

# BANGARRA

DANCE THEATRE



**NEWSLETTER**  
Number 2 – 1993



*"This year we have experienced all forms of artistic expression in all areas and this is the best medicine we got artistically. We have had a taste and now we can start giving more."* Stephen Page, Artistic Director

## Hello to all of our friends!

Sorry it's been so long since we last wrote. But it has been a very busy year for us, as you can imagine, being the International Year for the World's Indigenous People. We can now honestly describe ourselves as a fully professional dance company. At Bangarra we are always rehearsing and always on stand-by. As for our success - judge for yourselves. We've had international tours, appearances in films and on television, the AFL grand final....I'm out of breath just writing about it!

Our aim is to promote Aboriginal and Torres Strait Islander culture through dance and music. We have created employment opportunities for Aboriginal and Torres Strait Islander people in performing arts and have forged invaluable overseas links through our international tours. The performances of Bangarra assist in breaking down cultural barriers and encourage respect and appreciation of the indigenous cultures of Australia.

The enormous amount of work that Bangarra does has been created by our strong commitment to each other and to the community. Please keep up your support. We won't disappoint you, for we are igniting flames wherever we go.

*"The international tours really opened our eyes. They made us realise the importance of our roots and working in our own backyards."* Stephen Page

# I HEARD IT THROUGH THE BLACK VINE

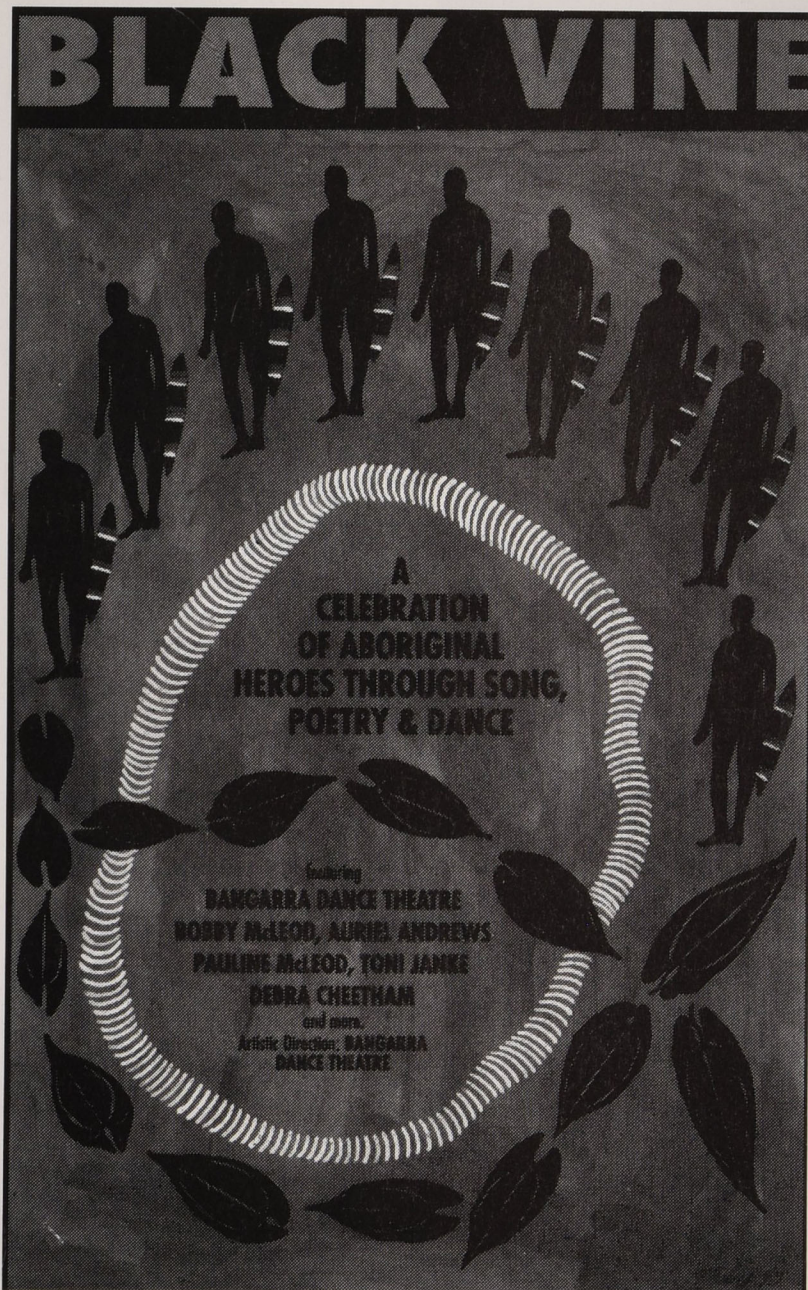
*"Black Vine" is symbolic of the traditional channels of communication amongst Aboriginal people. It also represents the strength of our people and our culture in enabling the Black Vine to survive.*

**Black Vine - 3 September 1993** Bangarra in conjunction with the Sydney City Council, organised this event to celebrate the International Year for the World's Indigenous People. The theme of the night was "a celebration of Aboriginal heroes - Pemulwuy, Tareenore, Mahroot, Yagan, Truganini - through song, poetry and dance."

It was wonderful to have different Aboriginal and Torres Strait Islander performers come together to share their talents.

The atmosphere was fantastic. All the artists had a lot of energy. The dancers and the audience could feel this energy. It was an inspiring and spiritual evening for the performers and the audience.

*"Night of vivid magic...it was a memorable artistic event in its own right. The quality and character of the performances, skilfully integrated under the direction of Stephen Page and Pamela Young, provided an evening of varied entertainment."*  
Sydney Morning Herald (6/9/93 p13)



Bangarra virtually organised the entire event: Stephen Page was the Director; David Page, Musical Director; Cheryl Stone, Co-ordinator and Zoe Wheat, Producer for the Town Hall all made this event a huge success. Thank you to the Sydney City Council for donating the Town Hall to make this event possible.

