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Okareka DANCE
COMPANY

PRESENTS



NEW ZEALAND
CONTEMPORARY DANCE



CONTACT
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OVERVIEW

In 2007 both Taiaroa Royal and Taane Mete formed Okareka Dance company.

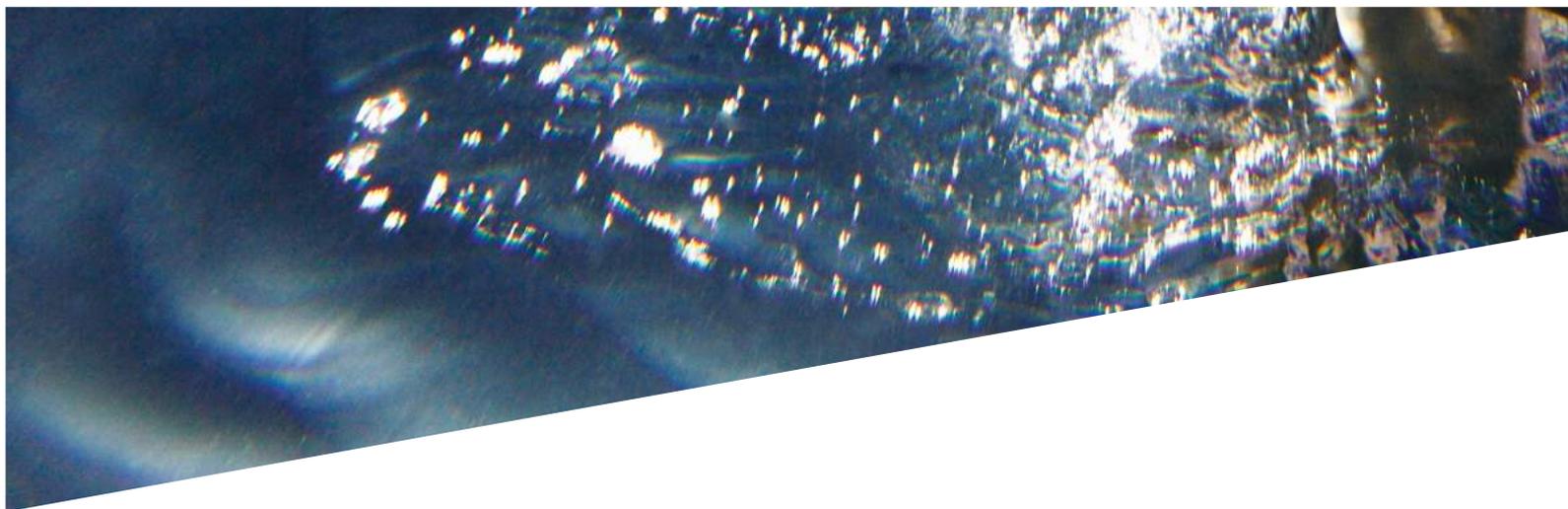
The aim was to enable them to introduce a new pathway that brought together a selection of collaborators to assist them in the creation of work that was honest and challenging.

Fresh from showcasing their premiere work, Tama Ma (2008), to adoring crowds in New Zealand and Australia in 2009/2010/2011, Okareka Dance Company return to the stage with their breathtaking new work Nga Hau E Wha.

Eight dancers roam a barren land, the earth cracked and the air hot. Human figures are transformed into unearthly creatures as they travel the world's winds, its water, its earth and fire as dancers dare to defy the constraints of earth's gravity, to burrow into the earthly breast of Papatuanuku, and to bathe equally in her storms and tranquil depths.

Steeped in Maori legend, Nga Hau E Wha marks the return of New Zealand dance royalty to the stage;

Taane Mete and Taiaroa Royal are guided by Maori beliefs, Mana (Honour and Integrity), Whanau (Family) and Matataki (Challenge). This is contemporary dance that haunts you long after you've left the theatre, once again telling bold, spiritual stories.



／ CREATIVE TEAM

Choreographers: Taane Mete, Tairaroa Royal, Ross McCormack

Composer: Eden Mulholland

Set designer: John Verryt

Lighting designer: Paul O'Brian

AV designer: Mike Hodgson

Costume designer: Elizabeth Whiting

／ PERFORMANCE HISTORY

Nga Hau e Wha premiered in Wellington, on 29 June 2011 and ran for 10 performances.

Nga Hau e Wha toured NZ Festivals in October 2012. Otago Arts Festival (Dunedin), The Body Festival (Christchurch), Tempo Dance Festival (Auckland Central), Southside Arts Festival (Papakura)



LIST OF SECTIONS - NGA HAU E WHA

HAU PUHI - TRAVELLING WIND

Choreographers: Taane Mete and Taiaroa Royal

Hau Puhi is a response to the legend of Tawhirimatea, (god of the winds) and Papatuanuku (Earth Mother) in relation to the migration of the many waka from Hawaiiki.

