

BANGARRA DANCE THEATRE

HORIZON





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BANGARRA DANCE THEATRE

HORIZON

GADIGAL COUNTRY

Sydney Opera House
11 June - 13 July 2024

NGUNNAWAL COUNTRY

Canberra Theatre Centre
18 - 20 July 2024

MEANJIN

Queensland Performing Arts Centre
7 - 17 August 2024

WURUNDJERI COUNTRY

Arts Centre Melbourne
28 August - 7 September 2024

CREDITS

Choreographers
Deborah Brown,
Moss Te Ururangi
Patterson and the
Dancers of Bangarra
Dance Theatre
(*The Light Inside*)
Sani Townson (Kulka)
Composers
Steve Francis
(*The Light Inside*)
Brendon Boney
(*The Light Inside*)
Amy Flannery (Kulka)
Set Designer
Elizabeth Gadsby
(*The Light Inside*
& Kulka)
Costume Designers
Jennifer Irwin
(*The Light Inside*)
Clair Parker (Kulka)

Lighting Designer
Karen Norris
(*The Light Inside & Kulka*)
Associate Set Designer
Shana O'Brien
(*The Light Inside & Kulka*)
Video Designer
David Bergman (Kulka)
Associate Video Designer
Cameron Smith (Kulka)
Rehearsal Director
Juliette Barton
Featured Music Performer
James Webster
(*The Light Inside*)
Filmed Dancer
Phil Walford (Kulka)
Kalaw Kawaw Ya
Language Consultant
Leonora Adidi (Kulka)
Featured Vocalist
Zipporah Corser-Anu
(Kulka)

BANGARRA DANCERS
Lillian Banks
Bradley Smith
Courtney Radford
Kallum Goolagong
Kassidy Waters
Jye Uren
Kiarn Doyle
Maddison Paluch
Daniel Mateo
Emily Flannery
Janaya Lamb
Chantelle Lee Lockhart
James Boyd
Amberlilly Gordon
Lucy May
Donta Whitham

PRODUCTION CREDITS
Production Manager
Cat Studley
Company Manager
Joseph Cardona
Stage Manager
Rose Jenkins
Head Electrician
Lucy Mitchell
Head of Wardrobe
Jessica Hodgkinson
Sound & Video Technician
(Syd, Can & Bri)
Raine Paul
Sound & Video
Technician (Mel)
Emjay Matthews
Head Mechanist
& *Rigger*
Roni Wilkinson
Assistant Stage Manager
Ashleigh King
Production Trainee
Peta-Louise Rixom

Bangarra Dance Theatre pays respect and acknowledges the Traditional Custodians of the Land on which our Company calls home, where much of *Horizon* was created - the Gadigal People of the Eora Nation.

Welcome

Welcome to *Horizon*.

As Co-CEOs, we are proud to present this new commission by Bangarra and introduce three new choreographic voices to our audiences and communities: Sani Townson (Saibai), Deborah Brown (Waikaid clan, Meriam) and Moss Te Uruangi Patterson (Ngāti Tūwharetoa). They represent a bold new energy of global Indigenous dance theatre and a coming together of artistic and cultural collaboration.

From the vast sky that maps ancient celestial navigation systems to the ocean currents that carry generations of people across the Oceania region, *Horizon* is a coming together of cultures to define what is home, and how do we carry the spirit of home in our contemporary lives.

The theme of home is explored by our choreographers in their own unique way. Sani shares with us his deep respect and acknowledgement of his bloodline, bestowed by his Elders, breathed into life by song and dance that affirm his totemic clan relationships. For Deborah, it's the seeds of a plant grown by her mother in a suburban Brisbane backyard that evoke memories of a rich life growing up on the Torres Strait Islands. And finally, Moss takes us on a journey across the Tasman Sea to Aotearoa and the ancestral lands of Ngāti Tūwharetoa where the matriarchal lineage holds strong the lifeblood of Māori culture.

This double bill represents a fresh and dynamic new chapter in our artistic and cultural songline. Through opportunities like this, we invite a broader global First Nations conversation on issues that impact our people and country. We carry a responsibility to provide a platform for these unique stories and to shine a light on issues that other Indigenous people may be navigating. Through story we build a global First Nations creative network that supports each other both on and off stage.

We are so grateful to have Sani, Deborah and Moss share their artistic vision and cultural inspiration with Bangarra and to gift our Dancers an opportunity to grow on our 35 years of creative and cultural storytelling.

Thank you to our Dancers who have boldly realised the vision of our three choreographers. We thank them for the commitment and respect they have given to these stories. We thank the Creatives for their contribution which brings these powerful stories to life on stage, our incredible production crew for their unwavering support and the efforts of our Bangarra family who drive our purpose. We also thank Juliette Barton, who came on board for *Horizon* as Rehearsal Director, your commitment, dedication and care have greatly contributed to the artistic journey of this season. We acknowledge and thank Elders, family and community advisors for supporting the choreographers and the creation of these stories.

Tonight's performance is made possible by the continued support of our government partners, the Australian Government through Creative Australia and the NSW Government through Create NSW. Thank you to our corporate partners and many dedicated donors who are on the journey with us to nurture the transmission of story, knowledge, history and experiences of our First Peoples to effect change and create lasting impact.

We're thrilled to share this work with you tonight. Enjoy *Horizon*.