Due to the huge success of Black Vine, we will be back with Black Vine II in the near future.

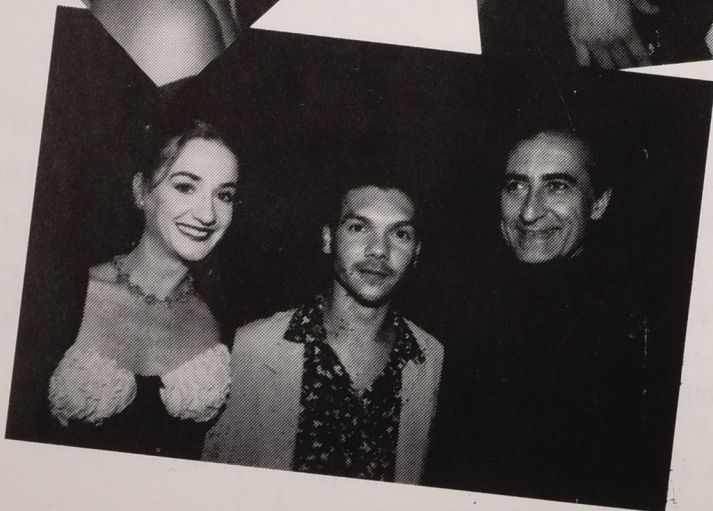
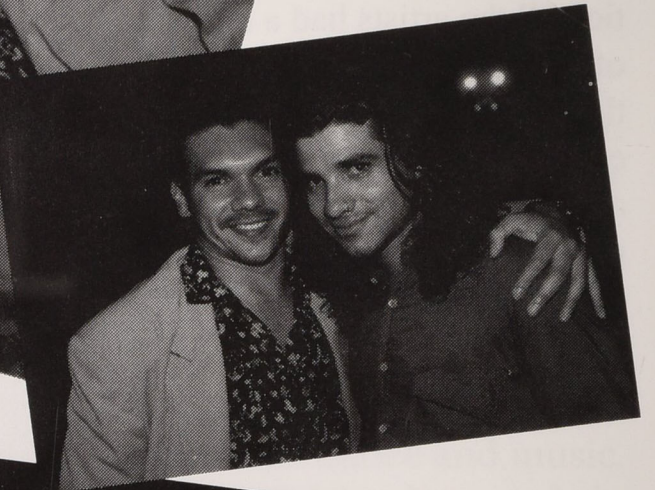
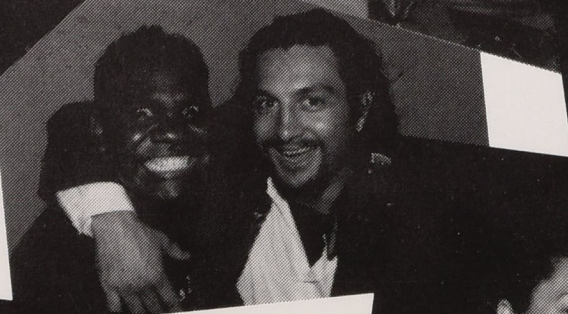
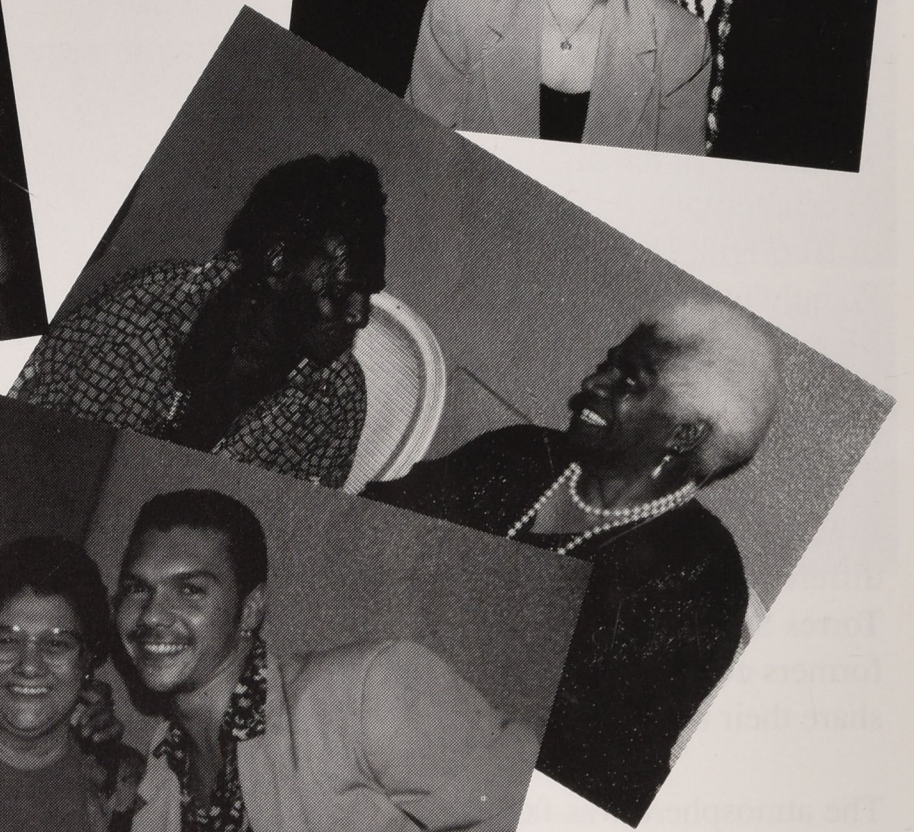
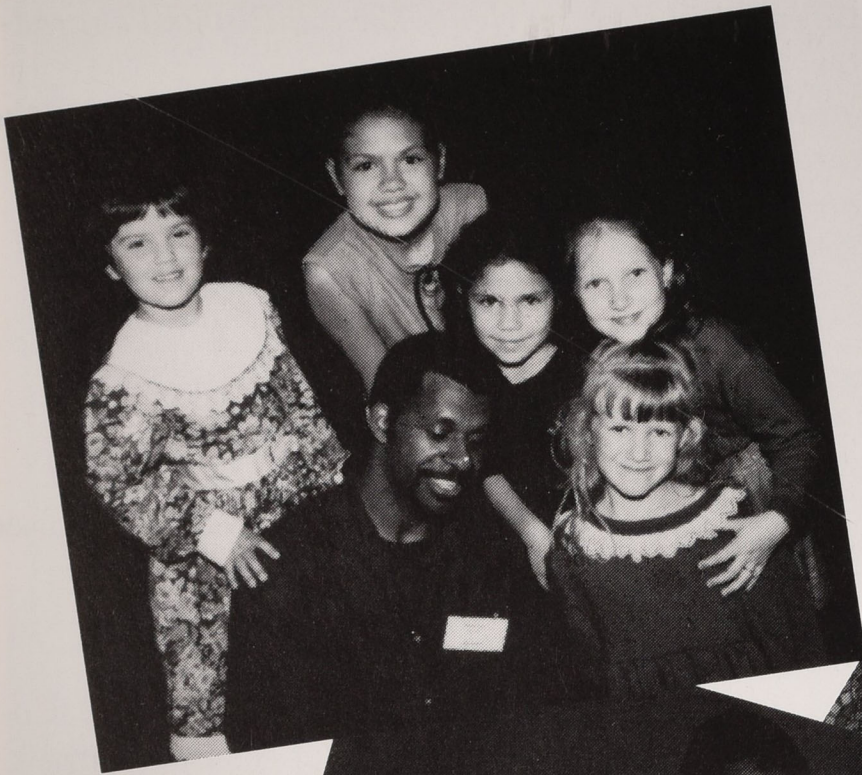
## JIMMY GAGAI PERFORMING ARTS SCHOLARSHIP

