talking Heads* (International Concert Attractions/Robert Fox); *Top Shorts, Hilt, Cross Sections* (TRS) and *Kimberley Akimbo* (Ensemble Theatre).

Genevieve's credits for set design include *Stickybricks* (Big hART/Sydney Festival); *Mamu* (Black Swan Theatre Company, Adelaide Festival of Arts, Hamburg Festival); *Leaves Falling at Midnight* (Glynn Nicholas Group); *Black Milk* (B Sharp/Wildcard Productions/Splinter Theatre Group) and *This Blasted Earth* (TRS).

Her costume design credits include *Honour Bound* (Sydney Opera House/Malthouse Theatre); *Run Rabbit Run, Paul* (Company B), *Rabbit, Songket* (Griffin Theatre Company); *Through the Wire* (Performing Lines) and *Paper City, The Cave* (Buzz Dance Theatre).

For Film, Genevieve has designed for *First Date, Live to Give, Pop's Dream* and *Unstuck*. In 2001 Genevieve received the WAAPA Production Design Industry Award.



JENNIFER IRWIN
Costume Designer

Sydney-born costume designer Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theatre.

In 1984 Jennifer was awarded a Theatre Board grant to study scenic design at La Scala Opera Milan. Jennifer designed the costumes for *The Awakening*, the Indigenous component of the Sydney 2000 Olympic Games Opening Ceremony as well as Cathy Freeman's outfit for the lighting of the Olympic cauldron. She also co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony.

Her costume design commissions include twenty-seven works for Graeme Murphy and Sydney Dance Company, most recently *Shades of Grey*; The Australian Ballet's *Alchemy, Rites, X, Subtle Sequence of Revelation, Totem* and *Aesthetic Arrest*; Company B Belvoir's *The Laramie Project, My Zinc Bed* and *Stuff Happens*. Sydney Theatre Company's *Cyrano de Bergerac, Up for Grabs, Soulmates* and *The Virgin Mim*.

In 2004 Jennifer designed the stage show *Dirty Dancing, Endgame* for Adrian Burnett for the West Australian Ballet and *Kalmuk* for Finnish choreographer Jorma Uotinen. Jennifer designed the costumes for the Official Ceremony for the Centenary of Federation (1 January 2001), and was principal cutter for the films *The Matrix, Mission Impossible II* and *Red Planet*. *Romeo and Juliette* in 2005 was her first commission for Opera Australia. Jennifer's recent work includes the Hamburg and London productions of *Dirty Dancing*. Her 2006 commissions include *Keating the Musical* for Neil Armfield and Company B Belvoir St and the May premiere of Graeme Murphy's new work for Sydney Dance Company.

For Bangarra Dance Theatre Jennifer has designed the costumes in *Ochres, Skin, Fish, Walkabout, Corroboree, Bush, Clan, The Dreaming, Unaipon* and *True Stories*.



STEVE FRANCIS
Composer

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

For dance, Steve has composed music for *Skin, Corroboree, Walkabout, Bush* and *Boomerang* (Bangarra Dance Theatre) and *Totem* (The Australian Ballet). Steve 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.

For theatre, Steve has worked on a number of shows for Belvoir St, including *Capricornia, Box The Pony, In Our Name, Gulpilil, Page 8, The Spook* and most recently *Parramatta Girls* and *Paul*. Steve's other theatre credits include *Embers, 7 Stages of Grieving, Fat Pig, A Hard God, Stolen* (Sydney Theatre Company); *Romeo and Juliet* (Bell Shakespeare) and *The Suitors*.

Steve's compositions for film and television include the music for AFI Award winning short film *Box*, documentaries *Macumba* and *Picture the Women*, the Dendy Award winning films *Black Talk* and *Djarn Djarns*, and the Melbourne Film Festival Award winning documentary *Mr Patterns* and *Grange*. Most recently Steve collaborated with Alan John on the Fox8 miniseries *Dangerous* and is currently composing music for *Double Trouble* (Nine Network).

In 2003 Steve won the Helpmann Award for Best Original Score for Bangarra's *Walkabout*.



