

bangarra
DANCE THEATRE

OUR

LAND PEOPLE STORIES



Boral & Bangarra

the partnership keeps building



PERFORMANCE CALENDAR

NATIONAL TOUR

OUR land people stories

New South Wales Sydney Opera House 16 June – 9 July

Western Australia State Theatre Centre of Western Australia 20 – 23 July

Australian Capital Territory Canberra Theatre Centre 28 – 30 July

Queensland QPAC Brisbane 12 – 20 August

Victoria Arts Centre Melbourne 1 – 10 September

INTERNATIONAL TOUR

New York, USA FALL FOR DANCE FESTIVAL 30 September – 1 October

Paris, France MUSÉE DU QUAI BRANLY 5 – 8 October

REGIONAL TOUR

Terrain

Western Australia

Albany Entertainment Centre 19 October | **Mandurah Performing Arts Centre** 22 October

Queens Park Theatre, Geraldton 26 October | **Goldfield Arts Centre, Kalgoorlie** 29 October

South Australia

On Country performance 4 November | **Middleback Theatre, Whyalla** 8 November

Northern Festival Theatre, Port Pirie 11 November

Sir Robert Helpmann Theatre, Mt Gambier 15 November

Chaffey Theatre, Renmark 19 November



We are an Aboriginal and Torres Strait Islander organisation and one of Australia's leading performing arts companies, widely acclaimed nationally and around the world for our powerful dancing, distinctive theatrical voice and utterly unique soundscapes, music and design.

Led by Artistic Director Stephen Page, we are currently in our 27th year. Our dance technique is forged from over 40,000 years of culture, embodied 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 Aboriginal and Torres Strait Islander 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.





WE ARE
Bangarra



A message

from Artistic Director Stephen Page
& Executive Director Philippe Magid



Thank you all for joining us for this season of *OUR land people stories*, dedicated to Bangarra's Music Director David Page. His spirit will always resonate with us in the theatre through his music, and the gifts he shared with those he collaborated with.

Bangarra is an incredibly strong and resilient company. We have proven that we not only caretake stories, but we also nurture and develop artists and the cultural leaders of the future. *OUR land people stories* - featuring two works by three emerging choreographers - is a testament to this commitment.

Our dance ensemble has expanded to 17, as we welcomed two new dancers as part of the Russell Page Graduate Program. Tyrel Dulvarie and Glory Tuohy-Daniell, both from Queensland, joined the company at the beginning of the year. This important initiative was established by Bangarra and funded by a group of passionate and committed donors, as well as being supported by Creative Partnerships Australia through their Plus1 program. We thank all of our donors and supporters across our many programs for their support and vision.

Our Rekindling team have spent most of this year on the road, connecting young people with their culture through stories and dance. Thanks to Sidney, Chantal and Patrick for helping to inspire the next generation of storytellers.

We continue to perform an important role as proud cultural ambassadors for this country on the world stage. In April, Deborah Brown, Waangenga Blanco and Djakapurra Munyarryun performed at Australia Week in China, and in September the entire company will travel to New York as part of the prestigious Fall for Dance Festival at New York City Center, continuing onto Paris to perform at the Musée Du Quai Branly.

We equally look forward to our regional tours, and will be on the road in October and November with Frances Rings' acclaimed work *Terrain*. This work returns to Country and the Arabunna people, being performed in regional South Australia from where its

story originated. The relationships we have with Aboriginal and Torres Strait Islander communities are our most precious resource and inspiration; we have a responsibility to facilitate cultural exchange through our company's performances.

We'd like to thank our main funding bodies: the Australian Government through the Australia Council for the Arts and the NSW Government through Arts NSW for your continued support of Bangarra as a Major Performing Arts company. Thank you to our Trusts and Foundations and Corporate Partners.

Congratulations to Jasmin, Beau and Daniel for creating works of such depth - your talents belie your years and it is incredible to see you each grow as artists. Thank you to the Bangarra dancers, who support and encourage each other every day in the studio to take risks and go above and beyond to make sure that every rehearsal and every performance is imbued with authenticity of spirit.

Thank you to Steve Francis and Paul Mac for caretaking the Bangarra sound with the utmost creative integrity, and to the creative team of Jacob Nash (sets), Jennifer Irwin (costumes) and Matthew Cox (lighting) for being true collaborators and creating three distinctly beautiful worlds for which our stories inhabit.

Thank you to our Chair Michael McDaniel for his leadership and generosity of spirit, and to the entire Bangarra Board for their tireless efforts.

Lastly, thank you to the whole Bangarra family. The company stands strong thanks to your efforts and dedication.

These three stories share a narrative thread - they represent our journey from colonial struggle, to the longing for identity and kinship, to celebrating Aboriginal success. They are a vivid portrait of a company that is strong, proud and as deeply connected to the land as ever. We hope you enjoy the journey.

Stephen Page

on *Nyapanyapa*

Nyapanyapa Yunupingu is an inspiration. She is a proud Yolngu woman from the Gumatj clan of North East Arnhem Land, a strong figure in her community who creates her art simply because it's in her blood.

