

BANGARRA DANCE THEATRE



CLAN

2006

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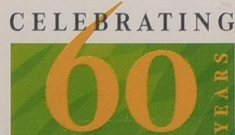
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Dancers: Patrick Thaiday and Sidney Saltner, Photo: Greg Barrett.



Bangarra

Dance Theatre

COMPANY PROFILE



Bangarra Dance Theatre is one of Australia's most unique and innovative dance companies. Its living traditions go back at least 40,000 years but it also reflects the lives and attitudes of Indigenous people today. The company blends traditional Aboriginal and Torres Strait Islander history and culture with international contemporary dance to create a truly Australian dance language.

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

Bangarra's influence resonates throughout the world, with a prominent place on the international touring circuit. A 16-city sell-out tour of USA in 2001 established the company as a global dance phenomenon. The following year Bangarra appeared at the prestigious Monaco Dance Forum – inspiring critics and dance lovers alike. In 2004 the company completed a return tour of the US, performing at New York's Next Wave Festival by special invitation. Most recently Bangarra visited New Zealand as a highlight of the Auckland Festival and represented Australia at the 2005 Aichi Expo in Japan.

At the heart of Bangarra's uniqueness is the company's vision for a theatrical style that remains true to the Indigenous spirit. Bangarra Dance Theatre speaks with an ancient yet completely contemporary voice to people everywhere.

For more information about Bangarra please visit our website at

www.bangarra.com.au

Bangarra Dance Theatre

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Email: bangarra@bangarra.com.au

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

Clan

Synopsis

A double bill – *Rations & Unaipon*



Bangarra Dance Theatre presents *Clan* – a spectacular double bill featuring the company's exciting blend of physical artistry and breathtaking visuals. Created by award winning choreographer Frances Rings, *Clan* is dance theatre at its most captivating.

Rations explores mission life in colonial Australia and a remarkable history of struggle and survival.

Unaipon (pronounced You-nigh-pon) is inspired by the extraordinary passion and genius of Aboriginal inventor, writer and philosopher David Unaipon who is featured on our \$50 note. This is the first time these two stunning works have been performed together.

Clan

Production Credits

Artistic Director

Stephen Page

Choreographer

Frances Rings

Music and Sound Design

**David Page (Unaipon)
& Steve Francis (Rations)**

Set Designer

Peter England

Lighting Designer

Nick Schlieper, Trudy Dalglish

Costume Designer

Jennifer Irwin

Company Manager

Jasmine Gulash

Rehearsal Director

Bill Pengelly

Head Mechanist

Terron Titus, Billy Hopper

Head Electrician & Associate Lighting Designer

Glenn Hughes

Stage Manager

Katherine Serjeant, Narelle Lewis

Assistant Stage Manager/Wardrobe

Ellen Doyle

Dancers:

Sidney Saltner, Elma Kris, Yolande Brown, Patrick Thaiday, Deborah Brown, Sani Townson, Jhuny-Boy Borja, Rheannan Port, Timothy Bishop, Barbara Drummond, Tara Gower, Leonard Mickelo.

Rations Musical Collaborators

The Adnyamathanha Women's Choir, Yolande Brown, Elma Kris, Ningali Lawford, Myarn Lawford, Djakapurra Munyarryun, NoKTuRNL (published by Sony/ATV Music)

Unaipon Musical Collaborators

Ruby Hunter, Spectrasonics Atmosphere, Wayne Blair, Yolande Brown

Unaipon Additional Music Credits

"Miserere" a 5 Gregorio Allegri (1582-1652)
Performed by Cantillation. Conductor Antony Walker. From The Allegri Miserere Sacred Music of the Renaissance CD. With kind permission from ABC Classics.

Bangarra Dance Theatre would like to thank the following for their valued input:

Ali Abdullah-Highfold and the South Australian Museum, Betty Kindjaruwa Sumner, Chameleon Touring Systems, Gina Rings and Ausdance SA Indigenous Alliance, Judith Kropinyeri-dodd and Christopher Dodd, Lisa Hall, Mary-Ann Gayle, Melissa Jackson and Ronald Briggs at State Library of NSW, Melva Kartinyeri, Michelle Brown, Nikki Gabriel, Professor Stephen Mueke, Raaukan Community, Relatives of David Unaipon, Richard Kartinyeri, Rosie Williams, Ruby Hunter, Sony/ATV Music Publishing Australia Pty Ltd, Uncle Henry Rankine, Wayne Blair, Yaitya Warra Wodli Language Centre.

Clan

Choreographer's Notes

Commentary by Frances Rings

RATIONS



"*Rations* is set in colonial outback Australia and explores issues of dependency and assimilation, station and domestic labour – I haven't really gone into the stolen generation because that deserves its own moment. All the pieces in *Rations* flow into each other – they are all pretty much the one songline.

In my research I focussed on South Australia, where my family is from, and the influence of the ration system there. The traditional walkabout ceased once we got rations. I want to look at the reasons why it stopped and the songlines didn't continue. I want to ask the question – what makes us stop doing what we've always done? How did the culture disintegrate? We went from a fully mobile lifestyle – travelling, hunting, moving with the seasons and the food supply to all of a sudden being stationary, sedentary and dependent.

Rations were used by white colonists to lure, entice and blackmail. For the Aboriginal people at first, there was the novelty of it all – the novelty of clothing, tobacco, flour and sugar but also the deceptive ease of it. Not having to hunt for your food every day to survive. There were also traditional counterparts for each ration which made it more enticing – there was native tobacco ('piturukiri') and a type of flour made from wild seeds.

Initially the rations were accepted and welcomed because it was seen as a giving gesture, it was sharing – a big part of indigenous culture is sharing amongst each other so when these other people came in offering these things, it was welcomed. "These fellas are good to us, they are helping us" – it was embraced.

A lot of it may have been well intentioned but the settlers didn't truly want to share. The settlers wanted to give the rations but not share the land. They took advantage of the indigenous people's naivety I guess and had them work for them or took priceless artefacts in return for flour, water, sugar.

Aboriginal people would come in from the bush and be given the rations and then the settlers would say "You have to stay here now, you can't go beyond those boundaries, you can't go back out bush, you have to leave that and live in town and be like us." These people had ceremonies and rituals they had to perform and as soon as





they were prevented from doing so, it caused conflict. They couldn't go onto their land to hunt because all the land was being taken up, the wildlife was being driven further out. They couldn't hunt the sheep. They were trapped. They could apply to the Protector of Aborigines for a certificate of exemption but that would prohibit them from going to see their family and they'd be stuck in this white world where they weren't accepted. They couldn't go into a pub let alone a child go into a school. They weren't allowed to partake in any of their own rituals either. They were in this limbo zone, like a dead person walking between two worlds.