DAVID PAGE
Composer

David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004) and *Boomerang* (2005). David performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David was invited by his brother Stephen to compose the musical work *Alchemy* for The Australian Ballet, which marked the beginnings of his collaboration with Stephen Francis. In 2000, they contributed music to the Opening Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival and, in 2002, The Sydney Dreaming Festival. He contributed to the Indigenous section of the 2006 Melbourne Commonwealth Games Opening Ceremony. David's most recent music collaboration for dance is *Amalgamate* for Bangarra and The Australian Ballet with Elena Kats Chernin. In 2007 David collaborated with Matthew Doyle to create the music for the 75th Harbour Bridge Birthday Smoking Ceremony Celebrations. David has also contributed music to television, composing for *Heartland*, *Pride* (part of the *Seven Deadly Sins* series) and *Poison* for the ABC, and writing themes for *Songlines*, *Living Black* and *Pioneers of Love* for SBS. David has collaborated with film directors Pauline Clague, Rima Tamou and Wesley Enoch on short films such as *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, all commissioned by the Australian Film Commission (AFC).

In 2007 David has composed the music for five of the thirteen *Bit of Black Business* AFC short film series. Since 1995, David has won four of the eight Deadly Sound Awards nominations, an ARIA nomination for *Heartland* in 1996, and was the inaugural winner of the Indigenous Artist Award for The Sidney Myer Foundation in 2000. In 2006 David received the Green Room Award for Best New Australian Play, *Page 8*. David's music is represented by Sony Music ATV Publishing Australia.



GLENN HUGHES
Lighting Designer

Glenn has worked extensively as a Lighting Designer and Production Manager for many companies including the Melbourne, Sydney and Queensland Theatre Companies, Playbox, Victorian Arts Centre, Queensland Ballet and Bangarra Dance Theatre. After training in Adelaide Glenn travelled to London, working initially in the West End. He then spent four years at the National Theatre of Great Britain working on over 30 productions in repertory, including the original production of *Amadeus*, *Galileo* and *Guys and Dolls*. Glenn joined the Victorian Arts Centre in 1983 as Lighting Master (1984-86) and Production Manager (1987-93) and was responsible for the technical production of an extensive range of productions, including the national tours of *My Fair Lady* and *The Wizard of Oz* and the renowned WinterArts and ArtED programs. In 1994 Glenn spent a year with MTC as touring Lighting Designer before joining the Queensland Theatre Company as Production Manager (1995-97). Glenn's lighting credits include: *St James' Infirmary*, *A Flea In Her Ear*, *Three Sisters*, *Shark Fin Soup*, *Art* (tour)(MTC), *The Hundred Year Ambush*, *Wish You Were Here*, *A Soldier's Story*, *A Portrait of Vincent*, *Talley's Folly* (VAC), *Desirelines*, *Prometheus*, 1992 Music Series (Melbourne International Festival), *Christmas at Turkey Beach*, *Skylight* (QTC), *Sex Diary Of An Infidel* (and tour), *The Temple*, *Underwear Perfume* and *Crash Helmet*, *Pacific Union*, *Jerusalem*, *A Return to the Brink*, *Crazy Brave*, *The Simple Truth*, *Julia 3* (Playbox), *Barking Dogs* (MetroArts), *Jerusalem* (STC), *Hotel Sorrento*, *Educating Rita* (Hit Productions) *The Conjurors* (La Boite) *Alice in Wonderland*, International Gala 2000-06, *Rites of Spring*, *Blue Angel Cabaret*, *Mahler's 10th*, *A Midsummer Night's Dream*, *Peer Gynt*, *1001 Nights* (Queensland Ballet) and *Kin* (Queensland Gallery of Modern Art). Glenn was Associate Lighting Designer with Nick Schlieper for Bangarra's *Boomerang* and *Bush*, touring to New York, Washington DC and London. Glenn adapted *Bush* into its smaller touring version which has been seen throughout Australia as well as in the UK, USA and Japan. In 2005 Glenn was Lighting Designer for the Australian National Day Celebrations at World Expo in Aichi, Japan. In 2006 Glenn adapted the lighting for Bangarra's *Rations* and *Unaipon*, which toured Australia as the *Clan* double bill.



BILL PENGELLY
Rehearsal Director

Born in Townsville, Bill began his dance training at the age of nine. In 1976 he became a member of the Queensland Ballet and over the next four years performed in all company repertoire including many principal dancer roles.

In 1980 Bill was invited to join Sydney Dance Company under the direction of Graeme Murphy and Janet Vernon. He performed in all seasons and toured extensively both nationally and internationally. During the sixteen years that he was with the company he also reproduced Murphy repertoire for companies such as Singapore Dance Theatre and West Australian Ballet. He also took the role of Dance Master/Rehearsal Director as well as continuing to perform.