Painting for her is a meditative process – a place of reflection, embedded in her life and history. It reminds me of why I started dancing as a young man – because I had to, because it was my calling, and because it took me to a safe and spiritual place. Stepping into the studio, hearing that unmistakable Bangarra music, seeing the dance ensemble barefoot and low to the ground and creating dance stories is my sacred space.

Nyapanyapa is so innately talented that her works give endless joy to those who see them. Each time I visit Yirrkala, I've always felt drawn to her energy, her spirit. I've long admired her paintings and her last series featuring young dancing girls fascinated me and sparked the idea for a creative exchange. But it is her Buffalo Story painting, which won her the prestigious Telstra Art prize in 2008, that was a jumping off point for this work.

I feel privileged to be celebrating 25 years as Artistic Director of Bangarra. The dance ensemble, with their passion, commitment and cultural integrity, are artists of a calibre of their own. Together we have our own collaborative creative process; the dancers join me in the creation of the choreography, bringing their energy, style and passion to the story. Working alongside the next generation of storytellers invigorates and inspires me, and I'm honoured to share this program with three extremely talented young choreographers in Jasmin, Beau and Dan. A special thank you to our rehearsal director Anton, who always looks after us holistically in mind, body and spirit during this process.

I'd also like to recognise the creative team behind this work. Our Head of Design Jacob Nash travelled to Yirrkala multiple times to observe Nyapanyapa and her work, and his creative realisation of her paintings is extraordinary. We spent hours together in the gallery and his passion for the work in turn drove mine.

I've worked alongside costume designer Jennifer Irwin for many years, and she is one of the best in the world at what she does. Thank you also to Matt Cox for his innovative lighting, which has served to illuminate this work so well. Thank you to Steve Francis, who having worked alongside my brother David for many years, knows the Bangarra musical language and is able to reinvent it in the most original of ways.

Thank you to Nyapanyapa for the incredible artistic gifts which she shares so freely with the world, and to Will Stubbs, coordinator at Buku-Larrnggay Mulka Centre in Yirrkala where Nyapanyapa creates her works; he was invaluable in helping bring this work to the stage.

Dance is medicine, and as we dance as a family, we honour the exceptional legacy left by my big brother, David. There was no-one who explored bringing contemporary and traditional music together before him, and his music would travel into your mind and your soul. You cannot take away the music from a Bangarra experience; it's what brings the spirit of our stories closer.

This national tour is dedicated to him.





Jasmin Sheppard on *Macq*

The seed for *Macq* started when I first became aware of the 1816 massacre at Appin while living in Liverpool in Western Sydney around a decade ago.

An encroaching statue of Lachlan Macquarie's head there prompted in me the question: who was this man? It was as though the more I saw his name, the more I saw his name.

Macquarie is known as the father of New South Wales in our education system, and yet, for the First Nations people of the Sydney area, their reality was influenced by an entirely different man to the one whom we are taught to know. I wanted to delve into this reality and peel back the layers of this man, and what impact his actions have had on Aboriginal past and present.

From my research at the Mitchell Library, and through consultation with Frances Bodkin and Gavin Andrew – direct descendants of the D'harawal people who lived at Appin – a more complex story unfolded. Macquarie's diary entries convey his feelings toward the First Nations community, and I felt a strong responsibility to tell their experience, and uncover the trauma he was ultimately responsible for.

By the early 1800s, Lachlan Macquarie had established a reputation as a generous and fair Governor of the broader Sydney region. His initiatives for the 'natives' in the early days of his governance included providing farmland for the men; schooling for a handful of children; and the annual Durbur picnics at Parramatta.

Indeed, descendants of those killed in the Appin massacre recall stories of some 12 years of peace and friendship between settlers and the D'harawal before Macquarie's

declaration of war in April 1816, and this changed the course of history.

The first signs of tension had arisen in other areas between settlers and Aboriginal people, and what may have been good intentions on Macquarie's part eventually gave way, revealing his true loyalties. His diary entries uncover his frantic attempt to keep Aboriginal people aware of their boundaries, and the drastic measures he took to regain control.

Australians from every background deserve to know the full history of our home, including the uncomfortable parts that are often hidden. In shared ownership of this history lies true reconciliation.

2016 marks the 200th anniversary of the Appin massacre, therefore how poignant it is that this story is shared.

So much of Sydney is named for him, but what legacy has the darker side of his governance left for us all?

I'd like to thank Stephen for nurturing this story when it was originally created back in 2013; to the dancers for bringing these characters to life with such commitment and artistry; and to the wonderful creative team of Jacob Nash, Jennifer Irwin and Matt Cox.

Lastly I'd like to thank my musical collaborator and dear friend David Page. His score for *Macq* brought a rich layer of storytelling to my choreography. His spirit lives on in his music, and we are blessed to dance with it.

— Choreographers' notes —

Beau Dean Riley Smith & Daniel Riley on *Miyagan*



Miyagan came from wanting to tell a Wiradjuri story, and reconnect back to our shared culture and heritage – it is narrated by the Wiradjuri kinship system.

