

BANGARRA DANCE THEATRE



# BOOMERANG



# The Spirit of Dance.



Katherine Griffiths

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**AD**

## MESSAGE FROM PRINCIPAL SPONSOR

# Telstra

Telstra is delighted to continue to be Bangarra's Principal Sponsor with 2005 marking the fifth year of this exciting partnership. We are proud of the contribution that Telstra makes in promoting Indigenous culture.

In the first year of the partnership, it was of particular importance to Telstra to provide regional Australians with increased access to Bangarra's creative work. This was achieved by improving Bangarra's internet capabilities and by enabling them to tour more widely in regional areas.

While this early objective remains, the relationship has moved well beyond the initial expectation. Today, Telstra and Bangarra share a truly integrated partnership that is innovative, open and flexible. Telstra is involved in many areas of Bangarra's work from capital city performances to cultural outreach programs.

Telstra's sponsorship continues to give Bangarra the resources to perform to a greater audience. In 2004, the company performed to more than 40,000 people, including the regional tour which saw Bangarra perform to 10,000 people in 12 centres across Australia.

Telstra continues to be committed to promoting a better appreciation and understanding of the diversity of contemporary Indigenous art across the country. This year, Bangarra's new work, *Boomerang*, will captivate and inspire, and Telstra is proud to take a leading role in helping bring Bangarra to more people.



**Ted Pretty**  
Group Managing Director  
Telstra Technology, Innovation and Products

# Boomerang

## Production Credits

### **Artistic Director/Choreographer**

Stephen Page

### **Guest Artist & Cultural Advisor**

Djakapurra Munyarryun

### **Composers**

David Page & Steve Francis

### **Set Designer**

Peter England

### **Costume Designer**

Gabriela Tylesova

### **Lighting Designer**

Nick Schlieper

### **Associate Lighting Designer**

Glenn Hughes

### **Company Manager**

Jasmine Gulash

### **Rehearsal Director**

Sidney Saltner

### **Production Manager**

Brenna Hobson

### **Stage Manager**

Narelle Lewis

### **Assistant Stage Manager**

Annie Winter (Melbourne)

Sharna Galvin (Brisbane)

Len Samperi (Sydney)

### **Head Mechanist**

Billy Hopper

### **Head Electrician**

Dean Russo

### **Costume Co-ordinator**

Holly Landgren

### **Costume Makers**

Loretta Egan

Judith Meschke

Alice Vargas

Ros Keam

Musette Molyneaux

### **Costume Maintenance**

Lucy Young

Jo Beaton

### **Set Builders**

Pier Productions

Planet Engineering

### **Scenic Artists**

Scenografic Studios

Pier Paint





# Boomerang

## Director's Note

### Commentary by Stephen Page, Artistic Director & Choreographer

*Boomerang* is a celebration. It's about embracing and respecting the creative principles that have given Bangarra its cultural identity. It started with my desire, my personal hunger, to reaffirm the influence of traditional song and dance on my work.

When you live in an urban environment you tend to romanticise about having a traditional life, yet you remain far removed from its realities. To truly reconnect with your cultural identity it takes a journey of self-discovery. From this experience – this exploration – comes the idea: let's turn this passion into a production.

For the first ten years of Bangarra's lifecycle, the contribution of Djakapurra Munyarryun was a powerful inspiration: he knew where he came from, he knew his homeland, he knew his language groups; we respected him and embraced him as a cultural sounding board.

By collaborating once again with Djakapurra, I am really celebrating the return of a deep traditional knowledge.

Djakapurra passes on to me his songs and stories and by doing so he is saying, now you guide them, mould them into a fusion of ancient and contemporary. We are essentially building bridges to rejuvenate our identity and we are doing it in a very positive way.

Back at his outstation in north-eastern Arnhem Land, Djakapurra and his community conduct specific ceremonies, whether it's for a death or an initiation. When he comes to Bangarra and collaborates with me we are actually conducting another kind of ceremony. It's much more stylised, it's more contemporary, but it explores the same traditions. And that's quite surreal for Djakapurra –

that we can bring it to a mainstream level and maintain its integrity.