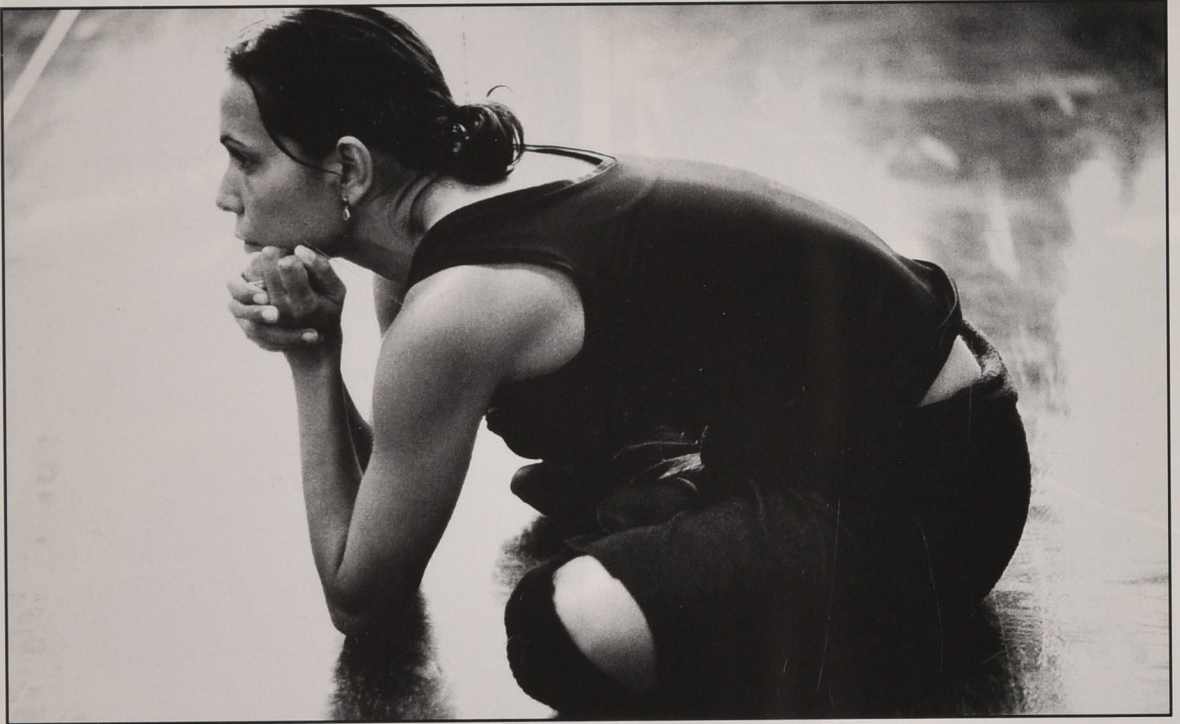
The whole ration system had an addictive quality, the addiction suffocated everyone and kept them there as well. And the diet, it was a big difference in what they were used to eating – the heaviness and the weighing down, the addictiveness of sugar. But also the flour was poisoned with strychnine and arsenic, the blankets were laced with smallpox. There was that other sinister level which always exists in Australian history.

When you think about mass murderers in this country you think about people like Martin Bryant but the guy who killed the most people in Australia, the biggest mass murderer in Australian history was a guy from Queensland who, in the latter part of the 19th century, massacred over a

hundred Aboriginal people from the Yeeman tribe- but you don't hear about that, that's not recognised.

Researching *Rations* has been an intense experience for me – it's great because I'm learning all this history but I also feel bad because I'm finding out all these things I feel I should have known. It makes me understand my mother, my aunties and uncles so much more. It makes me understand the way they are and why we are what we are today. It makes it so much clearer, the transition they had to go through – it's like the walkabout, you have to walk through it, you can't jump over it, you have to acknowledge all those things that have happened so you can move on and cleanse it.

The next generation that comes after us - they can achieve more greatness. We're just here to pave the way for them. They're the ones that are going to be the prime ministers and going to make the changes. Our parents have given us the inspiration through their strength and ability to survive. I want to recognise that this is what happened, it is a tribute to them. It's often up to the next generation to tell the story of the one before, there's too much pain for them to do it, it's up to the next generation to cleanse it for them."



“Most Australians recognise David Unaipon’s face from the Australian \$50 note but know little about this extraordinary man. He was a Ngarrindjeri man of the Warrawaldi clan, born in 1872, the fourth of nine children, at Point McLeay Mission in South Australia. He died in 1967, shortly before the referendum ‘yes’ vote that included Aboriginal people in the national census. He was an inventor, philosopher, writer and storyteller.

Unaipon grew up on the mission. His father became the first Aboriginal lay preacher which was to have a strong influence on him later in life. However, he grew up learning how to hunt, how to look for birds and possums and how to climb trees – he knew the cultural ways, the old ways. Then as a young man he was taken to Adelaide to live with the white family of CB Young who gave him a classical education. He was taught everything from literature through to how to play Bach on the organ and how to speak Latin and Greek. He studied all the great philosophers and cultures of the world. It was at this time he also developed his passion for Science. From an early age up until the day he died, he had an insatiable thirst for knowledge.

Through his studies, Unaipon put his own culture on the same platform as all the other great cultures of the world. It was quite an incredible thing to be doing in that time and age. He argued that even though we live very simply in harmony with nature, our culture is just as complex and amazing as any of the other great ancient cultures. He studied Egyptian and Inca cultures and compared them to Aboriginal

culture, he studied Aboriginal carvings and symbols and compared them to Egyptian hieroglyphs. He compared Greek and Aboriginal myths. He studied astronomy and made connections to the myths and legends that existed about the stars within his own culture. He mapped the flight pattern of the boomerang and that fed into his inventions and explorations of aerodynamics.

At the same time he was a very spiritual man. His two great passions and influences were science and religion. He says that the greatest books he ever read were Isaac Newton’s ‘Laws of Physics’ and the Bible. In a white society where he could find no place, whenever he felt rejected, demeaned or hurt by someone’s attitude to him or his race, he would always open up the Bible. He found that there was a place in the Bible for him, a place for all people with no prejudice against colour or race. He said you may call the greater spiritual power by different names – Jesus or Allah or Narroondarie, etc but it was all the same – the lifeline from the moment our spirit is conceived in the womb, that continues with us throughout our life and beyond. It was almost as if he was saying ‘We all breathe the same air and have blood and bones and we have a greater power, why can’t you look at me in the same way and hold my hand or let me stay in your hotels – why is there this prejudice?’ He was always striving to break down those walls. This is a man who was not even considered a citizen – yet people dubbed him the ‘Leonardo da Vinci of Australia’. White society at the time was always trying to say Unaipon and people

like Albert Namatjira were 'exceptions'. In quite a few of the old articles I've looked at they will be on the same page, mentioned in the same breath. But as much as they would try to pull down Unaipon's race, he would continue to bring them with him and say 'If I am capable, they are capable. I am no exception.' He would always be citing examples of the unique and wonderful things about his culture. He retold his ancient myths and legends in a language that romanced people – maybe then they would fall in love with this culture, respect it a bit more and maybe want to explore it for themselves.

Unaipon was always trying to find the perfect place for himself and his people within a society that was changing very quickly. In a way, he embraced assimilation and that was controversial at the time because it was quite different from what Aboriginal activists were pushing for. Unaipon was saying 'I don't think we should mourn, I think we need to be educated and move forward.'

Visiting his family and the land of his traditional community in Raukkan was crucial in the development of the work, it is about respect and doing things the right way. The people who welcomed me and taught me so much about this man as well as the land where he came from, are an incredible inspiration. It is a very powerful part of the world, you can feel it. Where the fresh water comes to meet the salt water, it has always been sacred. The Murray spills into these two massive lakes and they're teeming with birds and wildlife. There are huge mussel shells on the shores and it is just so fertile. It is one of the most amazing and beautiful communities I've ever been to. Their culture is quite distinctive – nobody in Australia or the world weaves like the Ngarrindjeri weavers. Tragically the community was decimated by smallpox as it travelled down the Murray system – people all along the river starting dying before they even saw white man. All these stories, it's like a midden uncovering each layer, the history is still alive and layers are still being set down.

The challenge is to translate all of this extraordinary material into dance. The process has been like putting together a jigsaw puzzle of this complex man. At this stage, there isn't a central Unaipon character – the dancers represent his energy, his contributions and his spirit.

The initial section of the work is inspired by his traditional land and his childhood. In terms of imagery I am really attracted to the intricacies of weaving. In Ngarrindjeri culture both men and women partook in weaving. Weaving also represents the life line or bloodlines, the threads that tie you to your ancestors and your country. The umbilical cord

was very sacred to the Ngarrindjeri accordingly. Its representation of the connection to the mother through which life is transferred is honoured through ritual and ceremony.

