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NEWSLETTER

SPRING

1998

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AN

UPDATE FROM JO

Characteristically, 1998 has been an incredibly busy year for Bangarra. *Fish* has toured extensively throughout Australia to critical and audience acclaim, with additional forays into both the Pacific Rim and Asia. As I write, the dancers are in the studio rehearsing for our upcoming double-bill *DanceClan*, an experimental piece produced in partnership with the City of Sydney. *Bipotim* is the first piece Albert David has choreographed for Bangarra, and we are very excited about presenting contemporary dance from the Torres Strait.

It has been immensely rewarding to strengthen our ties with ATSIC over the course of 1998. Both the Sydney Regional Council and Central Office have been very supportive of Bangarra, enabling us to outfit our Studio Theatre with state of the art lighting and sound equipment. We hope *DanceClan* will be the first of many seasons we present at our own venue, and look forward to hosting touring Indigenous companies from all around Australia. We are pleased to be developing closer ties with NAISDA, hosting three graduate students for three months at the beginning of the year and providing the venue for their end of year show. Boomalli too are using Bangarra's studios for their seasonal members' show, transforming Studio 2 into an elegant gallery space.

Our little team in the office has grown in 1998. Fiona Taylor came on board this year as Development Manager, and has been successful in persuading the Westfield Foundation and OzEmail to join as partners, and provide financial support for the company.



Jo Dyer

Burgeoning demand has elevated the Bangarra Mezannine to one of the most sought after function areas in Sydney, ensuring a steady stream of income into our ever needy coffers. Ebony Williams is spending 12 months with Bangarra as a trainee, and shares her time between the administration and the production departments.

Success has been enjoyed by members of the Bangarra family. Russell Page is soon to be gracing the silver screen in the starring role of a new Australian feature, *Kick*. Frances Rings is the hot new host of SBS's ICAM, and Chair of Bangarra's Board of Directors, Aden Ridgeway becomes only the second Aboriginal member of parliament with his recent election to the Senate. With a full and exciting programme projected for 1999, Bangarra is looking forward to building on our hard work over the last eighteen months and maintaining our upward trajectory into the future.



Artistic Director
Stephen Page

General Manager
Jo Dyer

Production Manager
John Colvin

Development Manager
Fiona Taylor

Administrator
Carla Theunissen

Financial Controller
David Lloyd

Rehearsal Manager
Bill Pengelly

Production Manager
John Colvin

Stage Manager
Sam Baker

Production Trainee
Ebony Williams

Secondment
Vera Dorsch

M
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E

COMPANY

Victor Bramich

Albert David

Lea Francis

Gaven Iahipe

Rayma Johnson

Marilyn Miller

Djakapurra
Munyarryun

Guyapunura
Munyarryun

Jan Pinkerton

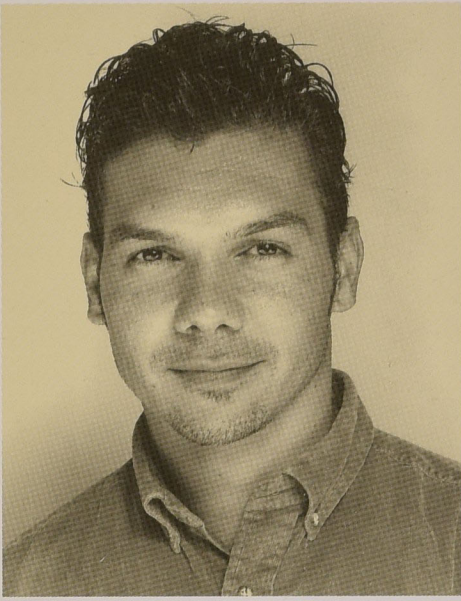
Frances Rings

Sidney Saltner

&
C
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T

Cover photo: Albert David & Miranda
Cooney in *Rites*

photographer: Jim McFarlane



Hi you mob. It's been two years on the serpent rollercoaster for the company. As usual there have been some soaring successes and everyday trials and tribulations.

From the Awakening of *Fish* to the birthing of *Rites* to the gathering of new artists and the seemingly never ending national and international touring, Bangarra's flame is burning bright as ever.

