

BANGARRA DANCE THEATRE

# SHELTER ING





American Express is committed to building strong relationships with First Nations businesses, networks and communities.



# BANGARRA DANCE THEATRE

# SHELTERING

## NGUNNAWAL COUNTRY

Canberra Theatre Centre  
23 - 27 May 2026

## GADIGAL COUNTRY

Sydney Opera House  
3 - 13 June 2026

## WURUNDJERI COUNTRY

Arts Centre Melbourne  
18 - 27 June 2026

## MEANJIN

Queensland Performing Arts Centre  
9 - 18 July 2026

### CREDITS

#### *Keeping Grounded*

*Choreographers*  
Glory Tuohy-Daniell  
The dancers of  
Bangarra Dance Theatre

*Composer*  
Brendon Boney

*Set Designer*  
Shana O'Brien

*Costume Designer*  
Clair Parker

*Lighting Designer*  
Karen Norris

*Original Rigging  
Consultant*  
Katie McDonagh

*Original Mentors*  
Jacob Nash  
& Matt Cornell

#### *Brown Boys*

*Choreographer*  
Daniel Mateo

*Directors*  
Cass Mortimer Eipper  
& Daniel Mateo

### *Composer*

Leon Rodgers

*Set & Costume Designer*  
Elizabeth Gadsby

*Director of Photography*  
Liam Brennan

*Producer*  
Michaela Le

### *Sheoak*

*Choreographers*  
Frances Rings  
The dancers of  
Bangarra Dance Theatre  
2015 & 2026

*Composer*  
David Page (dec.)

*Set Designer*  
Jacob Nash

*Costume Designer*  
Jennifer Irwin

*Lighting Designer*  
Karen Norris

### DANCERS

Courtney Radford

Kallum Goolagong

Kassidy Waters

Jye Uren

Maddison Paluch

Daniel Mateo

Emily Flannery

James Boyd

Chantelle Lee Lockhart

Amberlilly Gordon

Donta Whitham

Edan Porter

Zeak Tass

Tamara Bouman

Roxie Syron

Eli Clarke

Maddison Fraser

### AUDIO DESCRIPTION CREDITS

*Script:* Shane Carroll

*Editor:* Brendon Boney

*Voices:* Sheoak &  
*Keeping Grounded,*  
Brendon Boney

*Brown Boys,* Chantelle  
Lee Lockhart

### PRODUCTION CREDITS

*Production Manager*  
Cat Studley

*Company Manager*  
Joseph Cardona

*Stage Manager*  
Ashleigh King

*Head Electrician*  
Lucy Mitchell

*Head of Sound & Video*  
Emjay Matthews

*Head of Wardrobe*  
Sally-Anne Mason

*Head Rigger  
& Mechanist*  
Jay Bailey

*Assistant Stage Manager*  
Tom Kelly

Bangarra Dance Theatre acknowledges the Gadigal People as the Traditional Custodians of the Land on which our Company calls home. We pay our respect to their Elders, past and present, and recognise their deep and enduring custodianship of this Country.

This program contains words and images of Aboriginal and Torres Strait Islander people who have passed.

Bangarra Dance Theatre has been given permission by the Page family to use the name and images of David Page in this program.

Cover image  
Photo: Daniel Boud

# Welcome

## Welcome to *Sheltering*, our triple-bill for 2026, which honours our past, while looking boldly to the future.

As Co-CEOs we are proud to present this exciting new season of three works, our first national tour since being awarded the prestigious Golden Lion for Lifetime Achievement in Dance by the Biennale Danza 2026.

Just as the Golden Lion acknowledges a lifetime body of work and artists, *Sheltering* acknowledges Bangarra's legacy by presenting *Sheoak*, which premiered in 2015 as part of the double bill *Lore* under Nunukul and Munaldjali man Stephen Page's artistic direction. Choreographed by Mirning woman Frances Rings for Bangarra Dance Theatre with music by Nunukul and Munaldjali man and renowned composer David Page, *Sheoak* is a deeply affecting work exploring themes of resilience, connection to Country, and cultural identity.