Frances Rings,
Artistic Director
& Co-CEO



Louise Ingram,
Executive Director
& Co-CEO

Kulka (Act 1)

THE PEOPLE

The foremost northern point of *Lagaw Mabaygal* (Island People) of Australia are the *Saybaylayg* (People of Saibai Island) of *Zenadth Kes* (Torres Strait). Some of the clans are Saybay Koedal (Crocodile), Samu (Cassowary), Dhoeybaw (Yam Vine), Thabu (Snake), Suy Baydam (Shark), Umay (Dog) and Ait Koedal (Crocodile). These clans are interconnected with the other two Northwestern islands, Dauan and Boigu.

The Saybaylayg have a very distinctive style of dancing. The rhythmic and percussive sounds in relation to the songs set the scene, and combine with the light-footed agility of movement depicting the wind and the angular posture and placement of the arms.

The Saybaylayg dance like the wind and sing with the power that can pierce one's soul and leave you mesmerised.

SIGNIFICANCE OF PLACE

All myths and legend stories that originate from the *Zenadth Kes* (Torres Strait) are orations that are believed to have included ancient beings of the *Zugubal* (Stars) and the ancestors of *Bipotaim* (before colonisation). All the songs and dances are inspired by the surroundings. Whether it be the four winds: Kuki, Naygay, Zey, Sager that come through the *Zenadth Kes* or the songs that the forefathers composed when on the seas diving for beche-du-mer (sea cucumber), longing for family and their island home.

As the late Ephraim Bani once said, "We come from a line of songwriters and choreographers" *Cracks in the Mask* (1997)

THE STORY

Identity has always played a part of Choreographer Sani Townson's lived experience. One of the main focuses for Sani has been visibility, as not many people know about Torres Strait Islander culture and customs.

Sani's Grandfather, Sania Guy Townson, sat him down on the verandah as a boy after church one day, to tell him about where his family came from. He started with 'Mipla come prom there untap lor ol Zugubal, Kubilaw Tonar (at night) em e waseh the universe and em e Ama blo we e gad song that tekeh mipla por the totem and clan blo we.' (We come from above where the stars are, you see the nighttime is the universe she is our mother, and she sings a song that guides us to our family totem and clan.)

There are designated traditional songs and dances that involve dancing about constellations. Stories and songs like these become gems of cultural knowledge, custom and identity.

As we deepen our appreciation of customs and cultures, recognising the critical role of preserving languages, songs, and dances becomes paramount. Passing these treasures to future generations is not only vital for maintaining our existence but is also fundamental in our fight for visibility. Which is why we now present ourselves as our clan 'I am Koedal, I am Samu, I am Dhoeybaw, I am Thabu'.

The Light Inside (Act 2)

Choreographer Deborah Brown shares the motivation behind *Salt Water* in *The Light Inside*.

THE PEOPLE

The people of *Zenadth Kes* embody a vibrant culture that has welcomed a cross-sector of people and journeys. They embrace a duality of beliefs and ideas, demonstrating industriousness, intelligence, and empowerment. When united, they shine. As natural navigators, custodians of their land, and soulful diplomats, they wonderfully maintain and nurture their culture. Their deep respect and connection to the sea and saltwater is profoundly evident in their way of life.

“A soon as you hear a warup (hourglass drum) struck, your heart beats stronger”.

SIGNIFICANCE OF PLACE

Zenadth Kes is an amazing archipelago united by its water currents. Two places that inspire me deeply are Badu, the western island, and Mer, the farthest eastern island, marking the beginning of the Great Barrier Reef. Despite the many visitors over the years, the identity of *Zenadth Kes* remains strong. It is a place where the three tiers of sea, land, and sky converge, each communicating with the other. This interconnectedness has taught me to read and respect wherever we go. The significance of *Zenadth Kes* stays with us, no matter how far we travel. Place is not only where you are rooted; it's who you carry with you. Music and dance have a way of transporting you back to the islands. Although place serves as our anchor, we can always look across the horizon to where we come from. Our ancestry and elders originate from there, bound by an invisible rope that forever connects us.

THE STORY

The Light Inside, Salt Water, is an homage to my mother and the connection to the sea, sky and land of her people of the *Zenadth Kes*. Song and dance was the first language shared, developing a strong sense of identity despite living on the mainland.

In his own words Choreographer Moss Patterson tells us about the inspiration for his work *The Light Inside*.

HE TANGATA | THE PEOPLE

I was raised by my grandmother Rowena Irihau Atirau Southon (nee Asher) and my mother (Jane Te Aowhaitini Patterson). Within the cloak of their embrace, they gifted me the stories, dances, prayers, and rituals of my whānau (family). I continue to honour the matriarchal line within Ngāti Tūwharetoa by expressing some of them here with the support of the Bangarra whānau. They loved me deeply, and they helped me to understand what it means to be in this world as an Indigenous man. I am always searching for space in which their values, or their way of being in the world, can be shared. They are proud Indigenous women, holding the community together, being bold and brave and strong in what they do and who they are.

TURANGAWAEWAE | THE PLACE

‘Toitū te whenua, whātungarongaro te tangata’. ‘The land remains, but people come and go’, is a saying which describes my feelings about the place in which I was raised.

Tongariro is my maunga (mountain), Taupō is my moana (large body of water) and Tongariro is my awa (river). The river flows past my humble home and marae (village) named Tokaanu. Ngāti Kuraia is my subtribe and Pūhaorangi is my whare tīpuna (meeting house). These landmarks and special places together form the rich cultural environment that have inspired me to create this dance, *The Light Inside*, because it is from here, from my village, Tokaanu (windy rock) that I draw my strength. This wild and peaceful environment I can feel inside me always.