We are Indigenous men from the Wiradjuri nation, Rileys, cousins, from Western New South Wales. We can trace our familial connection back to our Great-Great Grandfather Jack Riley, who lived on Talbragar Reserve in Dubbo in the early 1900s. We explored this connection with the guidance of Aunty Di & Aunty Lyn, learning of the matrilineal totemic system consisting of five levels: Nation, Moiety, Clan, Family and Individual.

Kinship, and the bonds we all share as Indigenous people of this land, are what connects us to land, to each other and to our cultural responsibilities. It also influences our social behaviour.

There is nothing more valuable than miyagan, without kinship/family there is no life.

This work would not have happened without the support of our family, past, present and future – it's the resilience of our lineage that holds this story together.

To our Bangarra family: the dancers, the creative team, our production and admin staff. Thank you for bringing this important work to life, your contributions have been invaluable. Bringing *Miyagan* to life has been the most enriching journey we have been on individually and together.

Along the way, this work has become a reflection of our company, how strong and connected we are as a family.

A note from Beau

Telling this story was brewing inside me before I joined Bangarra. I approached Stephen at the end of my first year and since then he supported it and nurtured the storyteller in me. Thank you Stephen for allowing me to make my dream a reality.

Cousin Dan, thank you for sharing this journey into our family connections and helping to create a lasting and meaningful work of our miyagan. You enriched the way I looked at it thanks to your personal experiences, so different to mine, but strongly complementing each other. Being around your energy has been so inspiring.

To Aunty Lyn and Aunty Di, for your love, support and guidance. You've opened your hearts to me throughout my childhood, and your continued support planted the seed to who I am today. I feel deeply routed to my kin thanks to you.

A note from Dan

Through the creation of *Miyagan*, I have taken a positive step towards feeling like I belong to a place, a piece of land and a culture. Being able to learn language, hear stories, visit and camp on Talbragar in Dubbo and meet family, who embraced and claimed me on first sight, is a feeling of belonging, and strengthens my identity.

As always I am hugely grateful to Stephen, for being the kind, open hearted and nurturing person he is, and thank him again for allowing me to tell another story and bring it to the stage.

Thank you Aunty Di and Aunty Lyn for welcoming me into the Riley family, for your stories and for always teaching me something about our culture and its resilience.

Beau, my cousin. Thank you endlessly for opening the door to our shared culture and family. This work starts and ends with you, I feel so grateful to have been invited along for the journey.



**Wiradjuri culture, language and customs are alive;
our heartbeat is resilient and strong.**

Music Note

The Bangarra sound is as distinctive as its dance technique; forged from over 40,000 years of culture and embodied with contemporary expression. It's a sound that is completely new but also ancient, combining traditional language, song and instrumentation with the sounds of electronica, hip-hop, classical and nature. It gives voice to Country and to land and has the rare ability to awaken emotions from deep within.

Bangarra's Music Director David Page was the architect of that unmistakable sound. He has left an incredible musical legacy that, combined with his generous mentorship of other artists, Bangarra will draw and build on for the future.

His score for *Macq* was created in 2013 as part of *Dance Clan 3* in our Bangarra studios. Choreographer Jasmin Sheppard worked closely with him during this process. "David was adamant that his music, although it portrayed the raw devastation of this event, would also give hope to the dancers whilst they performed it," explains Sheppard. "His deep understanding of how music moves us, and lifts us dancers to greater heights, was prevalent in all his work."

Although most of *Macq* was composed by David in 2013, his artistic nature drove him to challenge the score upon its restaging. In learning more about the events of the 1816 massacre, two new sections were created, as well as enriching the existing ones.

"We recently recorded all the women singing a D'harawal mourning song; Aunty Frances Bodkin told us that it was the women who were by the cliffside who tended the bodies of the men in their camps first - they were discovered and moved upon shortly after. David's instinct was to record the women as though they were emerging from a

sandstone shelter, and to make their voices cavernous and echoed," recalls Sheppard.

"It wasn't until I was taken to the site by Aunty Frances that I heard my own voice in a similar way, knocking off the sandstone cliffs and reverberating in my own ears. He was truly instinctual and a man of story. He manipulated sounds to draw out certain emotions."

Composers Steve Francis and Paul Mac both collaborated closely with David on a number of Bangarra works, and have come into their own with the music for *Nyapanyapa* and *Miyagan*.

Steve, a Helpmann-award winning composer who first worked with Bangarra in 1997, is relishing the opportunity to work with Stephen again.

"I'm always a bit out of my comfort zone with Bangarra, but I enjoy the challenge," says Steve. "With *Nyapanyapa*, the subject is a living artist and we're threading her visual world with one of dance. The whole piece has a sense of place and atmosphere about it; her paintings reflect her place and her stories, so I've tried to capture that in the music."

Inspiration came from a host of musical guests, from Nyapanyapa herself speaking with her niece Merrkiyawuy Ganambarr, principal of Yirrkala School and Bangarra foundation member and Yolngu songman Djakapurra Munyarryun singing in language. Also featured are vocalist Ursula Yovich, the Warumpi Band and some 1952 recordings of Nyapanyapa's father. There are five musical sections: *Buffalo*, *Bush Apple*, *Nibblets*, *Lost Wendys* and *In Her Mind*, each with a distinct theme but more akin to movements in a single work.