We also look to the future, bringing to the main stage two works by emerging creatives and Bangarra alumni. *Keeping Grounded*, choreographed by Indjalandji-Dhidhanu and Alyewarre woman Glory Tuohy-Daniell, is a poignant exploration on our energetic connection to the earth and ancestral land. *Brown Boys* is a groundbreaking dance film directed by Daniel Mateo and Cass Mortimer Eipper. Visually poetic and deeply personal, it delves into the experiences of young Indigenous men, exploring identity, belonging, and cultural connection. Both works were originally presented as part of *Dance Clan*, an emerging Artist development program that provides mentorship, while encouraging experimentation and risk taking. We bring these works to the main stage as part of our commitment to supporting the growth of First Nations creatives to keep our story-telling strong and sustainable.

Thank you to our dancers and our rehearsal director, Rikki Mason, who have injected a new generational energy into these works. I am grateful for the respect and commitment they have given to these stories. It's been wonderful to reconnect with the creatives who were part of the original seasons and who have contributed to bringing these works to you tonight. We recognise our incredible production crew for their unwavering support and the efforts of our Bangarra family who drive our purpose.

Thank you to the Board of Directors for their stewardship under the leadership of Chair Phillipa McDermott.

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

We hope you enjoy *Sheltering*, a journey into our past while igniting exciting new possibilities for our future.



Frances Rings,  
Artistic Director  
& Co-CEO



Louise Ingram,  
Executive Director  
& Co-CEO

# Sheltering

## KEEPING GROUNDED

*Keeping Grounded* was first created in *Dance Clan* 2023 and has been reimaged in 2026 for a new stage. This work sits between past and present, exploring what it means to remain culturally and physically grounded in a world increasingly shaped by technology, and how this shift ripples through our mental and physical well-being.

Grounding begins with something simple: bare feet meeting the earth. Our ancestors moved in constant connection—skin to soil, body to land—wearing natural fibres that allowed this relationship to continue. Until the 1960s, leather-soled shoes still carried this connection. With the rise of rubber, a quiet separation emerged, placing a barrier between the body and the ground beneath it.

*“My interest lies in the body — its memory, its resilience, and its capacity to restore. Grounding is not about the earth instantly healing us, but about what happens when we return to it. In that contact, the body softens, slows, and shifts into a state where healing becomes possible.*

*This work is an offering — an invitation to notice. To consider how small, almost forgotten actions can create an effect through the body and mind. A step barefoot. A moment of stillness. A return.*

*It speaks to the body's quiet intelligence and its ability to adapt, reminding us that what was once an everyday act may hold the key to coming back into balance.”*

Glory Tuohy-Daniell

## BROWN BOYS

Our bodies echo the natural landscape around us. The way our body dips and folds like skylines of mountains and plains. How dirt and skin merge, and fala (traditional mats) requires the natural environment to strengthen. For Indigenous people, connecting back to Country is enough to call us home to our bodies in a sense of safety, security, and strength. These parallels are a vital key in guiding brown boys back home to themselves.

Drawing heavily on this idea, the film co-directed by Daniel Mateo and Cass Mortimer Eipper navigates the introspection of a young man surrounded by the fabric of his cultural identity. He is challenged by insecurities of longing and by perceptions imposed on brown boys within family and social settings, shaped by stereotypes and stigma. Through the film, Mateo seeks to challenge and disrupt these false perceptions, offering it as a gift to Brown Boys in the hope of supporting them on their journey of becoming.

*“We are part of a shared community, a village. I want to give this film to boys who grew up like me, so they can connect, and through that, the village expands.”*

Daniel Mateo

# Sheltering



Sheoak, 2015  
Photo: Jeff Tan

## SHEOAK

*Sheoak* was initially developed in 2015 as part of the *Lore* double-bill program.