Another significant element of *Boomerang* is the Child. It is the Child who is left to reclaim the energy of the past. It is the Child who will become the keeper of our sacred customs.

I always knew that I would use a child for this work and it just happens that it's my family. It's my nephew and it's my son. For both boys it's a very healthy experience, but for Rhimi it's especially important. We will never let go of Russell – Rhimi's father, my brother – his spirit will always be a part of us. And for Rhimi that's a wonderful medicine. To be a part of the world where his father's legacy is rejoiced is a ceremony in itself.

*Boomerang* is comprised of three worlds: *Water*, *Fire* and *Earth*. In the world of *Water* we incorporate the traditional songs Rain Cloud, Manta Ray and Canoe. These are simple but extremely potent ancient symbols. We celebrate the traditional relationship with water and its essential value for hunting and survival.

The second world is a complex place. *Fire* is about the frustrations that exist in rural communities. We confront social problems like alcohol and suicide and expose their corrupting effect on cultural identity. But as we leave *Fire* and enter *Earth* we are cleansed once more. We dance the songs back into the land, releasing our dreaming and spirit back into the world.

So essentially this work goes full circle, it's a boomerang effect of leaving and coming back. And as we embark on this journey we are experimenting, renewing, revitalising, and ultimately, we are keeping our traditional homelands alive.

# Boomerang

## The Music

Commentary by David Page and Steve Francis, Composers

In many ways *Boomerang* is a return to our original way of working together as a creative team. Traditional songs and stories from Yirrkala once again set the foundation and provide the spark – the inspiration – to create an original soundscape. Even the most overt contemporary elements contain a rich traditional essence.

It's exciting that Djakapurra is back. He was away for almost four years, so really it's inevitable that this traditional flavour has returned. He gives us the right, the permission and the licence to fuse these powerful songs with contemporary sounds. Striking a balance – the old against the new – is always fascinating. In some ways it's easier starting with the old. The best music often comes from a traditional base. So, with respect, the challenge is finding a new way to integrate the contemporary – you have to be careful not to overpower one with the other.

Stephen plays a big part in the music and is extremely detailed with the story. *Boomerang* is his dream after all, so it's our job to interpret his dream and come up with the music score that works. The great thing is that he gives us the opportunity to be free and allows us to find our true creativity. He inspires you more than anything else and we trust him.

*Boomerang* is about going back to your culture and seeing where you come from and the music can only ever really come from that – it draws from that original idea. In many ways it's that simple. We're just fortunate enough to be a part of this modern-day dreaming.





Photo: Danielle Lyonne  
Dancer: Patrick Thaiday



**STEVE FRANCIS**  
Composer

Steve Francis is a music producer and composer who has worked with performers as diverse as Bob Geldof, the Divinyls and the Australian Ballet. Born in the UK, he grew up in Adelaide dividing his time between Uni and playing guitar in local original bands. After touring Australia he moved to Sydney to pursue his career and signed a major record deal with his band Kamsha and performed on *Countdown*, *Sounds* and other TV shows. Underwhelming success suggested a move into the production side of the business.

At first freelance and for the past 12 years with his own recording facility Steve has produced, engineered and programmed for a huge variety of artists.

A job mixing the music of David Page for the Australian Ballet led to an association with Bangarra Dance Theatre and also other dance and theatre companies.

Still a producer and engineer Steve is now best known as a composer for Dance, Theatre and Film with a studio on Wharf 4 alongside The Sydney Theatre Company, Sydney Dance and Bangarra.

For Bangarra Dance Theatre Steve has produced the music for *Fish*, acted as musical director for the company's WOMAD performances and, with David Page, composed music for *Skin* and *Corroboree*. His solo composition for *Walkabout* won the 2003 Helpmann Award for Best Original Score. Most recently Steve composed the score for Bangarra's *Bush* and *Totem* for the Australian Ballet.

