

bangarra  
DANCE THEATRE



lore

dance stories of land and sea

# BANGARRA. INSPIRING AUSTRALIA.

We are proud to support Aboriginal and Torres Strait Islander culture across the broader community.

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## PERFORMANCE CALENDAR

### LORE NATIONAL TOUR

SYDNEY | Sydney Opera House 11 JUNE - 4 JULY

CANBERRA | Canberra Theatre Centre 9 - 11 JULY

WOLLONGONG | Merrigong Theatre Company IPAC 23 - 25 JULY

BRISBANE | Queensland Performing Arts Centre 7 - 15 AUGUST

MELBOURNE | Arts Centre Melbourne 28 AUGUST - 5 SEPTEMBER

### OCHRES EXCLUSIVE SYDNEY SEASON

SYDNEY | Carriageworks 27 NOVEMBER - 5 DECEMBER

### SPIRIT INTERNATIONAL TOUR

ISTANBUL, TURKEY | Zorlu Centre 17 - 18 SEPTEMBER

PARIS, FRANCE | Australian Embassy 22 SEPTEMBER

### KINSHIP REGIONAL TOUR

GOLD COAST | The Arts Centre 14 OCTOBER

TOOWOOMBA | Empire Theatre 17 OCTOBER

TOWNSVILLE | Townsville Civic Centre 21 OCTOBER

GLADSTONE | Gladstone Entertainment Convention Centre 24 OCTOBER

MACKAY | Mackay Entertainment and Convention Centre 28 OCTOBER

GRIFFITH | Griffith Regional Theatre 31 OCTOBER

ORANGE | Orange Civic Theatre 4 NOVEMBER

DUBBO | Dubbo Regional Theatre and Convention Centre 7 NOVEMBER

PORT MACQUARIE | Glasshouse Theatre 11 - 12 NOVEMBER

LISMORE | NORPA 17 - 18 NOVEMBER

# WE ARE BANGARRA

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**BANGARRA IS AN ABORIGINAL & TORRES STRAIT ISLANDER ORGANISATION AND ONE OF AUSTRALIA'S LEADING PERFORMING ARTS COMPANIES. WE ARE WIDELY ACCLAIMED NATIONALLY AND AROUND THE WORLD FOR OUR POWERFUL DANCING, DISTINCTIVE THEATRICAL VOICE AND UTTERLY UNIQUE SOUNDSCAPES, MUSIC AND DESIGN.**

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Led by Artistic Director Stephen Page, we celebrated our 25th anniversary in 2014 and achieved our highest box office results since the company's inception.

Our dance technique is forged from over 40,000 years of culture, infused with contemporary movement. The company's dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance. Each has a proud Aboriginal and/or Torres Strait Islander background, from various locations across the country.

Our relationships with Indigenous communities are the heart of Bangarra, with our repertoire created on Country and stories gathered from respected community Elders. It's this inherent connection to our land and people that makes us unique and enjoyed by audiences from remote Australian regional centres to New York.

Bangarra's annual program includes a national tour of a world premiere work, performed in Australia's most iconic venues; a regional tour allowing audiences outside of capital cities the opportunity to experience Bangarra, and an international tour to maintain our global reputation for excellence.

Complementing this touring roster are education programs, workshops and special performances and projects, planting the seeds for the next generation of performers and storytellers.

Authentic storytelling, outstanding technique and deeply moving performances are Bangarra's unique signature.



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**Top L-R: Kyle Shilling, Rikki Mason, Yolanda Lowatta, Kaine Sultan-Babij, Deborah Brown, Luke Currie-Richardson, Rika Hamaguchi**

**Bottom L-R: Waangenga Blanco, Leonard Mickelo, Tara Gower, Jasmin Sheppard, Tara Robertson, Yolande Brown, Elma Kris, Beau Dean Riley Smith, Nicola Sabatino**

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# From The Artistic Director STEPHEN PAGE



## Welcome to the 2015 season of Bangarra, where we present our brand-new double bill, *lore*.

Our three choreographers are familiar names to the Bangarra family – Frances Rings, Waangenga Blanco and Deborah Brown – and the latter two are making the transition from dancer to choreographer with their mainstage debut for the company, *I.B.I.S.*

Waangenga and Deborah are our senior Torres Strait Island dancers, and their piece is about life on the islands and capturing that region's unique style of movement. Waangenga and Deborah have a great chemistry on stage and it has flowed on to their rapport in the studio.

It's wonderful to have Frances back creating her distinctive, poetic, contemporary choreography on our dancers with her seventh work for Bangarra, *Sheoak*.

Following on from her last Bangarra work *Terrain* (2012), *Sheoak* is a story informed by her connection to the land. Fran spoke to me about the depth and the symbolism of the Sheoak tree, and its relation to our kinship system and the passing of knowledge from generation to generation. This concept is at the heart of Bangarra's philosophy and it feels like the right time to tell this story.

Having an established choreographer like Fran alongside two fresh voices such as Waangenga and Deborah is a positive and healthy sign for the future. There's this surge of passion at the moment for our artists to tell their own stories from their own backyards. We have a culture and heritage that is so strong and inspiring, and we share this through dance.

I'd like to thank our Cultural Consultants for their generosity: Peggy Misi, Mark William Satrick, Pinau Ghee and Betty Tekahika (Mabo). Our cultural partnerships are instrumental, they ensure we preserve and pass on these traditions and dances to the next generation of storytellers. Pinau is a founding member of Bangarra who performed

in the very first season of *Ochres* in 1994, so to have him back in the studio teaching his traditional Torres Strait Island dances to the company of 2015 shows how that knowledge does a full circle. We caretake and preserve this knowledge for teaching and learning.

I'd like to acknowledge and thank our Rehearsal Director Emily Amisano. She has been so supportive to myself, Fran, Waangenga, Deborah and to our dancers throughout this process.

Thank you to our dancers – their passion for sharing our stories and their dedication for the company are so inspiring to our creative energy. At every performance throughout the year, they bring our spirited storytelling to life in theatres with such strong physicality.

Thank you to my brother David, whose music is the heartbeat of Bangarra's storytelling. He has a rare and extraordinary talent that allows him to create beautiful scores year after year. We're fortunate to have many gifted creatives working on *lore* – Head Designer Jacob Nash, Composer Steve Francis, Costume Designer Jennifer Irwin and Lighting Designer Karen Norris – and I thank them for bringing their spirit to this production

Thank you to our Production and Management team, who work tirelessly behind the scenes to bring these stories to the stage. I'd also like to acknowledge the Bangarra Board for their vital support, and our Chair Michael McDaniel and Executive Director Philippe Magid, who are both so passionate about the company and ensuring we continue to thrive.

*lore* to me is about generations: *Sheoak* is a symbol of past, present and future, where knowledge is passed on from old to young and *I.B.I.S* is a celebration of the Torres Strait Islands' people, land and its future.

That's the fluidity of the spirit of Bangarra, we're constantly passing on from the old to young. It's our foundation song.

Enjoy!

## From The Executive Director PHILIPPE MAGID

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After our most successful year ever in 2014, it's so exciting to see the company in peak form and going from strength to strength. Now in our 26th year, we continue to grow and expand our reach both nationally and internationally.

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We have a remarkable artistic leader in Stephen Page, a dance ensemble who are renowned for their dynamic artistry and storytelling, a committed and engaged Board led by Michael McDaniel and an incredible team who work tirelessly behind the scenes. This combination will see Bangarra achieve even greater things over the coming years.

As well as our national tour of *lore*, we'll also be embarking on a regional tour to 10 locations across Queensland and New South Wales to ensure our regional audiences have the opportunity to see us perform. We're also presenting our first-ever second Sydney season at Carriageworks later this year with a reimagining of the iconic Bangarra production *Ochres*. In September, we will perform in Istanbul and Paris to shine the global spotlight on our world-class company.

We've been able to add three trainee dancers to our ensemble, which continues Bangarra's

tradition of nurturing and developing the next generation of Aboriginal and Torres Strait Islander talent. It's heartening to see attendances for our community outreach program *Rekindling*, growing annually, with the program now its in third year.

Of course, a production featuring two brand-new Australian works such as *lore* would not be possible without the valued support of our partners and donors. On behalf of Bangarra and our Board, thank you for helping us realise this program, and helping us share two more important Aboriginal and Torres Strait Islander stories with a wider audience. Thank you to our main funding bodies – we are assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and Arts NSW, the NSW Government's arts and culture and development body.

We hope you enjoy the program tonight.