The installation has no obvious placement on a date, place or time other than being from another world.

The legend of Tawhirimatea tearing out his own eyes and throwing them to the heavens to form the seven stars of Matariki is explored through light, sound and the physical form.

WAI RERE – WATER THAT FLOWS

Choreographer: Taiaroa Royal

Inspired by the legend Tangaroa – God of the sea, this piece explores the masculine and feminine qualities of the ocean.

A sudden change in the weather can have a dramatic effect on the mood of the ocean. The masculine strength of crashing waves and sea storms can reshape coastlines and reclaim land.

On a still day the calm and peaceful quality of the sea reveals marine life. The ebb and flow of kelp in the gentle tide resembles the long flowing hair down the back of a woman. Inspiration also comes from the motion of the waves and from the bubbling mud pools of Rotorua. Watch out for a humorous tribute to Taiaroa's hometown Rotorua and the pungent sulphuric odour it produces.

Wai Rere explores the fusion between the male and female energy in relation to water. This idea is realised when feminine movement inspired by the sea is imposed on the male form. The aim is to demonstrate that the strength of a male can complement the gentle quality of a female.

PAPA NUKU - EARTH MOTHER

Choreographer: Ross McCormack

The enormity of a topic such as Papatuanuku is almost overwhelming, not to mention incredibly intimidating. From the beginning my objective was not to avoid or directly reflect the particular legend surrounding Papatuanuku, rather extract certain themes and ideas. The embrace of Ranginui and Papatuanuku its entanglement, frustration and separation. Movements that remain low, hug the surface, reflect the ground, pulse and shift.

The story of Hine-Ahu-One (the Earth Formed Maiden) is a beautiful story but is possible to imagine it in reality being darker and somewhat more desperate, as the legend involves the breath of life or Tihei (sneeze).

AHI MURA- GLOWING FIRE

Choreographer: Taane Mete

Haka and volcanic activity inspires movement images for this section. The expression that ignites momentarily called Ihi. Ihi means truly awesome, (to watch in awe). The classical meaning of awe is; "the god has come to be". The extraordinary has come to be within the ordinary. Volcanic activity and fire sparks motivated movement ideas for large group formations. Our world is changing and becoming more active and turbulent and perhaps what is needed is the coming together of people from all races to stand as one.

DIRECTORS/CHOREOGRAPHER PROFILES

TAANE METE

DIRECTOR & CHOREOGRAPHER

Ngati Kahungunu me Ngati Koroki

Taane Mete graduated with honours from the New Zealand School of Dance in 1988. His performing experience has seen him dance with companies such as Footnote Dance Company, Douglas Wright Dance Company, Taiao Dance Company, Fusion Dance Theatre, Michael Parmenter's (Commotion Company), The Royal New Zealand Ballet, Human Garden Dance Company, Mau Dance Company and Atamira Dance Collective. In 2005 – 2006 Taane worked as a television presenter for the program Takataapui. Taane graduated from the Leadership New Zealand programme in 2008 and continues to advocate a leadership role in the dance community as well as developing a dance program catered to tertiary students

In the summer of 2010 Taane was fortunate enough to work with Louise Potiki Bryant and Charles Royal in the show Te Karohorohi.

TAIAROA ROYAL

DIRECTOR & CHOREOGRAPHER

Te Arawa, Kai Tahu, Ngati Rauwaka, Uenukukopako

Taiaroa trained at the New Zealand School of Dance and has since performed with major dance companies both at home and abroad, including The Royal New Zealand

Ballet, Douglas Wright, 'Commotion Dance Company, Atamira Dance Collective, Black Grace and Orotokare. Tai has successfully choreographed many high profile events across Australasia including the Montana World of Wearable Arts Awards in Wellington and Auckland's Christmas in the Park. Tai has also spent time teaching at the UNITEC Bachelor of Performing Screen Arts, The New Zealand School of Dance and a number of private dance schools. Tai has embarked on a singing career, performing backing vocals for some well-known N.Z artists.