Steve has composed music for a number of short films, including award winning *Box*, *Passing Through*, *Road*, Dendy winner *Black Talk*, *Kathy*, Berlin Festival winner *Djam Djarns* and most recently *Grange*. He has scored the music for the documentaries *Macumba*, *Painting the Women* and the recent Melbourne and Hawaii Film Festivals award winning *Mr Patterns*.

Steve has written music for the award winning *Box the Pony* and *Gulpilil* and sound designed *In Our Name*, *Page 8* and most recently *The Spook* for Neil Armfield. He composed music for *Awakenings*, the indigenous section of the Olympic Games Opening Ceremony as well as *Earth* for the Rugby World Cup Opener.

Recent collaborations have included Hey daVinci, Sarah Blasko, King Curly and Glen Skuthorpe.



**DAVID PAGE**  
Composer

At the age of 13 David's musical career began when he released two singles with Atlantic Records, home to artists such as Aretha Franklin, Otis Redding and Roberta Flack.

In the 1980s he studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. In 1989 he moved to Sydney and teamed up with his brothers Russell and Stephen, where he first created music for dance, working with The Aboriginal and Islander Dance Theatre and Sydney Dance Company.

David's career became intricately linked with Bangarra Dance Theatre when he joined the company as resident composer in 1990. He composed scores for their major works: *Praying Mantis Dreaming* 1993; *Ochres* 1995; *Ninni* 1996; *Fish* 1997; *Skin* 2000; *Corroboree* 2001, *Bush* 2003 and *Uniapon* 2004. He performed with Bangarra at WOMAD concerts in Adelaide and Johannesburg in 1999. In 1997 David Page was invited by his brother Stephen to compose the musical work *Alchemy* for The Australian Ballet, which marked the beginnings of his collaboration with Steve Francis. In 2000 they contributed music to the Opening Ceremonies of the Sydney Olympic Games and the Sydney Olympic Arts Festival, along with The Sydney Dreaming Festival in 2002.

David has also contributed music to television, composing for *Heartland*, *Pride* (part of the "Seven Deadly Sins" series) and *Poison* for ABC. He wrote the themes for *Songlines* and *Living Black* for SBS. He has worked with film directors Pauline Clague, Rima Tamou and Wesley Enoch on short films such as *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, all commissioned by the Australian Film Commission.

Since 1995 David has received four Deadly Sound Awards, an ARIA nomination for *Heartland* in 1996 and was given the first Indigenous Artist Award for The Sidney Myer Foundation in 2000. David is currently represented by Sony Music Publishing.



**PETER ENGLAND**  
Set Designer

Bachelor of Performing Arts in Design (1994) National Institute of Dramatic Art (NIDA); Bachelor of Landscape Architecture (Honours) (1986) University of New South Wales.

Peter has received the Helpmann Award for Best Stage Design three times; in 2001 for *Awakening* (Sydney 2000 Olympic Games Opening Ceremony), in 2002 for *Sweeney Todd* (Opera Australia) and, in 2004 for *Uniapon* (Bangarra Dance Theatre). He has received the Green Room Award for Best Opera Design twice; in 1998 for *Madama Butterfly* (Opera Australia), and 2002 for *Sweeney Todd* (Opera Australia). In 1997 He was awarded the NIDA Mike Walsh Fellowship, and in 2002 was a Finalist in the international design competition for the Pentagon Memorial, Washington DC (with Room 4.1.3).

For Bangarra Dance Theatre Peter has designed: *Clan*, *Bush*, *Walkabout* (Green Room Award nomination 2003), *Skin* (Green Room Award nomination 2000), *Dance Clan 2*, *The Dreaming* and *Fish* (Green Room Award nomination 1998). Other theatre design credits include – for The Australian Ballet: *Aesthetic Arrest* and *The Rite of Spring*. For the Shakespeare Theatre, Washington DC: *Hamlet* and *Richard III*. For Opera Australia: *Simon Boccanegra* and *La Boheme*. For Sydney Theatre Company: *Victory*, *The Virgin Mim*, *The School for Scandal*, *Betrayal* and *The Jungle*. For Bell Shakespeare Company: *Antony and Cleopatra*. For Gordon Frost Organisation+SEL: *Man of La Mancha*.