The company took on the challenge of a new medium this year with the adaptation of *Fish* for film. I had the great opportunity to direct the artists in distilling the essence of their performances for film. The realisation of the project was an immense challenge for the artists and myself and ignited in me a real interest in the artistic potential of storytelling in this medium.

A personal highlight was the Awakening Ceremony conducted to open the Festival of the Dreaming and staged in the forecourt of the Opera House. Bangarra dancers gathered with a hundred Indigenous artists from around NSW, under the cultural guidance of the Munyarryun clan from north east Arnhemland, to perform a cleansing ceremony to Awaken the spirit of one of the country's best-known landmarks. Thanks to all who contributed to making the ceremony such an historical moment, especially Rhoda Roberts, Producer of Festival of the Dreaming.

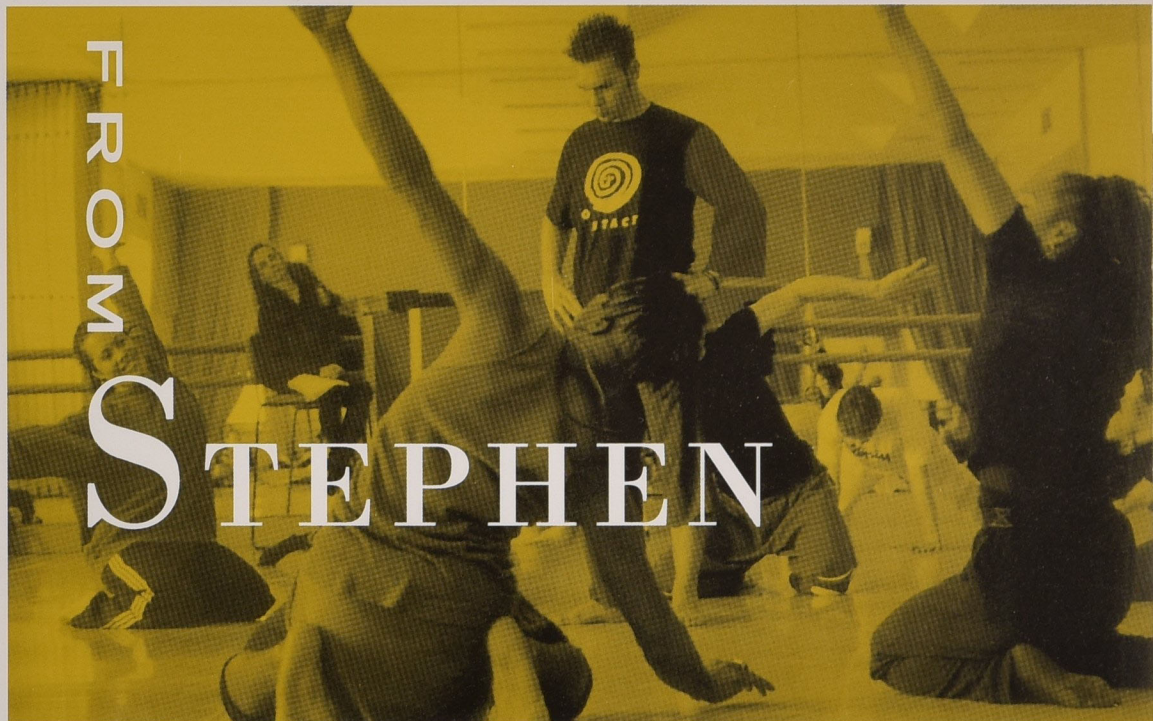
A WORD

FROM

STEPHEN

After months of being tailed by enthusiastic camera crews and Director, Michelle Maher, it was a relief and a thrill to see *Urban Clan* on screen. Congratulations to Michelle and all at MusicArtsDance Films for the recent nomination of the documentary for an AFI award.

The birthing of *DanceClan*, happening right now in the studios, is a very important time for the company. Albert David, our young, dynamic warrior is choreographing his first work, *Bipotim*, which explores the cross-over of traditional Torres Strait mythology and contemporary movement. Albert is the perfect artist to explore this hybrid style, informed by his own story and the stories of his people. Big esso my little brother.