At the time, the threat of Aboriginal community closures, along with misconceptions about living in remote Aboriginal communities being simply a “lifestyle choice,” felt both distressing and disrespectful, especially given the deep cultural and ancestral ties to Country.

In response, came *Sheoak* — a figure representing both ancestor and sentinel — whose observance across generations, symbolised our enduring cultural responsibilities to people and land.

Eleven years after *Sheoak*’s premiere, I ask if much has changed. While there have been some improvements in health, education, and justice for First Nations people, ongoing structural inequities, racism, and unmet “Closing the Gap” targets mean the divide remains significant.

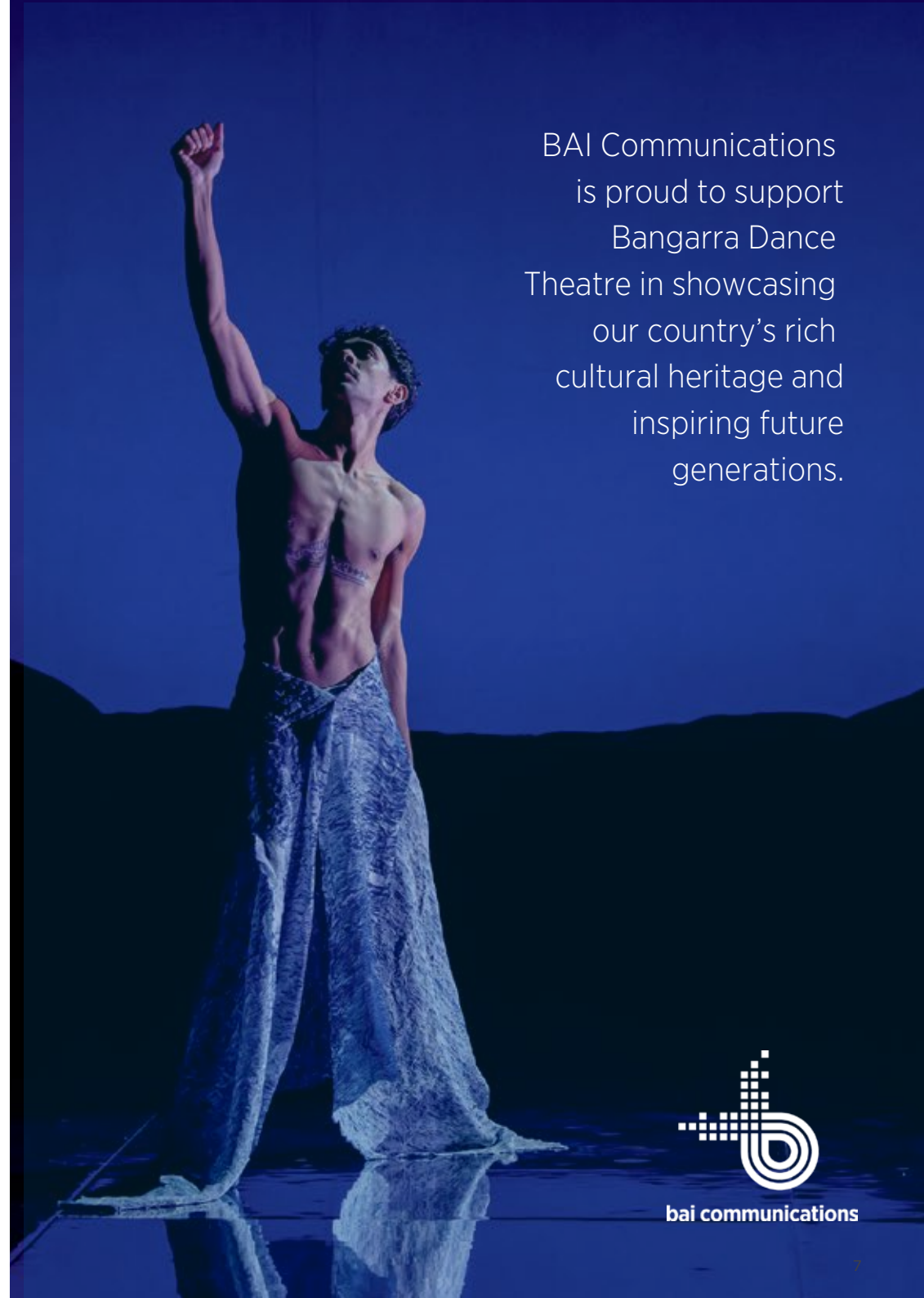
Today *Sheoak* symbolises First Nations resilience through their enduring presence, and their scars remind us of survival, adaptation just as our ancestors did. They preserve memory in the landscape, marking ancestors, cultural practice, and enduring connection to Country, a powerful reminder that Indigenous knowledges remain living and evolving, ever hopeful to be given passage to younger generations.