Proceeds from Black Vine went towards establishing an Aboriginal and Torres Strait Islander performing arts scholarship. The scholarship is named in honour of one of the founding members of Bangarra, Jimmy Gagai. We are still establishing the scholarship so we'll keep you informed.

*"Bangarra Dance Theatre is credited with the role of producer, bringing the singers, instrumentalists and actors together with its own company members contribution of traditional and contemporary dance to create a vivid well-balanced program enhanced by intelligent design."*

Sydney Morning Herald (6/9/93 p13)

# Praying Mantis Dreaming: Gala Night



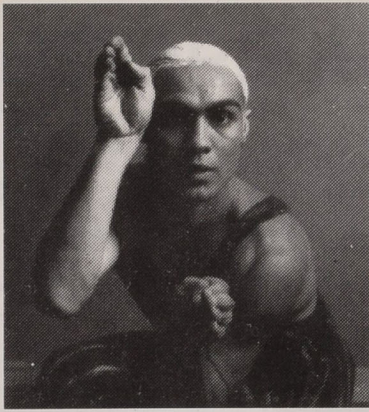


Photo: Paul Sweeney

# Praying Mantis Dreaming Enmore Theatre Sydney A Masterpiece

*"Some of the scenes are literal, others are surreal, mystic and haunting."*

David Page, musical director.

## Praying Mantis Dreaming,

The production was taken interstate to Green Mill Dance Project (Melbourne), Geraldton (Western Australia), London, Sydney, Cairns. Praying Mantis Dreaming has matured from its original production. According to Stephen Page, artistic director, the production has developed into a truly spiritual production. Stephen wasn't satisfied with his original work, so he adapted and developed it.

Praying Mantis Dreaming has developed into a more spiritually powerful production. The Sydney audience was overwhelmed. They said that the production had real spirit and soul.

Traditional dancers perform contemporary dance styles as well as traditional dance styles in Praying Mantis Dreaming. Everyone believes this adds flavour and strength to the production. There were people who came back every night to see us. People were sending us faxes, cards and letters saying how good it was. It was satisfying for us to see how deeply it touched the people.

Bangarra would like to say a special thank you to Bauhau Stone and Anne Hinchcliff for their assistance with marketing and publicity of the Enmore season.

**"Praying Mantis Dreaming is stronger, more concise, sharper dramatically and more polished - without any loss of its original vigour, freshness and thematic commitment."**

From Strength to Strength (Jill Sykes, Sydney Morning Herald, 18-10-93, p18)

**"The opening night of Praying Mantis Dreaming in Sydney was the highlight of my performing years. I had three times the energy and strength in me. The audience was overwhelmed. People who I looked up to and respected as dancers came up to me and told me how amazed they were. Our company blew them away. We are so together as a unit and it shows on stage."**  
Russell Page



Photo: Paul Sweeney

**"I went to the opening night and it was the most stunning performance I have ever seen. It was equal to any world class performance, and better than many. It was very professional; completely proficient. It had a lot to like about it."**

Paul Behrendt, Director of the Aboriginal Research and Resource Centre, University of New South Wales.

**"I thoroughly enjoyed Praying Mantis Dreaming. I saw the production in its infancy stage and it has progressed so much. It has precision and professionalism. It has the best of the traditional and the contemporary fused together. It has developed into an intense professional ballet. Praying Mantis helps people understand our culture. Everyone should see it. For it is through ART that black and white people can reconcile. I congratulate the Artistic Director."** Evelyn Scott - president of the Aboriginal and Torres Strait Islander Women's Corporation in Cairns.