Sense of place is also explored in *Miyagan*, which is set on Talbragar Reserve in Dubbo, where choreographer Beau Dean Riley Smith is from. Composer Paul Mac, who worked with the company on the music for 2013's *Blak*, asked Beau and fellow choreographer Daniel Riley to bring in some items that represented Country to them into the studio.

"The boys brought in clap sticks and fighting sticks and some grass from on Country," explains Paul. "Beau also had a great recording of a flock of cockatoos from the area, so we used all of that material as the basis of the musical palette."

"Cultural consultant Aunty Di and Beau's niece Bonnie also contributed vocals and language, which really unifies their theme of kinship and family."

Both composers agree that seeing the dancers respond to the score, and seeing how it complements the other stage elements, as one of their favourite parts of the process.

"Dance is a medium where the music is created in tandem. When you see this extraordinary choreography partnering what you've made, it elevates what you do to another level," says Steve.


Paul agrees. "I can be working on something in the studio and then bring it in and it will sound different in the rehearsal space, and the dancers will tell me it needs more bounce or more bass – it's really collaborative."

Steve and Paul say working with David and Bangarra is a creative gift.

"David taught me to allow the music to flow through me, rather than overthink it, and to trust my instincts – that was only one of his many natural talents that he shared with me," said Steve.


"He definitely created a new sound language, and was a master of leaving space and creating atmosphere," said Paul. "I'm definitely tapping into that legacy and applying it to *Miyagan*."

The three worlds of *OUR land people stories*




“I love the creative journey we go on each year as a clan at Bangarra. We creatively share, respond and discover the world of our story - and then we share it with you.”

JACOB NASH
SET DESIGNER



“Dance is my favourite medium to design because there’s so much more creative freedom. Bangarra is unique ... a very special family to belong to.”

JENNIFER IRWIN
COSTUME DESIGNER



“Bangarra works can be quite abstract and atmospheric, so my role is to build that mood subtly in tandem with all the other visual elements and to help drive the story.”

MATT COX
LIGHTING DESIGNER

Things you might not know about *OUR land people stories*



Over 300 costumes



Over 1,000 hand-stitched
emu feathers

Each emu feather hood in *Miyagan*
took 3 days to complete

Emus, possums, fish, dogs and
buffalos depicted



The Wendy puppets are
so named in *Nyapanyapa* as that is
her English name

The puppets are each
approximately 2 metres tall



The painted backdrops for *Nyapanyapa*
are 15 metres high and 7 metres wide

Each takes 6 days to paint and dry

The vivid red costumes in *Nyapanyapa*
depict bush apples, a common source of
food in North East Arnhem Land



The possum skin worn in *Macq* is
ethically sourced from a possum farm
in New Zealand







Stephen Page

Artistic Director

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh Nation from South East Queensland.

This year he celebrates 25 years as Artistic Director of Bangarra. *Nyapanyapa* is his 23rd work for the company.

Stephen continues to reinvent Indigenous storytelling both within Bangarra and through collaborations with other performing arts companies; most notably directing the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies, as Artistic Director of the 2004 Adelaide Festival of the Arts and writing and directing *Bloodland* with Wayne Blair and Kathy Balngayngu Marika for Sydney Theatre Company in association with Bangarra.

In film, Stephen directed the chapter *Sand* in 2012's *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 2015 he made his full-length directorial debut with *Spear*, which premiered at the Toronto International Film Festival. Among his many awards and nominations, Stephen was NSW Australian of the Year in 2008, acknowledged for his Services to Dance by the Australian Dance Awards in 2010 and was NAIDOC Artist of the Year in 2012. In 2015, Stephen was awarded a Honorary Doctorate of Creative Arts by the University of Technology Sydney for his contribution to the arts and Indigenous culture.



Jasmin Sheppard

Choreographer / Dancer

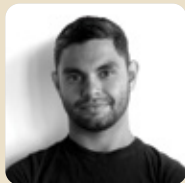
Jasmin is an Aboriginal woman with a mixed heritage of Irish, Chinese, and Russian Jewish ancestry. Her Aboriginal songlines are from the Kuritjar people, from Normanton and Croydon in Queensland Savannah country.

Macq is her first choreographic work for Bangarra and premiered as part of the *Dance Clan 3* program in 2013.

Jasmin has a Diploma in Musical Theatre from The Dance Factory, Melbourne, and a Diploma in Contemporary dance from NAISDA Dance College. Jasmin has worked with choreographers such as David Atkins (*HAIR - The Musical*, The Production Company, 2002), Vicki Van Hout (*Wiradjourni*, 2006), Jason Pitt and Bernadette Walong-Sene. In 2006 Jasmin choreographed, danced and sung in *The Migrant Project* with Curious Works.

Jasmin joined Bangarra in 2007. Her career highlights include performing the title role in 2014's *Patyegarang* and collaborating with The Australian Ballet in *Rites* and *Warumuk - In the Dark Night*. In addition to performing on some of the world's most renowned stages, she has performed under the night sky in Australia's most remote areas.