# SHEOAK

## Place

*The last of the old growth scar trees has fallen. Its keeper mourns its loss.*

*The people must now adapt to a new way of life.*

## Scar Tree

## Keeper

## Men's Rib

## Body

*The seeds begin searching for new grounds. A new generation faces the challenges of community life. Restrictions to cultural practices create a cycle of dysfunction.*

## Seed

## Swinging Trees

## Synthetic Seed

## Spirit

*The birth of a spirit as it embarks on its journey. Its arrival brings hope for change and renewal.*

## Sheoak Spirit

## Birth Right

## Ancestors Call

# I.B.I.S

## Debe Idim - *Good Morning*

*Meriam Mer language*

*It's morning on the island. The community begins to stir.*

## Ni Ngoe Dhe Goiga - *You Are My Sunshine*

*Ka La Lagau Ya language*

## Gathering

## Tup Song - *Sardine Song*

*Ka La Lagau Ya language*

## Waru - *Turtle*

*Ka La Lagau Ya language*

*It's egg laying season. The men are called to gather their prized turtle eggs.*

## Stalking

## Turtle Egg

## Neck Tie

## Freezer

*Back in the store, what will we find in the freezer section?*

## Cool Down

## Rising Water

## Crayfish

## Debe Ki - *Good Night*

*Meriam Mer language*

*It's closing time but the community still shines.*

## Re-Gather

## Company Rice

## Lore

## Ooura - *Kir Kir Keber Dance*

*Meriam Mer language*

THREE CHOREOGRAPHERS

TWO BRAND NEW WORKS

ONE MESSAGE OF HOPE AND RESILIENCE



# Frances RINGS on *SHEOAK*

*Sheoak* is a work that embodies many things. Not only is the tree itself symbolic, from providing tools, medicine, food, and shelter, I also wanted it to symbolise our stories – stories of the dancers, of the creatives, of the history of the company, of our people. After 25 years of telling other people's stories, it's time to share our contemporary Indigenous experiences.



Land, country, culture will always be an inspiration for me.

Just as the Sheoak tree and many of our fauna and flora are endangered, so too are our Indigenous languages, customs and lore. *Sheoak* represents the threat to our culture but also the incredible fight we have within us to protect it.

*Sheoak* also represents the significance of features in our environment like scar trees, sites, waterholes – while today's use of them might be long past to us, they represent a connection to our ancestors and Elders. Those ties are strong even though we may not live that lifestyle any more and live a contemporary

Indigenous life, those things remain relevant and hold a strong place in our identity. They are within us. They give us a sense of strength and spiritual awakening. They ground us and keep us connected to something that transcends our modern life, and bound us to our birthright.

I was fortunate to grow up in the country, and having that experience was really important to my sense of self. I still don't live in the city or feel like a city person. I like to be near strong elements, like water, bushland and ocean. There are so many distractions in the city, I feel like we're all over stimulated. It's nature and land that enriches me, and will always be a cornerstone in my life and work.

Being a dancer, it never leaves you. Creatively, I walk into a studio and it's like a song in my body. I can't help but be affected by it. It charges my cells and I inhale it and become full of it. I would be a shell of a person if I didn't have dance in my life.

I'm grateful to be creating my seventh work for Bangarra, and excited to be working with a new generation of dancers. They have all been chosen because they bring something that is a vision for the future – young people make us look at ourselves in a new light, and they help me rewrite the stories. Thank you all for your generosity and for opening your hearts to me.

I've worked with an exceptional creative team. Bangarra is a place where you work with other collaborators and you acknowledge the lineage that has been before us and honour that. It's also a place where you're not afraid to push the boundaries and discover new parameters to your artistic practice.

Thank you to Stephen Page for the opportunity to create and tell stories, and for his trust and guidance. Under his leadership, we feel not only nurtured and supported, but ready to create works that inspire, provoke and redefine what it means to be Indigenous in today's world.

This is the first work where I have started with the design concept first. It was important

to find the right design to embody the idea of the Sheoak and its relationship to Place, Body and Spirit. Jacob Nash has delivered an incredible design that has challenged the way we physicalise our connection to the natural world. Thank you Jake for the many hours spent unraveling this beautiful work.

I have so much love and respect for David Page who has composed the music. He is a genius in the studio and helped me realise the *Sheoak* world and its many nuances.

Jennifer Irwin and Karen Norris both listened to my original concept and came back to the table with their ideas and incredible vision for this work and I feel like we wrote this story together.

A big thank you and acknowledgment to the amazing work of our production team and our Rehearsal Director Emily Amisano.

Finally to my family Scott, Yillen and Zef. You illuminate my life and I thank you for your support and love. This work is also dedicated to my darling mother, Caroline Joan Edwards.

You're here tonight to listen, to see. We don't speak one language, we speak many. We are not one thing, we are many. That's our survival, our adaptation. We're not afraid to evolve.

There are many hands on the pen that has written this story, and I thank them all.



## David PAGE on *SHEOAK*'s music

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When Stephen told me that Frances would be creating a new work for the 2015 program, I was excited to get back into the studio – working with Fran, my sister, is something that comes very naturally.

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We have a strong relationship that goes back many years, and working together creatively is easy. She is an instinctive, trusting and intelligent choreographer. There is a family trust and mutual respect there. We are both generous with our creativity - sharing our stories, our ideas with each other comes organically and is all part of the process.

Having created many scores for Bangarra over the years, I feel grateful that this is my job and that I get to do something that I love. It keeps me grounded.

The challenge for me is to create something new that still has the underlying Bangarra signature. Fran had a clear structure in mind with the movement for *Sheoak*, and I

think the music really helps to drive the storytelling. But there are many other considerations when I create composition: where are the exits, the entrances, is this a solo, a duet or a quartet? All of the elements have to marry, and be reflected in the arrangement.

I like for my songs to have space and time to be able to hear every sound. My basic rule is to not over-produce the score.

I find inspiration all around me: from reflecting on life experiences, going for a drive in my car, spending time with the dancers and other creative people, to listening to what my friends play me and checking out what new artists are making. This is what gives me this drive to continue to create new material.

With *Sheoak* I took a new approach and invited a good friend, Justin Harrington Briggs, who makes his own computer sound boards, into the studio. Together we created brand-new electronic tones, pulses and rhythms, stylised to become the sound bed for each movement within the score.

It's essential that I continue to use language in my music. Discouraging one from speaking their own lingo has scarred us so, for me, it's very powerful to let the music speak to the audience in language.

I hope that listening to the *Sheoak* score in the theatre tonight makes you feel something too.

# Deborah BROWN and Waangenga BLANCO on *I.B.I.S*

We're both from Murray Island in the Torres Strait – a beautiful, isolated, sunny, wild land of smiles and loud laughter. We wanted to create a work that puts a smile on your face and gives you an insight into life on the islands - a place where despite challenges of displacement and climate change, the culture remains strong and the people optimistic. We hope that the vitality and resilience of the island personality shines through in this piece.

*I.B.I.S* stands for Island Board of Industry and Services, a little local store on a few of the islands. In our work, we've created a fictional *I.B.I.S* store where the people are modern day hunters and gatherers.

It was Stephen who came to us with the initial concept for *I.B.I.S* – he posed the question to us: "What would happen if we highlighted moments that you would see at the store? What happens at the store at night when this frozen aquarium of jellyfish, stingrays and crayfish comes to life?" and that was our jumping off point for the work.

We've chartered the evolution of this small trading company to how it's grown through the commitment and engagement of the Torres Strait people to make it the strong entity it is today.

It's this sense of community that flows through into the studio as we work with our fellow dancers, who are helping us shape our story.

Working as choreographers for the first time has given us both a new appreciation of the individuality of Bangarra's dancers. Stephen and Frances have always taught us the importance of bringing ourselves to the work and to relish our differences, and this is what makes Bangarra such a treasure.

What drew us to the company many years ago was the connection to culture through dance and that's what we're taking to the stage with *I.B.I.S* – we're sharing our culture, and a piece of ourselves, with you tonight. Dance is a primitive and raw expression that has been



practiced for tens of thousands of years, but what makes Bangarra so unique is its beautiful, sensual and vibrant dancers and style of movement.

The two of us have always worked well together on stage, and choreographing *I.B.I.S* jointly has been a beautiful experience. Our opposing styles have been complementary and we think that balance comes through to the work.

Thank you to Stephen for giving us this opportunity – your encouragement and nurturing spirit has been incredible during this process. We are so grateful to be able to collaborate with such a stellar team of creatives who have helped bring our

vision for *I.B.I.S* to life. Thanks to our composer Steve Francis for capturing the sounds of the Torres Strait so perfectly, and to Jennifer Irwin for her gorgeous costumes; to the talented Jacob Nash for his set designs and to the gifted Karen Norris on lighting.

We are also grateful to our families of the Torres Strait and Elders who were so generous in teaching us their traditional dances and sharing their knowledge with us: Peggy Misi, Mark William Satrick, Pinau Ghee and Betty Tekahika (Mabo).

For all the social and political issues that face our people today, it is our wish to leave you with a message of hope and joy.

# Steve FRANCIS

## on *I.B.I.S*'s music

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It's been 17 years since I first met and worked with David and Stephen Page on their production of *Alchemy* for The Australian Ballet, and 15 years since I contributed composition to Bangarra shows. Since then I've written music, either with David or solo, for eight of their productions.

It's an understatement to say that our first meeting and subsequent collaboration was life-changing for me. The music I've created for Bangarra is close to my heart and I'm incredibly proud to have been part of their world.

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So when Stephen invited me to compose the music for *I.B.I.S*, I was immediately hooked. For reasons largely unknown to me, during my time at Bangarra I have been particularly drawn to works from the Torres Strait Islands. From first working with Albert David on *Bipotim*, to more recent work with Elma Kris on *Emeret Lu* and *About*, I've always been inspired by the people, their stories, their songs and their dances.

I have been friends with both Waangenga and Deborah for a number of years and have always blown away by them as dancers, so I was keen to collaborate with them to create the work that has become *I.B.I.S*. Collaboration has been the key word for this production. I feel that the three of us, along with all the dancers and performers, have contributed to the final music heard during the show.