# BACKYARD TOUR

Comments coming from the audience included We performed the Best of Bangarra, which is a collage of traditional and contemporary dance styles at:

One of the major priorities of Bangarra this year was to do a remote tour which took us to Western Australia and to the Northern Territory. We thought it was important for Bangarra to visit some communities in WA and NT and create ties with the people there.

Photo: Michael Hughes



- Carnarvon
  - Camel Lane Theatre
- Karratha
  - Walkington Theatre
- Port Headland
  - Matt Dann Theatre
- Broome
  - Cable Beach Amphitheatre
- Darwin
  - Mindle Beach Markets - we did a special guest performance in the open air

Our aim of educating and offering Aboriginal and Torres Strait Islander people a fully professional contemporary production by their own people in the remoter areas was achieved with great success and enthusiasm. For many of these people it was the first time they had even been into the local theatre complex in town. Theatre managers were shocked as, in some places, more than 3/4 of the audience was Aboriginal/Torres Strait Islander.

We met many people from different communities. It was great to experience their different cultures - their song and dance.

We conducted workshops with the kids which was great. It was a learning experience both for the audience and the company. We hope we inspired them.

At Broome we performed in a natural amphitheatre which was a refreshing change from the indoor theatres. It generated a great deal of interest from tourists. We heard that people had come a long way to see our performance. To open this performance, women from Balgo and local Aboriginal kids performed.

"exciting" and "innovative".



Photo: Michael Hughes

## Geraldton - Queens Park Theatre

We performed Praying Mantis Dreaming for two nights. We had a new dancer in the lead role - Sue-Ann Williams. The audience loved it!

*"I enjoyed it very much because it was an outback tour, and the environment around that area is different to Sydney. I saw the land around me and it gave me a very special feeling. It pulls you up and you really look forward to going to places. If the place has a good feeling you enjoy the trip."* Jensen Warusam

# WESTERN AUSTRALIA/NORTHERN TERRITORY

## Yirrkala Community North East Arnhemland

*"It was very good to go home. We did a lot of fishing and hunting. We were dancing and all of my family was there. My people liked me dancing for them."* Djakapurra Munyarryun, a dancer.

As you can imagine, our traditional dancers from Yirrkala were happy to be home and were very excited about performing for their community. We spent 10 days in Yirrkala. We danced with the people. There was a young boys ceremony occurring when we arrived and we were asked to participate. Some chose to participate, others did not. It was a great honour to be asked and a great learning experience.

The Yirrkala people have a unique style of dancing. Each individual has a variation on this style of dancing.

When we were performing the Best of Bangarra, the flood lights went out on the football oval and we only had the stage lights on. Everything else was completely black around us. Everybody thought it was part of the performance so we just kept dancing.

*"There is a spiritual connection between Bangarra and the Yirrkala people. We were meant to come together. The Yirrkala people were meant to give us Southern fellas a sense of maintenance of traditional cultural dance."* Stephen Page

This fantastic setting intensified our finale of the night - Treaty by Yothu Yindi. Everyone just went crazy. The kids were singing and dancing along.



Photo: Michael Hughes

Bangarra's Backyard tour would not have been possible without the generous contributions from the following funding bodies:

- **ATSIC**
- **Aboriginal and Torres Strait Islander Arts - Australia Council**
- **Playing Australia**
- **Dasfleet**

We would also like to thank Mr Barry Pleus from Geraldton Queens Park Theatre for his generous help and persistence.



Photo: Michael Hughes

# USA TOUR

## Bangarra meets Eddie Murphy!

We were walking past a night club in New York and the bouncers called Djakapurra Munyarryun over and asked him where he was from. When he said that he is Aboriginal from Australia, they said 'come on in and we'll introduce you to someone'. So Djakapurra walks in and Eddie Murphy was sitting at the bar with his body guards. They were introduced, and Eddie made that funny laugh of his. When Douglas told the girls the story, they went crazy and went looking everywhere for Eddie Murphy.



**"The native Americans loved our dancing. They are such a spiritual people. They have the same respect for the land. All indigenous traditional dances are natural, earth dances".** Illona Tim, Dancer.

## Indigenous Arts Festival - Pala Reservation 25 July 1993:

We performed traditional Aboriginal and Torres Strait Islander dances. The theme of the Festival was awareness and exchange between us and the Indigenous American communities. They welcomed us with open arms. At the reservation each tree was labelled with the name of a Indigenous American tribe. There were representatives from each group from that area. To open the festival, we all gathered to form a huge circle while the elders blessed the traditional ground.

There was a strong sense of sisterhood and brotherhood. There was a strong spiritual feeling. The indigenous Americans are such a strong people. They still practice their traditional dances and medicine.

## New York

29 July 1993: Valley in the Park - Harlem



We ran workshops in the Valley community in Harlem. These workshops were not mainstream. They were small, back to the roots, community workshops. There was an amazing cultural exchange.

Many African-Americans were surprised that our culture has been around for over 60,000 years. They get very little information about Australian Aborigines. Our traditional dances were at a much slower pace than what they are used to but they still enjoyed it. The older African-Americans were quite overwhelmed that us young people are still maintaining our culture. People would come back after the performance and ask where we were from and how old the dances were, and so on.

It was exciting both for the dancers and the audience. The audience told us that they thought the traditional dances were unique and asked questions about, for example, how Aboriginal people are treated in Australia. We all learnt and grew so much.