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



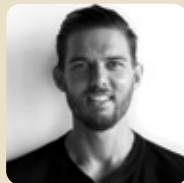
Beau Dean Riley Smith

●
Choreographer / 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 and Gamilaroi Nation of Central New South Wales.

After graduating in 2009 with a Certificate IV in Theatre from the Western Australian Academy of Performing Arts (WAAPA), Beau studied dance at the National Aboriginal Islander Skills Development Association Dance College (NAISDA). After graduating he toured nationally with the Vicki Van Hout production of *Briwyant* in 2011, a production that garnered much critical acclaim.

Beau joined Bangarra in 2013, performing nationally and internationally with the company. His career highlights include performing *Black* from Ochres for the first time in Vietnam, and performing the Wiradjuri solo from *ID* on the *Kinship* regional tour on Country in Dubbo. Beau also appeared in visual artist Tony Albert's *24 Frames* exhibition in 2015 in a work choreographed by Stephen Page.



Daniel Riley

●
Choreographer / Dancer

Daniel is an Indigenous man from the Wiradjuri nation, whose bloodlines trace back to Wellington and Dubbo of Western New South Wales.

Miyagan is third choreographic work for Bangarra, following *Riley* (2010), and *Scar*, as part of *Blak* (2013).

Since graduating from Queensland University of Technology in 2006, he has danced for Leigh Warren & Dancers, New Movement Collective (UK) and Fabulous Beast Dance Theatre (UK). He has been nominated for Best Male Dancer at the Australian Dance Awards (2010 & 2013), and for Deadly dancer of the year at The National Aboriginal and Torres Strait Islander Deadly Awards (2010, 2012 & 2013). Daniel's film credits include Dan Sultan: *Under Your Skin*, and Stephen Page's *Spear*, where he made his film debut as well as working as Director's Attachment.

His other choreographic credits include works for QL2 Youth Dance, QUT Graduating year, Canberra Dance Development Centre, Third Row Dance Company (UK), Louisville Ballet (USA) and Sydney Dance Company.



David Page (1961 - 2016)

Music Director

David was a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh tribe from South East Queensland. He joined Bangarra in 1991 as Resident Composer.

David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. David composed music for 27 of Bangarra's repertoire.

David had many film, television and theatre credits to his name. He starred in the successful one-man show about his incredible life, *Page 8*, and had roles in numerous Queensland Theatre Company, Belvoir and Sydney Theatre Company productions. In 2000, David in collaboration with Steve Francis, contributed music to the Opening Ceremonies of the Sydney Olympic Games.

Since 1995, David has won four of his eight nominations for the Deadly's Sound Awards, an ARIA nomination for *Heartland* in 1996, and was the inaugural winner of the Indigenous Artist Award for The Sidney Myer Foundation in 2000. He also received the 2006 Green Room Award for *Page 8* as the Best New Australian Play. David received a Helpmann Award for Best Original Score for *Mathinna* in 2009. He and Steve Francis jointly won a Helpmann Award for Best Original Score for 2011's *Belong*.

In 2015 David composed the music for Stephen's directorial film debut, *Spear* and Frances Rings' *Sheoak* as part of the *lore* program. His score for *Macq* was originally created in 2013.



Steve Francis

Composer

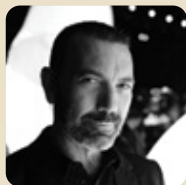
Steve is a composer and sound designer originally from Adelaide. An opportunity to produce and mix David Page's work on *Alchemy* for The Australian Ballet in 1997 led to an ongoing collaboration with Bangarra. The *Nyapanyapa* score will be his tenth for Bangarra.

As composer and sound designer, he has also worked with Australia's premier theatre companies, including Sydney Theatre Company, Melbourne Theatre Company, Bell Shakespeare, Belvoir and Griffin. Recent productions have included *Disgraced*, *The Secret River*, *Orlando*, *The Weir and Switzerland*. He has composed for a number of films, including *The Turning*, Leah Purcell's *She Say*, the Dendy Award-winning film *Black Talk*, Berlin Festival winner *Djarn Djarns* and some of his music was used in Stephen Page's *Spear*.

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 has won two Helpmann Awards for Best Original Score (*Walkabout*, 2002 and *Belong*, 2011 with David Page). He has also won two Sydney Theatre Awards for Best Music and Sound Design.



Paul Mac

Composer

Paul is one of the leading figures in Australian electronic music. He is a composer, songwriter, musician and producer.

Paul is a conservatorium graduate and a multi ARIA Award winner for his work with underground dance pioneers Itch-E & Scratch-E and for his own solo work. The list of artists with whom he's collaborated over recent years include Sia, Kylie, Daniel Johns, LCD Soundsystem and Troye Sivan.

Paul scores music for films, TV and theatre and he has previously worked with Bangarra on the acclaimed production *Blak*. Credits for Paul's remix duo, Stereogamous, include remixes for LCD Soundsystem, Sia, and Kylie and he has also released an album under the moniker, The Dissociatives, with Daniel Johns.

In addition to his multiple ARIA awards, Paul's career highlights include Australian Dance Music Awards for Outstanding Contribution to Dance and Producer Of The Year. He has received an APRA Award, an MTV Award and been named Dance Artist Of The Year three times in Rolling Stone's Readers Poll.