We have been very fortunate to have the great knowledge of senior dancers such as Elma Kris, one of the longest serving members in the ensemble who is also from the Torres Strait, and Cultural Consultants Peggy Misi, Mark William Satrick, Pinau Ghee and Betty Tekahika (Mabo) to help us with traditional

songs and language used in the piece. And the stories... from Deborah's mum's favourite song sung in language to Waan's uncle's emotional tale about raising young turtles from hatching until they are strong enough to be set free. These and more have been the seeds I have used to create the music.

Two of the strongest elements of the music and dance of the Torres Strait are its energy and its beauty. With *I.B.I.S* we have tried to incorporate them both. It's always a joy to see and hear a group singing and dancing live so for the first time in a number of years we've moved away from a purely pre-recorded score for this production. The dancers are singing live while also creating the percussion soundtrack to pieces such as *Sardine* and *Company Rice*. These live sections bookend the contemporary scored movements that tap into the beauty and elegance of the culture with stories like *Turtle* and *Crayfish*.

As well as Waangenga and Deborah, I would also like to thank Elana Stone for her amazing vocals on *Crayfish*, Bangarra dancer Yolande Brown for a fresh set of ears and as always, David and Stephen Page for their love and support.



THE TORRES STRAIT ISLANDS ARE THE ONLY PART OF AUSTRALIA THAT SHARES A BORDER WITH ANOTHER COUNTRY, AND FROM SAIBAI ISLAND, IS LESS THAN FOUR KILOMETRES FROM THE MAINLAND OF PAPUA NEW GUINEA.

## ABOUT THE TORRES STRAIT ISLANDS



The Torres Strait Islands are a collection of more than 274 islands

spread out between the northern tip of Queensland and Papua New Guinea.



The first place in Australia where Native title was recognised

allowing Traditional Owners their rights to their land.

The traditional people of Torres Strait are of Melanesian origin and speak

**two distinct languages.**



Torres Strait is named after a Spanish captain, Torres,

who sailed through Torres Strait in 1606 on his way to Manila in the Philippines.



Trade in artefacts made of pearl shell, turtle shell, feathers, canoes and tools

was very important in the life of Torres Strait Islanders.



The original inhabitants lived in small communities relying on

**fishing, hunting and the growing of crops for their subsistence.**

The Torres Strait Islanders became citizens of QLD in 1967

with full access to health and social services and freedom to travel and work in Australia.





## BACKSTAGE PASS

### Jacob Nash – Head Designer

#### WHAT INSPIRES YOU?

Stories from this country, in particular, Aboriginal stories – we have such a long, rich history of 40,000 years of Aboriginal people living on this land and to be able to tell those stories in a contemporary form and celebrate the continuation of culture is what drives me.

#### WHAT DO YOU TRY AND INVOKE IN THE AUDIENCE THROUGH YOUR DESIGN?

I am the first and most critical audience member. I'm always responding to the story, the land, the people and culture. Visually, I have to find spirit within all these elements; I think when you find this spirit you also find an element of truth. That's

when the spirit of Bangarra's work comes through for the audience and there is a raw, truthful connection, and that's what I try and do, visually find these connect points.

#### HOW DO YOU BEGIN YOUR CREATIVE PROCESS?

The design process starts from listening to the choreographers' ideas, or the story they want to tell. Then it's my role to find visual representations of those ideas, finding the ingredients that create the visual language for the show.

Once we've found that, I can get my hands dirty to create what goes on stage. It could be cloth based, sculptural or painted, whatever is right for the story. Then you bring in others to help realise your design, from scenic artists to set builders to painters.

#### SHEOAK AND I.B.I.S ARE QUITE DIFFERENT IN MOOD AND TONE – HOW DO YOU BRING TOGETHER TWO DIFFERENT CREATIVE DIRECTIONS IN THE ONE PERFORMANCE?

Both are different in their flavour and texture, but hold strong messages about people, place, culture and spirit, so that's what connects them. I like to keep them separate and that's the great thing about working with three choreographers, each responds differently. *Sheoak* is a more conceptual, spirit-based piece, while *I.B.I.S* feels more grounded and celebratory.

### Jennifer Irwin – Costume Designer

#### YOU'VE BEEN A LONG-TIME BANGARRA COLLABORATOR – HOW DID THE RELATIONSHIP BEGIN?

I met Stephen when he was a dancer at Sydney Dance Company – he was a young gorgeous guy straight out of NAISDA. I designed his first ballet *Moograh* at SDC and our friendship and collaborations continued with Bangarra. I've been very privileged to be part of the family 26 years on.

One of my first works for Bangarra was *Ochres*, and it was incredibly well received. It's great to see that it will be coming full circle later this year (at Carriageworks in November).

#### HOW IS DESIGNING FOR BANGARRA DIFFERENT TO DESIGNING FOR OTHER DANCE COMPANIES?

Because I know Fran and Stephen's work so well, they let me go off and create. My only limitation is the movement. Dancers are so wonderful that they'll wear most things, unless it

hinders them. I try to design costumes that don't obstruct them. Bangarra is always a challenge because it's very knee and floor based.

#### HOW MANY COSTUMES DO YOU HAVE TO DESIGN AND MAKE AND HOW MANY HOURS DOES IT ALL TAKE?

There are about 100 in this program, and it's all consuming for eight weeks as the works are being created. I've always said you can't design too far ahead of the choreography, as you'll have a great idea but then it doesn't translate at all to the choreographers' movements.

### Karen Norris – Lighting Designer

#### BANGARRA WORKS ARE KNOWN FOR THEIR BEAUTIFUL PRODUCTION ELEMENTS – HOW CLOSELY DO YOU WORK WITH THE CHOREOGRAPHERS, JACOB AND JENNIFER TO INTEGRATE THEIR SET AND COSTUME ELEMENTS INTO LIGHTING?

It's a true collaboration – a fusion of creatives! Lighting is an integral part of the

process so I'm pretty much involved from the very beginning. It can be an intense and all-consuming process. I feel there is a sense of responsibility to maintain the integrity of the choreographers' and the other creatives' vision.

#### WHAT ARE THE MAIN CONSIDERATIONS WHEN DESIGNING LIGHTING FOR THE STAGE?

To be sympathetic to the work. I don't believe in making a statement just for the sake of it, I'm there to help create the visual process and reflect what the choreographers are trying to express.

#### WHAT DO YOU LOVE ABOUT WORKING WITH BANGARRA?

I love the essence of their work – they're unique. The work has an old soul and you can't help but get lost in the stories. The fusion of the old and the new. Magic!

#### WHAT INSPIRES YOU?

Lots: light, art, music and good energy – I find inspiration all around me.





**Stephen PAGE**  
Artistic Director

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munalajali clan of the Yugambah Nation from South East Queensland. In 1991 Stephen was appointed Artistic Director of Bangarra Dance Theatre and has developed a signature body of works that have become milestones in Australian performing arts.

Stephen continues to reinvent Aboriginal and Torres Strait Islander storytelling both within Bangarra and through collaborations with other performing arts companies. Most notably he directed the Aboriginal and Torres Strait Islander sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies, was the Artistic Director of the 2004 Adelaide Festival of the Arts, and wrote and directed *Bloodland* with Wayne Blair and Kathy Balngayngu Marika for Sydney Theatre Company in association with Bangarra. Stephen made his directorial debut in 2012, directing the chapter *Sand* in the feature film *The Turning* and was Artistic Associate for

Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. He choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011).

In 2008 Stephen was named NSW Australian of the Year in recognition of his efforts to bring cultures together through the performing arts and his commitment to developing the next generation of Aboriginal and Torres Strait Islander storytellers. In 2010 Stephen was honoured at the Australian Dance Awards for his Services to Dance and in 2012 received the NAIDOC Award for Artist of the Year.

In 2014 Stephen choreographed Bangarra's acclaimed new work *Patyegarang*. This production celebrated Bangarra's 25th anniversary and was seen by over 36,000 people nationally, making it Bangarra's most successful season yet. That same year, Stephen led the company's largest ever regional tour, performing in regional centres and remote Aboriginal and Torres Strait Islander communities over nine weeks. In 2015 Stephen curated the *lore* program and was awarded a Doctorate of Creative Arts by the University of Technology Sydney for his contribution to the arts and Aboriginal and Torres Strait Islander culture. He also directed his debut feature film *Spear*, which will premiere at the Adelaide Film Festival in October.



**Frances RINGS**  
Resident Choreographer  
Head of Tertiary Engagement

Adelaide-born Frances is a descendant of the Kokatha Tribe and is also of German descent.

She joined Bangarra Dance Theatre in 1993 after graduating from NAISDA Dance College. In 1995 Frances studied at New York's Alvin Ailey American Dance Centre, focusing on Martha Graham and Lester Horton techniques.

As a dancer Frances spent 12 years with Bangarra before transitioning to choreography.

In 2002 she made her main stage choreographic debut for Bangarra to outstanding critical acclaim with the Rations bill of *Walkabout*. Frances followed this by creating five works for the company; *Bush* (co-choreography), *Unaipon*, *X300*, *Artefact* and most recently her first full length work for the company, *Terrain*.

She has had a long and extensive career in the performing arts, working with many of Australia's leading dance companies

and choreographers including The Australian Ballet, West Australian Ballet, Tasdance, Meryl Tankard, Leigh Warren, Legs on the Wall and Link Dance Company.

Frances has also taught and choreographed for some of Australia's leading tertiary institutions including NAISDA, Victorian College of the Arts, West Australian Academy of Performing Arts and Queensland University of Technology.