*“I am thankful to our Creatives and dancers both past and present — whose vision gave this work its spirit. I am deeply grateful to our Songman — David Duboo Page for his moving score, and to Stephen Page and the Page family for their generosity in granting permission for this remount. In many ways, a Sheoak tree symbolises flourishing Aboriginal and Torres Strait Islander communities: its branches are our culture passed through generations, its trunk stands for strong leadership and self-determined governance, and its roots anchor us in culture and lore. These themes are also embedded in our values at Bangarra and drive our purpose.*

*Thanks also to our talented next generation of Creatives whom I share this triple bill with — Daniel Mateo and Cass Mortimer Eipper for Brown Boys, and Glory Tuohy Daniell for Keeping Grounded. These two works emerged from Dance Clan — a program invested in empowering emerging First Nations choreographers to develop their unique vision into a work. I am proud to stand alongside these incredible young artists, nurturing the next generation of First Nations creative talent and celebrating the diversity and excellence of our storytelling.”*

Frances Rings

BAI Communications  
is proud to support  
Bangarra Dance  
Theatre in showcasing  
our country’s rich  
cultural heritage and  
inspiring future  
generations.



bai communications

# Creative team



**FRANCES RINGS**  
Artistic Director, Co-CEO  
& Choreographer *Sheoak*

Frances is a Murring woman from the Far West Region of South Australia and also has German heritage. She was appointed Artistic Director of Bangarra Dance Theatre in 2023. Frances has created nine works for Bangarra: *Ration, Walkabout*, (2002) *Bush* (2003, co-choreographed with Stephen Page), *Unaipon* (2004), *X300* (2007), *Artefact* (2010), *Terrain* (2012), *Sheoak* (2015), *SandSong* (2021, co-choreographed with Stephen Page), *Yuldea* (2023), *Illume* (2025) and *Flora*, a collaboration with The Australian Ballet (2026). Frances has received multiple awards for her work including six Helpmann Awards, a Deadly Award, an Australian Dance Award and a Green Room Award.



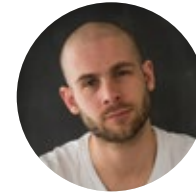
**GLORY TUOHY-DANIELL**  
Choreographer *Keeping Grounded*

Glory is a proud Indjalandji-Dhidhanu and Alyawarre woman of North West Queensland and the Northern Territory, an Indigenous contemporary artist and storyteller. A NAISDA Dance College graduate, she joined Bangarra Dance Theatre in 2016 through the Russell Page Graduate Program. Her work moves across dance, visual art and writing, exploring connection to Country, memory, and lived experience. Now an independent artist for three years, she continues to create and share stories through embodied and visual practices.