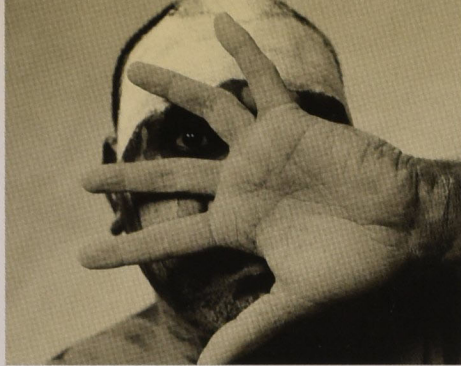
Djakapurra and I have been talking for years about doing a grassroots performance with his family from Dhalimbouy. What better place to do it than on the end of The Wharf, with the harbour lapping against the pier and taking the last rays of the setting sun to ignite the performance of the century. You all better get down here now.

Thanks to Jo, Bill, John, Sam, the beautiful Jennifer Irwin, the deadly Peter England and all the wonderful staff at Bangarra. Love ya dearly.

Stephen Page

Bangarra's studios are a hive of activity at present as the company prepares for the premiere of a dramatic new double-bill, *DanceClan*. *DanceClan* to be performed from Tuesday 10 to Sunday 22 November, will celebrate Bangarra's inaugural season at its new home, The Wharf.

Directed by Stephen Page, *DanceClan* will showcase traditional dance and storytelling from the Munyarryun clan and a contemporary piece choreographed by Bangarra's leading Torres Strait artist, Albert David. More than just a performance however, *DanceClan* will be



an Indigenous arts experience offering storytelling, dance, song, visual arts and food, all in the stunning harbourside setting of The Wharf.

You will all know Djakapurra Munyarryun and his sister Guypunura as the striking traditional dancers whose performances inform and give such an emotive force to Bangarra's work. Djakapurra has acted as Cultural Consultant to Bangarra

for many years, sharing his wealth of knowledge and experience of his clan's rituals, ceremonies and art. He has held pivotal roles in *Ochres*, *Fish* and also in *Rites*, Bangarra's collaboration with the Australian Ballet, to be seen by Sydney and Melbourne audiences next year. Guypunura has performed with Bangarra on many occasions over the years and has been a formative influence on Stephen Page and Bangarra's unique style.

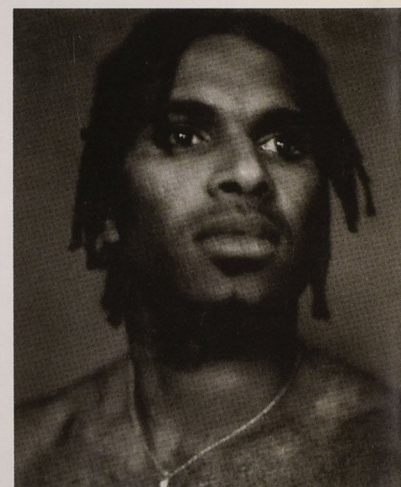
Djakapurra and Guypunura will be joined by six family members from their home at Dhalimbouy in north-east Arnhemland to perform *Laka Bunkul* (*Evening Star*) a selection featuring their community's

DANCE

and their own family's precious stories and dance.

Bangarra is truly privileged to be able to offer such a unique experience to its Sydney audiences and thrilled that Sydney Harbour and the setting sun will provide the backdrop for *Laka Bunkul*.

If you have seen even one B a n g a r r a production you will remember our Torres Strait dancer dynamo Albert David. Albert, renowned for the energy and drive of his performance,



turns his talents to choreography in *Bipotim* (*Before Time*), a contemporary piece drawing on his Torres Strait heritage. The dynamic melodies of Hammond Island, Albert's birthplace, pulse across time and seas in *Bipotim*, a

top: Djakapurra Munyarryun

above: Traditional dancer and storyteller, Guypunnura Munyarryun

right: *Bipotim* choreographer, Albert David

photographer: Gerald Jenkins

rhythmic celebration of the energy of the Torres Strait.