The next section transforms into another world, the world of science – formulas, motion, energy and power. As a dancer one of the things that you do is to apply each of these elements to make movement. I am excited about scientific formulas and applying that to dance. I've never done anything like it before and neither has Bangarra but I reckon we're ready for it.

Personally I was attracted to Unaipon's life and story because I have always been interested in who came before me and what the ground was like that they trod on, the obstacles that they encountered. I guess history informs us of how we turn out to be. My sister first told me about Unaipon and I thought his story would be a great subject for a dance work. The more I found about him the more I wondered why no one talks about this man? Why is nothing being done?

People like Unaipon, Namatjira, Bennelong and Truganinni have always fascinated me – they were people that were 'in between', they straddled Aboriginal and white culture, their spirits walked between two worlds with dignity and grace. They were brave enough to walk in a land that had no track and they made a track for us to follow. I really just wanted to honour that. Also the fact that I am from South Australia like Unaipon. It is fitting that this work premiered at the Adelaide Festival, a festival directed by an Aboriginal man.

And I am hoping that this work will mean that Australians will understand more about Unaipon, more than seeing his face on the \$50 note. Unaipon was a strong advocate of education just as I am passionate about educating people through art. He educated through his pursuit of science and his thirst for knowledge. I can educate through the beauty of dance and art. This is our history, it's not just my history, it is a shared history, shared by all Australians. To deny that would be wrong. It is my responsibility as a dance maker, as an Aboriginal woman, as an Australian. I have my obligations and responsibilities and I know this is the right thing to do."

Useful Resources

- "Legendary Tales of The Australian Aborigines" by David Unaipon, Edited & Introduced by Stephen Muecke & Adam Shoemaker, Melbourne University Press 2001
- "Conquest of the Ngarrindjeri" by Graham Jenkin, Raukkan Publishers 1985
- Indigenous Unit, State Library of NSW
- South Australian Museum
- David Unaipon and the Australian \$50 note - Reserve Bank website www.rba.gov.au

David Unaipon

Photo: gregbarrett.com



David Unaipon (1872-1967) was a Ngarrindjeri man from Raukkan (Point McLeay) Mission in South Australia. He is renowned as the first Aboriginal person to have become a published author.

In 1885, at the age of 13, Unaipon moved to Adelaide, where his interest in literature, philosophy, science and music was encouraged. Returning to Raukkan five years later, he continued to read books and journals sent to the Mission, and began to study mechanics. He also began to conduct experiments in perpetual motion, ballistics and polarised light.

Unaipon had many influential supporters who financed his works. One of these was his friend Herbert Basedow, a former Protector of Aborigines for South Australia. They exchanged many letters, which are now contained in the State Library of NSW's Basedow Collection. Unaipon sent a handwritten patent diagram of his modified handpiece for shearing to Basedow in 1914, as a supporting document for financing its development. The handpiece was originally patented in 1909.

Between 1909 and 1944, Unaipon made patent applications for nine other inventions, including a centrifugal motor and a mechanical propulsion device, but all his patents lapsed due to lack of funds. Many of his ideas were picked up and improved upon by other scientists, however, and are still in use today.

During 1924-1925, as he journeyed through southern Australia, Unaipon compiled a book-length manuscript that he called *Legendary Tales of the Australian Aborigines*. While on this odyssey, he travelled on foot and relied upon the kindness of strangers for food and lodgings. He frequently slept under the stars and had no money in his pockets. This led to him being arrested for vagrancy during this time.

Unaipon's stories describe religious and spiritual similarities between Aboriginal and European cultures, with a focus on Creation stories. Over time, he submitted this material section by section to Sydney publishers Angus and Robertson, who paid him a sum of £150. The sections were then edited and joined into a book.

David Unaipon

A typescript copy was made, and Unaipon even submitted a grand photograph of himself for the frontispiece and wrote a foreword, but the book was not published in his name at that time.

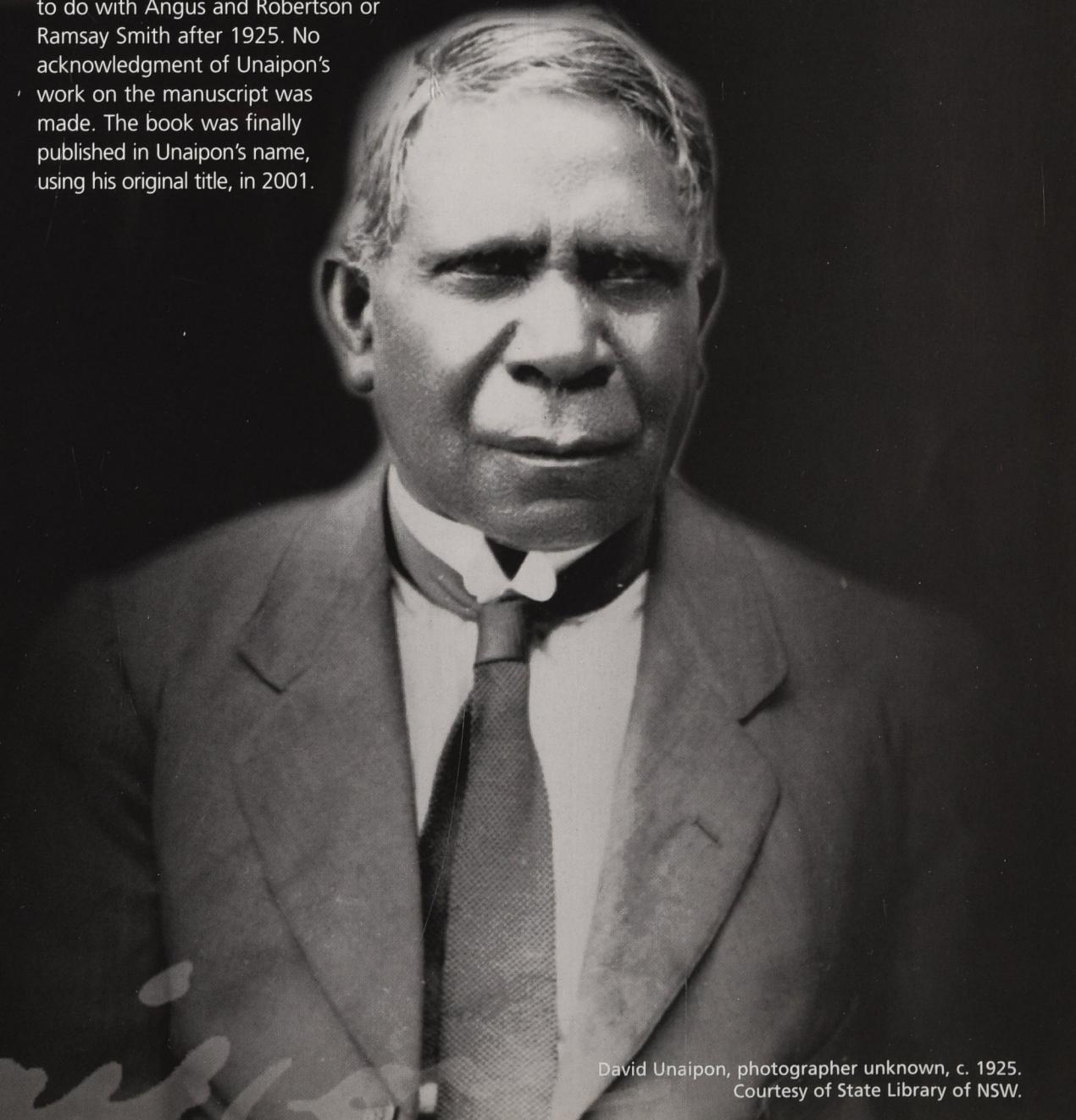
The copyright for Unaipon's work was sold to anthropologist and Chief Medical Officer of South Australia, William Ramsay Smith, who edited the work slightly and published it under his own name in London in 1930, under the title *Myths and Legends of the Australian Aborigines*. It is not known why Angus and Robertson decided to sell the copyright for the manuscript rather than publish with Unaipon as principal author. It is also not known if Unaipon knew about the sale of his work. There is no record of him having anything to do with Angus and Robertson or Ramsay Smith after 1925. No acknowledgment of Unaipon's work on the manuscript was made. The book was finally published in Unaipon's name, using his original title, in 2001.