In 1996, he was appointed Rehearsal Director for Bangarra Dance Theatre. He toured with the company with major works such as *Ochres* and *Fish*. In 1997 Bill worked alongside Stephen Page for the initial season of *Rites*, a collaboration with Bangarra and The Australian Ballet.

Bill was appointed Acting Artistic Director in 1998 for the West Australian Ballet. He was given the opportunity to choreograph his first work for the Company which then led to a second work during the company's 1999 *Quarry* season.

In 1999, Bill moved to Adelaide to join Australian Dance Theatre as Artistic Director. During this time he auditioned and created a new company as well as developing and choreographing for two major Adelaide seasons and working in collaboration with the Adelaide Symphony Orchestra.

From 2000 to 2005, Bill taught and choreographed at various ballet schools in Sydney and Brisbane and also worked on the closing ceremony of the 2000 Paralympics and the Centenary of Federation ceremony in 2001.

He was invited to rejoin Bangarra Dance Theatre in 2006 and since then has worked on the revival of the work *Rites* with The Australian Ballet and toured both nationally and internationally with *Bush*.



AARON BEACH
Production Manager

Born in Perth, Western Australia, Aaron graduated from The Western Australian Academy of Performing Arts (WAAPA) in 1999 (Production & Design – Stage Management). Interestingly he has only ever been employed as a Stage Manager once! Aaron joins Bangarra as Production Manager direct from stints as Production Manager for Barking Gecko Theatre Company (2003-2006) the AWESOME Arts Festival (2004 – 2006) and for the Australian Theatre for Young People (ATYP) (2000-2002). Aaron was also Technical Manager at the Old Fitzroy/TRS Theatre (2001-2002). Aaron was the Production Manager the City of Perth (2004-05) New Year's Eve Concert, and was Technical Manager (2004) *Shakespeare In The Park* for Deckchair Theatre. He was the Production Manager for the 2006 ANPC National Playwrights Conference in Perth.

Aaron's production career has been filled with numerous unusual experiences, including power failures, road closures, breakdowns, desperate truck drives across the Nullarbor, and even the odd brush with the law!

Just a few of Aaron's production highlights include: for ATYP (*The Birds*, *Spurboard*, *Hamlet*, *Kinderspiel*, *Sparkleshark*, *Lucky*, *Bendy*), for Broken Limb (*The Boys*, *Macbeth*, *Rosencrantz & Guildenstern are Dead*), for Barking Gecko (*Hot Dogs*, *The Stones*, *The Buzz*, *Ghost Train*, *Hidden Dragons*, *His Majesty's New Clothes*, *Crabbing at High Tide*, *Primates*, *Feather Surfers*, *The Troll from The Bowl*).

Aaron was a board member of Broken Limb Theatre Company (Chairman 1998–2000), Black Swan's BSX Theatre (2004–2005) and The Performing Arts Centre Society - Blue Room Theatre (2006). Aaron was awarded the 2001 ArtsWA Young People and the Arts Professional Development Fellowship.



BEC ALLEN
Stage Manager

Growing up in the small town of Woolgoolga on the NSW North Coast and a graduate of the NIDA Technical Production course, Bec still has no idea how to tie a bow-line or program a lighting desk. Focussing on Stage Management she worked on *The Grapes of Wrath*, *A Little Pink Mischief* and *The Plough and the Stars* at NIDA. Bec's stage management credits include: *Already Elsewhere* for Force Majeure at the Biennale of Dance in Lyon, France, Bell Shakespeare's *The Merchant of Venice*, national and regional tours of *Three Furies* and *Performing Lines' Through the Wire* and *Boy Gets Girl* for Sydney Theatre Company. For the Sydney Festival: Deputy Production Coordinator 2006/07, Stage Management for Sylvie Guillem and *The Ballet Boyz*, *The Anderson Project/Robert Lepage* and the Annual Australia Day Ferrython on Sydney Harbour. Overseas, Bec worked as Venue Manager for *Aurora Nova* at the Edinburgh Fringe Festival collaborating with dance/physical theatre companies all over the world.



TERRON TITUS
Head Mechanist

Terron was born in South Africa and moved to Sydney at the age of three. He spent the bulk of his creative time pioneering and instructing Kite surfing on the New South Wales coast. Terron has spent several years in various theatres around Australia and has worked on productions such as *Mamma Mia!*, *Oliver*, *Saturday Night Fever*, *The Lion*, *the Witch and the Wardrobe*, *Dusty the Musical* and *The Producers*. Terron has had varying roles in the industry and in 2006 he joined Bangarra Dance Theatre as the resident Head Mechanist. With Bangarra he has toured *Clan* and *Unaipon* around regional Australia and *Bush* to the UK.