DanceClan offers more than just dance, with Boomalli Aboriginal Artists' Collective presenting its Members Exhibition in Studio #2 and Islander food being offered during interval. At the conclusion of Bangarra's season NAISDA will take over the space to present their end of year production (1-5 Dec). "We wanted to make our first season at The Wharf a real celebration of the distinct cultures that Bangarra draws from," explains Artistic Director, Stephen Page. "So few people outside of our own communities and maybe a few government departments truly appreciate the differences among

CLAN

the many Indigenous peoples of Australia and the Torres Strait."

Page believes that, well beyond entertaining its audiences, it is Bangarra's role to educate, and *DanceClan* will do just that by bringing to The Wharf a mix of art and performance informed by different Indigenous traditions. Because of Bangarra's gruelling touring commitments and the necessity to perform large scale works in most of the venues that host the company, the chance for experimentation is hard to come by. But Bangarra's new home at The Wharf offers just such an opportunity. "It's really going to shake the old wharf up having Djakapurra and his mob down the end stomping up a storm at sunset every night. Its a great way to mark our first season here." says Page.

DanceClan will be the first performance to be held outdoors on the wharf apron and take in the harbour aspect. It seems only natural for Bangarra to decamp to the outdoors in a manner that its

neighbours at the wharf never would. Why commission a set designer to conceptualise a setting when right outside the doors to the theatre is one of the most dramatic backdrops in the country?

Just as the magic of Stephen Page's Awakening Ceremony, performed last year on the forecourt of the Sydney Opera House to celebrate the opening of SOCOG's Festival of the Dreaming, was defined by the outdoor setting and the integral role of the elements to the performance, so too will *DanceClan* be shaped by the harbour. The contrast between the Munyarryuns' haunting traditional performance and the bright lights of the North Sydney skyline will create stunning imagery and the relaxed waterfront vibe will perfectly suit Albert David's *Bipotim*.

From the very first production meeting for *DanceClan* it became clear that part of the program would have to take in the harbour. Page had the whole meeting traipse to the end of the pier in bitter winter winds to

assess the idea. Although it took a stretch of the imagination at the time, all agreed that it could be done.

DanceClan is supported by The Council of the City of Sydney through its Streets Alive program. Bangarra has been involved with Streets Alive for several years presenting the *Black Vine* cabarets at Town Hall as part of the program. ATSIC has met the cost of the Munyarryun's travel and performances. The Myer Foundation has most generously extended its support, as has The Ian Potter Foundation, whose contribution will assist the educational component of the program, allowing Bangarra to schedule five matinees for school audiences during the season.

DanceClan is not to be missed, but be warned — book your tickets early as the venue is small and the season is strictly limited.

When: Nov 10 - 22 (Tues to Sun) 7pm
(Matinees Thu 12, Fri 13, Wed 18, Thu 19, Fri 20, 1pm)

Where: Bangarra Studio Theatre,
Pier 4 Hickson Road, Walsh Bay

Bookings: STC Box Office 9250 1777,
Ticketek 9266 4800

How Much: \$25 full, \$17 conc,
\$12 schools

THE SECOND HALF OF LAST YEAR WAS A WHIRLWIND FOR BANGARRA. STRAIGHT FROM THE SELLOUT SUCCESS OF FISH AT THE SYDNEY OPERA HOUSE THE COMPANY MOVED INTO REHEARSALS FOR THE CRITICALLY ACCLAIMED RITES, ITS COLLABORATION WITH THE AUSTRALIAN BALLET.

RITES



Stephen Page's *Rites* was performed as part of an Australian Ballet triple bill for The Melbourne International Festival of the Arts last November. Set to Stravinsky's 1913 *The Rite of Spring*, arguably the most influential piece of music composed this century, *Rites* featured eight Bangarra dancers and eighteen Aus Ballet dancers in what has been heralded as a landmark collaboration.

Critics and audiences alike went wild over *Rites* with the opening night crowd leaping to its feet to clap, stomp and shout its appreciation. One Melbourne critic claimed, "Bluntly, it is the most significant cultural event in this country for decades... a step of inestimable magnitude in our cultural life...a towering triumph."