In 2012 Frances returned to Bangarra to take up the position of Resident Choreographer for the company and is currently an Artist-in-Residence and Head of Tertiary Engagement.

Internationally Frances has represented Australia at the 2009 Indigenous Choreographers Residency and Summit held at the Banff Centre in Canada and was invited to India to lead choreographic workshops at the 2004 World Dance Alliance conference in Kolkata. Her awards include Best New Australian Work (*Walkabout*, 2003 Helpmann Awards) Female Dancer of the Year (2003 Deadly Award) and the for Outstanding Achievement in Choreography (*Unaipon*, 2004 Ausdance Award), Best Regional Show (*True Stories*, 2010 Helpmann Awards), Best New Australian Dance Work (*Terrain*, 2013 Helpmann Awards) and the Betty Pounder Green Room Award for Choreography (*Artefact*, 2011)



**Deborah BROWN**  
Choreographer / Dancer

Deborah is a descendant of Wakaid Clan, Badu Island, the Meriam people of Murray Island, and also proud of her Scottish heritage. Born in Brisbane, her totems are Beizam (the shark) and the moth.

Deborah joined Bangarra in 2003 and has performed in the company's extensive repertoire, dancing around Australia and the world in works such as *Fire – A Retrospective*, of earth & sky, *Terrain*, *Blak* and *Kinship*.

She has many screen credits to her name, acting in *Luck of the Draw* (2000) at the Queensland Performing Arts Complex, a *World Around Us* special, *Bush Survival* (2002), *Bran Nue Dae* (2010) and Dan Sultan's *Under my Skin* music video (2013).

In 2013 Deborah won the Helpmann Award for Best Female Dancer in a Dance or Physical Theatre Production for *Terrain* and was selected by Arts QLD as a Culture Champion for her contribution to the Queensland arts and culture sector. She was previously nominated for a Helpmann

Award in 2010, as well as a Deadly Award nomination for Dancer of the Year in 2011. Deborah was also nominated for an Australian Dance Award in 2014 for Most Outstanding Female Dancer for *Brolga*.

Deborah made her choreographic and directorial debut in 2013, creating a short dance film titled *dive* for Bangarra's season of *Dance Clan 3*, as part of the inaugural Corroboree Sydney festival.

Her inspiration comes from her family, especially her parents who come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to celebrate her heritage.



**Waangenga BLANCO**  
Choreographer / Dancer

Waangenga is a descendant of the Mer Island people and of the Pajinka Wik, Cape York.

After studying at NAISDA, Waangenga was invited to join Bangarra in 2005, touring internationally with *Bush* and nationally with *Boomerang*. In 2006 he performed in Vicky Van Hout's *Wiradjourni*, for Meryl Tankard in *Kaidan*

and was a lead dancer in the Commonwealth Games Opening Ceremony.

Re-joining Bangarra in 2007, Waangenga performed in *Clan* and *True Stories* nationwide, going on to perform in the acclaimed work *Mathinna* and touring to Europe, USA and Canada, performing in *Rites* and *Awakenings* in 2008.

Highlights include the company's return to Meriam Mer in the Torres Strait Islands to perform *Emeret Lu* by the ocean and also dancing on the football field in Yirrkala for the community. In 2012, Waangenga was nominated for a Helpmann Award and Green Room Award for Male Dancer of the Year. This year he won the Green Room Award for Best Male Dancer for his role in *Patyegarang*.

Waangenga is continually inspired by the richness of Indigenous culture, and sustaining it through dance, the rawest form of expression known to man.



**David PAGE**  
Head of Music

David is a descendant of the Nunkul people and the Munaljali clan of the Yugambah tribe from South East Queensland. David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. He has composed music for all of Bangarra's major works, and was appointed Artist-in-Residence in 2011.

In 2000, David in collaboration with Steve Francis contributed music to the Opening Ceremonies of the Sydney Olympic Games, the Sydney Olympic Arts Festival and, in 2002, the Sydney Dreaming Festival. David also composed for the Australian Ballet's *Alchemy* (1997) and collaborated with Elena Kats Chernin on *Amalgamate* (2007).

In 2004, David starred in the one-man show about his life, *Page 8*, at Belvoir, which was then remounted in 2014 as part of Bangarra's 25th anniversary. That same year he appeared in Queensland Theatre Company's production,

*Black Diggers*, as part of the Sydney Festival.

David has numerous television and film credits to his name, and has won four Deadly Sound Awards, a Green Room Award, two Helpmann Awards and an ARIA nomination among many other nominations.



**Steve FRANCIS**  
Composer

Steve is a composer and sound designer originally from Adelaide. An opportunity to produce and mix David Page's work on *Alchemy* for the Australian Ballet in 1997 led to a long collaboration with Bangarra. He has since composed music for the Bangarra productions of *Belong*, *Fire*, *True Stories*, *Walkabout*, *Bush*, *Boomerang*, *Skin* and *Corroboree*.

As a composer and sound designer he has also worked with Sydney's premier theatre companies. A selection of his work includes *Switzerland*, *The Long Way Home*, *Machinal*, *Vere*, *Rosencrantz and Guildenstern are Dead*, *The Secret River* and *Bloodland* for Sydney Theatre

Company, *Henry V* and *Much Ado about Nothing* for Bell Shakespeare, *The Sublime* for MTC, *Angels in America* *The Power of Yes*, *The Book of Everything*, *Ruben Guthrie*, *Keating*, *Capricornia*, *Page 8*, *Gulpilil* and *Box the Pony* for Belvoir and *Between Two Waves* and *Speaking in Tongues* for Griffin.

He has composed for a number of films, including *The Turning*, the multi award winning *dik*, Leah Purcell's *She Say*, the Dendy Award-winning film *Black Talk*, Berlin Festival winner *Djarn Djarns*, the MMF Award-winning documentary *Mr Patterns*, the AFI Award-winning short film *Box* and the documentaries *How The Light Gets In*, *Macumba* and *Picture the Women*.

For television, Steve has scored for the Channel 9 series *Cops LAC*, the mini series *Dangerous* for Fox and the internationally released series *Double Trouble*.

With David Page, Steve also composed and produced music for the Sydney Olympic and World Cup rugby opening ceremonies.

As well as two nominations for sound design, Steve won Helpmann Awards for Best Original Score and Best New Australian Work in 2003 for the Bangarra production of *Walkabout*. In 2013, with David Page, he won another Helpmann for Best Original Score for *Belong*.

Steve has also twice won Sydney Theatre Awards for Best Music and Sound Design.



**Jacob NASH**  
Head Designer

Jacob is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005. He designed *of earth & sky* for Bangarra in 2010, winning a Green Room Award for Best Design in Dance, and was appointed Artist-in-Residence at Bangarra Dance Theatre in 2011 (now Head Designer).

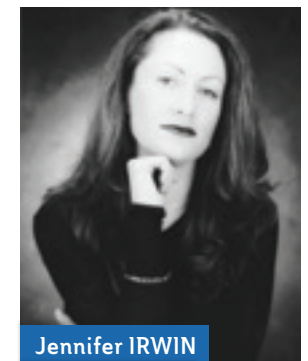
In that year Jake designed the set for Bangarra's season of *Belong*, featuring *About* by Elma Kris and *ID* by Stephen Page, for which he received a Green Room Award nomination.

Jake's other theatre credits include *The Lonesome West*, *Ruben Guthrie* and *Jesus Hopped the 'A' Train* (BSharp); *Yibiyung* and *Ruben Guthrie* (Belvoir St Theatre); *Macbeth* (Bell Shakespeare); *The Removalists*, *Tusk Tusk/Like a Fishbone* (Sydney Theatre Company) and *Romeo and Juliet* (Sydney Theatre Company – Education); *Rainbow's End* (Parramatta Riverside Theatre); *Into: Belonging* (Sydney Festival/ Parramatta Riverside Theatre). Jake worked in the

costume department on Baz Luhrmann's *Australia* in 2006, and also wrote and directed *Blood Lines*, a five-minute short film.

He has created the sets for each of Bangarra's annual productions since joining the company, including *Warumuk – in the dark night* for the collaboration with The Australian Ballet, celebrating their 50th anniversary, *Frances Rings Terrain*, *Blak*, *Dance Clan 3* and *Patyegarang*.

Jake also created the digital content for *The Spirit of Patyegarang* for Vivid Sydney as well as the company's merchandise designs, and was the Production Designer on *Spear*, Bangarra's first dance feature film.



**Jennifer IRWIN**  
Costume Designer

Jennifer designs regularly for all the major Australian performing arts companies and some of the largest scale spectacular productions ever staged in Australia.

Her costume design credits include working with Bangarra for 26 years

(including *Ochres, Fish, Corroboree, Mathinna, Walkabout, X300, Uniapon, Bush, Skin, True Stories, Fire, Waramuk – in the dark night, Terrain & Patyegarang*); 35 works for Sydney Dance Company (including *Berlin, Free Radicals, Fornicon, Synergy with Synergy, Piano Sonata, Shining, Protecting Veil, Directors Cut*); works for The Australian Ballet (*Alchemy, Rites, Subtle Sequence Of Revelation, Aesthetic Arrest, 'X', Totem, Amalgamate & Waramuk – in the dark night*); Belvoir Theatre (*Keating the Musical, Gethsemane, Gates Of Egypt, The Laramie Project, Stuff Happens, My Zinc Bed*); Sydney Theatre Company (*Cyrano de Bergerac, Soulmates, Up for Grabs, The Virgin Mim*); Melbourne Theatre Company (*Don Parties On*); West Australian Ballet (*Munjarli, Kulmuk & Game Over*) and Opera Australia (*Romeo & Juliet*).