PURAKAU | THE STORY

The work is about remembering to never let the light go out, the light being the stories, the memories, the experiences, the hopes, the dreams of our elders, our grandmothers, our mothers and our Indigenous children. It's about upholding their light, to keep it shining amongst the violence of the world. This work calls on us to hold on however we can, to the grace, the wisdom, the beauty, the stillness, the power, the strength, the mana (prestige) of the matriarchy as it informs our own identities.

BAI is proud to support and partner with Bangarra to elevate our country's rich national identity and inspire the next generation of Australians.



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Creative team



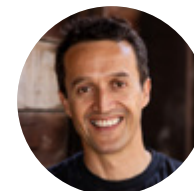
FRANCES RINGS
Artistic Director & Co-CEO

Frances is a Mirning woman from the Far West Region of South Australia and also has German heritage. She was appointed Artistic Director of Bangarra Dance Theatre in 2023. Frances has created nine works for Bangarra: *Ration*, *Walkabout*, (2002) *Bush* (2003, co-choreographed with Stephen Page), *Unaipon* (2004), *X300* (2007), *Artefact* (2010), *Terrain* (2012), *Sheoak* (2015), *SandSong* (2021, co-choreographed with Stephen Page) and *Yuldea* (2003). Frances has received multiple awards for her work including six Helpmann Awards, a Deadly Award, an Australian Dance Award and a Green Room Award.



DEBORAH BROWN
Choreographer *The Light Inside*

Ancestral lines to Mer and Badu Islands of the Torres Strait and to Scotland. Deborah was a Senior Artist for Bangarra Dance Theatre from 2003 to 2017. Her career highlights with Bangarra were *Return to Country* tours including *Mer*, *Yirrkala*, *Kati Thanda*, performing at BAM, New York and partnering with The Australian Ballet at the Théâtre du Châtelet, Paris. Choreographic works include *DIVE & IBIS* (Bangarra), *Poison of Polygamy* (STC), *Spinifex Gum*, *The Wave* (Project Animo). As Director, *Blue* (Belvoir St Theatre) and children's television series, *Barrumbi Kids*. She returns as choreographer for *The Light Inside*.



MOSS TE URURANGI PATTERSON
Choreographer, Cultural Advisor
and Creative Collaborator
The Light Inside

Moss Te Ururangi Patterson, born near Lake Taupō in Aotearoa New Zealand, is a proud member of the Ngāti Tūwharetoa tribe. He describes his sense of home as a fire inside, that he carries like a beating heart. Moss is the CEO and Artistic Director of The New Zealand Dance Company in Auckland. He was awarded a NZ Arts Laureate for his extensive dance works influenced by Te Ao Māori (The Māori world view), leading to numerous international collaborations. His work in Gadigal Country fulfills his teacher and mentor Stephen Bradshaw's dream of building Indigenous dance practice with Bangarra.



SANI TOWNSON
Choreographer *Kulka*

Sani comes from a strong cultural family who are of Samu, Koedal, Dhoeybaw clans of Saibai Island in the Torres Strait. He studied at NAISDA 1996-2000 and danced with Bangarra 2001-2006. Since leaving Bangarra, he has worked with SBS, NITV and ABC, and collaborated with companies such as Gondwana Voices, Sydney Children's Choir, QANTAS, Leigh Warren & Dancers, Insite Arts, NAISDA Dance College. He has also choreographed for Christine Anu, Felix Riebel, Kate Miller-Heidke, Sean Choolburra and Electric Fields. In 2020, Sani returned to Bangarra as the Youth Programs Coordinator while developing his own interactive children's show *Lagaw Mabaygal* (Ailan ppl).



STEVE FRANCIS
Composer *The Light Inside*

The Light Inside is Steve's fifteenth score for Bangarra. Prior to this, his latest score for Bangarra was *Wudjang: Not the Past*. Steve's work with Bangarra has received two Helpmann Awards for Score and two for New Australian Work as well as two nominations for Sound Design. As composer and/or sound designer for theatre Steve has worked on over one hundred productions with Australia's leading theatre companies and received two Sydney Theatre Awards. Steve has scored music for a number of films and television, most recently *Firestarter*.



BRENDON BONEY
Composer *The Light Inside*

Brendon Boney is a Wiradjuri/Gamilaroi man from Wagga Wagga and is a previous David Page Music Fellow. He has toured internationally as a recording and performing artist during the past decade and is an APRA Professional Development Award winner. He toured with Ilbjerri Theatre's acclaimed production *Black Ties* as Music Director and made his acting debut in the same production. Brendon has composed and sound designed for Belvoir St Theatre, Ensemble Theatre, Sydney Dance Company and Sydney Theatre Company.

Creative team



ELIZABETH GADSBY
Set Designer *The Light Inside & Kulka*

Elizabeth Gadsby is an artist and designer who works primarily in live performance. Her design credits include the set and costumes for the acclaimed operas *Awakening Shadow* and *Antarctica* for Sydney Chamber Opera. Additional opera highlights include co-director and costume designer of *The Rape of Lucretia* for Sydney Chamber and Victorian Opera. She served as Sydney Theatre Company's Resident Designer from 2016-2019. Selected credits for STC include set and costume design for *Julius Caesar*, *Appropriate* and *Seven Stages of Grieving*.