JASMINE GULASH
Company Manager

Born in Murwillumbah, northern NSW, Jasmine is a descendant of the Gubbi Gubbi people in south-east Queensland. In her final year of studies at NAISDA College, 1988, she performed with the Aboriginal and Islander Dance Theatre in Melbourne, Germany and Finland. She also undertook a three-month secondment with the Melbourne company Danceworks, under the direction of Nanette Hassall. Jasmine joined Bangarra Dance Theatre when it was established in 1989 and toured with the company for two years. In 1991-92 she was course coordinator at NAISDA College before joining the Aboriginal and Islander Dance Theatre as a company member (1993-95) and then as a guest artist. In 1996-97 she was based in Alice Springs, teaching in schools and remote communities. She choreographed two pieces for CAAMA's TV music series *Corroboree Rock* and a primary school production that she choreographed and co-directed at the Araluen Arts Centre. Upon her return to Sydney she took up a position with AIDT. During her time there she choreographed a piece for the 1998 Indigenous dance conference in Adelaide, danced in the AIDT collaboration with the Sydney Symphony Orchestra in the Sydney Opera House Concert Hall for the Festival of the Dreaming and also performed in *The Awakening* ceremony. In 1998 she rejoined Bangarra as a performer and cultural coordinator for DanceClan, becoming rehearsal director in 1999. Jasmine choreographed and performed at Uluru for ABC TV's *Today 2000*, an event that took place on the first day of 2000. Later that year she was appointed Assistant Artistic Director of Bangarra. Jasmine also assisted Stephen Page with the opening ceremony of the Olympic Arts Festival Tubowgule, and the Opening Ceremony for the 2000 Sydney Olympic Games. Since 2002 Jasmine has held the position of Company Manager, however in 2003 she returned to the stage as a guest performer in the Bangarra production *Bush*, performing in Melbourne, Brisbane, Sydney and some regional areas. In 2006 Jasmine choreographed for the soon to be released children's series *Double Trouble*. Jasmine looks forward to continuing to pursue choreographic opportunities in television.



SMILAR SINAK
Guest Performer

Smilar was born in Townsville in 1975. His heritage spans from the Kaurerag Aboriginal tribe, the Komet, Dauwareb and Meriam Samsep tribes from Murray Islands in the Torres Strait, to the Ulingun people from Madang Papua New Guinea. Smilar now lives in Murgan, Queensland.

Smilar attended NAISDA in Sydney in 1994 and since then has been freelance dancing and teaching for over twelve years. During this time he has worked alongside Artistic Directors such as Raymond Blanco, Albert David and Stephen Page.

In Sydney, Smilar has worked on many productions including the *Warup Era Kodomer* at AIDT, *Bipotim* with Bangarra Dance Theatre, *Zura* at Darling Harbour, *Gammon Ol Yarns* at the Bondi Pavilion, *To India with Love* at the Sydney Town Hall and *Flamenco Dreaming* at the Riverside Theatre in Parramatta. Smilar assisted in the music recording for the soundtrack of Bangarra Dance Theatre's *Fish* in 1998.

Smilar's festival work includes the Melany Festival in Woolford QLD, Waitangi Festival at Bondi Beach and the Festival of Dreaming in Sydney and Queensland.

Smilar has acted as Indigenous consultant to many performing arts and tourism events around New South Wales and Queensland including NAIDOC celebrations in Brisbane, Gympie and Sydney, Taronga Park Zoo, P&O Cruises and many schools and community centres. Smilar has worked alongside some of Australia's most well known Indigenous artists including Leah Purcell, the 'Spirit of Oceania' with Jeanette Fabila, Sea man dan, Dennis Newie, Archie Roach and Ruby Hunter.

Smilar is proud of his shared Indigenous heritage and would like to thank all the cultural dance leaders of his community and of the community he has adopted. He is committed to uphold the traditional art forms of language, song, music and dance from the Murray Island.



SIDNEY SALTNER
Dancer

Sidney was born in Theodore, Queensland. He graduated from NAISDA College in 1991. Whilst studying he performed with The Aboriginal Islander Dance Theatre (AIDT) and undertook his apprenticeship with the Australian Dance Theatre.