She has also designed costumes for *Ainadamar* the Opera for Adelaide Festival Trust, the *Awakening* segment of Sydney 2000 Olympic Opening Ceremony, co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony, the Official Commemorative Ceremony marking the Centenary of Australian Federation, the Olympic Arts *Festival of the Dreaming Opening, Vast* for the Australian Bi-Centenary, involving Sydney Dance Company, West Australian Ballet, Queensland Ballet & Australian Dance Theatre.

In 1984 Jennifer was awarded a Theatre Board Grant to study at La Scala Opera, Milan. In 2001 she was awarded a Centenary Medal for service to community. She has also designed the costumes for international box office phenomenon *Dirty Dancing* which is playing all over the world.



**Karen NORRIS**  
Lighting Designer

Karen Norris has extensive experience as a Lighting Designer for Theatre, Dance and Music and Film throughout Australia and Europe. In 1988 Karen was a recipient of an Australia council grant to lighting designer Nigel Levings. Karen has designed for Sydney Theatre Company, State Theatre Company, Melbourne Theatre Company, Belvoir Street, Sydney Opera House, One Extra Dance Company, Russell Dumas - to name a few.

Based in London and Nice from 1998 to 2008, she designed for Will Tuckett, Liz Lea, Marie Gabrielle Rottie, Mavin Khoo, Sheron Wray DanceXchange, The Place Prize, Valentino Perfume

Launch - The Spanish Steps Rome, Irven Lewis Dance UK Tours and Paris, The Orchestra - Portugal, Tindersticks The Royal Court & Glastonbury, *The Dreaming* - Bangarra Dance Theatre, The John Metcalf Band - Royal Festival Hall and other various European tours. In 2000 Karen returned to Australia to light *Skin* for Bangarra Dance Theatre, where she was nominated for her lighting design, *Skin* went on to win won best new Production for the Helpmann Awards 2001.

Since returning to Australia examples of her work include; *In the Shape of a Girl* Sydney Opera House, *Love me Tender* Matt Lutton Company B Griffin Theatre & PICA, *Inglass* Narelle Benjamin Spring Dance & Dance Massive, *Barefoot Divas* Sydney Festival 2012, *Something in the Way She Moves* Julie-Anne Long, *Forseen / Darkroom* Narelle Benjamin & Frances Rings- Dance Bites, *Terrain* Frances Rings Bangarra Dance Theatre, *Dance Science Festival* CSIRO, *The Art of Music* Jenny Morris, *KAAL* Cambeltown Arts Centre, *Inflight - Seeking Biloela & Kathrada 50/25* Liz Lea Dance, *Hiding in Plain Sight* Narelle Benjamin, *Your Skin My Skin* Frances Rings NAISDA, *Songs Not To Dance To* Martin del Amo - Dance Bites, *On View* Sue Healey Dance Massive 2015.

Karen teaches technical & lighting design at University of Wollongong, Design Centre Enmore and NAISDA Dance College.



**Emily AMISANO**  
Rehearsal Director

Emily graduated from the Queensland University of Technology in 1996 with an Associate Diploma in Dance. Over a 17-year career she has performed with Expressions Dance Company, Carte Blanche (Norway), Dansgroep Krisztina de Chatel (Netherlands), and Sydney Dance Company. She has worked with a hugely diverse range of choreographers both locally and internationally, including Rafael Bonachela, Kenneth Kvarnstrom, Adam Linder, Emanuel Gat, Stephen Page, Krisztina de Chatel, Jo Stromgren, Amanda Miller, Eva Cecilie Richardson, Natalie Weir and Maggi Sietsma.

In 2012 Emily created *yield* for the SDC 'Contemporary Women' program as part of the Sydney Opera House Spring Dance Festival. Other choreography includes *bending the map* for the SDC 2010 season '*New Breed*', *last best girl* (2006) and *incursion* (2004) and for Expressions Dance Company.

Emily has worked with independent choreographers Anton and Clare Dyson, and collaborated with dancer Emma Strapps and video artist Tim Webster on *if I am everywhere* (2008). In 2010 she received multiple Dance Australia Critic's Survey nominations, and a Green Room Award for her performance in Bonachela's *we unfold*. Most recently Emily performed a short solo work *between dog and wolf*, as part of the 2014 iOU Dance 3 season at Carriageworks/ Performance Space.

In January 2014 Emily was appointed to Bangarra as Rehearsal Director, where she has been responsible for the implementation of the company's Safe Dance program.



**Elma KRIS**  
Dancer

Elma was raised on Waiben of Thursday Island in the Torres Strait. Her clan is from the North Western and Central Islands of the Torres Strait.

Elma has had a rich and rewarding career as a

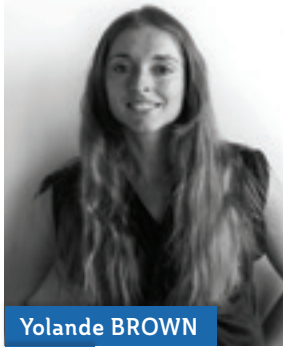
dancer, choreographer, actor and teacher. She studied at NAISDA and first danced with Bangarra in 1997, as well as forming her own dance group Bibir and dancing with the Aboriginal Islander Dance Theatre Company before joining Bangarra full-time in 1999.

Her many choreographic credits include *Bupau Ipikazil* and *Bupau Mabigal* (NAISDA, 1994) *Malu* (Bibir Dance Company, 1998), the Torres Strait Island element of the Sydney Olympics Opening Ceremony (2000), *Emeret Lu* (Bangarra, *True Stories*, 2007; named Best New Work in 2007 Dance Australia Critic's Survey) and *About* (Bangarra, *Belong*, 2011).

Elma's film credits include *Oscar and Lucinda, Reef Dreaming, Farscape* and the ABC radio broadcast *Not Your Mob Next Door*.

In 2007 Elma won a Deadly Award for Dancer of the Year and in 2008 performed the title role in *Mathinna*.

She has performed in both Bangarra's 20th and 25th anniversary programs, as well as on numerous international tours. In 2013 she was invited to undertake a Visiting Fellowship with the Australian National University.



**Yolande BROWN**

**Dancer**

Yolande is a descendant of the Bidjara Clan of the Kunja Nation, Central Queensland, with French and Celtic ancestry. Reconnecting with her traditional homeland and people, sharing dance workshops with her community and digging her feet into Bidjara earth has been an inspirational and grounding journey for Yolande. She believes people can achieve what they set their hearts on. A keen scholar, Yolande received the Australian Students' Prize of Excellence – a scholarship awarded to the top 500 Australian high school graduates. She completed a C.Mus.A (AMEB) in piano performance and a BA (Dance) at the Queensland University of Technology (QUT) and has been a guest lecturer and choreographer at QUT, receiving their 2005 Outstanding Alumni Award for the Creative Industries.

Joining Bangarra in 1999, her pivotal career highlights include dancing On Country and forging friendships with the Pitjantjajara and

Yirrkala people, as well as performing in *Rites* (a collaboration with the Australian Ballet - New York and Paris) and *Corroboree* (BAM Festival - New York). Contributing her interpretations to the role of Lady Jane Franklin in Bangarra's *Mathinna* was a special experience as was performing as 'Earth Spirit' this year in Stephen Page's upcoming film, *Spear*.

In 2010, Yolande was honoured to receive the Deadly Award for Best Dancer and has received nominations for Best Female Dancer (Greenroom Awards, 2008) and Most Outstanding Dancer (2004) / Dancer to Watch (2007) (Dance Australia's Critics' Choice Awards). In 2012, Yolande Associate Directed and Choreographed *I Am Eora* for the Sydney Festival and in 2013 she created *Imprint* on The Bangarra Dancers, her own work for *Dance Clan 3*, part of the inaugural Corroboree Sydney.

Yolande has been proud to be a part of Bangarra's 10th, 20th and 25th anniversary celebrations and to have performed extensively nationally, regionally and internationally with the company. This year, Yolande will not be performing in *lore* as she is working on a new production of her own... creating a family and bringing a new life into the world as a mother.



**Tara GOWER**

**Dancer**

Tara is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. Tara joined Bangarra in 2006 and has performed in many works including *Clan*, *Spirit*, *Bush* and *Gathering* (a collaboration with The Australian Ballet).

Highlights for Tara include performing at Sadler's Wells in London, performing in *Rites* in Paris, *Awakenings* in New York, returning to her home in Western Australia to perform for her family and being nominated in Dance Australia's Critic Choice Awards as Dancer to Watch.

She created her first choreographic work, *Nala*, for Bangarra's *Dance Clan 3* in 2013 as part of the inaugural Corroboree Sydney Festival. Tara has also appeared in the film *Bran Nue Dae* (2010) and in Dan Sultan's music video for his single *Under Your Skin*.

Tara has toured extensively nationally, internationally and regionally, experiencing many memorable moments on stage, including traveling

to Yirrkala in North East Arnhem Land to perform classic Bangarra repertoire.

Tara believes growing up on Yawuru Country has given her the strength to pursue her dreams into reality.