It was certainly a landmark for the dancers and the companies involved, being the first time in Australia that an Indigenous company has taken to the stage with the country's leading classical dance company. And it proved

a wonderful learning experience for all the artists involved, with Stephen's choreography challenging the training and discipline of the classical dancers and demanding more of Bangarra's artists' unique contemporary style.

Stephen choreographed *Rites* in four segments based on the elements - Earth, Wind, Fire and Water. The Aus Ballet dancers performed Water and Wind, Bangarra performed Earth and Fire and the whole cast came together for the initial Awakening and the climactic conclusion. The principal performer and the force that united the piece was Bangarra's Djakapurra Munyarryun whose arresting role attracted much praise from reviewers. Melbourne's Herald Sun claimed that Munyarryun evoked another dimension: "the subtlety of his delicate feet, the controlled power of his bent knees and the careful turns of his torso provided the closest link to the demanding essence of Stravinsky's dance masterpiece".

Stephen believes that the essence of *Rites* that communicated so strongly to audiences was formed in the initial meeting of the artists from the two companies. In the rehearsal room of the Sydney Opera House he asked the assembled dancers to take off their shoes, let down their hair and lie on the floor. "It was like a moment's silence, a moment of Reconciliation... *Rites* in two minutes."

The unique attuning of the dancers to each other that so marked the creative development and rehearsal process of *Rites* has been wonderfully captured in a documentary filmed by the ABC. In it dancers from each company talk of their experiences, during the rehearsals of *Rites*, in mastering the style necessary for the piece. Dancers from each of the companies express their enthusiasm for working on the project and of the welcome challenge the collaboration is presenting. Vicki Attard of The Australian Ballet explains that "what we are doing with Bangarra is completely the opposite to what we (The Australian Ballet) do...we're not used to being down into the ground, we're pulled up, we're aerial."

Stunning costumes, designed by Jennifer Irwin and hauntingly beautiful sets and lighting designed by Peter England and Mark Howett complete what is a truly landmark work. Sydney audiences will get the chance to see *Rites* at the Opera House next April as part of The Australian Ballet's subscription season.

this page: Sidney Saltner

opposite top: Miranda Coney in *Rites*

right: Aus Ballet dancers 'gettin grounded' in rehearsals with Stephen Page

far right: *Rites* rehearsals - Marilyn Miller, Gina Rings and an inverted Albert David

photographer: Tim Webster





RIDING THE TIDES

FISH

Renzo Piano's breathtaking Kanaki Cultural Centre, Noumea

The creation of *Fish* occurred with a casualness that belied the importance of the piece to Bangarra's development as a cutting edge contemporary dance company. Whilst it was Stephen's fourth work for the company, the overwhelming success of *Ochres* meant the expectations were riding high, and - like a second album - *Fish* was perceived as a make or break piece for Bangarra.

Fourteen months later, it's fair to say *Fish* has consolidated Bangarra's reputation as one of this country's most successful and widely toured performing arts organisations. Having travelled the globe from North to South, been transformed into a feature film, *Fish* has enraptured audiences all around the world.

The journey of *Fish* began in Edinburgh in 1997. Looking back, the raised eyebrows that greeted the news we were premiering a new work in one of the most prestigious

festivals in the world were probably justified. With a short creative development time of just eight weeks, Bangarra was up against works that had been touring the festival circuit for years. The company was also very conscious of performing in the United Kingdom, the colonial power that began the long and tragic process of dispossession of Australia's Aboriginal and Torres Strait Islander people. As a result the Edinburgh season was one of the most overtly politicised seasons we have performed, something that was enthusiastically greeted by the Scottish audiences. When seeking allies to condemn the English look no further than the Scots and the Irish! The reviewers were slightly more cautious, with comments ranging from "visually ravishing" and "memorably beautiful" to "confusing" and "electro-pop". The overwhelming

memories we took with us from Edinburgh are the cheering audiences, the groupies at Stage Door who thanked us for showing them the "real Australia", and the Spotted Dog at the breakfast cafeteria (blood sausage, anyone?).