Peter's major event and installation credits include – Site designer, Universal Playground, Adelaide Festival of Arts 2004. Co-designer, Sydney Handover, 1996 Atlanta Olympic Games Closing Ceremony. Installation designer, Stairways, 2003 Rugby World Cup. Exhibition designer, Mary McKillop Museum. Staging and Concepts designer, Art House Hotel. Production designer of three City of Sydney New Years Eve Celebrations on and around the Harbour, including *Millennium* which featured the giant floating Sea Creatures Lantern Parade and the *Eternity* and *Smile* effects on the Sydney Harbour Bridge.



**JASMINE LEE GULASH**  
Company Manager

Born in Murwillumbah, northern NSW, Jasmine is a descendant of the Gubbi Gubbi people in south-east Queensland. In her final year of studies at NAISDA College, 1988, she performed with the Aboriginal and Islander Dance Theatre in Melbourne, Germany and Finland. She also undertook a three-month secondment with the Melbourne company Danceworks, under the direction of Nanette Hassall.

Jasmine joined Bangarra Dance Theatre when it was established in 1989 and toured with the company for two years. In 1991-92 she was course coordinator at NAISDA College before joining the Aboriginal and Islander Dance Theatre as a company member (1993-95) and then as a guest artist.

In 1996-97 she was based in Alice Springs, teaching in schools and remote communities. She choreographed two pieces for CAAMA's TV music series *Corroboree Rock* and a primary school production that she choreographed and co-directed at the Araluen Arts Centre. Upon her return to Sydney she took up a position with AIDT. During her time there she choreographed a piece for the 1998 Indigenous dance conference in Adelaide, danced in the AIDT collaboration with the Sydney Symphony Orchestra in the Sydney Opera House Concert Hall for the *Festival of the Dreaming* and also performed in *The Awakening* ceremony.

In 1998 she rejoined Bangarra as a performer and cultural coordinator for DanceClan, becoming rehearsal director in 1999. Jasmine choreographed and performed at Uluru for ABC TV's *Today 2000*, an event that took place on the first day of 2000. Later that year she was appointed Assistant Artistic Director of Bangarra.

Jasmine also assisted Stephen Page with the opening ceremony of the Olympic Arts Festival *Tubowgule* and Bangarra productions *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Unaipon*.



**SIDNEY SALTNER**  
Rehearsal Director/Dancer

Sidney was born in Theodore, Queensland. He graduated from NAISDA College in 1991. Whilst studying he performed with The Aboriginal Islander Dance Theatre (AIDT) and undertook his apprenticeship with the Australian Dance Theatre.

Sidney has performed in *Harold* ('91-'92); *River Woman* (Bodies '96); *Senesino* (Mardi Gras Festival '97); and *The Pearl Fishers* (Opera Australia 2000). He has also done extensive film and television work, appearing in *Billie's Holiday*, *Fish* (the film) and various commercials.

In April 1992 Sidney joined AIDT and undertook the role of Assistant Director. He danced major roles in such productions as *Maralji*, *Colours*, *Gelam*, *Asik*, *Sanctum*, *Drums of Mer* and *Frontier Stories*, a collaboration with Side Track Theatre. He also appeared in *Cockroach Opera* - a collaboration with Company B Belvoir.

In 1997 Sidney became a member of Bangarra Dance Theatre, performing major roles in *Fish*, *The Dreaming*, *Dance Clan*, the WOMAD Festivals and *Rites*, a collaboration with The Australian Ballet, which toured to New York and Washington.

Sidney has performed and taught extensively throughout Australia and internationally in such places as Asia, North and South America, Europe, South Africa and the Pacific Islands.