Paul is currently studying a Doctorate of Musical Arts in Composition at the Sydney Conservatorium of Music.



Jacob Nash

Set Designer

Jacob is a Murri man who grew up in Brisbane and 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. He was also nominated for a Green Room Award for his design work in *Belong* in 2011.

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. Jacob also creates the digital content for our VIVID Festival collaborations, most recently *EORA - The Land*.

In 2015 he was the set designer for Stephen's feature film *Spears* and also worked on the creatures and effects for the new ABC series *Cleverman*.



Jennifer Irwin

Costume Designer

Jennifer designs regularly for all the major Australian companies and has designed some of the largest spectacles ever staged in Australia.

Jennifer has had a long working relationship with Stephen Page, having worked closely with him over a thirty-year period, as well as designing Bangarra's costumes since 1989.

Other commissions include multiple works for The Australian Ballet (10 ballets), Sydney Dance Company (36 works), Opera Australia, MTC, Belvoir, WA Ballet, Queensland Ballet, ADT, TasDance, Universal Ballet of Korea, NZ Ballet, Joffrey Ballet as well as the Sydney 2000 Olympic Opening and Closing Ceremonies and the official ceremony commemorating the Federation of Australia.

Her commissions have been staged in most major international theatres.

Other credits include the international box office phenomenon *Dirty Dancing*, *The Classic Story on Stage*, still playing worldwide after twelve years to sold out audiences simultaneously. Most recently she has designed costumes for Stephen Page's feature film *Spear* and Belvoir's *The Great Fire*.



Matt Cox

Lighting Designer

Matt's career in theatre has spanned 15 years designing lighting in both Australia and the UK. During his time in London, Matt worked with student directors attending the Royal Academy of Dramatic Art (RADA), the Edinburgh Fringe Festival and John Stahl's solo show *Blindman*.

Since returning to Sydney, he has designed numerous theatre productions including for: Bangarra Dance Theatre (*Blak, Belong*), Carriageworks (*Lake Disappointment*), Australian Chamber Orchestra (*Reflections on Gallipoli*), Musica Viva (*Goldner String Quartet*), Bell Shakespeare (*Hamlet, Romeo and Juliet*), Monkey Baa (*The Unknown Soldier*), Sydney Theatre Company (*Ruby Moon*), Louise Withers and Associates (*The Mousetrap, A Murder is Announced*), Company B (*The Seed*), Legs on the Wall (*Symphony, for Sport for Jove, The Libertine, Othello*), Sydney Festival (*The Famous Spiegeltent 2016/2015, The Aurora Spiegeltent 2014*) and Sydney Chamber Opera (*His Music Burns*).

Matt currently tutors for the National Institute of Dramatic Art (NIDA).



Anton

Rehearsal Director

Anton has an extensive 20 year dance career as an artistic director, performer, choreographer, dance film maker, and dance teacher. He joined Bangarra in mid-2015.

His performance engagements include working for DarcSwan, Dance North, Australian Dance Theatre, Sydney Theatre Company, The Australian Opera, Legs on the Wall, Shaun Parker Company and independents, Meryl Tankard, Tanja Liedtke and Martin Del Amo. He has toured extensively through Australia, Asia, Europe and USA.

Anton's artistic choreographies and commissions include works for (Sydney Opera House – Spring Dance 2012), (Campbelltown Arts Centre), (Form Projects), (Brisbane Arts Festival), (TanzFestival Ingolstadt – Germany), (Sydney Opera House – Education Unit), (Dance North), (Australian Dance Theatre), (Tasdance), (Dead Horse Productions), numerous university dance training institutions, youth companies and been assistant choreographer for Sydney Theatre Company and Australian Opera.

Anton's commercial choreographies include work for Fanta, Omega Watches, Collider for Target Effortless Denim Campaign, 2009/2010 Nickelodeon Kids Choice Awards creating choreography for Delta Goodrem, Jessica Mauboy, Cassie Davies, Guy Sebastian and Cody Simpson, ABC2 Giggle and Hoot Specials and the 2011 Nickelodeon Channel ID and 2012 Nickelodeon – Slime Festival 2012.



Nyapanyapa Yunupingu

Visual Artist

She is a Yolngu woman born around 1945 and part of the Gumatj clan of Yirrkala/North East Arnhem Land. Nyapanyapa didn't have her first public exhibition until 2007 and has had a meteoric rise in the art world since then, featuring in multiple Biennale, Triennials and exhibitions in Australia and overseas.

Her work on bark, three dimensional poles, recycled paper and digital algorithms has been avidly collected globally including all major Australian national and state galleries.

In her early life, she was gored by a buffalo – a traumatic experience documented in her bark painting *Incident at Mutpi (1975)* and a narrative of the event *Gatapangawuy Dhawu – Buffalo Story*. This work won the 2008 Telstra National Aboriginal and Torres Strait Islander Art Award Three Dimensional Prize and is one of the inspirations for Stephen's piece.

Nyapanyapa is a ceremonial woman without many material possessions, moving in harmony with her world, embedded within family.