Returning to Sydney, *Fish* was billed as a highlight of the historic Festival of the Dreaming, the first of the Olympic Arts Festivals in the lead up to the 2000 games. The Festival itself was an occasion of enormous significance, and Bangarra spent several weeks back in the studios cleaning and pruning, ensuring we were thoroughly prepared for our first Sydney season in nearly two years. Edinburgh was relegated to "out-of-town trial" status. Staged in the Drama Theatre, *Fish* represented



Bangarra's debut season in the Sydney Opera House; "At last we're out of the foyers", commented Stephen.

The Festival was opened by the Awakening Ceremon, at which Stephen achieved his goal of smoking the entire harbour. Rumour has it he was so successful he also managed to smoke carparks in outer Marrickville. On September 14 the Opera House forecourt was transformed into a site of great spirituality as the Aboriginal people reclaimed Bennelong Point and held the first ceremony there since invasion. From the haunting note of the first didjeridu call audiences were transfixed as Bangarra led over a hundred Indigenous artists in dance and song, creating an occasion of great drama and significance.

Fish's Australian premiere was successful beyond the company's wildest imaginings. "Spellbinding", proclaimed the Sydney Morning Herald. "An evening of delight", commended the Bulletin, "The brilliance of *Fish* reflects why Bangarra is a world player". Within a few days of opening the season completely sold out and office staff became adept at advising desperate punters that sold out really did mean sold out, and even claims of distant blood links with one or all of the cast could not conjure up a ticket. With this season Bangarra continued the process of revealing Australia to itself, and the enthusiasm with which this message was received was

further reflected in the overall success of the Festival of the Dreaming (not to mention BarBadu).

The two short seasons in 1997 heralded a year of comprehensive touring in 1998. *Fish* was to be seen in nearly all Australian capital cities (Perth and Darwin must wait until 1999), regional New South Wales and Victoria, and in both Asian and Pacific countries. Whilst one might think the show would become a little repetitive to perform, the constant dramas of life on the road ensured each season distinguished itself in some very particular way.

Things started smoothly enough with a return season at the Enmore Theatre in March 1998. The speed with which the Drama Theatre season had sold out, and the stream of disappointed callers seeking tickets, demonstrated the level of unmet demand for *Fish* within the Sydney community. Bangarra elected to return to the Enmore Theatre, home of Bangarra's other triumphant Sydney season, *Ochres*, in November 1995. In the first three months of 1998 the company played host to three graduating dancers from NAISDA, the Aboriginal and Torres Strait Islander dance school that had spawned Bangarra in 1989. At the end of 1997 a number of Bangarra's dancers - including Russell Page and Frances Rings - had decided to pursue other career opportunities in 1998, so there were other new faces in the cast. The Opening Night on March 4 was a wonderful blend of old and new supporters, with guests ranging from Robert Hughes,

Laurence Fishburne, Commissioner Ian Delaney and Ningali Lawford.

It was during the Enmore season that *Fish* had its first casualty. Djakapurra Munyarryun injured his hand and so began the variations and flexibility that were to become the hallmark of this ever-adapting show. Having completed filming his first feature film, Russell Page returned to the company as a guest artist, and completed the season in Djakapurra's role.

No sooner had the Enmore season closed than Bangarra began preparations for the 1998 *Made to Move* touring. *Made to Move* is the contemporary dance touring circuit which coordinates Playing Australia money and venue interest in dance, allowing Australia's leading dance companies to be presented before audiences all around Australia. First cabs off the rank were Brisbane, Adelaide and Canberra. Djakapurra returned to the stage in Brisbane for his traditional dances, with Russell continuing to perform some of the more rigorous elements of the role. It was wonderful to watch Russell and his real-life partner Rayma Johnson perform *Catch* together - the hyperromantic love-call of dance that closes *Fish's* second section, *Traps*.

John and Sam merrily surveying washed out stage, Suwon, Korea

Bangarra chowin down in Korea

Cultural ambassador, Djakapurra, in Korea

Jo testing the seating at Suwon Festival

Photographer: The multi-talented Ms Sam Baker



FISH RIDING THE TIDES

Despite being the Page brothers' home town, Bangarra had not performed in Brisbane since we toured *Praying Mantis Dreaming* in 1992. The reception was wonderful, with the show described as a "powerful production with a simple hypnotic beauty".