Aku Kadogo arranged for us to perform in the Valley community. There was a connection between the traditional

## 31 July-1 August 1993: Carnival New York '93 - New York City

They loved our dancing. The crowd was curious about our people and our culture. They were in awe of our costume and dance. They said that they were inspired by seeing us and were keen to learn more about our culture.



dance from Australia and the African dance, which the audience could feel from our performances. Mutual education and sharing of cultures was an important result of this performance.

# LONDON TOUR

## We went to London to visit the Queen!!!

...and guess what? Monica, Medika and Cheryl caught a glimpse of the Queen and her mother. She was wearing red, black & gold. Is she looking for a new flag. Maybe they'll ask this time!



### Queen Elizabeth Hall, South Bank Centre -7th August 1993

We performed Praying Mantis Dreaming as part of the 'Corroborree' Festival. This festival included storytelling, art-work, dance and music from Australian Aborigines - such as Yothu Yindi, Kev Carmody, Tiddas and Woomera Dance Co.

Our performance was the finale of the Corroboree. Apparently many people had just come up and bought a ticket on the night out of curiosity. They didn't know what to expect. Many commented about the professional standard of our work. Previously they had seen traditional dances, but this combination of traditional and contemporary dance coming from Australia touched them deeply.

A few of our dancers ran workshops in South Bank. For the Poms, it was a real history lesson. Those participating in the workshops were mostly educators. They were keen to find out about our struggle to maintain our culture. The workshops turned into a 'cultural maintenance' history class which everyone thought was very constructive.

Bangarra would like to thank **Aboriginal and Torres Strait Islander Arts - Australia Council** for their generous financial support of our overseas tour. This was a very important tour for Bangarra, and it is no cliché to say that it would not have been possible without their support.

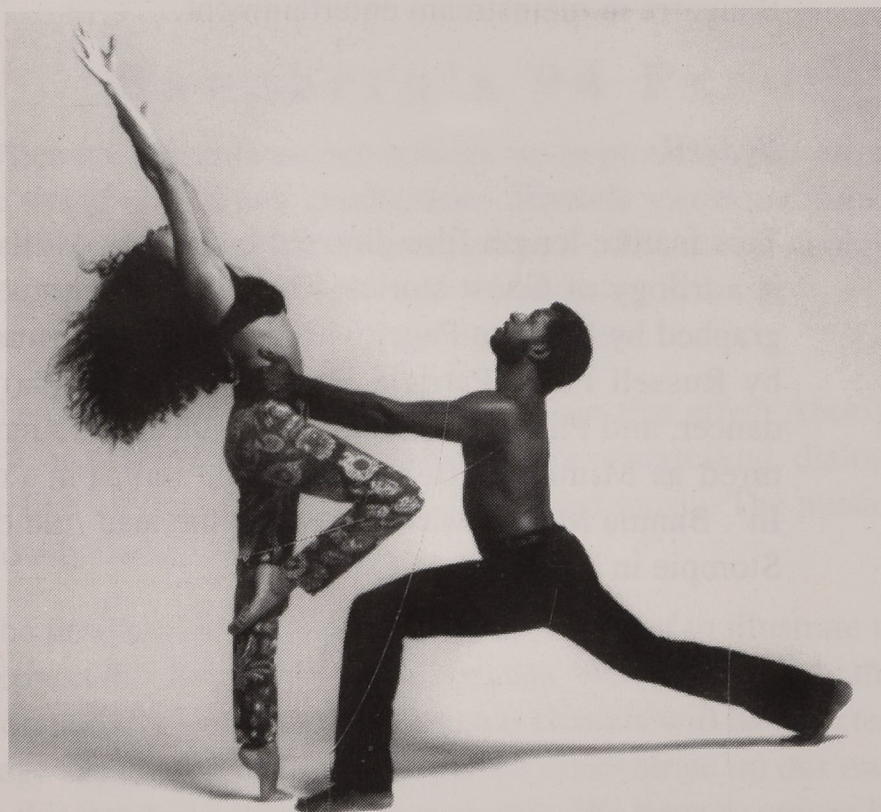


Photo: Paul Sweeney

### EULOGY FOR JIMMY GAGAI 10.5.54 - 2.6.93

*Jimmy was born on Thursday Island and spent his early childhood living on both Badu Island and Thursday Island. In 1983 Jimmy joined the Aboriginal and Torres Strait Islander Dance Theatre. He diligently applied himself and became a very good dancer in traditional and contemporary dance. Jimmy was a strong dancer who had the ability to pass on his knowledge and skills*

*In 1988 Jimmy graduated from the Aboriginal and Torres Strait Islander Dance Theatre and then became one of the founding members of Bangarra Dance Theatre. Despite the struggle to become a professional company Jimmy stuck by Bangarra and contributed significantly to the success and recognition which Bangarra enjoys today.*

*Jimmy had to force himself to leave Bangarra in October last year. Jimmy's time at Bangarra was memorable. He was a strong and powerful dancer. He was always smiling. He was well organised. Undemanding, Jimmy was always generous, a willing helper.*

*Jimmy was a wonderful ambassador for our people. He had respect for our culture and he was proud to be able to promote our culture. We have lost a dear brother and a friend. The world has lost a brilliant performer. We will miss you dearly Jimmy!*

*"Jimmy was very hardworking, and the most kind-hearted person I've ever known. He was always happy. He could always make you laugh. He was a very strong dancer and a strong spiritual person. He made you feel good, it was always a good atmosphere when he was around. A beautiful person and a beautiful friend. We wish he could still be here with us and I wish he could have lived a lot longer than he did. "*  
Illona Tim, Dancer and friend of Jimmy.

5th March 1993

**World Youth Soccer Championships** opening ceremony, Sydney Football Stadium. This is one of the biggest sports events in the world and Bangarra was seen by hundreds of millions of people world-wide.