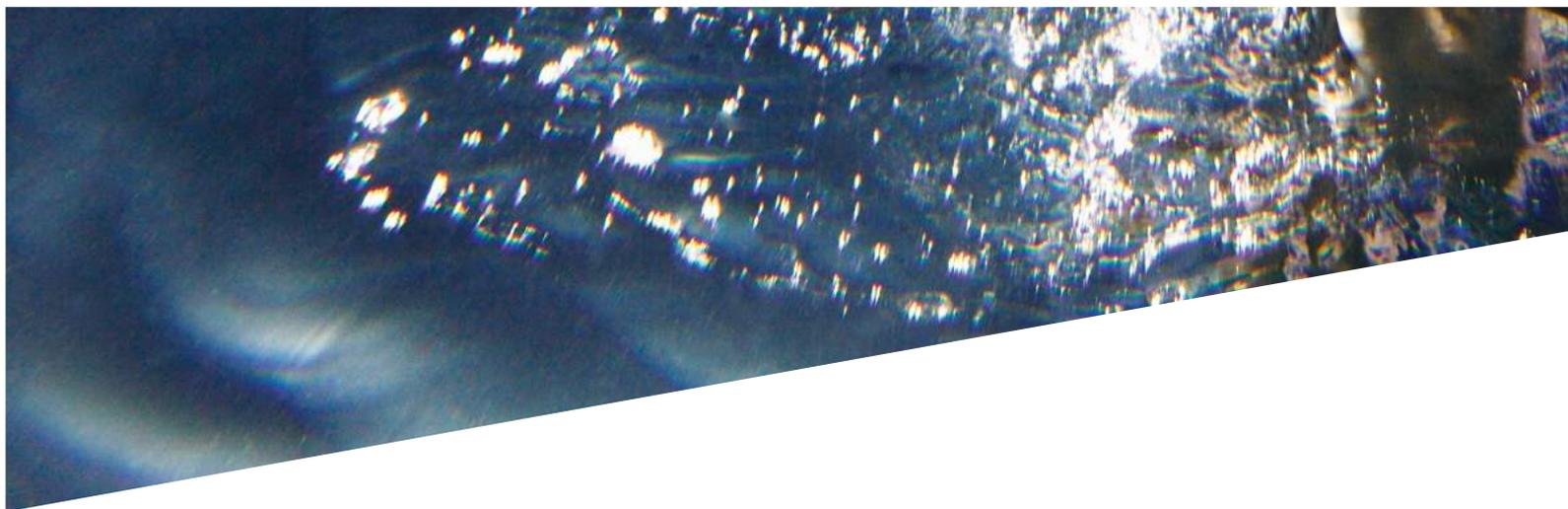
ROSS MCCORMACK

CHOREOGRAPHER

Rangoira New Zealand

Ross McCormack graduated from the New Zealand School of Dance in 2001. He worked with Douglas Wright Dance Company, Raewyn Hill and the Royal New Zealand Ballet before moving to Australia in 2003, joining Australian Dance Theatre. He worked with Garry Stewart on the creation of several works which toured the US and Europe. Ross won the Sir Robert Helpman Award 2005 for his performance in the work Held. Ross then joined Les Ballets C dela B (Belgium) to work with Alain Platel and has continued with them for the past 6 years. Ross was commissioned in 2009 to create his first full length work Nowhere Fast by Dance North, Australia, which toured to the Macau festival in Hong Kong.





TECHNICAL SPECIFICATIONS

SHOW DURATION

- 65 minutes with no interval

VENUE REQUIREMENTS

- Suits proscenium arch or black-box theatre, end-on seating, 200 + seats.
- Stage size (minimum): Needs 10m depth x 12m width
- Hanging points or a grid to tie the 2 ropes to
- Black floor
- Grid height (minimum): 7m

STAGING

- Stage must be sprung wooden floor suitable for dance black finish – will have clay used on it.
- No dance floor required.
- Black Theatre Masking

Also rigged (order US – DS)

- Black Smother
- Black Tabs (operated SL)
- Touring Gauze
- Black Tabs (operated SL)
- Black Boarder
- Projector (Hung Pointing Straight down)

SET

To be supplied by Okareka Dance Company

- 10m x 2m gauze
- Rope with 2 rigging points (holds three dancers at end of show)
- Rigging, sash and pulleys for the above rope.
- 3x Light Boxes

To be supplied by the venue/presenter:

- Batten to rig gauze on
- 1x sand bag (8-15kg)
- 2x Black tabs
- 1x Extra Boarder
- Theatre Masking

LIGHTING (PLANS WILL BE SENT)

To be supplied by Okareka Dance Company

- 3x 240v MR16 Birdies (tested and tagged)

To be supplied by the venue/presenter:

- GrandMA2 Console
- 60x Dimmers
- 10x 12°-28° 1k Pacific's (or similar Profile)
- 26x 23°-50° 1k Pacific's (or Similar Profile)
- 8x A size gobo holders (23°-50° units)
- 4x B size glass gobo holders (23°-50° units)
- 12x Chauvet COLOrado 1 IP LED Pars (or Similar)
- 12x CP62 Black PAR64
- 8 x 2 metre boom Poles (2x outriggers per boom)
- Gel as per Lighting Plan

AV

To be supplied by the venue/presenter:

- Video Projector (4:3 ratio) 5k-10k Ansi Lumens
- .8 Lens (Image size on floor 6mx6m)
- Bracket to allow projector to point straight down
- MacBook Pro 13" or similar suitable to run Isadora <http://www.troikatronix.com/isadora.html>
- Correct video adaptors and cabling to get from Laptop to projector
- Shutter setup either external or internal controlled from control room