Fish went on to experience several incarnations on its travels to Canberra, Adelaide and regional Victoria as cast members came and went. Long-term dancer Gina Rings departed after Canberra, and Marilyn Miller was stricken with a broken ankle. We welcomed Victor Bramich and Jan Pinkerton, and Janet Munyarryun and Frances Rings rejoined Bangarra after time away.

Bangarra was invited to perform in Noumea as part of festival Cabo ko, the Opening Festival of the new Kanaki Cultural Centre, Centre Culturel Tjibaou (CCT) held in June. Designed by Renzo Piano, the CCT is undoubtedly one of the world's most spectacular buildings, and as a physical and cultural structure takes its place as an integral part of the process of re-evaluation and reconciliation presently taking place in New Caledonian society. Just as Bangarra has created a new identity based on contemporary expression of Australian Indigenous artforms, so the CCT hopes to be a centre for contemporary Kanaki creativity. The tour to Noumea marked the first of *Fish's* international excursions for 1998. This was followed by a tour of Korea and Taiwan.

In July we travelled to Korea with support from the Australia-Korea foundation to perform at the Suwon Castle International Theatre Festival. The Festival was staged in the grounds of the ancient castle that ringed the old section of Suwon city.

Upon arrival we were delighted - if a little surprised - to observe the stage was actually constructed in the river itself, with the castle providing a stunning backdrop against which we were to perform. This presented many challenges for the Production team, and the set was pared back to a minimalist look to accommodate the outdoor conditions. While the more adventurous dancers set off in search of dog-meat - apparently a sure-fire way to enhance virility - Sam and John battled against the odds and the language barriers to get the show up and running for our first performance on Sunday. Performed outside, on water, at twilight, *Fish* looked truly beautiful. Unfortunately this setting made it very vulnerable to the torrential rains that swept through Korea the next day, and after the flooding set in, the Festival had to be relocated for subsequent performances.

The bureaucracy of Taiwanese customs was responsible for the most radical rejig of the show yet. A very unpleasant little man in the depths of Taiwan's customs refused to clear the company's freight in time for our first show in Kaohsiung. Braving the heat and humidity of Kaohsiung, Sam and Jo hit the sales, and purchased some very attractive black pants and coloured tops that became the dancers' costumes (Jenny Irwin, avert thy gaze). Male bodies were the substitute reed units, and a fine job they did too. Apart from our disbelief at the rock star treatment afforded Stephen on his whirlwind publicity visit, the Taiwan tour proceeded smoothly, and was further enhanced by the discovery of a cafe around the corner from the hotel in Taipei that made real, strong coffee.



Bangarra Chair, Aden Ridgeway, and GM, Jo Dyer, at one of many *Fish* opening nights

Bangarra cast and NAISSDA secondments join Sir William and Lady Deane for lunch at Government House

Photographer: Sam Baker

Our return to Australia saw the *Fish* seasons wrap up in Melbourne, regional New South Wales and Hobart. Injuries along the way meant cast members were constantly swapping in and out of roles, but the only major disruption to Bangarra's performance line-up in the tour's closing stages was the recall of Djakapurra to his community just before Hobart's Opening Night. An important Song-Man, Djakapurra's services were required at a funeral in Dhalimbuoy, and his role in Hobart was admirably shared between Albert David and Victor Bramich for the closing season of 1998.

In its short life, *Fish* has been performed to standing ovations and stunned silences in twenty four venues in five countries. With a gleam for change in Stephen's eye, it may be it will not be seen in its current form again. Perhaps it is just as well that one version was captured on celluloid in a studio shoot in July, and will be seen on SBS in December.

Corporate Australia is increasingly agreeing that a vibrant and healthy cultural industry is a vital ingredient in a progressive society. The past decade has seen many creative and highly successful partnerships forged between the arts and corporate sectors. Bangarra is extremely pleased to announce the support of two new Corporate Sponsors, Principal Sponsor, OzEmail Ltd and Major Sponsor, The Westfield Foundation.

Bangarra's new relationship with Principal Sponsor, OzEmail Ltd, marks a first for the company. "It's really a watershed, in core funding terms, for a company of Bangarra's size to attract its first Principal Sponsor." explains Development Manager, Fiona Taylor. "It speaks volumes for Bangarra's artistic relevance that, in eight short years, it can begin to enter long-term relationships with corporate Australia."