Sidney has performed in *Harold* ('91-'92); *River Woman* (Bodies '96); *Senesino* (Mardi Gras Festival '97); and *The Pearl Fishers* (Opera Australia 2000). He has also done extensive film and television work, appearing in *Billie's Holiday*, *Fish* (the film) and various commercials.

In April 1992 Sidney joined AIDT and undertook the role of Assistant Director. He danced major roles in such productions as *Maralji*, *Colours*, *Gelam*, *Asik*, *Sanctum*, *Drums of Mer* and *Frontier Stories*, a collaboration with Side Track Theatre. He also appeared in *Cockroach Opera* - a collaboration with Company B Belvoir.

In 1997 Sidney became a member of Bangarra Dance Theatre, performing major roles in *Fish*, *The Dreaming*, *Dance Clan*, the WOMAD Festivals and *Rites*, a collaboration with The Australian Ballet, which toured to New York and Washington.

Sidney has performed and taught extensively throughout Australia and internationally in such places as Asia, North and South America, Europe, South Africa and the Pacific Islands.

Sidney also featured in the opening ceremony of the Olympic Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Games, Bangarra's *Skin* and *Corroboree* (both Australian and US versions). Sidney has been a leading dancer in all of Bangarra's productions since joining the company in 1997. He was nominated for Best Male Dancer in both the 2003 Australian Dance Awards and the 2003 Deadly Awards. In 2004 he was nominated for a Mo Award. *The Courier Mail* has described Sidney's dancing as 'beautifully sinuous, arching and undulating'. In 2005 Sidney was appointed Rehearsal Director for the company's production *Boomerang*. In 2006 Sidney performed to critical acclaim in Bangarra's collaboration with The Australian Ballet, *Gathering*.



PATRICK THAIDAY
Dancer

Patrick was born in Biloela, Queensland and grew up in Mackay - his parents come from Iama and Erub in the Torres Strait Islands. Patrick believes that his in-built desire to dance is derived from his parents' ancestors who originated from Lifu, South Sea Islands and Jamaica. With a strong cultural background, he learnt traditional dances from an early age.

At the age of thirteen Patrick began choreographing for and performing in school concerts, fairs, musicals and major community events such as Annual Sugartime, Youth Fringe Festivals and NAIDOC celebrations.

In 1998 Patrick choreographed and was Assistant Stage Manager for the opening and closing ceremonies of *The Reconciliation: Working Together* conference in Mackay. He was invited that same year to perform at the opening ceremony of the second world Indigenous Pathways Conference in Toowoomba.

Whilst working for Queensland Health, Patrick's family and friends encouraged him to pursue a career in dance. In 1999 he moved to Sydney to study at NAISDA, performing both traditional and contemporary dance.

Patrick completed his three years at NAISDA and did six weeks ADAPT in Adelaide with Leigh Warren and Dancers. During this time he formed close relations with the company and was inspired by the content of work and the strength of technique provided by Leigh and the dancers.

Patrick joined Bangarra Dance Theatre in 2002. His solos in *Walkabout* and *Clan* earned him recognition and awards for his talents. Patrick loves the outdoors and enjoys travelling overseas with the company. He enjoys performing on Australian shores with his family and friends, the audience. Patrick's ambition is to create dance works based on his cultural heritage and lifestyle.



DEBORAH BROWN
Dancer

Born in 1978, Brisbane, a descendant of Wakaid Clan, Badu Island. Her grandmother is a descendant of the Mer people, Murray Island, Baizam Clan. Deborah is also of Scottish descent.

At aged 5, Deborah began dance classes at the Pamela Le Ray School of Dance, Brisbane. During her twelve years of study, she gained Honours with Distinction in Tap Dance and High Commendations and Honours in Modern and Ballet (RAD). Under her tutelage, Deborah worked with choreographers such as Elsie Seaguss and Natalie Weir. She then changed her focus to acting where she trained at The Actors Conservatory, Brisbane, for the following three years.

Deborah has had extensive involvement with Kooemba Jdarra Performing Arts, conducting movement and dance workshops with various schools throughout Queensland. Here, she also gained her first professional role as Pearl in *Luck of the Draw* (2000) at the Queensland Performing Arts Complex.

Another notable achievement was her appearance in the documentary film, *Bush Survival*, which aired on Channel 7 in 2004.

Deborah joined Bangarra in 2003 and has enjoyed her involvement in such productions as *Bush* (2003), *Clan* (2004) and *Boomerang* (2005). Her highlights include touring *Bush* to the United States and United Kingdom, as well as Bangarra's collaboration with The Australian Ballet for *Gathering* in 2006.