JENNIFER IRWIN
Costume Designer *The Light Inside*

Jennifer's international career bridges film, opera, ballet, drama, musicals, dance and most notably, her thirty two-year association with Bangarra. Commissions include SDC, Opera Australia, STC, MTC, National Ballet of Korea, Joffrey Ballet, Belvoir, The Sydney 2000 Olympic Ceremonies, *Dirty Dancing the Musical* among others. She was awarded 'Outstanding Contribution to the Australian Live Performance Industry' at the 2023 APDG Awards. She has been awarded multiple Helpmann, Green Room and Australian Production Design nomination and awards. 'Service to Dance' at the Australian Dance Awards, The Centenary Medal and Best Costume Design at the AACTA Awards.



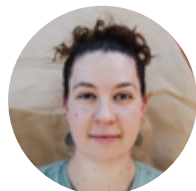
KAREN NORRIS
Lighting Designer *The Light Inside & Kulka*

Karen Norris' origins are Indigenous from Aotearoa of Māori/Morori descent. She has designed productions throughout Australia and Europe, working as a designer with Bangarra on *The Dreaming* (1999), *SKIN* (2000), *Terrain* (2012), *LORE* (2015), *Dance Clan* (2023), *Yuldea* (2023), *Kulka* (2023) and *The Light Inside* (2024). Karen is a multi-award-winning designer, some of her awards include Helpmanns for *SKIN*, *Terrain*, *LORE*, Narelle Benjamin's works *In Glass* (2011) and *Hiding in Plain Sight* (2015), *Plenty Serious TALK TALK* Vicki Van Hout and *Barbara and the Camp Dogs* which won a Green Room (2020).



SHANA O'BRIEN
Associate Set Designer *The Light Inside & Kulka*

Shana is a First Nations dancer and visual artist with ties to Dharug and Darkinjung County. She is a graduate of NAISDA Dance College and Sydney College of the Arts. She is a freelance dancer and choreographer who regularly performs with Wagana Aboriginal Dancers and Jannawi Dance Clan. In 2023 she was the set designer for Bangarra Dance Theatre's *Dance Clan* and then worked as associate designer on *The Visitors* produced by Sydney Theatre Company and Moogahlin Performing Arts.



AMY FLANNERY
Composer *Kulka*

Amy Flannery was the 2022 David Page Music Fellow. Her journey as a young First Nations artist has taken in a great deal in a very short time. A Wiradjuri woman based on Wangal Country, Amy studied dance and music simultaneously at NAISDA Dance College. After graduating from NAISDA in 2018, she choreographed and composed for several independent productions, building skills and delving into a range of technologies to craft a personal creative voice.



DAVID BERGMAN
AV Designer *Kulka*

David is a leading video, music and sound designer for theatre, dance, opera, installation and film. For Sydney Theatre Company, David was video designer for *The Picture of Dorian Gray*, *Strange Case of Dr Jekyll and Mr Hyde*, *Muriel's Wedding: The Musical*, *The Hanging*, *The Effect*, and *The Long Way Home*, sound designer for *Playing Beatie Bow*, video and sound designer for *A Cheery Soul* and *The Wharf Revue*. David has also worked with companies including Sydney Chamber Opera, Griffin Theatre, Belvoir, Bangarra, NIDA and ATYP. David is a NIDA graduate and now teaches NIDA's graduate and post graduate courses.



CLAIR PARKER
Costume Designer *Kulka*

Clair is a Takaringa Tiwi woman born and raised in Darwin, NT. She is a multifaceted artist specialising in visual art, graphic design, dress making and fashion design based in Perth, WA. In 2016 she became the first Aboriginal graduate from the Whitehouse Institute of Design. Clair has worked with brands such as R U OK, Redken, Bonds, Jordanes and Spyridon gogos and Akira Isogawa. Clair's work has been featured in *Vogue Australia* and *Harper's Bazaar* among other media outlets.