**Leonard MICKELO**

**Dancer**

Leonard is a descendant of the Bidjara, Kulalli, Gungalhu and Jarruwa clans from Central Queensland. He was born in Ipswich, Queensland and his other bloodlines are Chinese, Malaysian and Irish.

Leonard joined Bangarra in 2006. His highlights are performing in Arnhem Land, touring internationally and performing for his family.

Leonard's hero is his foster mum, who opened his spirit to dance.



**Jasmin SHEPPARD**

**Dancer**

Jasmin is an Aboriginal woman with a mixed heritage of Irish, Chinese, and Russian Jewish ancestry. Her Aboriginal heritage is from Savannah country; the Tagalaka and Kurtijar Peoples from Normanton and Croydon in the Gulf of Carpentaria. She has a Diploma in Musical Theatre from The Dance Factory, Melbourne and studied Contemporary Dance at NAISDA.

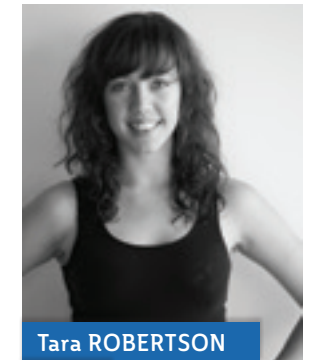
During her time at NAISDA, Jasmin was privileged to study in depth Traditional dance from the Yirrkala and Lardil communities in the top end and the Gulf, and Danley and Badu Islands in the Torres Strait. Jasmin found a close spiritual connection to Lardil tradition, which was affirmed when she later discovered that her people are closely linked with the Lardil community.

Jasmin has appeared in *HAIR: The Musical* (David Atkins, the Production Company, 2002), danced with creative arts company Curious Works and has worked with choreographers such as Vicki Van Hout and Frances Rings.

She joined Bangarra in 2007 and some of her repertoire highlights include performing the title role in 2014's *Patyegarang* and creating her first choreographic work, *Macq*, as part of Bangarra's *Dance Clan 3* in 2013.

Jasmin has toured extensively throughout Europe, Asia and America with the company, and has performed on some of the world's most renowned stages, and has had the rare opportunity to dance under the night sky in front of Indigenous rural communities throughout Australia.

Jasmin's career in dance reflects her deep connection to her culture, to art, and to spirit.



**Tara ROBERTSON**

**Dancer**

Tara was born and raised in Darwin and is a descendent of the Munaldjali people from the Logan River area of Queensland.

Completing a Bachelor of Dance Performance at the Adelaide Centre of Performing Arts (ACPA) in 2007, Tara worked with renowned Independent

artists Aiden Kane Munn, Peter Sheedy, Troy Mundy, Leanne Ringlestien and Lina Limosani.

Tara made her debut with Bangarra in 2011 during the *Spirit* European tour to Germany, Italy and Switzerland. She then performed in *Belong* and completed her first year with Bangarra performing across Queensland and her home city of Darwin in Stephen Page's award-winning production *Mathinna*.

Tara has performed Bangarra repertoire extensively around Australia, regionally and internationally. Personal highlights include performing *Blak* in 2013, and being a part of the Holland Dance Festival and Bangarra's 25th anniversary in 2014. This was particularly special as Bangarra did an extensive regional tour, which included connecting back to Country and community.

Tara also had the opportunity to perform *Brolga* on the regional *Kinship* tour of 2014, and was nominated in the Dance Australia Critic's Survey as an Outstanding Dancer for this performance.



**Kaine SULTAN-BABIJ**  
Dancer

Kaine is a proud descendant of the Arrernte people of Harts Range in the Central Desert region of the Northern Territory. He also celebrates his Croatian and Afghan ancestry.

Kaine studied at both NAISDA and the Aboriginal Centre for the Performing Arts (ACPA), graduating with an Advanced Diploma in the Performing Arts, majoring in Dance.

He has danced with Expressions Dance Company and Leigh Warren and Dancers before joining Bangarra in 2011. In 2012 he was nominated for a Green Room Award for Best Male Dancer for his role in Frances Rings' *Terrain*.

Kaine has toured extensively around Australia and the world with Bangarra, including New York, Mongolia, Vietnam and Holland. His screen credits include Bangarra - *Sharing Stories* in Tasmania, a Qantas short film series and Dan Sultan's music video for his single *Under Your Skin*.

Kaine is humbled to be part of such a special company.



**Luke CURRIE-RICHARDSON**  
Dancer

Luke is a descendant of the Kuku Yalanji and Djabugay Peoples, the Munaljali Clan of South East QLD and the Meriam people of the Eastern Torres Strait Islands.

He studied Dance at NAISDA and in 2010 commenced a Bachelor of Fine Arts (Dance) at Queensland University of Technology (QUT). Luke has danced with the Gerib Sik Torres Strait Islander Dance Group (2002) and QL2 (Quantum Leap).

During his career, Luke has worked with a vast array of choreographers such as Vicki Van Hout, Marko Panzic, Graeme Watson, Frances Rings and Tammi Gissell.

In 2012 Luke appeared in Wesley Enoch's *I Am Eora* for Sydney Festival. In the same year he joined Bangarra as a trainee dancer, touring nationally with the company and performing in Frances Rings' *Terrain*.

He joined the company permanently in 2013 and has since performed Bangarra's national, regional and international programs, including 2014's successful

25th anniversary season. His dance highlights with Bangarra are performing *Black* in Vietnam, and performing traditional Yolgnu dances as a part of a funeral ceremony in front of the Yolgnu community.

Luke says he is honoured to be apart of the Bangarra family and aspires to be a role model for young children both Indigenous and non-Indigenous.



**Nicola SABATINO**  
Dancer

Nicola was raised in Weipa, Far North Queensland and is a descendant of the Kaurareg and Meriam Peoples of the Torres Strait Islands. Nicola also shares Filipino, Scottish and German ancestry.

Nicola began dancing under the guidance of Amanda Seawright, starting with ballet and branching out into jazz and tap. In 2007, she moved to Brisbane to study ballet and contemporary dance at the Australian Dance Performance Institute.

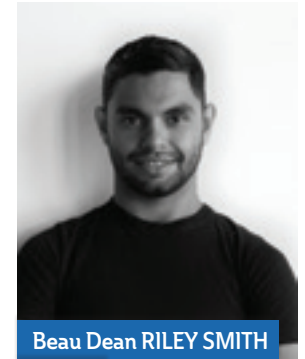
Nicola went on to study at NAISDA where she had

the privilege of learning Traditional dance from the Dätiwuy Clan of the Yolgnu people and Saibai Island people whilst simultaneously honing her ballet and modern dance techniques. While at NAISDA, she had the pleasure of working with renowned artists Bernadette Walong-Sene, Jason Pitt, Charles Koroneho, Tammi Gissell, Vicki Van Hout, Deon Hastie, Sani Townson and her mentor Graeme Watson.

Since graduating from NAISDA in 2012, Nicola has performed as a soloist for Opera Australia in Graeme Murphy's *Turandot*, with Blakdance 2012, in Tammi Gissell's *Feather* and *Tar - A Cabaret of Sorrows* and with Ochre Contemporary Dance Company in *Diaphanous*.

Joining the Bangarra family in 2013, Nicola toured to Vietnam performing in *Spirit* and performed nationally in *Blak*. She also featured in Dan Sultan's music video for his single *Under Your Skin*.

Since then she has joined the company on its national, regional and international tours, including the successful 25th anniversary season in 2014.



**Beau Dean RILEY SMITH**  
Dancer

Beau was born in Dubbo and grew up on the South Coast of New South Wales in Culburra Beach on Yuin country. He is an Aboriginal man from the Wiradjuri Nation of Central NSW. After graduating in 2009 with a Certificate IV in Theatre from the Western Australian Academy of Performing Arts (WAAPA), Beau enrolled to study dance at the NAISDA.

There Beau studied the Lester Horton Technique under Graeme Watson and spent time with community on Saibai Island in the Torres Strait and on Elcho Island, North East Arnhem Land exploring Aboriginal and Torres Strait Islander culture and dance.

During his time at NAISDA, Beau choreographed three works for their NAISDA showcases, as well as for the 2010 Deadly Awards. He has worked with choreographers Gail Mabo, Vicki Van Hout and Tammy Gissell and danced for youMove Company and Blakdance Australia.

Beau joined Bangarra in 2013, performing *Spirit* in Vietnam, touring nationally

with *Blak* and regionally with *Kinship*. He also performed in Bangarra's season of *Dance Clan 3* as part of the inaugural Corroboree Sydney. Beau was part of the company during Bangarra's 25th anniversary in 2014, performing in *Spirit* Holland and nationally with *Patyegarang*.



**Rikki MASON**  
Dancer

Rikki is a descendant of the Kullili people from South West Queensland and is from Inverell in Northern New South Wales.

Coming from a sports background, Rikki grew up playing football and studying Koshiki Karate and was named Junior World Champion in 2000, and was the first Junior to reach world number two. After studying Karate for over 13 years, he took his first dance class in 2007 at the age of 17.

Whilst studying, Rikki joined the NSW Regional Dance Ensemble, before training at Australian Dance Performance Institute (ADPI) and performing with the

Brisbane Youth City Ballet Company. He then went overseas, training with L'Ecole-Atelier Rudra-Bejart and Bejart Ballet Company.