Unaipon married in 1902, and he and his wife had one son. In 1995, when the new \$50 note was issued, the image of David Unaipon was included on one side of the note. Earlier, in 1988, the national David Unaipon award for Aboriginal writers was established, in recognition of Unaipon's outstanding achievements.

Melissa Jackson

Indigenous Services Librarian, State Library NSW

David Unaipon's hand-written draft of *Legendary Tales of the Australian Aborigines* and other items were on display in the Nelson Meers Foundation Heritage Collection, State Library of NSW, from July 2004 to March 2005.



David Unaipon, photographer unknown, c. 1925.
Courtesy of State Library of NSW.

Clan The Music

RATIONS

Commentary by Steve Francis, Composer

"The process of creating music for Bangarra is kind of like writing for film but without having the pictures, just having the script! You have an indication of the emotion involved in the piece and maybe the narrative - from that you create something that fits the mood. Stephen and Fran give me what's in their head and then I give them back my interpretation. When you get it right it can be the most rewarding relationship.

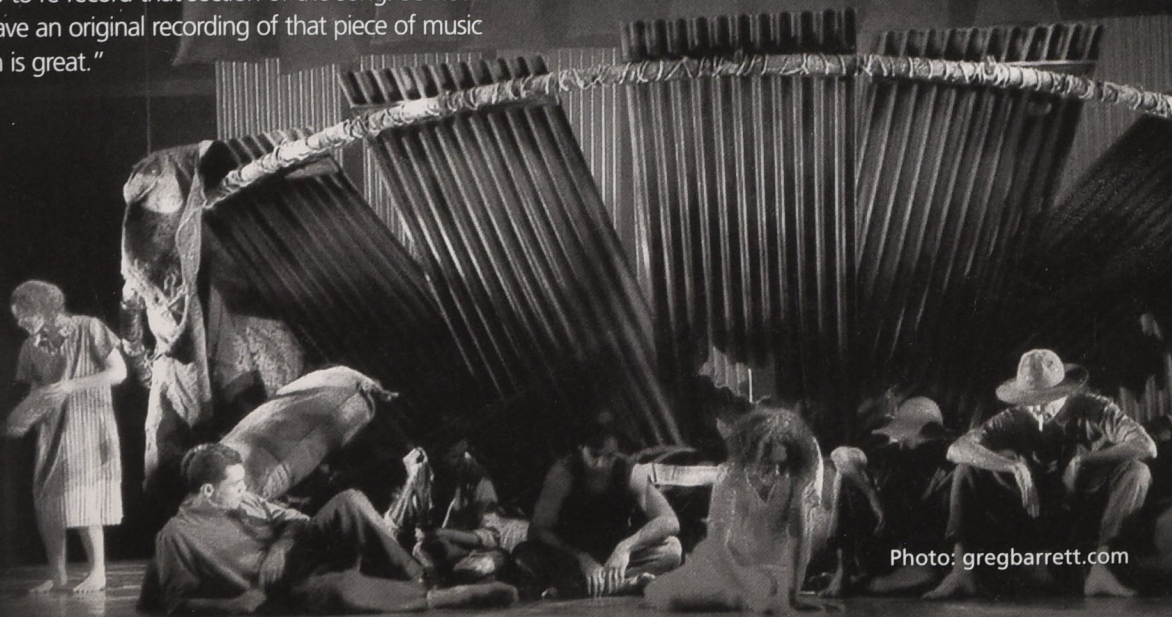
The opening section of *Rations* features an amazing traditional women's choir (The Adnyamathanha Women's Choir). Earlier in the year Fran went on a research trip to the Flinders Ranges area of South Australia and hooked up with the women. They sing songs in 'language' about themselves and their culture but they're kind of like hymns with western melodies - there's this great cultural crossover.

In another of Fran's pieces called *Blankets* she's looking at how the introduction of western commodities, like blankets, altered the peoples lives. Not only through the poisons they contained like smallpox and the symbolic 'smothering' of culture, but also how the people became reliant on these things they didn't need before. Fran really liked a piece of music from an indigenous band called NoKTURNL who are based in Alice Springs. NoKTURNL are a really good band - they do full on, heavy, hard rock as well as a bit of rapping. Fran particularly liked a song of theirs called "New Era" and that became the catalyst for the *Blankets* music. Originally I used some samples from the song and built the track around it. As it turned out, NoKTURNL were in Sydney doing some recordings so we invited the guys to come into the studio to re-record that section of the song. So now we have an original recording of that piece of music which is great."

UNAIPON

Commentary by David Page, Composer

"It is always a wonderful challenge creating new music for Bangarra - to bring new ideas but maintain that Bangarra essence. Working on *Unaipon* with Frances Rings allowed me to challenge the music and sound design and helped take the dance to another level. Frances is very inspiring and gives you the creative freedom to experiment but she is also clever enough to remind you of the importance of simple approach in delivering the right message. David Unaipon's life was very full and very complex. It would take an 8-part documentary to tell his whole life story. Just to reflect his inspiration and his legacy through the medium of dance and music was hard enough. There is so much information about this incredible inventor, philosopher, writer and storyteller. I am very privileged to be part of this artistic project that continues to honour and respect such a spiritual and extraordinary Aboriginal man."



Bangarra Dance Theatre

Management & Board

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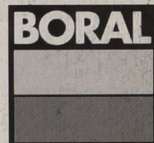
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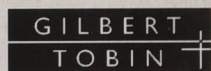
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Bangarra Dance Theatre is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

Bangarra Dance Theatre is assisted by the New South Wales Government through the New South Wales Ministry for the Arts.

Community Partners

The following organisations generously support the Bangarra Dance Theatre Junior Dancer Development Program:

The Scully Fund – Father Ted Kennedy Scholarship
 Rio Tinto Aboriginal Foundation



STEPHEN PAGE
Artistic Director

Born in 1965 in Brisbane, Stephen is descended from the Nunukul people and the Munaldjali clan of the Yugambah tribe from southeast Queensland.

Stephen danced with the Sydney Dance Company until 1991 when he was appointed Artistic Director of Bangarra Dance Theatre. With his works, *Praying Mantis Dreaming*, *Ninni*, and *Ochres*, Stephen established milestones for the company and for Australian dance.

In 1996, Stephen made his creative debut with The Australian Ballet, choreographing the short work *Alchemy*. The following year, he brought The Australian Ballet and Bangarra together in *Rites*, to Stravinsky's *Rite of Spring*.

In 1997 Stephen choreographed *Fish* for Bangarra, with its world premiere at the Edinburgh International Festival, before going to the Sydney Opera House as part of the Indigenous Festival of the *Dreaming*.

Stephen choreographed the flag handover ceremony for the Atlanta Olympic Games in 1996 and directed the indigenous segments of the opening and closing ceremonies of the 2000 Sydney Olympic Games. He also created *Tubowgule* during this period, which was the ceremony that opened the Olympic Arts Festival. That same year, he choreographed Bangarra's major work *Skin*, which premiered at the festival. This production has since won Stephen and Bangarra the coveted Helpmann Award for Best New Australian Work and Best Dance Work in 2000.