Sidney also featured in the opening ceremony of the Olympic Arts Festival, the Opening and Closing ceremonies of the Sydney 2000 Games, Bangarra's *Skin* and *Corroboree* (both Australian and US versions), in which his performance received acclaim from US critics. Sidney performed major roles in *Walkabout* (2002) and *Bush* (2003). He was nominated for Best Male Dancer in both the 2003 Australian Dance Awards and the 2003 Deadly Awards. In 2004 he was nominated for a Mo Award.

One critic from *The Courier Mail* described him as 'beautifully sinuous, arching and undulating' and his dancing has been described as 'outstanding' by *The Sydney Morning Herald*.



**BRENNA HOBSON**  
Production Manager

Brenna comes to Bangarra in 2005 fresh(ish) from 6 years as Production Manager with Company B Belvoir. Highlights at Company B include productions of *The Sapphires* and *The Chairs* in 2005, a tour to Colombia with *The Threepenny Opera* in 2004 as well as *A Midsummer Night's Dream*, *What the Butler Saw*, *The Spook*, *Page 8*, *Gulpiil* and *In Our Name*, all in 2004.

In 2003 she was Production Manager for *The Lieutenant of Inishmore*, a show that combined both living and dead cats, 100 rounds of ammunition a night, fake body parts and literally buckets of blood. Other productions of which she is particularly proud include *Conversations with the Dead*, *Small Poppies* (Sydney, Dublin and Melbourne seasons), *The Dreamers*, *Ubu*, *The Marriage of Figaro* (at the Drama Theatre), *Buried Child* and *The Laramie Project*.

As Production Coordinator for Company B Brenna worked on *Cloudstreet*, *The Blind Giant is Dancing*, *The Judas Kiss*, *Governor's Family*, *Up the Road*, *The Seagull*, *A Night on Bald Mountain*, *Picasso at the Lapin Agile*, and *WASP* amongst others.

Brenna started with Company B in 1994 as an Assistant Stage Manager on Neil Armfield's productions of *Hamlet* and *Dead Heart*.

For the Sydney Festival she has worked on *The Hour We Knew Nothing of Each Other* and *Sydney Stories*.

In 2001 she produced the one-hour documentary *With Hearts and Hands* about country music aspirants and the Tamworth Country Music festival. It screened nationally in 2002.

From 2002 - 2005 Brenna was staff representative to the board of Company B, sitting on both the Industrial Relations and Buiding Redevelopment Sub-committees. She is currently undertaking a Masters in Arts Administration in the (not entirely sincere) hope of one day getting the paint out from under her nails.



## HUNTER PAGE-LOCHARD

### Guest Performer

Born in Sydney in 1993 to Cynthia Lochard, formerly of the New York City Ballet, and Bangarra's Artistic Director Stephen Page, Hunter is a descendant of the Nunukul people of the Munaldjali clan of the Yugambah tribe. Hunter made his theatrical debut at six months old in Bangarra's *Praying Mantis Dreaming*. With an inherited instinct to perform, he has been an informal entertainer since the age of two and has since featured in numerous short films and TV productions including *Water Rats*. In 2000 Hunter performed in Bangarra's production *Skin*, as part of the opening ceremony of the Olympic Arts Festival, receiving outstanding critical acclaim.

Hunter has also appeared in the film *Black Talk* and recently played a lead role in the film *Djarn Djarns*, which received the Crystal Bear award in the Kinderfilmfest section of the Berlin International Film Festival, 2005.



## TIMOTHY BISHOP

### Dancer

Timothy was born in 1976 in Canberra, his father was from Brewarrina and his grandparents were born in Walgett and Hebel respectively. Timothy is a dance graduate of NAISDA Dance College and first performed in 1999. He has always aspired to dance with a company such as Bangarra Dance Theatre and has grown professionally over the last two years during Bangarra's successful seasons of *Bush* and *Unaipon*. He completed his studies in 2002 after appearing in a number of productions including NAISDA College's End of Year shows: *Which Wei* (2002) featuring in a solo; *Beyond Blue* (2001); *Still Here* (2000); and *Zeuber Erkep* (1999).