Her inspiration comes from her family, especially her parents. They both come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to be proud of her identity.



YOLANDE BROWN
Dancer

Yolande is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins.

Yolande believes that people can achieve whatever they set their hearts on. A keen scholar, she received the Australian Students' Prize of Excellence - awarded to the top 500 Australian high school graduates. With a passion for creativity, Yolande completed a C.Mus.A (AMEB) in piano performance and a BA (Dance) at the Queensland University of Technology (QUT).

Joining Bangarra in 1999, her company highlights include dancing 'out bush' with the Pitjantjajara and Yirrkala people, performing in *Rites* (a collaboration with The Australian Ballet - New York) and *Corroboree* (BAM Festival - New York). In 2004 Yolande was nominated by Dance Australia's Critics' Choice as 'Most Outstanding Dancer' and 'Dancer to Watch'.

Yolande appeared nationally in the musical *The Lion, the Witch and the Wardrobe* (2002-04) directed by Nadia Tass. This highly acclaimed production enabled her to further explore her acting and singing talents in a principal role as Susan Pevensie. Yolande enjoys contributing vocals to Bangarra soundtracks and last year she produced an EP featuring her original songs. She had a ball at this year's Cracker Comedy Festival Sydney singing jazz and cabaret and was thrilled to be an artist in this year's Sydney Festival working in *Kaidan* - a collaboration between TaikOz, Meryl Tankard, Regis Lansac and dancers.

An advocate of awareness through education, Yolande has been a Guest Lecturer at QUT and was honoured to receive the QUT Outstanding Alumni Award for the Creative Industries, 2005.

Yolande is looking forward to soon returning to her traditional homeland and sharing workshops with the community - a project supported by the Australia Council of the Arts.



JHUNY-BOY BORJA
Dancer

Jhuny was born in Manila, The Philippines, and was brought up in the outback town of Katherine in the Northern Territory.

Jhuny's dance career began in 1997, when he performed in the Australian Choreographic Centre's inaugural fellowship project entitled *The Thousand Mile Stare*, choreographed by Brett Daffy.

By 2002 Jhuny had completed his Bachelor of Arts with First Class Honours with WAAPA and was a founding member of Link Dance Company. With Link, Jhuny performed across the country in works by some of Perth's leading choreographers including Jon Burt and Katie Lavers (*Skadada*), Angelyn Diaz, Chrissie Parrott and Sue Peacock. Jhuny also performed at World Dance 2000 Seoul, in Taiwan with Shih Gee-Tze's *Acme Physical* and with One Extra Dance, collaborating with many of Sydney's established independent artists.

Jhuny has also worked as a software engineer and his other achievements include: the highest University Entrance Score in the Northern Territory, the Australian National University's National Undergraduate Scholarship, and a Bachelor of Science majoring in Pure Mathematics and the Northern Territory Department of Arts and Museum's Arts Scholarship. His choreographic projects have incorporated digital technologies such as multimedia applications, human movement modelling and digital video editing applications.

Jhuny joined Bangarra Dance Theatre in 2003 and has danced in the company's acclaimed works *Bush*, *Clan*, and *Boomerang*, as well as *Rush* and *Reflections* and Bangarra's collaboration with The Australian Ballet, *Gathering*. Jhuny is excited to explore the unique perspective that Bangarra embodies in its people and its works.



TARA GOWER
Dancer

Tara is a Yawuru woman from Lake Eda in the Kimberleys. She believes growing up on Yawuru land, in the multi-cultural town of Broome, gave her the strength of identity to pursue her artistic dreams.

In 1998 Tara was the recipient of the Most Outstanding Female Aboriginal Student for Western Australia award. In 1999 she was accepted into the Western Australian Academy of Performing Arts (WAAPA), where she graduated with a Bachelor of Visual Arts and also studied dance part-time. Tara successfully sold all her artwork in the 2002 Visual Arts Graduation Exhibition and continued to exhibit in Leederville with sell-out results.

Tara continued to study dance at the National Aboriginal and Islander Skills Development Association (NAISDA), and performed in the productions *Beyond Blue* and *When The Dust Settles*.

In 1995 Tara graduated from the Queensland University of Technology (QUT) with an Associate Degree of Dance, where she had the opportunity to work with choreographers such as Rosetta Cook, Csaba Buday and Frances Rings.