In 2001 Stephen's triple bill *Corroboree* toured nationally and internationally, including a sell-out tour of the United States. This major work earned Stephen the Helpmann Award for Best choreography in 2001.

The following year, Stephen was honoured with the Matilda Award for his contribution to the arts in Queensland and choreographed *Totem* for The Australian Ballet's principal dancer, Stephen Heathcoate. 2002 also saw the world premiere of Bangarra's double bill, *Walkabout*.

In 2003 Stephen and Frances Rings co-choreographed *Bush* for Bangarra that sold out on its national tour as well as its 2004 tour to the United States. In 2004 Bangarra returned to the Sydney Opera House with another sell-out production co-choreographed by Stephen and Frances, *Clan*. In 2005 Stephen choreographed *Boomerang* that once again enjoyed great critical and popular acclaim in its tour of Sydney, Melbourne and Brisbane.

In 2006 Stephen was commissioned by The Australian Ballet to create a collaboration between The Australian Ballet and Bangarra called *Gathering*, a double bill consisting of a remounting of his 1997 work *Rites* plus a new work, *Amalgamate*. He also continued to direct his brother David Page in the highly acclaimed one-man show *Page 8*.

Stephen is the recipient of the 2004 Sidney Myer Individual Award. As Artistic Director of the 2004 Adelaide Bank Festival of the Arts, Page has been praised for reinvigorating this world-class festival, with an impressive and highly successful program.



FRANCES RINGS
Choreographer

Adelaide-born Frances is a descendant of the Kokatha Tribe and is also of German descent. Frances first joined Bangarra in 1993 after graduating from NAISDA Dance College. In 1995, backed by an Australia Council grant, Frances studied at New York's Alvin Ailey American Dance Centre, focusing on Martha Graham and Lester Horton techniques as a foundation for her dancing and future choreography.

In 2003 Fran acted in the ABC doco drama *The Widower*, which premiered at the Brisbane Film Festival (2004). She has presented on television shows *ICAM* (SBS Indigenous Current Affairs and Media program) and ABC'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 Centre in Washington D.C.; interviewing Gerry Adams (leader of Sinn Fein) for *ICAM*; and presenting live-to-air coverage of the Corroboree Walk across the Harbour Bridge for SBS.

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

In 2004 *Bulletin Magazine* named Frances in their Smart 100, following the world premiere of her work *Unaipon* at The Adelaide Bank Festival of the Arts. Following the successful tour of *Unaipon*, Frances was offered the position of Associate Artistic Director of Bangarra Dance Theatre. Also in 2004: Frances performed with Legs on the Wall in Wesley Enoch's *Eora Crossing* for the Sydney Festival and travelled to India to lead choreographic workshops at the World Dance Alliance conference in Kolkata.



STEVE FRANCIS
Composer *Rations*

In 2005, Frances left Bangarra to pursue a freelance career, extending her skills to teaching Company class for both Bangarra and Leigh Warren and Dancers and teaching workshops for the NSW Ministry for the Arts. She was invited to be 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 2005 SA Critics Circle Awards. Frances also choreographed a work for the 2005 QUT Graduation Show – Connect, dance dialogues across cultures. In late 2005, Frances was appointed to the Dance Board of the Australia Council for the Arts. In 2006 Frances returns to Bangarra to restage her works *Rations* and *Unaipon* as a double bill called *Clan* that will tour throughout Australia.

Her awards 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*.

Steve Francis is a music producer and composer who has worked with performers as diverse as Bob Geldof, the Divinyls and The Australian Ballet. Born in the UK, he grew up in Adelaide, dividing his time between Uni and playing guitar in local original bands. After touring Australia he moved to Sydney to pursue his career and signed a major record deal with his band Kamsha and performed on *Countdown*, *Sounds* and other TV shows. Underwhelming success suggested a move into the production side of the business.

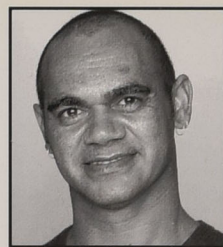
At first freelance and for the past 12 years with his own recording facility, Steve has produced, engineered and programmed for a huge variety of artists. A job mixing the music of David Page for The Australian Ballet led to an association with Bangarra Dance Theatre and also other dance and theatre companies.

Still a producer and engineer, Steve is now best known as a composer for Dance, Theatre and Film with a studio on Wharf 4 alongside Sydney Theatre Company, Sydney Dance and Bangarra. For Bangarra Dance Theatre Steve has produced the music for *Fish*, acted as musical director for the company's WOMAD performances and, with David Page, composed music for *Skin* and *Corroboree*. His solo composition for *Walkabout* won the 2003 Helpmann Award for Best Original Score. Most recently Steve composed the score for Bangarra's *Bush* and *Totem* for The Australian Ballet.

Steve has composed music for a number of short films, including award winning *Box*, *Passing Through*, *Road*, Dendy winner *Black Talk*, *Kathy*, Berlin Festival winner *Djam Djarns* and most recently *Grange*. He has scored the music for the documentaries *Macumba*, *Painting the Women* and the recent Melbourne and Hawaii Film Festivals award winning *Mr Patterns*.

Steve has written music for the award winning *Box the Pony* and *Gulpillil* and sound designed *In Our Name*, *Page 8* and most recently *The Spook* for Neil Armfield. He composed music for *Awakenings*, the indigenous section of the Olympic Games Opening Ceremony as well as *Earth* for the Rugby World Cup Opener.

Recent collaborations have included *Hey daVinci*, *Sarah Blasko*, *King Curly* and *Glen Skuthorpe*.



DAVID PAGE
Composer *Unaipon*

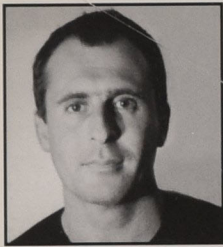
At the age of 13, David's musical career began when he released two singles with Atlantic Records. In the 1980s, he studied at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989, he moved to Sydney and teamed up with his brothers Russell and Stephen, where he first created music for dance, working with The Aboriginal and Islander Dance Theatre and Sydney Dance Company.

David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for their major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004) and *Boomerang* (2005). In 2000 David, together with Bangarra co-composer Steve Francis, 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 also 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.

David has also contributed music to television, including *Heartland*, *Pride* and *Poison* for the ABC and *Songlines*, *Living Black* and *Pioneers of Love* for SBS. He has worked 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.

Since 1995, David has received four Deadly Sound Awards, an ARIA nomination for *Heartland* in 1996, and was given the first Indigenous Artist Award for The Sidney Myer Foundation in 2000. David's music is represented by Sony Music ATV Publishing Australia.

As an actor David has performed in a number of productions since 1987 – his most recent being his highly acclaimed one-man show *Page 8* (Company B Belvoir). His film credits include *Two Bob Mermaid* directed by Darlene Johnson, *Oscar and Lucinda* directed by Gillian Armstrong and *Green Bush* directed by Warwick Thornton.



PETER ENGLAND
Set Designer

Peter graduated with a Bachelor of Performing Arts in Design from the National Institute of Dramatic Art (NIDA) in 1994, after gaining a Bachelor of Landscape Architecture (Honours) from the University of New South Wales in 1986.

Peter has received three National Helpmann Awards for Best Scenic Design; in 2001 for *The Awakening* (Sydney 2000 Olympic Games opening ceremony), 2002 for *Sweeney Todd* (Opera Australia) and 2004 for *Unaipon* (Bangarra Dance Theatre). He has received the Green Room Award for Best Opera Design twice; in 1998 for *Madame Butterfly* (Opera Australia), and 2002 for *Sweeney Todd* (Opera Australia). In 1997 he was awarded the NIDA Mike Walsh Fellowship, and in 2002 he was a finalist in the international design competition for the Pentagon Memorial, Washington DC (with Room 4.1.3).