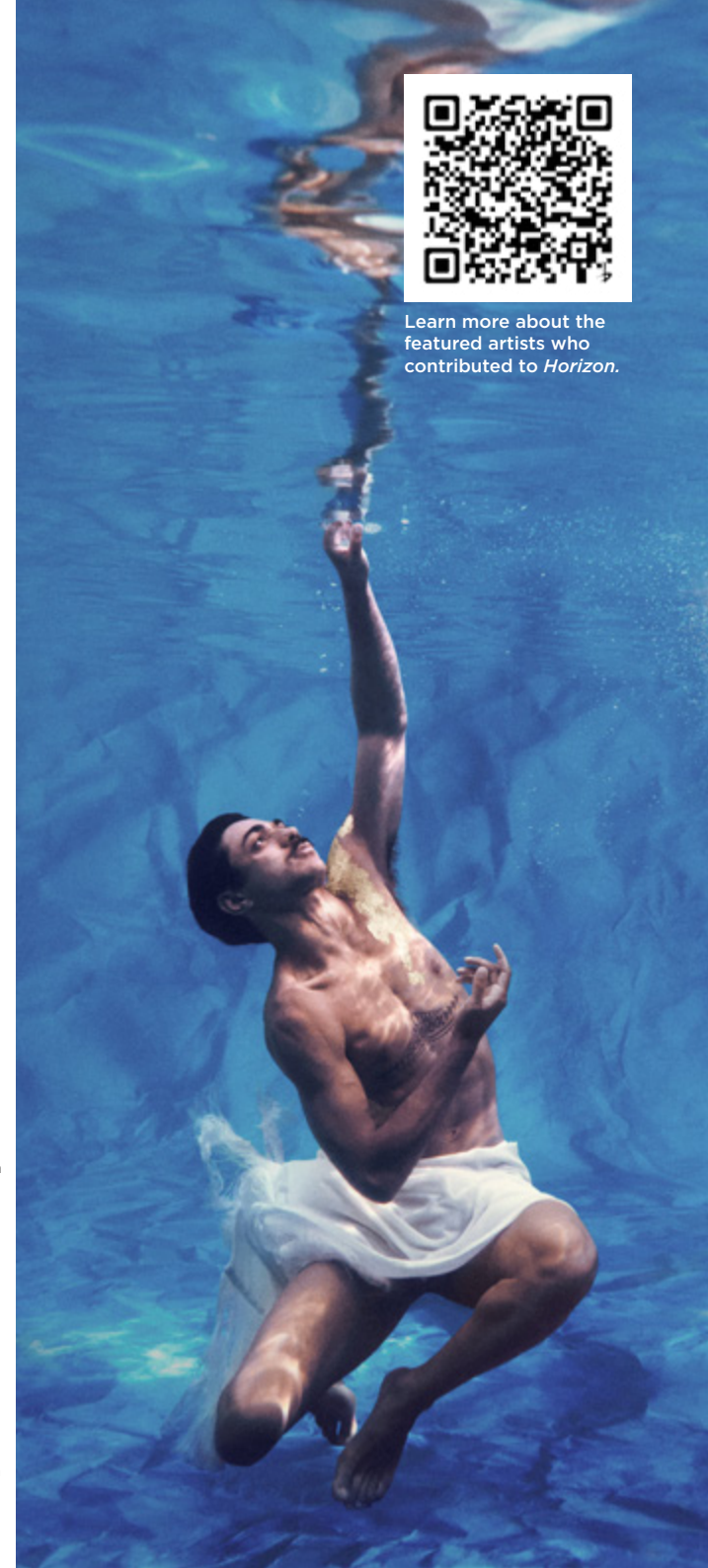


JULIETTE BARTON
Rehearsal Director

Juliette is an esteemed dance artist with a vibrant career spanning Australia and abroad. Obtaining a Bachelor of Arts in Dance from WAAPA, she went on to work with National Dance Company Wales and Russell Maliphant Dance Company in the UK before returning to Australia to work with Sydney Dance Company; a tenure she enjoyed for 12 years under Artistic Director Rafael Bonachela. Throughout her performance career, Juliette performed all over Australia and the world to critical acclaim. Most recently, Juliette has worked in Sydney Dance Company's Advanced Training team with their Pre-Professional Year program and in March 2024 joined Bangarra Dance Theatre as Rehearsal Director for *Horizon*.



Learn more about the featured artists who contributed to *Horizon*.



In the studio



ROSE JENKINS
Stage Manager

“Working with three different choreographers for the development of *Horizon* has been a real privilege. It has presented us all with a range of interesting creative challenges both inside and out of the rehearsal room. Everyone at Bangarra has been working hard to support the process and I am very proud to play a part in this team. In particular, it is amazing to see the company championing new ways of working remotely. Our production team have installed equipment in the studio to allow our choreographers and creatives to join rehearsals live from anywhere in the country or the world. It’s been a rewarding experience for me to help bring our creative team closer together.”



SHANA O'BRIEN
Associate Set Designer
The Light Inside & Kulka

“I’ve had such a great experience working on the set for *Horizon* with Elizabeth Gadsby, who has been so generous sharing her time and knowledge with me. I love seeing all the creative elements come together, music, lighting, set, costume and choreography. My favourite thing about *Horizon* is all the little strings and connections between Sani, Moss and Deb’s stories and I think that really shines through.”



DANIEL MATEO
Dancer

“During the development of *Horizon*, the Bangarra studio has been inspiring. When a new production comes around, the dancers are always ready to take on and give the work the respect and meaning that it deserves. With this being a collaboration between two First Nations choreographers, there was bound to be a feast for ideas and exploration which is always exciting and fresh. As dancers, we know it’s a journey of learning and understanding the importance of story. Hearing one of Deborah’s ideas about her multicultural ancestral journey that shaped who she is today, and Moss’s concept of Lake Taupō’s abundant winds, the Bangarra studios too carried the essence of each story — a meeting place to come together to make this beautiful work sit where it is now.”



JULIETTE BARTON
Rehearsal Director

“I joined the team as Rehearsal Director on day one of the creative process for *The Light Inside* and have found it to be a culturally and creatively rich process. Both Moss and Deborah have been so generous in the sharing of their respective cultural wisdom, and I’ve so enjoyed being present in the studio as their ideas and practices have manifested into this unique and powerful work.”



Kulka, Dance Clan 2023

Kulka (Act I) – Sections

20 minutes followed by a 20-minute interval

DANALAYG (LIFE)

The belief we come from the stars. Universe is Mother and her song guides the people to their heritage and family clan.

Cast: Kassidy Waters, Kiarn Doyle, Daniel Mateo, Bradley Smith, James Boyd, Kallum Goolagong

BLOODLINE

Maintaining culture, custom and protocol when living away from the traditional life.

Cast: Kassidy Waters, Courtney Radford, Maddison Paluch, Amberlilly Gordon, Kallum Goolagong, Kiarn Doyle, Daniel Mateo, Bradley Smith, James Boyd

KOEDALAW AWGADH (CROCODILE GOD)

In Sani’s family clan of Koedal there are traditional dances that are dedicated to Koedalaw Awgadh and certain members of the clan perform these dances. Inspired by this, the crocodile is in its predatory mode.

Cast: Lucy May, Bradley Smith, Kallum Goolagong

THIMEDH (ADRENALINE)

The thrill of the song and dance when you see how our totem traits overcome us when performing.