Tara's performance highlights include the 5th World Indigenous Youth Conference in New Zealand; Australian Dance Awards at the Sydney Opera House; *Quinkan* choreographed by Marilyn Miller; 2005 National Aboriginal and Islander Day of Celebrations (NAIDOC) week in Perth with Broome's Modern Dreamtime Dancers, 25th Anniversary of NAISDA and cultural residency on Yam Island, Torres Strait.

Tara is committed to assisting young dance students and has taught and choreographed with WAAPA Aboriginal Theatre students and Modern Dreamtime Dancers and has also worked with Sydney primary school students.

In 2006 Tara joined Bangarra Dance Theatre and performed in *Clan*, *Spirit*, *Bush* and *Gathering* (a collaboration with The Australian Ballet). Highlights include performing at Sadler's Wells in London and returning home to Western Australia to perform for her family. Earlier this year Tara was nominated 'Dancer to Watch' in Dance Australia's Critic's Choice awards.



LEONARD MICKELO
Dancer

Born in Ipswich, Queensland in 1987, Leonard is from the Wakka Wakka Tribe and a descendant of the Darimbandi, Kulalie and Bidjara Tribes from Charliville and St George. His parents are from Cherberge and Barcardine. Leonard graduated and received his senior certificate at Laidley State High School, Queensland in 2004.

In 1997 Leonard began studying Tap, Modern Jazz and Classical Ballet under the direction of Fiona McIvor at the Fiona Armstrong Dance Academy in Biloela. He completed his studies in dance in Brisbane under the direction of Sandra Breen at The Southern Academy of Dance.

Leonard's performance history includes performing in the Queensland Wakakirri Story Dance Eisteddfod in 2004 with his secondary school, receiving runner up in the state; as a special guest artist in the Laidley Mayor's Command Performances in 2003, 2004 and 2005; in physical theatre productions with the Toowoomba University; as lead in many Queensland musical theatre performing arts groups.

Leonard has received outstanding results competing in Dance Festivals and Eisteddfods all over Queensland. He has received awards including the Most Outstanding Male Dancer of the Festival in Rockhampton 2003 and 2004; Most Dedicated and Versatile Dancer of the Year 2002 and 2003; Most Outstanding Performer in the Biloela Eisteddfod and the Gatton Dance Festival; \$200 Tap Bursaries as well as winning over 30 Championship sections in the last 5 years.

Leonard joined Bangarra in 2006, performing first with Bangarra in *Rites* and *Amalgamate*, a double-bill collaboration with The Australian Ballet. Leonard toured with Bangarra to the UK, performing *Bush* to rave reviews.

Leonard's mentor is his foster mum, who opened Leonard's heart to dance. To Leonard dancing is the most passionate way to express emotion from the body. Leonard believes being a member of Bangarra is an beautiful opportunity and will help him in his successful journey as a dancer. To him dancing is his life.



KATINA OLSEN
Dancer

Born in Rockhampton, Queensland in 1986. Katina is a descendant from the Wakka Wakka People in the Central Queensland Region. She also has Norwegian, German and English Ancestry.

In November 2006, Katina completed her Bachelor of Fine Arts in Dance at the Queensland University of Technology (QUT). At QUT she further developed her contemporary dance training and studied under Cheryl Stock, Gavin Webber, Csaba Buday, Shaaron Boughen, Sue Leclercq, Evan Jones and Avril Huddy. During her three-year course she also worked with choreographers: Paul Boyd, Rosetta Cook, On Yong Lock and Brian Lucas. In her second semester of 2005 she worked with Bangarra's Frances Rings in developing the work *Happy Place* for QUT's Graduation Season. Katina was one of the top ten students from QUT chosen to perform at the Hong Kong International Dance Festival in June 2006 performing in Frances' work *Happy Place*.

In Jan 2007, Katina performed in Mumbai, India as part of the New Year's celebrations at the JW Marriott hotel; she performed alongside ten other Australian dancers and a host of Bollywood celebrities which was televised on national television.

Katina's passion for dance began at age three with the Beverly Prange Academy of Dance Rockhampton where she trained in Classical Ballet, Tap, Jazz, Modern and Character. In 2002, Katina was successful in receiving a placement to continue her senior certificate with full-time dance training at the Queensland Dance School of Excellence. Here in association with the Queensland Ballet Company and Kelvin Grove State College she received the Tap Scholarship in 2002 and completed her studies in 2003 with a Year 12 Certificate and a Diploma in Dance. Katina's inspiration comes from the beauty of this great country in which we live. It is the grace that is shown through the land and ocean that captivates her.