Rikki has performed with Lucid Dance Theatre (*Dancing with Bach*, 2011, *Surge*, 2013) and Queensland National Ballet (*The Nutcracker*, 2011). He has also performed on national television, appearing in *Everybody Dance Now* (2012) and *So You Think You Can Dance* (2014).

Rikki joined Bangarra in 2014 and his highlights include travelling to and performing in remote communities during the *Kinship* and *Spirit* regional tour, and performing in *Patyegarang* on the 2014 national tour.



**Yolanda LOWATTA**  
Dancer

Yolanda was born on Thursday Island and grew up in Mackay. She is a descendant of Yam Island in the Torres Strait and is also of Papua New Guinean and Fijian heritage.

Moving to Brisbane in 2011, Yolanda graduated from the Aboriginal Centre for the Performing Arts (ACPA) in 2013. An actor and singer as well as a dancer, her theatre credits include *MABO*, directed by Rachel Perkins; *Stolen* directed by Leah Purcell and *Up The Ladder* directed by Wesley Enoch and choreographed by Penelope Mullen.

Yolanda has also appeared in *Beguiled* (The Firebird Suit adaptation), for the Queensland Symphony Orchestra and the Judith Wright Centre commission, *Danse Noir*, both choreographed by Penelope Mullen.

Yolanda performed the National Anthem with Jessica Mauboy at the 2013 NRL Allstars game and appeared with her at the Deadly Awards. Yolanda danced with Ochre Contemporary Dance Company in 2014 before joining Bangarra as a trainee dancer in 2015.



**Rika HAMAGUCHI**  
Dancer

Rika is from Broome in Western Australia. She is a descendant of the Yawuru, Bunaba and Bardi people in the Kimberley Region.

She has recently completed studying her Diploma of Professional Dance Performance at NAISDA Dance College, where she was awarded the prestigious Chairman's Award.

During her four years at NAISDA Rika was a part of their many productions. In 2014, she was invited to create an Indigenous Contemporary piece on school children to perform at the Central Coast Dance Festival. Rika also completed a secondment with Ochre Contemporary Dance Company where she was part of their choreographic workshop in developing the work *Articulating Landscapes*, working with choreographer Penny Mullen. Rika also took part in the Centenary of Canberra dance project with QL2's production *Hit the Floor*.

Rika has worked with a number of choreographers including Iquail Shaheed (Horton Technique), Shaun Parker, Craig Bary, Frances Rings, Gary Lang, Patrick Thaiday and Raymond Blanco, as well as many cultural tutors from communities around Australia.

Rika has travelled to the communities of Saibai and Moa in the Torres Strait, and Elcho Island in the Northern Territory, to study cultural dance under the guidance of Elders and cultural tutors.

She also taught extensively throughout her time at NAISDA, culminating in workshops at the 2014 Garma festival, as well as being the featured female dance in her final year performance of *Your Skin My Skin*, directed by Frances Rings.



**Kyle SHILLING**  
Dancer

Kyle is from the Widjupal clan in the Bundjalung Nation, and grew up in Pottsville in Tweed Heads. He joined Bangarra in 2015.

He started Traditional Dance at age 10 and in high school was encouraged to apply for the dance course at NAISDA. He auditioned successfully and spent the next four years training in different dance styles such as contemporary, ballet, jazz and other cultural forms of dance.

Kyle has performed at the Australian Dance Awards in 2013, danced in the production *Message Sticks* at the Sydney Opera House and in 2014 spent six weeks in Tennant Creek, working with six communities to create a dance performance as part of the Desert Harmony festival.

Kyle is passionate about representing his family, and continuing his culture, through dance.



CARRIAGEWORKS AND BANGARRA DANCE THEATRE PRESENT AN

## EXCLUSIVE SYDNEY SEASON OF *OCHRES*

Colours of earth on skin  
to dance and celebrate  
the spirits of the land...

**"A WATERSHED  
IN AUSTRALIAN  
CHOREOGRAPHY"**

- THE AUSTRALIAN

*Ochres* is the work that revealed Bangarra to the world as a strong, electrifying voice in the world of contemporary dance. Now, 21 years later, Artistic Director Stephen Page is re-awakening this production for generations to experience again or discover for the first time.

In all its forms and colours, ochres are essential to the life of Aboriginal communities. This four-part contemporary dance work – yellow, black, red and white – is a portrayal for each colour and its spiritual significance.

This exclusive Sydney-only season will be performed at Carriageworks, Bangarra's first outing at this unique contemporary multi-arts centre.

SEASON DATES: 27 NOVEMBER – 5 DECEMBER 2015

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**bangarra**  
DANCE THEATRE

**CARRIAGEWORKS**



## BE PART OF BANGARRA'S SONGLINE

**For 26 years, Bangarra has been sharing stories with Australia and the world. During this time, we've supported the development of over 100 Aboriginal and Torres Strait Islander artists, created over 30 bold new productions and toured to 26 countries.**

**TO MAKE A DIFFERENCE:  
VISIT [BANGARRA.COM.AU/DONATE-NOW](http://BANGARRA.COM.AU/DONATE-NOW)  
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Last year, more than 50,000 people attended a Bangarra show and more than 1,000 young people participated in our workshops and community outreach programs.

Now, we're asking you to help us secure a vibrant and sustainable future for the company. It's the support of patrons like you that helps us share our stories.

Each gift plays an important part in the continued creation of innovative, world-class contemporary dance. Each gift helps us work with Aboriginal and Torres Strait Island youth in communities across the country. Each gift allows us to tour to every corner of the globe.



## TAKE BANGARRA HOME WITH YOU

If you loved *lore*, why not visit our online shop and take home a little piece of Bangarra?

TO PURCHASE THESE AND MANY OTHER BANGARRA PRODUCTS, VISIT [WWW.BANGARRA.COM.AU](http://WWW.BANGARRA.COM.AU)

Our men's and women's *lore* t-shirts and tote bags have been designed by our Head of Design Jacob Nash.

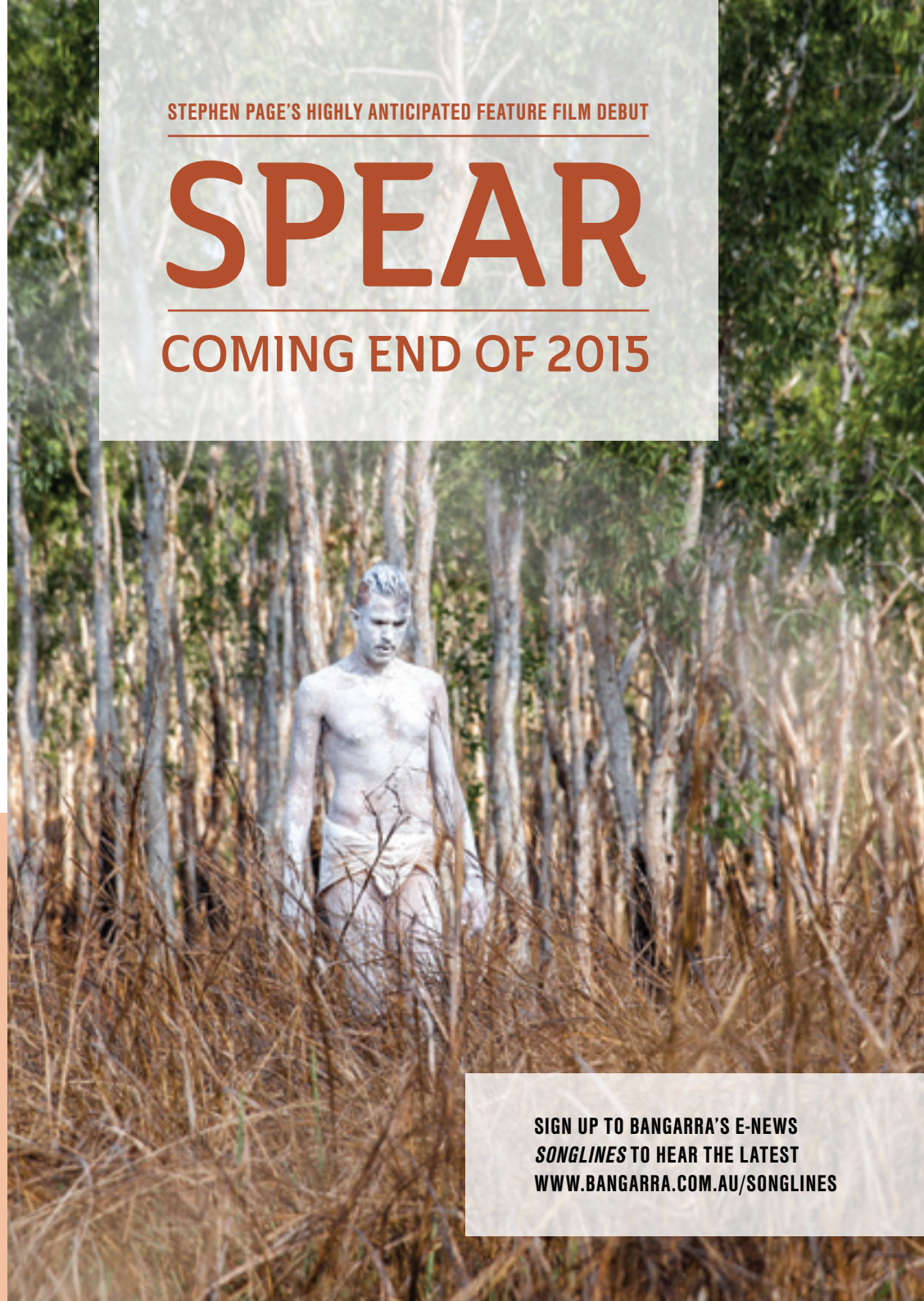
If the music of *lore* composers David Page and Steve Francis had you enthralled, you can purchase the music from the production on CD to listen at home. Also available are more than a dozen recordings from Bangarra's extensive repertoire.