Cast: Courtney Radford, Maddison Paluch, Kassidy Waters, Amberlilly Gordon, Janaya Lamb, Kiarn Doyle, Daniel Mateo, James Boyd

GLOSSARY

Danalayg life

Koedalaw awgadh crocodile god

Thimedh adrenaline

The Light Inside (Act 2) – Sections

72 minutes

Gur/Adabad/Salt Water

CYLINDER

Beneath the blanket of scratches and clicks, a haunting voice from the past reverberates through to our core. In 1898, anthropologist Alfred C Haddon, recorded songs on wax cylinders from various islands across the Torres Strait. Approximately 141 cylinders were recorded, delicately encasing ancient and sacred stories passed through generations. Voices so powerful, they reach beyond the horizon.

Cast: Daniel Mateo

SAILS

Across the horizon, the striking sails glide across the sea. We come from seafaring people. The islands have had many visitors and in turn, we have become navigators ourselves. From The Coming of the Light, Christianity landing on Darnley Island, to the majestic pearling luggers that mastered the waters and reefs. These sails represent a carrier from land to the depths of the sea and the chance for a safe return home.

Cast: Courtney Radford, Maddison Paluch, Emily Flannery

DIVERS

Aboard the impressive luggers are the brave men who plunged to great depths for the illustrious pearl shell. An industry that provided for much of the world, these men proved to be industrious and resolute despite the dangers of the sea.

Cast: Kiarn Doyle, James Boyd, Bradley Smith

REEF

As children we learn of our connection to the reef through song. The reef evokes a sense of beauty and wonderment. A natural barrier to shelter and protect many of the islands, providing a home to an abundant marine life, a primary food source for islanders. An underwater constellation. Arguably, the world's most renowned reef, The Great Barrier Reef, begins at the farthest eastern island of the Torres Strait, Mer.

Part 1 Coral

Cast: Chantelle Lee Lockhart, Lucy May, Janaya Lamb, Amberlilly Gordon

Part 2 Reef

Cast: Full ensemble

BOUNDARIES

We are taught to respect our neighbour's boundaries. Over the centuries, islanders have had their boundaries challenged. In more recent years we have seen the Torres Strait Treaty come to fruition, protecting the islands from downstream effects of mining and exploitations of resources, to the Mabo native title case and more recently the Torres Strait 8.

Part 1 Politics

Cast: Kassidy Waters, Kallum Goolagong, Jye Uren, Donta Witham

Part 2 The People

Cast: Full ensemble

BLUE STAR

The scintillating star tells islanders of a change in season. A storm is coming, the moisture in the air makes the star blue and twinkle faster. Stars are our guides, our compass. As seafarers, as caretakers of land and now as people who travel the world, seeing the constellations of Tagai, of Baizam, seeing the stars twinkle, we are the past, present and future all at once. We share these stars across cultures.

Cast: Lillian Banks

REJUVENATION

Culture is never completely lost. We always carry a seed of knowledge. As a contemporary community we share and instil that knowledge as best we can. We acknowledge our ancestors and know that we keep their light shining through our accomplishments, through song, dance, cooking, caretaking for land, caring for our Elders or raising our children. There is guidance from our past.

Part 1 Seed

Cast: Daniel Mateo, Janaya Lamb

Part 2 Leaves

Cast: Full ensemble

Wai Māori/ Fresh Water

ATUATANGA | THE DIVINE SPIRIT WITHIN

The opening scene acknowledges the Atuatanga, or Godly state, within Māori consciousness. Our whakapapa (genealogy) stretches back to the beginning of time and to the Atua (the spiritual guardians) and reminds us to seek higher consciousness in all things.

Cast: Full ensemble

TE KOROKORO O TE PARATA | THE GREAT WHIRLPOOL OF PARATA

In the story of our journey from Hawaiki (the ancient homeland), to Aotearoa, New Zealand, The Te Arawa waka (the boat on which my tribal ancestors traversed the high seas) was pulled into a great whirlpool. My ancestor Ngatoroirangi used his incantations to invoke the hammerhead shark to guide and pull us out. In the vortex, the resilience of the people is ignited to navigate Tangaroa (God of the ocean) protecting them on their epic journey.

Cast: Full ensemble

TAUPŌ HAU RAU | THE LAKE OF ONE HUNDRED WINDS

We arrive to the hundred winds of Taupō standing on the shoreline looking out across the horizon feeling the call of the ancestors rising through the earth. We also hear a powerful haka (challenge), written and performed by senior cultural leader and elder Ngāpō Wehi. The haka calls on the government to uphold Te Tiriti o Waitangi (an agreement signed in 1840 between the Crown and Māori) and respect Tino rangatiratanga (Indigenous sovereignty). The elements of rocks, wind and water place us within the sacred landscape of the central north island.

Cast: Full ensemble

TE ŪRANGA | THE ARRIVAL

The resilience of my people, the people of Tokaanu and of Ngāti Tūwharetoa is evoked. The light emanating from the body follows the journey of the spirit from a baby, to an adult, to death and the transformation into a spiritual being. We are journeying, cutting through, using our resilient spirits and totems. The Hokioi (spiritual hawk) is a feminine spiritual warrior, traversing time, traversing space, symbolic of the way forward as Indigenous women lead us into the future.