DANIEL RILEY MCKINLEY
Dancer

Daniel is a descendant of the Wiradjuri people, from the Wellington area in western New South Wales. His Indigenous blood line runs through the Riley clan from that area.

Daniel has been involved in dance since the age of 9, when he began his tap dancing experience with Jess Morrison. He then moved to Canberra and became a performer and member of Quantum Leap, an initiative of The Australian Choreographic Centre. Daniel performed with Quantum Leap between the years 1998 and 2003, where he worked with such choreographers as Ruth Osborne, Solon Ulbrich, Paul Zivkovich, Rowan Marchingo, Vivienne Rogis, Darren Green and Zoe Ventoura. Whilst in Canberra Daniel was also an inaugural member of Cadi McCarthy and Company Members, performing in *Awkward* and *Restless*.

Daniel then went on to attend Queensland University of Technology (QUT) and obtained a Bachelor of Fine Arts in Dance. Whilst at QUT he worked with such choreographers as Paul Boyd, Rosetta Cook, Francis Rings and Brian Lucas.

In 2005 Daniel was fortunate enough to be the recipient of an Indigenous Australia Council Grant titled *Making Tracks*. With this grant he then spent seven months with Leigh Warren & Dancers in Adelaide. There he performed in two brand new works entitled, *Like No One Is Watching*, choreographed by Antony Rizzi and *Petroglyphs-Signs of Life*, which was choreographed by Leigh Warren in collaboration with Gina Rings. He later toured this work with the company to the Indigenous dance festival The Dreaming in Woodford, Qld. Daniel joined Bangarra this year, performing in *Clan* at the Glen Street Theatre.

Daniel wants to share his Indigenous heritage and the culture with the world. His inspiration comes from his close friends and family who have always supported and encouraged him.



JASMIN SHEPPARD
Dancer

Born in Brisbane in 1983 and raised in Melbourne, Jasmin is a descendant of the Walangamma tribe in the gulf of Carpentaria.

At 18 Jasmin began full time training in musical theatre and completed three years at The Dance Factory in Melbourne. During this time she performed in *Hair – The Musical* (David Atkins, The Production Company, 2002) and The Green Room Awards (2002). In addition to this she obtained qualifications to teach Advanced Jazz and Tap dance. In 2002, Jasmin studied for a further two years at NAISDA Dance College, working with choreographers including Jason Pitt, Bernadette Walong, and Jennifer Newman-Preston and performing at the Garma Festival NT and at the Australian Youth Arts Round Table in Melbourne and was a choreographer and dancer in Albert David's production of *Apu Kaazi* (2004). Other recent credits include *Screen Dancer*, the Melbourne 2006 Commonwealth Games Opening Ceremony, The Migrant Project Creative Arts Show in 2006, and the 2006 Australian Dance Awards choreographed by Jason Pitt. During her time at NAISDA, Jasmin was privileged to learn traditional dance from Yirrkala and Mornington Island regions, and Darnley and Badu Islands in the Torres Strait. She was particularly moved by Mornington Island dance, (also known as Lardil), and felt spiritually touched in every lesson, only later discovering that her descendant tribe is closely situated to Mornington Island and that many people from Walangamma moved there in early colonisation. Jasmin is looking forward to the rich experience, creativity and new challenges Bangarra will bring, and one day she hopes to use her knowledge of dance and love of teaching children to inspire and teach other indigenous children to dance and forge a career for themselves.



WAANGENGA BLANCO
Dancer

Waangenga Blanco grew up in Mission Beach, North Queensland. His father is from Meriam Island (Murray tribe) and his mother has Scottish/English ancestry.

Waangenga started dancing at the age of eight, taking Modern Dance classes. In 2001 he joined NAISDA Dance College to learn more about his heritage and traditional dance. He graduated from NAISDA in 2004 and was asked to join Bangarra Dance Theatre after Artistic Director, Stephen Page saw him perform in NAISDA's end-of-year show.

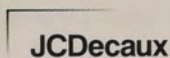
Waangenga's performances at NAISDA include: *Which Wei* 2002, *When the dust settles* 2003; and *Apu Kazi* 2004. He says a highlight was performing with Gumatj Clan in *Yirrikala* during the Garma Festival in 2004.

Waangenga is inspired by people and by life. He says that he joined Bangarra to be a part of a culture that is still evolving.

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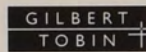
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