CORPORATE AUSTRALIA JOINS THE CLAN

Corporate support of the arts is to be vigorously applauded. While sport attracted approximately \$823 million in corporate sponsorship in 1996 only \$51 million was directed towards the Arts.

The synergy between Bangarra and OzEmail is striking. Both are relatively young organisations that have enjoyed rapid growth and success. While OzEmail is at the vanguard of the information technology industry, providing internet services and communications strategies, it appreciates the value of tradition and the unique nature of contemporary Australian society. Just as Bangarra strives to build bridges between traditional and contemporary Indigenous culture, OzEmail provides a bridge of information and communication possibilities that gives Australian users access to the globe.

Beyond a financial contribution, OzEmail will provide Bangarra with an internet presence, hosting its brand new web site at www.bangarra.ozemail.com.au. All at the company are thrilled with the

new web site and the potential it offers as an educational tool and a marketing resource for interstate and overseas contacts.

"As an Australian founded company and the country's leading Internet service provider, OzEmail is delighted to be supporting the preservation of Australian heritage," says David Spence, OzEmail's President and Chief Operating Officer. "This new relationship with Bangarra celebrates taking Australia's Indigenous dance and culture on the Internet and showcasing it to a global audience."

OzEmail are also keen to work in partnership with Bangarra to use its web presence to full advantage,

developing innovative

new projects. It seems that the information technology sector is every bit as dynamic as the arts, with a constant demand to remain at the cutting edge of innovation. "We are privileged indeed to be working with such an adventurous company who will guide us in getting maximum benefit from the Internet." says Jo Dyer, Bangarra's General Manager.

Bangarra is similarly privileged by the support of The Westfield Foundation in setting up its Dancers' Development Fund. The Westfield Foundation sponsorship will enable Bangarra to dedicate funds to the company's endeavours in dancer training and professional development.

Professional development opportunities are critical to the company and its artists. The Westfield

Foundation's support of junior development will redress a current lack of performance opportunities for inexperienced Indigenous dancers who have recently completed training and show outstanding potential.

Bangarra has also been sponsored by AAP for the last eight years, for which the company is most grateful. The longstanding nature of this association has meant that AAP has made a solid contribution to the development of the company, having supported Bangarra since its foundation in 1989.



**OZEMAIL
INTERNET**

Principal Sponsor

The Westfield Foundation

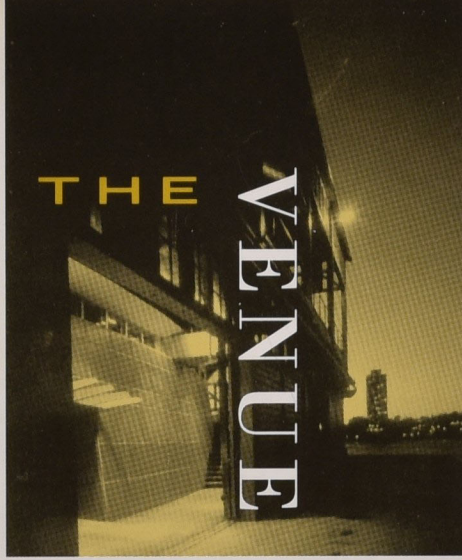
Westfield

Sponsor,
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aap

Founding Sponsor

BANGARRA: THE VENUE



Bangarra's unique waterfront function space, The Mezzanine, offers stunning harbour views and boasts charming original features. The room accommodates up to 100 banquet style and 180 for cocktails.

The Bangarra Studio Theatre is available for hire as a performance space, rehearsal studio or for themed events. Its versatile retract-able seating makes it adaptable to suit almost any occasion.

Bangarra Dance Theatre's premises at The Wharf are available for hire when not being used by the company for rehearsals and performances.

For hire inquiries please contact Bangarra's office on 9251 5333.



BANGARRA DANCE THEATRE WOULD LIKE TO THANK THE FOLLOWING COMPANIES AND INDIVIDUALS FOR THEIR SUPPORT:

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