Other theatre design credits include – for The Australian Ballet: *Aesthetic Arrest* and *Rites*. For Bangarra Dance Theatre: *Boomerang*; *Clan*; *Bush*; *Walkabout* (Green Room Award nomination 2003); *Skin* (Green Room Award nomination 2000); *Dance Clan 2*; *The Dreaming* and *Fish* (Green Room Award nomination 1998). For Sydney Dance Company: *Mulan*. For the Shakespeare Theatre, Washington DC: *Hamlet* and *Richard III*. For Opera Australia: *Simon Boccanegra* and *La bohème*. For Sydney Theatre Company: *Victory*; *The Virgin Mim*; *The School for Scandal*; *Betrayal* and *The Jungle*. For Bell Shakespeare Company: *Antony and Cleopatra*. For Gordon Frost Organisation+SEL: *Man of La Mancha*. Event design and installation credits include: site designer, Universal Playground, Adelaide Festival of Arts 2004; co-designer of the work *Sydney*, for the 1996 Atlanta Olympic Games closing ceremony; installation artist, *Stairways*, 2003 Rugby World Cup; exhibition designer, Mary McKillop Museum; staging and concepts designer, Art House Hotel; production designer of three City of Sydney New Years Eve Celebrations on and around the Sydney Harbour, including *Millennium* which featured the giant floating Sea Creatures Lantern Parade and the Eternity and Smile effects on the Sydney Harbour Bridge.



TRUDY DALGLEISH
Lighting Designer Rations

Trudy Dalgleish graduated from NIDA after a three-year degree in Technical Production.

Her lighting design credits include: *Sweeney Todd*, *Manon*, *HMS Pinafore* and *Trial By Jury* for Opera Australia, *Leader of the Pack* for Newtheatricals, 2005 Helpmann Awards, *Eureka – The Musical*, *White Devil* (Sydney and New York) and *The Way of the World* for Sydney Theatre Company; *Fame – the Musical* (Australia and South Africa), *The Man From Snowy River*; *Singin' in the Rain* (Australia, Hong Kong and Singapore); *Shout*, *The Boy from Oz*; *Man of La Mancha*, *Wizard of Oz*, *Annie*, *Grease*, *The Sound of Music*, *Cabaret*; *The New Rocky Horror Show* (Australia and Hong Kong), *Steel City* (Australia and New York), Disney's *Beauty and the Beast* (Australia), Dein Perry's film *Bootmen*, and Sydney Symphony and Opera in the Park (Sydney Festival). She is currently Associate Lighting Designer for *The Producers*.

Trudy was awarded a 2001 Helpmann Award (Best Lighting Design, Theatre) for *White Devil* and in 2002 she won an 'Entech' Award for Best Lighting Designer – Live Events. Most recently she won the John Truscott Design Award for Excellence at the Green Room Awards.



NICK SCHLIEPER
Lighting Designer Unaipon

Nick Schlieper has designed lighting for productions for all the major performing companies in Australia and works regularly in Europe. Credits include: *Nabucco*, *The Merry Widow*, *Der Freischütz*, *Seraglio*, *the Gypsy Princess*, *Tannhäuser*, *L'elisir d'amore*, *Andrea Chénier*, *Falstaff* (Green Room award), *Lohengrin*, *Mer de Glace*, *Lucrezia Borgia*, *Tales of Hoffmann*, *Faust*, Ken Russell's *Madam Butterfly*, *Il Trovatore* (Opera Australia); *The Ring Cycle* (also Associate Designer), *Parsifal*, *Salome*, *Elektra*, *Il trovatore* (SOSA); *Don Giovanni* (and set), *Andrea Chénier*, *Il trovatore* (Opera Queensland); *Macbeth* (and set) (Opera NZ); *Mother Courage*, *Hedda Gabler* (Sydney and New York), *Victory*, *Major Barbara*, *Howard Katz*, *A Doll's House*, *Volpone*, *Don Juan*, *School for Scandal*, *The Three Sisters* (STC); *Cyrano de Bergerac*, *The Visit* (Green Room award), *Inheritance*, *Great Expectations*, *Proof*, *The Tempest* (MTC); *Good Works* (and set) (QTC); *Kafka Dances*, *The Idiot*, *Gulls* (State Theatre of SA); *Troilus and Cressida* (Bell Shakespeare Co); *Lulu*; *Black Mary*; *The Unexpected Man* (Belvoir); *Bush* (Helpmann award); *Boomerang* (Green Room Award), *Unaipon*, *Reflections* (Bangarra Dance Company); *Midsummer Night's Dream* (Hamburg Opera); *Macbeth*, *Peer Gynt* (Bavarian State Theatre); *UFA Revue*, *Ein Florentinerhut*, *Michael Kramer* (Berlin); *The Ginger Man*, *Armut*, *Reichtum* (Hamburg); *Tales of Hoffmann* (Wiesbaden); *The Government Inspector* (Theatr Clwyd); *Kasimir und Karoline*, *Lea's Hochzeit* (Vienna); *The Hostage* (RSC).



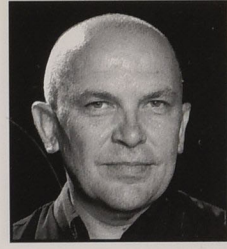
JENNIFER IRWIN
Costume Designer

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*; for the Australian Ballet – *Alchemy, Rites, X, Subtle Sequence of Revelation, Totem and Aesthetic Arrest*; and for Stephen Page's Bangarra Dance Theatre – *Ochres, Skin, Fish, Walkabout, Corroboree, Bush, Clan, The Dreaming and Unaipon* among others. For Company B Belvoir – *The Laramie Project, My Zinc Bed and Stuff Happens*. For STC – *Cyrano de Bergerac, Up for Grabs, Soulmates and The Virgin Mim*. In 2004 she designed *Dirty Dancing* which is still playing in Australia, *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 and the May premiere of Graeme Murphy's new work for Sydney Dance Company.



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.



BILL PENGELLY
Rehearsal Director

Bill has worked as a dancer, choreographer, artistic director, and teacher for our leading dance companies. He was an integral member of Sydney Dance Company for many years where he reproduced Graeme Murphy's works in Australia and performed on a regular basis. Bill has created works for West Australian Ballet and Australian Dance Theatre in his capacity as Artistic Director. In 2006 Bill returns to Bangarra Dance Theatre as rehearsal director.



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), in which his performance received acclaim from US critics.

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. In 2005 he was appointed Rehearsal Director for the company's production *Boomerang*.

One critic from *The Courier Mail* described him as 'beautifully sinuous, arching and undulating' and his dancing has been described as 'outstanding' by *The Sydney Morning Herald*.



ELMA KRIS
Dancer

Born 1972, Elma was raised on Thursday Island in the Torres Strait. She is a descendant of people from the Western and Central Islands, including Songoro people from Mabaduan, near the coast of the Pahoturi River in Mugie Daudaiop Deudai (PNG).

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. Her pieces were *Bupau Ipikazil* (Bushwomen) in 1996 and *Bupau Mabigal* (Bush People) in 1997.

She 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 her NAISDA graduation she 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 piece *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 performed in the opening ceremony of The Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games. Elma has performed in all of Bangarra's productions since joining the company in 1999.



YOLANDE BROWN
Dancer

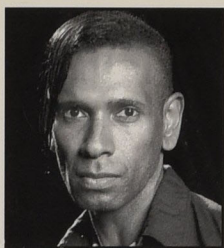
Yolande is a descendant of the Bidjara clan of the Kunja nation, central Queensland and also shares Celtic and French origins.

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 graduating high school students in Australia. 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).