You can find out more about the work of Nyapanyapa Yunupingu and the paintings that inspired Stephen's work by visiting Buku-Larrnggay Mulka Art Centre in Yirrkala, Northern Territory or Roslyn Oxley9 Gallery in Paddington, Sydney.

For more information, visit yirrkala.com roslynoxley9.com.au



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 joined Bangarra 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) and *About* (Bangarra, *Belong*, 2011). Elma's film credits include *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and *Spear*.

In 2007 Elma won a Deadly Award for Dancer of the Year and in 2008 performed the title role in *Mathinna*. In 2015 she was one of five artists who took part in *Unsettled*, an exhibition at the National Museum of Australia.



Waangenga Blanco

· 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. His 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. He won an Australian Dance Award and Green Room Award for his performance in 2014's *Patyegarang*. In 2015 he made his choreographic debut with *I.B.I.S* as part of the *lore* program and appeared in the film *Spear*.

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



Deborah Brown

· dancer ·

Deborah is a descendant of Wakaid Clan, Badu Island, the Meriam people of Murray Island, and also proud of her Scottish heritage. Deborah joined Bangarra in 2003.

Her career highlights include returning to Country including Mer Island and Yirrkala, performing in Brooklyn Academy of Music's Harvey Theatre and Theatre du Chatelet in Paris with an Australian Ballet co-production.

In 2013 Deborah won the Helpmann Award for Best Female Dancer for *Terrain*. Later that year she made her choreographic and directorial debut, creating a short dance film titled *dive* for Bangarra's season of *Dance Clan 3*, going on to create *I.B.I.S* as part of the *lore* national season in 2015.

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.



Tara Gower

· dancer ·

Tara is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. Tara joined Bangarra in 2006.

Highlights for Tara include performing at Sadler's Wells in London, performing *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. Tara has also appeared in the film *Bran Nue Dae* (2010) and in Dan Sultan's music video for *Under Your Skin*. 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. He also performed in the feature film *Spear* in 2015.

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



Tara Robertson

· dancer ·

Tara is a descendent of the Munaljali clan and her great-grandmother was born in Tamrookum on the Logan River. Tara also identifies with her mixed European ancestry.

Tara is from Darwin, and growing up she had the opportunity to work with the dance community and companies such as Gary Lang NT Dance Company, TRACKS and Betchy Mondragon. Working with these groups gave her invaluable professional experience and connected her with Indigenous communities, through performing or teaching workshops.

Tara completed a Bachelor of Dance Performance at the Adelaide Centre of the Arts. Tara highly values the teachers that work there, the knowledge that was gained and the opportunities to work with international and national choreographers.

Tara joined Bangarra in 2011. She has performed with Bangarra extensively around Australia, regionally and internationally and is humbled to part of this creative hub.



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 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*.

Personal highlights include touring extensively around Australia and the world with Bangarra, including New York, Mongolia, Vietnam and Holland. His screen credits include *Spear*, *Sharing Stories in Tasmania* (produced for Qantas) and Dan Sultan's music video *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 Munaldjali 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).

In 2012 Luke appeared in Wesley Enoch's *I Am Eora* for Sydney Festival. That same year he joined Bangarra as a trainee dancer. His dance highlights with Bangarra are performing *Black* from *Ochres* in Vietnam, performing traditional Yolngu dances as a part of a funeral ceremony in front of the community and dancing in the film *Spear* in 2015.

Luke is honoured to be a part 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 studied dance at NAISDA where she had the privilege of learning Traditional dance from the Dätiwuy Clan of the Yolngu people and Saibai Island people whilst simultaneously honing her ballet and modern dance techniques.

Since graduating from NAISDA in 2012, Nicola has performed as a soloist for Opera Australia in Graeme Murphy's *Turandot*, with Blakdance in 2012, in Tammi Gissell's *Feather and Tar – A Cabaret of Sorrows* and with Ochre Contemporary Dance Company in *Diaphanous*. Nicola joined Bangarra in 2013, touring to Vietnam as part of the *Spirit* tour and nationally in *Blak*. She also featured in Dan Sultan's music video for his single *Under Your Skin*.



Rikki Mason

· dancer ·

Rikki is a descendant of the Kullili people from South West Queensland and is from Inverell in North West New South Wales. Rikki grew up playing football and studying Koshiki Karate, he was named Junior World Champion in 2000.

He took his first dance class in 2007 at age 17 and went on to train at Australian Dance Performance Institute (ADPI) and L'Ecole-Atelier Rudra Bejart and the Bejart Ballet Company in Switzerland.

Rikki has performed with the Brisbane City Youth Ballet, Lucid Dance Theatre and Television shows including *Everybody Dance Now* (2012) and *So You Think You Can Dance* (2014).

Rikki joined Bangarra in 2014 and has since toured nationally (in *Patyegarang* and *lore*), regionally with *Kinship*, and internationally (Holland, Turkey and France).



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, singer and 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* for the Queensland Symphony Orchestra and the Judith Wright Centre commission, *Danse Noir*, both choreographed by Penelope Mullen. Yolanda danced with Ochre Contemporary Dance Company in 2014 before joining Bangarra in 2015, as a recipient of the Russell Page Fellowship.