25th September 1993

**AFL Grand Final**, Melbourne Cricket Ground. Hayes and Sjoquist Production Company worked closely with Stephen Page to produce the Indigenous opening of the AFL. The artistic mind behind this performance was that of Stephen Page. The School and Company of NAISDA also supported us, and we thank them.

This was truly an event on a grand scale. There were 100,000 people at the ground and it was televised to millions more. Yothu Yindi, Archie Roach and Maroochy Barambah also performed. There were over 800 Victorian school kids who performed with us - the Koori school kids in particular were proud to be involved with a performance by their own people.

1st October 1993

**Inaugural Sydney Opera House Honours Awards.** Presented by the Sydney Opera House Trust and ABC Television. Once again Bangarra gave a superb performance. Many people commented that Bangarra's performance was the highlight of the night.



### **Black River**

The production of this film first began in 1991. *Black River* premiered this year in Australia and overseas. It won the Grande Prix Screen '93 Prize, Paris. Stephen Page is credited as choreographer.

Our involvement with the film industry in *Black River* demonstrated the diversity of our company. You will undoubtedly see more of Bangarra in the film industry in years to come. Indeed, next year we hope to be involved with the movie *Kilpara*. Stephen Page has been asked to direct this film.

Djakapurra, obviously with some fond memories of *Black River*, said: "It was really good. They had me in the water shot [filmed in the country side outside Melbourne, in a river]. It was really cold ... really cold."

### The *Seven Deadly Sins* - "Pride" ABC TV

This production was based on Aboriginal deaths in custody. We had a great cast. Bangarra was invited to produce a dance work for TV with a number of other professional dance companies, which is surely indicative of our high standards. This episode was a finalist in the Banff Performing Arts Awards in Canada. This was a great experience for Bangarra in mainstream entertainment.

### **Bedevil**

This feature-length film directed by Tracey Moffat is a trilogy of Ghost stories. The film was choreographed by Stephen Page, with the titles performed by Russell Page. Patricia Handy, an ex-Bangarra dancer, and Pinau Ghee, a current dancer, also featured as Mimi and Beba in "Lovin' the Spin I'm In". Banula Marika was chosen for the lead role of Stompie in "Choo Choo Choo".

## International Year for the World's Indigenous People, 1993!

Bangarra's contributions to the celebrations during the year...

### 10th December 1992

Launch of the International Year for the World's Indigenous People in Redfern Park

### 26th January 1993

Survival Concert at La Perouse

### 21st February 1993

The Australian Museum

### 3rd September 1993

Black Vine Concert Sydney Town Hall

### 25th September 1993

AFL Grand Final Indigenous opening

## Highlights for 1994

The celebrations continue...

### 26th January 1994

Survival Concert - La Perouse

### February/March

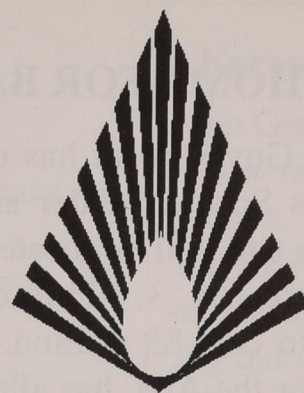
Stephen Page commissioned by NIDA to do the choreography for the musical *The Wedding Song*

### 24th February - 7th March 1994

Adelaide Festival

### 2nd May - 22nd May 1994

*Hostels* (working title) season, Enmore Theatre



### 24th May - 31st May 1994

Annual Torres Strait Island Festival

### 1st June - 7th June 1994

Thursday, Saibai and Murray Island tour

### 9th June - 19th June 1994

Praying Mantis Dreaming, Bougainvillea Festival, Darwin Performing Arts Centre

### 20th June - 25th June 1994

Praying Mantis Dreaming, Alice Springs

### 1st July - 3rd July 1994

*Praying Mantis Dreaming*, Mt Isa Civic Centre

### 1st August - 21st August 1994

Special Schools Performance, Enmore Theatre, T.B.C.

### 25th August - 28th August 1994

Museum of Contemporary Art, T.B.C.

### 12th October - 29th October 1994.

Melbourne International Arts Festival, T.B.C.

### November/December 1994

*Kilpara* film, directed by Stephen Page, T.B.C.

## Bangarra's 94 Production - HOSTELS

When we return from our holiday we hope to be rejuvenated with our creative juices flowing. We will be working on a new production - **Hostels** (working title only). For Stephen, a hostel means a "western meeting place, a concrete environment". The theme of the production is the social issues that Aboriginal people from the bush deal with when living in western society - the realities of living in two worlds. As the pull from the bush will always be there.

The production will be looking at issues that affect Aboriginal and Torres Strait Islander people - alcoholism, fostering, racism. There will be storytelling, dialogue, drama, dance and music. The music will be live - a four piece band- and recorded music. The music will be country and western to funk and slow ballads.

The production is going to be FUN. We want to illustrate the black humour and urban slang. We can express this through music and dance. We want to show that we can still laugh after all of our oppression and discrimination. In a sense Hostels will be directed at more of a black audience. As David Page says "We can't go wrong if we concentrate on our own people. Young ones will see our gameness in this production and learn from this. We hope to amaze black and white people!"

## A NEW HOME FOR BANGARRA

The State Government has offered Aboriginal and Torres Strait Islander artists a permanent home. The site will be located at Walsh Bay, in Bond Store No. 3. This cultural centre is expected to cost \$3 million. Mr Peter Collins, Minister for the Arts, has allocated \$1.5 million towards the centre's establishment. We are looking towards ATSIC as a major contributor to the balance of the necessary funds.