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 her interest in songwriting has led her to produce an EP of her own songs.

Yolande is also a strong advocate of awareness through education and has been a Guest Lecturer at QUT in the Analysis of Modern Indigenous Dance. Yolande was honoured to receive the QUT Outstanding Alumni Award for the Creative Industries, 2005.

Her highlights with Bangarra, since joining in 1999, have been dancing 'out bush' with the Pitjantjajara and Yirrkala people, performing in *Rites* (a collaboration with the Australian Ballet – New York City Centre) and *Corroboree* (BAM Festival – New York). In 2004 Yolande was nominated as 'Most Outstanding Dancer' and 'Dancer to Watch' in *Dance Australia's* Critics' Choice.



PATRICK THAIDAY
Dancer

Patrick was born in 1970 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 encouraged him to pursue a career in dance. In 1999 he moved to Sydney to study at NAISDA, performing both traditional and contemporary dance. He danced in three end of year shows and performed at the JAK ART Festival, Jakarta; NAISDA's 25th Anniversary; Sydney's opening and closing ceremonies for the 2000 Olympic Games; the 2001 Australian Dance Awards at the Sydney Opera House; and at Fox Studios for the second instalment of the film *The Matrix*.

He 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, where his solo in *Walkabout* earned him recognition for his talents. Patrick has been a leading dancer in all of the company's productions ever since. Patrick won the Ausdance Award for Best Male Dancer for his performance in *Unaipon* as part of Bangarra's highly successful season of *Clan*, 2004. He also won a Best Male Dancer Green Room Award for his performance in Bangarra's 2005 production *Boomerang*.



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.

Deborah has been involved in dance for over twenty years, and has worked with such choreographers as Elsie Seaguss, Natalie Weir and Lance Davies.

In 1983, 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 Classical Dance (RAD). 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 at Mitchell State School and Wynnum North State High School, for the Mitchell Fire and Water Festival and the Bayside Spring Festival.

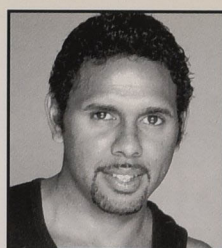
She ran an education program for students at Cooroora Secondary College in November 2000 and worked with Grovely State School and Coloundra State High School.

Her performance experiences include singing and dancing at the Black Diamond Sports Award Night in 2001, and a professional role as Pearl in *Luck of the Draw* in 2000 at the Queensland Performing Arts Complex, both with Kooemba Jdarra Performing Arts.

Deborah joined Bangarra Dance Theatre in 2003, to perform in *Bush*, which she regards as one of her career highlights. Another notable achievement was her appearance in the documentary film *Bush Survival* in 2002, which aired on Channel 7 in March 2004.

In 2004 Deborah performed in *Bush* as part of Bangarra's highly successful US tour. She also performed in *Unaipon* at the 2004 Adelaide Festival and in all of Bangarra's productions since joining the company.

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.



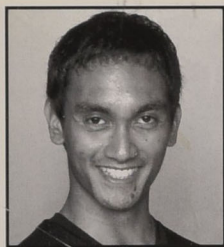
SANI TOWNSON
Dancer

Sani was born in Townsville, North Queensland in 1975. He spent part of his childhood on Padau Mudh (house on the hill) on Badu Island. He is a descendant of the Saibai Kadal clan, Saibai Island in the Torres Strait Islands. Being very passionate about his language and culture, Sani grew up with the opportunity of having tasted both life in the Torres Strait Island and mainland Australia. He moved from Queensland to Sydney to study at NAISDA for four years.

In 1999 Sani performed as a feature artist with the Torres Strait Islander group Bibir in *Minymaku Inma*, as a part of Bangarra's DanceClan 2. In 2000 he performed with Bangarra once again as part of the Torres Strait section for the Indigenous segments of both the Opening and Closing ceremonies for the Sydney 2000 Olympic Games.

Sani has performed in all of Bangarra's productions since joining the company in 2001. He has travelled with the company on regional tours to NSW, Victoria, Northern Territory and South Australia. He also toured internationally to Noumea, the United States of America, China and Monaco.

In 2003 he was nominated for Best Male Performer at the Indigenous Deadly Vibe Awards.



JHUNYU-BOY BORJA
Dancer

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

Jhunyu's dance career began in 1997, performing in the Australian Choreographic Centre's inaugural fellowship project *The Thousand Mile Stare*, choreographed by Brett Daffy.

By 2002 Jhunyu completed his Bachelor of Arts with First Class Honours at WAAPA and was a founding member of Link Dance Company. With Link, Jhunyu 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. Jhunyu 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.

Jhunyu has also worked as a software engineer and his other achievements include: the highest University Entrance Score in the NT, the Australian National University's National Undergraduate Scholarship, and a Bachelor of Science majoring in pure mathematics and the NT Department of Arts and Museum's Arts Scholarship.

His choreographic projects have incorporated digital technologies such as multimedia applications, human movement modeling and digital video editing applications as choreographic tools.

Jhunyu joined Bangarra Dance Theatre in 2003 and has since danced in the company's new works *Bush*, *Clan*, and *Boomerang*, as well as company repertoire *Rush* and *Reflections*. He is excited to explore the unique perspective that Bangarra embodies in its people and its works.



RHEANNAN PORT
Dancer

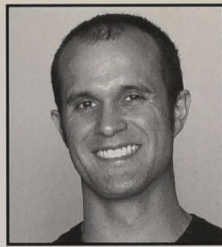
Born in Mossman, Queensland in 1979, Rheannan is from the Lama Lama tribe on the East coast of Coen, Cape York. She is also a descendant of the Kuku Yulangi tribe of Daintree.

Rheannan is a Diploma Dance graduate of NAISDA Dance College. She completed her six-week secondment program at Bangarra, where she was offered a full-time position with the company.

Her teaching credits include: Regional and Remote Area teaching tours in Northern Territory and outback NSW (2001 & 2002); CROCFEST in Thursday Island, Nhulunbuy, Port Augusta, Swan Hill and Moree (2001 and 2002); and Boopa Werem Pre-School workshops in Cairns (2002).

Rheannan's performance history includes five NAISDA End of Year Shows and the Opening and Closing Ceremonies of the 2000 Sydney Olympic Games. Other performances include: NAISDA's 25th Anniversary; the Australian Dance Awards at the Sydney Opera House (2001 and 2002); the Deadly Vibe Awards (2002 and 2003); and the JAK ART International Arts Festival in Indonesia (2001 and 2002).

Rheannan has performed in all of Bangarra's productions since joining the company in 2003. For her outstanding performances during the year, Rheannan received the 2004 Dance Award at the QANTAS Spirit of Youth Awards.



TIMOTHY BISHOP
Dancer

Timothy was born in 1976 in Canberra, his father was from Brewarrina and his grandparents were born in Walgett and Hebel respectively.

Timothy is a dance graduate of NAISDA Dance College and first performed in 1999. He has always aspired to dance with a company such as Bangarra Dance Theatre. He was invited to join the company in 2003 and has performed in all their productions.

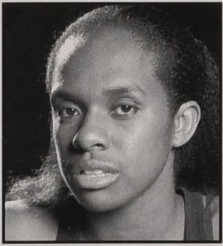
He completed his studies in 2002 after appearing in a number of productions including NAISDA College's End of Year shows: *Which Wei* (2002) featuring in a solo; *Beyond Blue* (2001); *Still Here* (2000); and *Zeuber Erkep* (1999).