Bangarra is also pleased to release two works of classic repertoire on DVD: Frances Rings' 2012 stunning work *Terrain*, and Stephen Page's acclaimed *Patyegarang*, created especially for the company's 25th anniversary in 2014.

STEPHEN PAGE'S HIGHLY ANTICIPATED FEATURE FILM DEBUT

# SPEAR

COMING END OF 2015



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**Arts Centre Melbourne**  
PO Box 7585, St Kilda Road,  
Melbourne Vic. 8004  
Telephone: (03) 9281 8000  
Facsimile: (03) 9281 8282  
artscentremelbourne.com.au

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**Ms Jodie Bennett** Chief Operating Officer  
**Ms Sarah Hunt** Executive Development and Audience Engagement

Arts Centre Melbourne extends heartfelt thanks to our Arts Angels, whose generosity, loyalty and commitment ensure as many Victorians as possible can experience the joy of the performing arts here in Melbourne.

#### For your information

The management reserves the right to add, withdraw or substitute artists and to vary the program as necessary.

The Trust reserves the right of refusing admission.

Recording devices, cameras and mobile telephones must not be operated during the performance.

In the interests of public health, Arts Centre Melbourne is a smoke-free area.



**SYDNEY OPERA HOUSE**  
Bennelong Point  
GPO Box 4274  
Sydney 2001 NSW

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**Administration** (02) 9250 7111  
**Box Office** (02) 9250 7777  
**Facsimile** (02) 9250 7666  
**Website** sydneyoperahouse.com

# THE COMPANY

## Bangarra Staff

### Board of Directors

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Artistic Director  
**Stephen Page**  
Executive Director  
**Philippe Magid**  
Executive Assistant  
**Angela Band**

### Artistic

Rehearsal Director  
**Emily Amisano**  
Head of Music  
**David Page**  
Resident Choreographer &  
Head of Tertiary Engagement  
**Frances Rings**  
Head Designer  
**Jacob Nash**

Cultural Consultant  
**Kathy Balngayngu Marika**  
Cultural Consultant  
**Djakapurra Munyarryun**

### Dancers

**Elma Kris**  
**Yolande Brown**  
**Deborah Brown**  
**Waangenga Blanco**  
**Tara Gower**  
**Leonard Mickelo**  
**Jasmin Sheppard**  
**Tara Robertson**  
**Kaine Sultan-Babij**  
**Luke Currie-Richardson**  
**Nicola Sabatino**  
**Beau Dean Riley Smith**  
**Rikki Mason**  
**Yolanda Lowatta**  
**Rika Hamaguchi**  
**Kyle Shilling**

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Finance & Operations Coordinator  
**Elizabeth Timbery**  
Office & Youth Administrator  
**Georgia Thorne**

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Grants Manager  
**Peter Bly**

Events and Opening Night Coordinator  
**Fionn Meikle**

### Community & Digital

Manager, Community Engagement  
**Libby Collins**

Manager, Public Engagement  
**Carolyn Hammer**

Digital Coordinator  
**Jhuny-Boy Borja**

Community Education Consultant  
**Shane Carroll**

Videographer  
**Tiffany Parker**

### Marketing & Communications

Manager, Marketing &  
Communications  
**Nathalie Vallejo**

Marketing & CRM Officer  
**Sarah Whelan**

Media & Communications Manager  
**Nicole Lovelock**

### Education & Youth Programs

Youth Program Director  
**Sidney Saltner**

Youth Program Leader  
**Chantal Kerr**

Youth Program Leader  
**Patrick Thaiday**

### Production

Production & Touring Manager  
**Phoebe Collier**

Company Manager  
**Lachlan Bell**

Head Mechanist  
**Kayne Johnson**

Stage Manager  
**Matthew Schubach**

Head Electrician  
**Andrew Hutchison**

Costume Maker & Dresser  
**Brooke Cooper-Scott**

Sound & AV Technician  
**Andy Lysle**

Production Assistant  
**Darcy Anderson**

Set Construction  
**Planet Engineering**

Scenic Artists  
**Scenografic Studio**

Props Makers  
**Traleen Ryan, Josep Berenguel**

Costume Construction  
**Jennifer Irwin**

**Brooke Cooper-Scott**  
**Kia Snell**

**Fiona Holly**  
**Robyn Murph**



**MERRIGONG THEATRE COMPANY**  
C/- Illawarra Performing Arts Centre  
32 Burelli St Wollongong NSW 2500  
merrigong.com.au  
info@merrigong.com.au

#### BOARD OF DIRECTORS

**Steve Sanders (Chairman)**, **Gordon Bradbery**,  
**Leigh Colacino**, **Jo Dyer**, **David Farmer**, **Linda Fuller**,  
**Paul Greer**, **Wayne Morris**, **John Peedon**

#### EXECUTIVE MANAGEMENT

Artistic Director/CEO **Simon Hinton**  
Director Of Finance & Administration **Judi Douglas**  
Director Of Marketing & Development **Melinda Maillard**  
Director Of Operations **Trevor Ahearn**

#### ACKNOWLEDGEMENT

Merrigong Theatre Company manages the Illawarra Performing Arts Centre (IPAC) in Wollongong, as well as the city's key civic and community venue, the Wollongong Town Hall. Merrigong has also developed into a vibrant theatre company in its own right – producing, presenting and touring exciting contemporary theatre and supporting the development of a wide range of theatre makers.

The name Merrigong is thought to be a derivation of the Indigenous word for the Illawarra region's distinctive escarpment. Merrigong Theatre Company acknowledges the Dharawal people as the traditional custodians of this land.

**Administration** (02) 4224 5959  
**Box Office** (02) 4224 5999  
**Facsimile** (02) 4226 9696



**QUEENSLAND PERFORMING ARTS CENTRE**  
PO Box 3567, South Bank,  
Queensland 4101 T: (07) 3840 7444  
qpac.com.au

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#### ACKNOWLEDGMENT

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The Honourable **Annastacia Palaszczuk MP**  
Premier and Minister for the Arts

Director-General, Department of Premier and Cabinet  
**David Stewart**

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.



**CANBERRA THEATRE CENTRE**  
Po Box 226 Civic Square,  
Canberra Act 2608  
Director **Bruce Carmichael**

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#### ADMINISTRATION

**Phone** 02 6243 5711 **Facsimile** 02 6243 5721  
admin@canberratheatrecentre.com.au  
canberratheatrecentre.com.au

**CANBERRA TICKETING**  
**Phone** 02 6275 2700 **Facsimile** 02 6230 1098  
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# PATRONS

## Russell Page Fellowship

Marion Heathcote & Brian Burfitt  
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Sherry Hogan Foundation  
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AS OF MAY 27 2015

# PARTNERS

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



Bangarra Dance Theatre is assisted by the NSW Government through ArtsNSW.

## Production Partners



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## Community Partners



## Philanthropic Partners



Funded by The E Robert Hayles and Alison L Hayles Charitable Trust, managed by Perpetual

# CREDITS

## *Sheoak* (2015)

**CHOREOGRAPHY** Frances Rings  
**MUSIC** David Page  
**SET DESIGN** Jacob Nash  
**COSTUME DESIGN** Jennifer Irwin  
**LIGHTING DESIGN** Karen Norris  
**VOCALS** Yolande Brown, David Page, Leonard Mickelo, Djakapurra Munyarryun, Ningali Lawford  
**MUSICIANS** Philippe Magid (piano), Lachlan Bell (guitar)  
**MODULAR SYNTH PROGRAMMER** Justin Barrington-Higgs

### SPECIAL THANKS FOR THEIR WORK ON *LORETO*:

Alex Stuart, Rod Clarke, Stella Ginsberg, Russell Carey, Rick Best, Philippe Debar, Rod Nash and Chameleon Touring Systems.

## *I.B.I.S* (2015)

**CHOREOGRAPHY** Waangenga Blanco and Deborah Brown  
**MUSIC** Steve Francis  
**SET DESIGN** Jacob Nash  
**COSTUME DESIGN** Jennifer Irwin  
**LIGHTING DESIGN** Karen Norris  
**CULTURAL CONSULTANTS** Peggy Misi, Mark William Satrick, Pinau Ghee, Betty Tekahika (Mabo)  
**VOCALS ON CRAYFISH** Elana Stone  
**SARDINE SONG** Peggy Misi, Mark William Satrick  
**KIR KIR KEBER** Pinau Ghee, Betty Tekahika (Mabo)

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To stay up to date with all the latest Bangarra news, touring information and special offers subscribe to our *Songlines* e-newsletter at [www.bangarra.com.au/songlines](http://www.bangarra.com.au/songlines)

Bangarra Dance Theatre would like to pay respect and acknowledge the traditional custodians of the land on which we gather. Bangarra also wishes to acknowledge the traditional Aboriginal and Torres Strait Islander peoples whose customs and cultures inspire our work.

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the partnership keeps building



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