Mr Collins said: **"It's time their perseverance and dedication to their art and culture received this type of support."**

**"The work being produced by companies such as Bangarra is of the highest quality and deserving of recognition of the highest level."**

["A home for black artists", Sydney Morning Herald, 1-11-93]

We have been looking for a permanent home since 1989 and we've got it! We hope to take possession in January 1995. This centre will provide a place where Aboriginal and Torres Strait Islander artists can continue and grow in their culture, as well as learn from other artists practising in different media. It will also house performance studios, a retail centre and an information centre for visitors.



In addition, the refurbishment of the bond store will provide employment for Aboriginal and Torres Strait Islander tradespeople and labourers.

A MSB3 Steering Committee of 10 people has been established comprising of two representatives from each of the following companies - Bangarra, Boomalli, Black Books, Black Fella Films and AAMA. An executive of 5 company representatives has also been formed with Rob Bryant (Bangarra) as Chairperson and Brenda Croft from Boomalli as Secretary.

However, while Bangarra is waiting for its new home, the present premises are being upgraded.



Photo: Hanh Tran

## Welcome to...

Our new Board Members:

- Fiona Foley is a visual artist and the curator at the Museum of Contemporary Art
- Robyn Forester is a publicity officer at the Department of Social Security
- Banduk Marika is a well-known and highly regarded visual artist from the Yirrkala community
- Rachel Perkins is with SBS and is the director of Blackfella Films
- Dawn Willis is with THE AAP GROUP

Welcome new staff:

Janette Cheung: Financial Controller, Valerie McDonald: Administration  
Jewel Scott: Production.

## Farewell to...

Joan Green. Joan is now residing in Nowra. Thank you for your wonderful support in establishing our office. You will be sadly missed and don't forget our door is always open when you are in Sydney.

## We needed seeding money to plant Bangarra and now watch us grow!!!

Bangarra has been struggling for funding since 1989. Our company has managed to survive due to the dedication and perseverance of our staff and dancers.

In 1992 we applied to ATSIIC for a Community Economic Initiative Scheme (CEIS) Grant to help establish Bangarra as a professional company. In June this year we were fortunate enough to receive recurrent and capital funding from ATSIIC for \$1,084,487 to cover the period from 1 April 1993 to 30 June 1994. At this time we were on the verge of closing down due to the shortage of funds. This grant was for our establishment and operating costs - it enabled us to become computerised, purchase a phone system, production equipment, office equipment and pay salaries in administration etc. This funding also assisted us in training Aboriginal and Torres Strait Islander people in the areas of production and administration. Currently, we employ 21 Aboriginal and Torres Strait Islander people full-time.

Although Bangarra's productions are of a high standard, it doesn't mean we are financially rich, but we are rich in spirit and culture. We still need funding to enable us to grow and develop to become even better before the Year 2000. The new building will provide Bangarra with its identity in the performing arts and provide security. We have a product that is unique and professionally presented and we need your support. Indeed, Bangarra is taking Aboriginal and Torres Strait Islander dance and music to the forefront of Australian performing arts.

## Sponsorship Update

A BIG thank you to **Ansett Airlines** who have now come on board. With their support we will be able to fly higher and faster!

And we are sorry to see our friends at **Logical Solutions** leaving us. Your support has definitely added another dimension to our operations.

## Competition Winners

The winners of our Praying Mantis raffle drawn by Tara

from Performing Lines:

First Prize - Pauline McLeod, Little Bay

Second Prize - Shona Martin, Elizabeth Bay

Third Prize - Mrs Stevens, Cairns

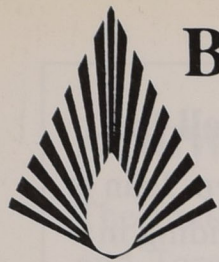
Thank you to the donors of the prizes:

- **Cathay Pacific Airlines**

- **Collins Dove publishers**

We also have a new addition to the Bangarra family.

Stephen Page's son Hunter Jarli Page Lochard was born on the 4th July 1993.



# BANGARRA DANCE THEATRE AUSTRALIA

## LET'S BE FRIENDS

Bangarra Dance Theatre Australia wishes to extend to you an invitation to become a Friend.

Like any fledging enterprise, the dance company needs the support of its friends. We are looking for corporate and private support. Every bit of support we get means we'll grow that much faster and that means more public performances. If you have any good fundraising ideas please let the Friends know, especially if you're willing to work to make them happen.

### BENEFITS OF MEMBERSHIP

- \* Discount tickets for all performances
- \* Discount on items purchased
- \* Invitation to meet the dancers events
- \* Your contribution to the growth and success of one of Australia's leading professional contemporary, indigenous dance theatres

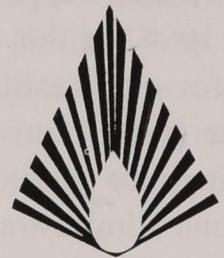
### SUBSCRIBE NOW

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## BANGARRA FRIENDS APPLICATION FORM

To join, simply fill out this form and return with your payment to:

BANGARRA FRIENDS  
P.O. BOX 875  
STRAWBERRY HILLS NSW 2012



Membership is valid for one year from date of joining. Please select your membership choice below and indicate all names in Dual and Family Memberships. One membership will be issued in each name.

Single Adult Membership	\$25
Dual Membership	\$40
Family/Household (4 persons)	\$60
Concession (Students/Pensioners)*	\$15
Life Membership	\$1,000

\*Student/Pension No .....

Name 1..... Name 2.....  
Name 3..... Name 4.....

Address.....  
Postcode.....Phone (W)..... (H).....