Timothy has also danced in productions at the Sydney Opera House including the AUSDANCE awards, The Deadly Awards and the *Yirrikala Burial Poles* at Bennelong with Gara Bara Performance Troupe. Highlights of his career include: trips to Jakarta, Indonesia to perform in the JAK ART International Arts Festival in 2001 and 2002; taking part in *Awakening*, the Indigenous segment of the Opening Ceremony of the Sydney Olympic Games in 2000; and performing *Bush* in 2004 as part of Bangarra's highly successful US tour.

Teaching credits include CROCFEST (2000) in Nhulunbuy, Port Augusta, Swan Hill and Moree where he was invited to perform traditional Aboriginal dances from Yirrkala.

He also travelled to Cairns, Darwin and Perth to recruit future students for NAISDA Dance College.

Timothy's ambition is to share with Australia and the whole world our Indigenous dances. His inspiration comes from new music, good food and CARTOONS!



BARBRA DRUMMOND
Dancer

Barbra Nana Ajantowaa Drummond was born in Townsville, North Queensland in 1982 and was raised in Brisbane and Port Hedland, Western Australia.

Barbra's heritage includes Samoan, Malaysian, Aboriginal and Torres Strait Islander. Her mother comes from a major tribe from Mabuigap Island, west of Torres Straits called Wagadagam, the totem of the crocodile. Her father comes from Ghana, Africa.

In 1998 Barbra first experienced dance in Port Headland with the Pilbara Dance Group. After a death in the family, Barbra was inspired to become a dancer and at the age of 17 she left her family in search of a career. She came across NAISDA Dance College.

Barbra says that her experience at NAISDA has planted a seed that will guide her through a career in dance. Barbra has performed in all of Bangarra's productions since joining the company in 2004. Her other performance experience includes: NAISDA 25th Anniversary show 2001; NAISDA End of Year Performances 2001-4; Deadly Vibe Awards 2002-04; Rugby World Cup 2003; Australia Roundtable of Excellence, Melbourne 2004; and Garma Festival North East Arnhem Land 2004.

Barbra's teaching experience includes: La Perouse Primary School and Fort Street Primary School 2003; Dance Workshops in Tennant Creek 2004.



TARA GOWER
Dancer

Tara is a Yawuru woman of Lake Idarr from the Broome area of the Kimberley's in Northern Western Australia. She also has English, Irish, Spanish and Philipino bloodlines.

In 2005 Tara graduated with an Associate Degree of Dance at the Queensland University of Technology (QUT) after completing Diploma Two level at the National Aboriginal and Islander Skills Development Association (NAISDA).

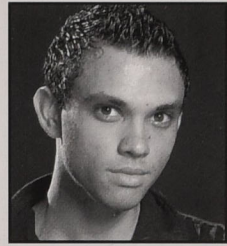
Her performances include 2001 *Beyond Blue*, 2003 *When the dust Settles*. Other performance highlights include the 5th World Indigenous Youth Conference in New Zealand; Australian Dance Awards at the Sydney Opera House; *Quinkan* choreographed by Marilyn Miller; 2005 National Aboriginal and Islander Day of Celebrations (NAIDOC) week in Perth with Broome's Modern Dreamtime Dancers; Rugby World Cup 2003; Yabun 2003, 25th Anniversary of NAISDA and cultural residency on Yam Island, Torres Strait.

Tara's art career began in the 2002 graduation exhibition of the Bachelor of Visual Arts degree course held at the Western Australian Academy of Performing Arts (WAAPA). Tara continued to exhibit in Leederville with sell-out results. During her time at WAAPA she also completed part time studies in dance.

Tara's commitment to assisting young dance students has included teaching and choreographing with the WAAPA Aboriginal Theatre students and the Modern Dreamtime Dancers as well as working with students in Sydney primary schools.

In 1998 Tara was the recipient of the most outstanding Female Aboriginal Student for Western Australia.

Tara believes that growing up on her family's block on Yawuru land in the multicultural town of Broome has given her the strength of identity to pursue her artistic dreams to reality.



LEONARD MICKELO
Dancer

Born in Ipswich, Queensland in 1987. Leonard is from the Waakka Tribe and a descendant from the Darimbandi, Kulalie and Bidgera Tribes. From Charlville and St George. His parents are from Cherberge and Barcaldine. Leonard graduated and received his senior certificate at Laidley State High School, QLD.

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.

Over the last 7 years 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's mentor is his foster mum, who opened Leonard's heart to dance. To Leonard dancing is the best way to express emotion from the body. Leonard believes being a member of Bangarra Dance Theatre is an amazing opportunity and will help him in his successful journey as a dancer. To him dancing is his life.

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or 1800 802 025 (Interstate)
Email: admin@canberratheatre.org.au
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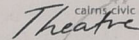
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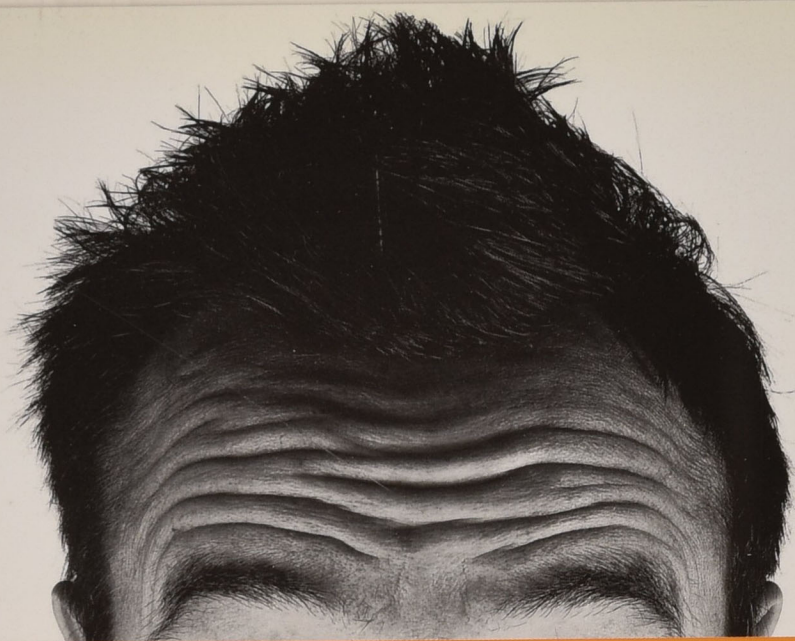
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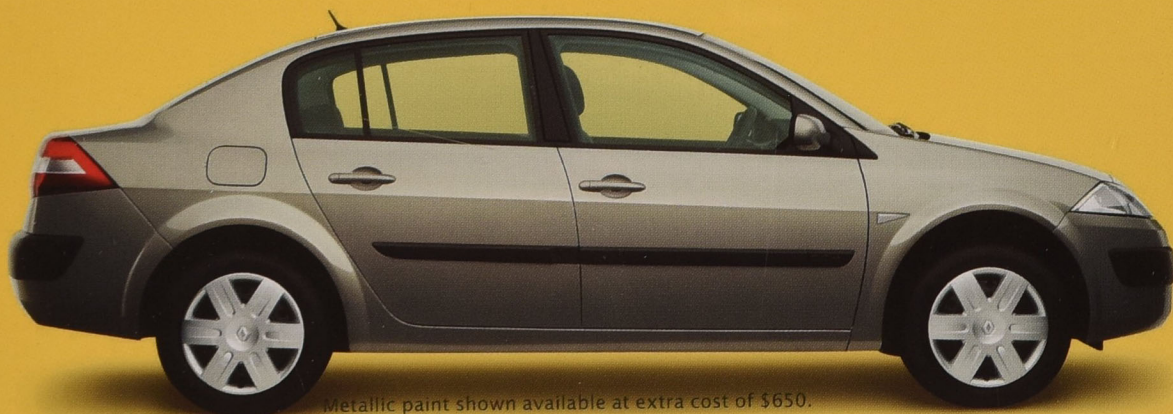


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