Timothy has also danced in productions at the Sydney Opera House including the AUSDANCE awards, The Deadly Awards and the Yirrkala Burial Poles at Bennelong with Gara Bara Performance Troupe.

Highlights of his career include: trips to Jakarta, Indonesia to perform in the JAK ART International Arts Festival in 2001 and 2002; taking part in *Awakening*, the Indigenous segment of the Opening Ceremony of the Sydney Olympic Games in 2000; and performing *Bush* in 2004 as part of Bangarra's highly successful US tour. Teaching credits include CROCFEST (2000) in Nhulunbuy, Port Augusta, Swan Hill and Moree where he was invited to perform traditional Aboriginal dances from Yirrkala. He also travelled to Cairns, Darwin and Perth to recruit future students for NAISDA Dance College.

Timothy's ambition is to share with Australia and the whole world our Indigenous dances. His inspiration comes from new music, good food and Cartoons!



## WANIGA BLANCO

### Dancer

Waniga Blanco grew up in Mission Beach, North Queensland. His father is from Meriam Island (Murray tribe) and his mother has Scottish/English ancestry.

Waniga started dancing at the age of eight, taking Modern Dance classes. In 2001 he joined NAISDA Dance College to learn more about his heritage and traditional dance. He graduated from NAISDA in 2004 and was asked to join Bangarra Dance Theatre after Artistic Director, Stephen Page saw him perform in NAISDA's end-of-year show. Waniga's performances at NAISDA include: *Which Wei* 2002; *When the Dust Settles* 2003; and *Apu Kazi* 2004. He says a highlight was performing with Gumatj Clan in Yirrkala during the Garma Festival in 2004.

Waniga is inspired by people and by life. He says that he joined Bangarra to be a part of a culture that is still evolving.



**BARBRA DRUMMOND**  
Dancer

Barbra Nana Ajantowaa Drummond was born in Townsville, North Queensland in 1982 and was raised in Brisbane and Port Headland, Western Australia.

Barbra's heritage includes Samoan, Malaysian, Aboriginal and Torres Strait Islander. Her mother comes from a major tribe from Mabuag Island, west of Torres Straits called Wagadagam, the totem of the crocodile. Her father comes from Ghana, Africa.

In 1998 Barbra first experienced dance in Port Headland with the Pilbara Dance Group. After a death in the family, Barbra was inspired to become a dancer and at the age of 17 she left her family in search of a career. She came across NAISDA Dance College.

Barbra says that her experience at NAISDA has planted a seed that will guide her through a career in dance. Her performance experience includes: NAISDA 25th Anniversary show 2001; NAISDA End of Year Performances 2001-4; Deadly Vibe Awards 2002-04; Rugby World Cup 2003; Australia Roundtable of Excellence, Melbourne 2004; and Garma Festival North East Arnhem Land 2004.

Barbra's teaching experience includes: La Perouse Primary School and Fort Street Primary School 2003; Dance Workshops in Tennant Creek 2004.



**CHANTAL KERR**  
Dancer

Chantal is of Aboriginal descent from the Taree area of the Birapi clan. 2003 marked her first year with Bangarra Dance Theatre where she performed in *Bush*.

In 2002 Chantal graduated with a Diploma in Dance at NAISDA Dance College, where she studied a wide range of styles of dance and Traditional Cultural Studies. She also undertook an ADATT residency that year with Leigh Warren and Dancers in Adelaide.

Her teaching experiences include Regional and Remote Area Teaching tours in Northern Territory in 2000 and also in outback NSW in 2001.

In 2002 Chantal performed at the Sydney Dreaming Festival, the NAIDOC Week Celebrations and the Comalco Alumina Conference in Brisbane. She took part in the Anzac Day Performance on Norfolk Island and at the Sydney Olympic Games Opening and Closing Ceremonies in 2000.