Cast: Full ensemble

GLOSSARY

Atua and Atuatanga Māori Gods

Tawhirimatea God of the winds

Tangaroa God of the oceans

Ngāti Tūwharetoa Moss's tribe

Ngāti Kurauia Moss's subtribe

Taupō Lake Taupo where Moss was born

Tama-nui-te-ra the sun

Whānau family

Kia ora be well

Waiata song

Makawe hair

Tapu sacred

Maunga mountain

Awa river

Moana lake or ocean

Mana prestige, authority, status, spiritual power

Te Ao Māori The Māori world view

Kau tau te mauri let us all be at peace

‘Toitū te whenua, whātungarongaro te tangata’ ‘The land remains, but people come and go’

Whakapapa genealogy

The Atua the spiritual guardians

WAIRUA | SPIRITS RISING

The connection that we have to the earth and our journey in life continues into the spirit realm. The knowledge that we hold in this lifetime rises and rises and rises, to support our communities and to be captured if we can be silent enough to hear the whispers around us.

Cast: Full ensemble

MAKAWE TAPU | SACRED HAIR

This section references two traditional stories. The attainment of the three baskets of sacred knowledge and the story of Maui attempting to tame the sun Tama-nui-te-rā. Maui was not able to achieve this task until his sister Hinauri gifted him sacred strands of her hair giving him the knowledge, strength and courage to complete the task. The power, strength, resilience and wisdom of the divine feminine is present in the three baskets of knowledge that were passed down to humankind. This act is reminding us and calling for the amplification of Indigenous knowledge and the sacred feminine.

Cast: Emily Flannery, Chantelle Lockhart, Jye Uren, Daniel Mateo

PURE | THE CLEARING AND PURIFICATION OF THE SOUL

Cleansed by the winds of Tawhirimatea.

A beautiful waiata (song) sung by Jacqueline Carter speaks about the love that surrounds us, the vibrational energy that we can capture when we are still enough to listen. It asks us to remember our Atuatanga (higher self), our core sense of being and to shed our tears and to let go of our inhibitions and to be all that we can be, to stay close and be at peace.

The final moment in the show returns to the Hokioi, the spiritual warrior, a feminine deity, leading us into a future of love, connection and resilience.

‘Kau tau te mauri’ let us all be at peace.

Cast: Full ensemble

The Dancers



LILLIAN BANKS

Lillian is a Yawuru woman from Broome, Western Australia. In 2013, Lillian left her hometown to study dance at NAISDA Dance College in Sydney. She was applauded for her thoughtful contemporary solo in the college's graduation showcase and joined Bangarra in 2018 as part of the Russell Page Graduate Program. An opportunity Lillian will cherish forever is being part of the Cathy Freeman documentary, *FREEMAN*.



BRADLEY SMITH

Bradley is a Gumbaynggirr man, born and raised in Coffs Harbour, New South Wales. Bradley joined Bangarra in 2018 as one of two Russell Page Graduate Program recipients, after completing four years of dance training at NAISDA Dance College. He was praised for his standout performance in the college's annual showcase, *RESTORATION* at Carriageworks in 2017. Bradley returned to the company in 2023 for the national tour of *Yuldea*.



COURTNEY RADFORD

Courtney is a proud Ballardong Noongar from Perth, Western Australia. She first found her passion for dance as a child in Port Hedland (Pilbara), WA. In 2016, she accepted a position with the West Australian Ballet and fulfilled her contract for two years. In 2019, Courtney joined Bangarra as a company dancer. Her biggest highlight so far was taking *Spirit* to Canada and sharing stories with people around the world.



KIARN DOYLE

Kiarn is an Aboriginal man from the Dughutti Nation, born in Mullumbimby (Bundjalung Country) and raised in the Blue Mountains (Darug/Gundungurra Country). Kiarn trained at PAWS and then pursued full-time dance training at NAISDA Dance College. Kiarn received awards in Certificate III and IV in dance performance and graduated in 2019 with a Diploma of Dance. Kiarn joined Bangarra in 2020 as the Russell Page Graduate recipient.



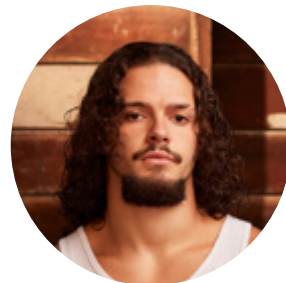
MADDISON PALUCH

Maddison is a Wiradjuri woman, born and raised on Dharug Country in Western Sydney and also comes from Polish descent. A graduate of Newtown High School of the Performing Arts and NAISDA Dance College. While at school, Maddison was part of the NSW Department of Education Aboriginal Dance Company working with the Bangarra Youth Programs team. Maddison joined Bangarra in 2021 through the Russell Page Graduate Program.



DANIEL MATEO

Daniel is a Gamilaroi mari from central northern NSW as well as Tongan from Ma'ufanga, Nuku'alofa Tongatapu. Born and raised in Orange (Wiradjuri Country) and later moved to Newcastle (Awabakal land), Daniel started his dance studies at Catapult Dance in Newcastle before moving on to NAISDA Dance College in 2019. He joined Bangarra in 2021 as one of two Russell Page Graduate Program recipients.



KALLUM GOOLAGONG

Kallum is a proud Wiradjuri and Darkinjung man and a dynamic force who joined Bangarra in 2019 through the Russell Page Graduate Program. Career highlights are performing the *Kapi Spirit* duo in *Yuldea* and connecting with communities on tour. Kallum eagerly showcases his mesmerising movement and storytelling and proudly presents his culture onstage, leaving an unforgettable mark.



KASSIDY WATERS

Kassidy is a contemporary dancer and choreographer descending from Wanaruah Country. She completed her dance training with NAISDA Dance College and Sydney Dance Company's Pre-Professional Year before joining Bangarra Dance Theatre in 2019. Kassidy's career has been nourishing, sharing her artistry on stage, on screen and through workshops. Highlights for Kassidy include working with EARTH Inc, Karul Projects, Legs on the Wall, Jannawi Dance Clan, Vicki Van Hout and Bangarra Dance Theatre touring nationally and internationally.