To be supplied by Okareka Dance Company:

- Isadora License and install files

SOUND

To be supplied by the venue/presenter:

- High quality FOH PA suitable for the venue with 2 x subs
- Side of stage monitor speakers
- 2x CD players with Auto Cue
- 1x iPod connection

OTHER

- Minimum two dressing rooms with benches, adequate make-up lighting, mirrors, toilets, basins, showers and heating.
- Production (touring manager) office required with internet access and telephone
- Bottled water and fresh fruit to be supplied for artists and crew
- Dance studio for 3-5 hours each day for notes and class

- Plastic to cover floor in dressing rooms and between dressing rooms and stage
- 1x mops and buckets to clean clay off the stage at end of each performance
- 2 x brooms for cleaning.
- 1x Vacuum cleaner

PACK IN SCHEDULE:

- Minimum 3 days with open on evening of third day

Schedule:

- **Day 1:** Morning / Afternoon: LX Rig, Set build, Video set-up, sound set-up, Evening: LX Focus,
- **Day 2:** Morning: Technical time on stage
Afternoon: LX Plot
Evening: Technical Rehearsal
- **Day 3:** Morning Technical time on stage
Afternoon: Dress
Evening: Performance 1

Local crew required:

- 1 Stage Manager for set-up, rehearsals and performances, and clean up at the end of each performance.
- 4 technicians for LX Rig and set installation – approx 4 hours
- 3 technicians for LX Focus – approx 5 hours
- 2 technicians for video and sound set-up – approx 4 hours

PACK OUT

- On the closing night – approx 4 hours

Local crew required:

- 6 technicians to assist with LX and set / AV pack out.
- Cleaning crew

COMPANY

- Touring Party: 11 on the road – 8 dancers, 1 tour manager, 1 rehearsal director (and sound operator), 1 Production manager/lighting & AV operator

Local crew required:

- 1 Stage Manager for set-up, rehearsals, performances and end of show clean up.

TRAVEL AND ACCOMMODATION

To be supplied by the venue/presenter:

- Travel by vehicle within 4 hours drive of Auckland, plane elsewhere, for 11 persons including all transfers
- Accommodation hotel or motel for 11 persons
- Per diems (NZ\$60 min) for 11 persons including travel days
- Costumes, make-up cases and luggage travel with performers and may incur excess baggage fees

FREIGHT

- 1 road case 1200 x 800 x 600mm with gauze, rope and shackles inside. Weight approx. 60kg.
- 1 tool case 600 x 400 x 400 20kg
- Costumes, make-up cases and luggage travel with performers and may incur excess baggage fees
- All freight costs are at the expense of the venue/presenter.
- Freight can travel by air, truck or an Okareka company member can drive it in a hired cargo van if within the North Island of NZ.

MARKETING AND PUBLICITY

- Marketing images are available with the show.
- Professional Video footage is available of the show

GENERAL

- 10 Complimentary tickets for opening night and 6 per performance thereafter are required by the company

COST OF SHOW

- Please contact the General Manager for costing information.
- Minimum booking of 2 performances.

AVAILABILITY:

- We are accepting expressions of interest for 2013 through 2016



REVIEWS



“This powerful piece deserves to be seen by more than a New Zealand audience”

Greer Robertson, theatreview.co.nz

“It is one of those rare shows that could travel to any part of the world, be shown to any audience of any culture, and people would recognise it, own it, and say “this is about us”

The choreography moved me, amused me, startled, challenged and confronted me; but above all it spoke to me and wove me into its story.

Steve Attwood, GayNZ

“All major elements within the performance (the dance, design, and music) are undertaken with extremely high production values and the result is a performance that will visually linger with you for quite some time – at turns haunting, poetic, uplifting – with a ferocious dedication from the performers at all times.”

Reviewed by Toby Behan, 13 Oct 2012

“Utterly compelling. From the understated and mesmerising beginning to the emotional and powerful conclusion, Nga Hau e Wha definitely goes down as the best I’ve seen in ages. The lighting was evocative and imaginative, the music was intensely beautiful and the choreography stretched the boundaries of this experience well beyond the usual.”

Reviewed by Hannah Molloy, 9 Oct 2012

“The narrative is rich in Nga Hau e Wha, the dancers are strong and connected. The mahi of taonga, Taane Mete and Taiaroa Royal is always to be respected as is the richness of their performance on stage. They have an organic energy that ripples through to audience. As tangata whenua whakapapa warms the work that is presented. The work is contemporary because it is present and now, the work is traditional because it is connected to wairua. The Okareka Dance Company has gifted another dance story to add to the kete of creativity distinctive to Aotearoa, New Zealand.”

Reviewed by Tia Reihana-Morunga, 20 Oct 2012

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