Chantal toured Los Angeles and Hawaii with the Glenda Yee School of Dance Show Group in 1995. Touring around Australia and Jakarta in 2001 was a career highlight for Chantal. She also enjoyed dancing as part of the Sydney Dreaming Festival and at the International Alumina Conference.

In 2004 Chantal performed in *Bush* as part of Bangarra's highly successful US tour. She also performed in *Unaipon* at the 2004 Adelaide Festival and during Bangarra's season of *Clan* in Brisbane, Melbourne and Sydney.

She draws inspiration from family, friends and her culture.



**ELMA KRIS**  
Dancer

Born 1972, Elma was raised on Thursday Island in the Torres Strait. She is a descendant of people from the Western and Central Islands, including Songoro people from Mabaduan, near the coast of the Pahoturi River in Mugie Daudaiop Deudai (PNG).

Elma completed a Visual Arts course in Cairns and taught Visual Arts on Thursday Island TAFE Campus for a year in 1993. The following year she moved to Sydney to further her studies in traditional Torres Strait dance at NAISDA College. During her time as a student Elma choreographed and performed in two pieces for college productions. Her pieces were *Bupau Ipikazil* (Bushwomen) in 1996 and *Bupau Mabigal* (Bush People) in 1997.

She has appeared in the films *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and also in the ABC radio broadcast *Not Your Mob Next Door* by Helen Anu. In 1997 Elma joined Bangarra under NAISDA's ADAPT Program and performed in *Fish*. After her NAISDA graduation she joined the Aboriginal Islander Dance Theatre Company for her first international touring experience: to Germany, Israel and England with Warup Kodimir. She later performed in Albert David's piece *Bipotim* for Dance Clan.

Elma founded her own dance group named Bibir (Strength) and choreographed *Malu*, presented as part of *Artyfact* at the Opera House. Her piece *Bupau Ipikazil* appeared as part of *Fusion* at the Sydney ANA Hotel. In 1999 Elma toured the UK with Bangarra's production *The Dreaming* and was part of Bangarra's DanceClan 2.

Elma performed in the opening ceremony of The Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games. She has performed in Bangarra productions *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Unaipon*.

# ACKNOWLEDGEMENTS

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## Government Support



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Scully Fund, The Father Ted Kennedy Scholarship  
Rio Tinto Aboriginal Foundation – Barbra Drummond  
The Myer Foundation – Waniga Blanco

2004 QANTAS Spirit of Youth Awards – Rheannan Port, winner Dance Category

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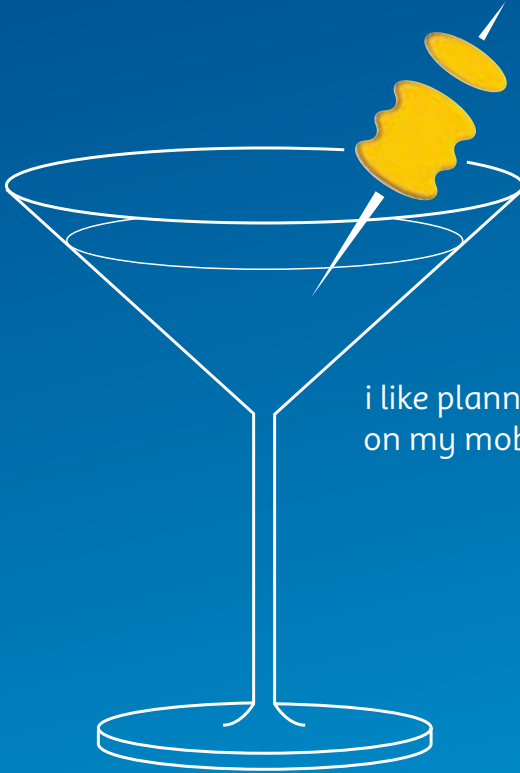
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**AD**



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