Rika Hamaguchi

· dancer ·

Rika is a young woman from Broome in Western Australia. She is a descendant of the Yawuru, Bunaba, Bardi and Jaru people in the Kimberley Region. She joined Bangarra in 2015.

She studied dance at NAISDA Dance College, where she was awarded the prestigious Chairman's Award. 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 has performed *lore* (national), *Spirit* (international), *Kinship* (regional), *Ochres* and *Terrain* for Bangarra.



Tyrel Dulvarie

· dancer ·

Tyrel is a descendant of the Yirriganydji and Mamu from Cairns and Innisfail. He also has Malaysian, German, Chinese and Middle Eastern heritage. Tyrel joined Bangarra in 2016, one of two Russell Page Graduate Program recipients.

In 2011, he moved to Brisbane to join ACPA (Aboriginal College of Performing Arts). In 2014, he joined Ochre Contemporary Dance Company in Western Australia. In the same year, he performed in *Danse Noir*, choreographed by Penelope Mullen in Brisbane.

In 2015 he spent a year as part of Sydney Dance Company's Pre-Professional year. *OUR land people stories* is his debut season with Bangarra.



Glory Tuohy-Daniell

· dancer ·

Glory is a descendant of Indjalandji Dhidhanu and Alyewarre Aboriginal tribes, in North West Queensland and of Scottish, English, Irish, Welsh, Chinese and Spanish heritage.

Glory joined Bangarra in 2016, one of two Russell Page Graduate Program recipients. She studied dance at NAISDA.

The experience that has made the biggest impact on Glory was attending a cultural residency, learning and performing cultural dance in community on Saibai and Moa Islands, in the Torres Strait and Elcho Island, North-East Arnhem Land.

Glory first saw Bangarra in 2011's *Belong*, and it has been a long-held goal of hers to join the company. *OUR land people stories* is her debut season with Bangarra.

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Your support makes us stronger

Bangarra is thriving.

Ten years ago we didn't have a youth outreach program that was changing the lives of young Aboriginal and Torres Strait Islander kids across the country.

We didn't have seven choreographers in our midst, or a graduate program for trainee dancers or an initiative like Safe Dance to prevent injury in our artists.

We certainly didn't have an expanded performance footprint in Sydney and we weren't branching out into new mediums, like feature films and innovative digital projects.

We now hold a worldwide reputation for powerful artistry and moving performances, but we also hold the position as Australia's cultural carrier for Aboriginal and Torres Strait Islander stories.

And with that position, we have the incredible responsibility of passing the message stick between two worlds – something that no other Australian performing arts company can do like us.

But we couldn't do any of this without planning carefully for our future and thinking strategically about the diversification of our revenue streams.

The financial support that we receive from those who give generously to help us bridge the gap between declining government funding and the rapidly rising costs of creating new productions, touring across Australia, delivering workshops in regional and remote communities and embarking on crucial cultural exchanges – is vital.

To join us on this journey and to help us make a difference:
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Our great new range of merchandise is the perfect present, or why not treat yourself with a memento of a special night at the theatre! Both messages *'I have a dreaming ...'* and *'Dance is medicine'* are inspired by the mottos of our Artistic Director Stephen Page, and adorn a men's and women's 100% cotton **t-shirt**, with black foil on a charcoal background for a subtle yet stylish effect.

If you enjoyed the music you heard in the theatre, the stunning music for this program is also yours to take home, featuring David Page (*Macq*), Steve Francis (*Nyapanyapa*) and Paul Mac (*Miyagan*).

There's also a leather **keyring**, **tote bag** and **small purse** for coins, cosmetics or cords! These new products complement a range of production DVDs and music CDs from Bangarra's extensive repertoire that you can purchase to enjoy again and again.



To shop, head to bangarra.com.au

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Credits

Nyapanyapa (2016)

Choreography Stephen Page

Music Steve Francis

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Matt Cox

Music Artists Nyapanyapa Yunupingu, Mungurrawuy Yunupingu, Merrkiyawuy Ganambarr, Ursula Yovich, Warumpi Band and Djakapurra Munyarryun

Macq (2013)

Choreography Jasmin Sheppard

Music David Page

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Matt Cox

Cultural Consultant Frances Bodkin

Miyagan (2016)

Choreography Beau Dean Riley Smith and Daniel Riley

Music Paul Mac

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Matt Cox

Cultural Consultants Diane McNaboe, Lynette Riley

Music Artists Diane McNaboe, Bonnie Kay Riley, Meg Clune

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In order of appearance

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Bangarra dance ensemble, photo by Tiffany Parker

Nicola Sabatino, photo by Edward Mulvihill

Kaine Sultan-Babij, Elma Kris, Luke Currie-Richardson, photo by Tiffany Parker

Daniel Riley, photo by Tiffany Parker

Bangarra dance ensemble, photo by Tiffany Parker

Kaine Sultan-Babij (Music Note), photo by Edward Mulvihill

Kaine Sultan-Babij (rehearsal image), photo by Edward Mulvihill

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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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