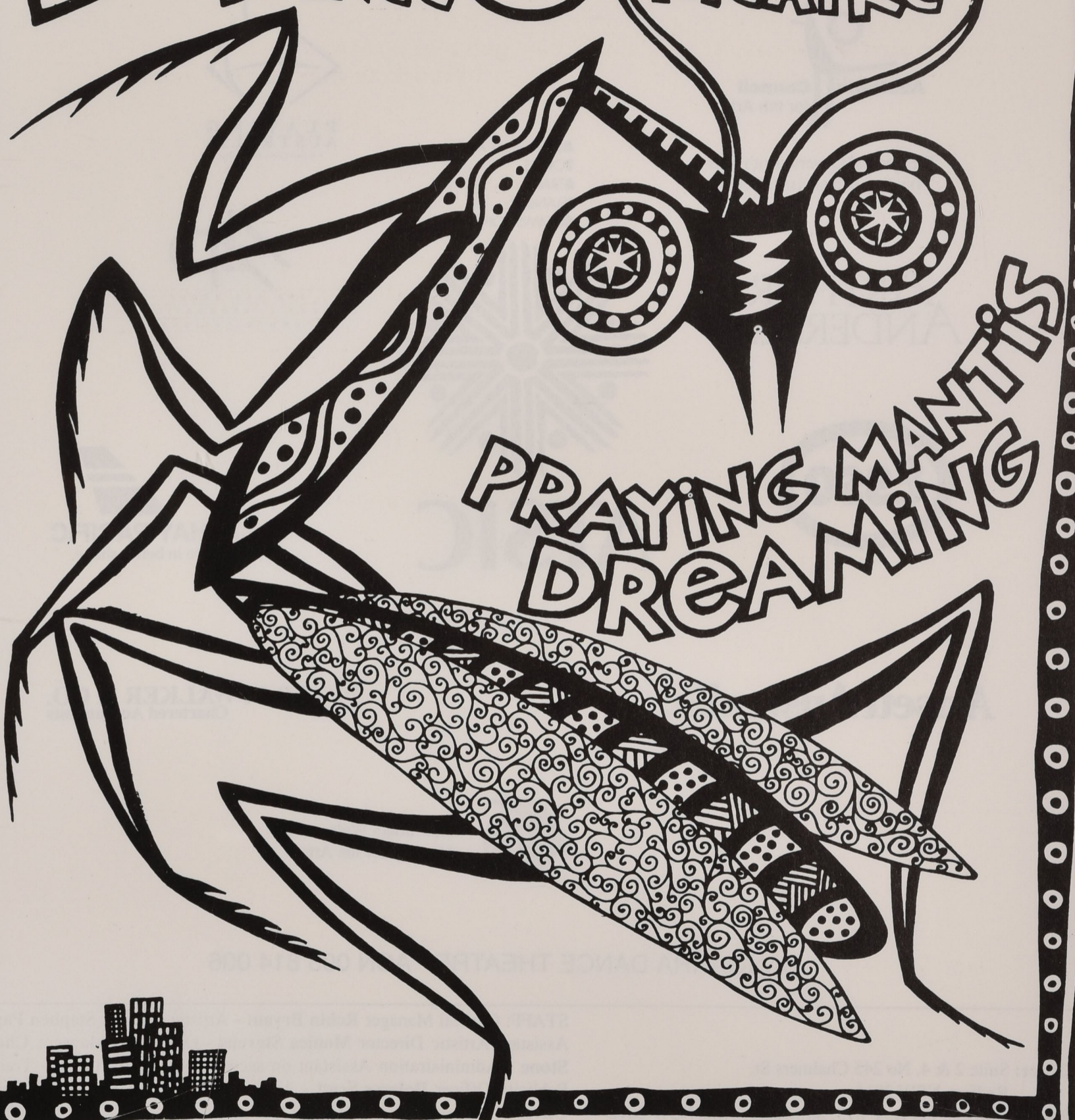
Please make your cheque or money order payable to Bangarra Friends.

Any other support you can donate to help build this young, dynamic company would be appreciated. Please indicate below any skills or interests you are able to contribute.

.....  
.....

# BANGARRA

DANCE THEATRE



PRAYING MANTIS  
DREAMING

1991/92

SYDNEY • BRISBANE • CANBERRA

1993

MELBOURNE • GERALDTON • LONDON • SYDNEY • CAIRNS

1994

DARWIN • ALICE SPRINGS • MT ISA

# BANGARRA'S SPONSORS

KEEP THE FLAME BURNING  
BY SUPPORTING THE ARTISTIC EXCELLENCE  
OF AUSTRALIA'S CULTURAL HERITAGE



The Federal Government's Arts  
funding and advisory body.

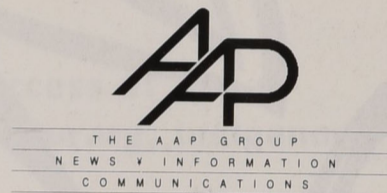
ABORIGINAL AND  
TORRES  
STRAIT  
ISLANDER  
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ATSIC



Ansett Australia.

PETER D. WALKER & CO.  
Chartered Accountants



New South Wales  
Ministry for the Arts

BANGARRA DANCE THEATRE - ACN 003 814 006

Office: Suite 2 & 4, No 245 Chalmers St,  
Redfern NSW 2016

Postal Address: PO Box 875, Strawberry Hills NSW 2012

Telephone: (02) 319 4560 Fax: (02) 319 4569

STAFF: General Manager **Robin Bryant** - Artistic Director **Stephen Page** -  
Assistant Artistic Director **Monica Stevens** - Operations Manager **Cheryl  
Stone** - Administration Assistant on secondment **Judy Munro** - Trainee  
Publicity Officer **Dolores Scott** - Assistant Bookings Manager P/T **Shiree  
Oliver** - Receptionist/Clerk **Valerie McDonald**  
PRODUCTION: Musical Director **David Page** - Theatre Production  
Consultant **Trevor Connell** - Trainee Production Manager **Darren Jarden** -  
Production Assistant **Jewel Scott**