JYE UREN

Jye is a proud descendant of the Worimi and Dughutti peoples and holds lineage to Biripi and Yorta Yorta Country. Since graduating NAISDA in 2017, he has worked as an independent artist working with many influential dance makers including Raymond D Blanco, Sani Ray Townson, Vicki Van Hout, Tairua Royal, Jack Gray and Dance Makers Collective. After spending a year with Bangarra in 2019, Jye is excited to re-join the company and looks forward to dancing and sharing stories with the world.



EMILY FLANNERY

Emily is a proud Wiradjuri woman from Forbes in the Central West of NSW. She joined Bangarra in 2021. Emily studied at NAISDA Dance College and since graduating, has performed with companies such as Opera Australia, Phunktional Arts, Catapult Choreographic Hub and was the First Nations Intern with Lucy Guerin Inc. Emily's first choreographic work, *Bulnuruwanha*, was commissioned by Sydney Opera House and premiered in October 2022. In her down time Emily enjoys weaving and spending time with her dog.



JANAYA LAMB

Following her mother's line, Janaya is a proud Wiradjuri woman, born on Bundjalung Country and grew up on Gomeri Country. Janaya has Torres Strait Islander, Butchulla and Ngajanji ties through her grandfather's side. She started NAISDA in 2018 which led to her being able to perform in several independent and commercial projects with companies such as Legs on the Wall, Catapult and has also been apart of an international collaboration between Australia and Singapore. She joined Bangarra in 2022.



JAMES BOYD

James Boyd is a proud Aboriginal man with connections to the Kunja, Kooma and Muruwari people of South West Queensland. James studied at NAISDA until early 2022, completing an Advance Diploma in Dance for Aboriginal and Torres Strait Islander Peoples. He has also performed with the NT Dance Company and Mooghlin Performing Arts. He joined Bangarra in 2022 as part of the Russell Page Graduate Program.

The Dancers



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CHANTELLE LEE LOCKHART

Chantelle is a descendant of the Dharawal people as well as the people of the Eora Nation. Attending local dance schools in her younger years, she then travelled to Salzburg, Austria in 2017 and spent four years of intensive training as she worked towards a Fine Arts degree in Dance at the Salzburg Experimental Academy of Dance (SEAD). Chantelle joined Bangarra in 2022.



AMBERLILLY GORDON

Amber is a proud Wiradjuri and Ngemba woman from New South Wales. At age 14, she was a participant in one of the first Bangarra Rekindling programs in Dubbo. Amber studied at NAISDA before completing a Diploma of Dance at Ev & Bow Training Centre. In 2022, she joined the Youth Program team as the Russell Page Youth Programs trainee, and in 2023 she joined the dance ensemble as the Russell Page Professional Development Scholarship recipient.



LUCY MAY

Lucy is a proud Danggalaba, Kulumbirgin and Tiwi woman born on her Country, in Darwin, NT, and grew up on Awabakal Country in Newcastle, NSW. From 2018–2021, Lucy studied dance at the University for Music and Performing Arts in Frankfurt am Main, Germany and was then an intern dancer at the Hessian State Ballet in Wiesbaden, Germany before returning to Australia to join Bangarra in 2023.



DONTA WHITHAM

Donta is a descendant of the South Sea Islands with Ambrym Island connections on his mother's side. His father's side comes from a Sri Lankan background, and is of Dutch descent (Burghers). Donta was born in the Turrbal region, however, was raised on Darumbal land in Central Queensland. Donta joined Bangarra in 2024 as a Russell Page Graduate. Donta is excited to further develop his artistry through Bangarra, and to share his proud culture with audiences all over Australia.

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Guest Vocalist
Zipporah Corser-Anu
(*Kulka*)

Guest Violinist
Véronique Serret (*Kulka*)

Recording of William Prentice introduction as part of wax cylinder transfer process at the British Library in male vocal solo, (unidentified performer) (C80/796) from the Alfred Cort Haddon 1898 Expedition (Torres Strait and British New Guinea) Cylinder Collection.
(*The Light Inside*)

Guest Vocalist and Translator
Betty (Mabo) Tekahika
(*The Light Inside*)

Guest Vocalist
Tessa Nuku
(*The Light Inside*)

“Whakatangitangi mai”
written and performed by
Jacqueline Carter
(*The Light Inside*)

“Salt Water”
Written by Deborah Brown
Translated into Meriam Mir of Mer
Island from the Eastern Region
of the Zenadth Kes by Arnold
Fewquandie. Also translated
into Kala Lagaw Ya Mabuyag
dialect in the Western Region of
Zenadth Kes by Michael Bani.
(*The Light Inside*)

“Karanga”
Written by Tessa Nuku
Translated by Arther Ngakuru
(*The Light Inside*)

“Haka: Te Tiriti o Waitangi”
Performed by Te Waka Huia
Performed and composed by
Ngapo Wehi. Permission given
by Tapeta Wehi, May 2024.
(*The Light Inside*)

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In consultation with Wiradjuri Elders, we have taken inspiration from the word Bangarra, a Wiradjuri word meaning ‘to make fire’, to describe the levels of donor support. This use of Wiradjuri language is part of Bangarra’s ongoing commitment to the survival of Aboriginal and Torres Strait Islander languages.

Bangarra Dance Theatre would like to thank the following patrons for their generous contribution to the company.

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Gratefully
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