**DANIEL MATEO**  
Choreographer & Director  
*Brown Boys*

Daniel is a proud Gomerori mari from Northern NSW and Tongan from Ma'ufanga, Tongatapu. A multidisciplinary artist, he expresses his cultural connection through dance, poetry, film, and painting. A NAISDA graduate, he joined Bangarra Dance Theatre in 2021 as a Russell Page Graduate. Daniel has performed in *SandSong*, *Terrain*, *Yuldea*, and *Horizon*, earning acclaim for his role in *The Light Inside* (2024). He made his choreographic and directorial debut in *Dance Clan* (2024) with his film *Brown Boys*.



**CASS MORTIMER EIPPER**  
Director *Brown Boys*

Cass Mortimer Eipper is an Australian director, filmmaker and choreographer whose practice spans dance film, live performance and projection-based work. He has created commissions for most of Australia's leading dance companies, with work presented throughout Europe, the USA and Canada. A Helpmann Award winner, he has also received multiple international awards. Across this body of work, a choreographic approach to image, space and performance remains central to his practice.



**JACOB NASH**  
Set Designer *Sheoak*

Jacob Nash is a First Nations artist, designer and creative director working across public art, theatre, film and photography. His ancestral Country is the Daly River, with Chinese, Malay and Scottish heritage. Through Hunt Quietly Studio, he makes work grounded in story, people and Country. He spent twelve years as Head of Design at Bangarra Dance Theatre, earning a 2018 Helpmann Award, and from 2022-2026 curated Sydney Festival's Blak Out program. He sits on the Belvoir board and holds a Bachelor of Design from NIDA.



**SHANA O'BRIEN**  
Set Designer *Keeping Grounded*

Shana O'Brien is an artist and dancer from the Dyarubbin, Dharug Country. A graduate of NAISDA Dance College and Sydney College of the Arts. She began her set design journey with Bangarra Dance Theatre's *Dance Clan* in 2023. Continuing to work as associate designer, with collaboration and mentorship from Elizabeth Gadsby, on both *The Visitors* by Sydney Theatre Company/Moogahlin Performing Arts, as well as *Horizon* by Bangarra Dance Theatre.



**DAVID PAGE (dec.)**  
Composer *Sheoak*

A proud Nunukul/Munaldjali of Yugambah Nation man from South East Queensland and a founding member of Bangarra. David was an extraordinary artist and became known for his distinctive voice as a composer, sound designer and storyteller globally and was awarded several awards including four Deadly's Sound Awards, an ARIA nomination (1996) and a Helpmann (2009). He composed over 30 compositions including *Ochres* (1994, 1995), *Skin* (2000), *Matthina* (2008) and *Terrain* (2012), that are rooted and at the core of Bangarra's creations. He was an Actor, Singer, Drag Performer, Countryman, Artist and Songman. And he was and always will be the spirit hum of our dance stories.



**BRENDON BONEY**  
Music Director *Sheltering* and  
Composer *Keeping Grounded*

Brendon Boney is a Wiradjuri/Gamilaroi man from Wagga Wagga, now based on Darkinjung country. As a composer and sound designer, his credits include Bangarra Dance Theatre's *Illume*, *Kulka*, *Horizon*, and *Dance Clan*; Sydney Theatre Company's *Fences* and *Sweet*; and Belvoir's *At What Cost?* and *Winyanboga Yurringa*. His screen work spans *Underbelly*, *Offspring*, and *Gods of Wheat Street*. A performer in *Wudjang: Not the Past* and *Black Ties*, he also voiced Willie in *Bran Nue Dae*. Brendon is an APRA PDA winner and co-writer of the 2024 QMA Song of the Year.



**LEON RODGERS**  
Composer *Brown Boys*

Leon Rodgers is a proud Worimi man working at the intersection of music, technology, and First Nations storytelling. His practice spans film, television, dance, and audio-visual installation, drawing on modular synthesis, field recordings, and responsive systems. Recent works include *Seven Sisters*, an orchestral commission for the Melbourne Symphony Orchestra inspired by the *Pleiades Dreamtime story*, and *An Act of Being*, created with Bangarra Dance Theatre for Vivid Sydney 2025. He has also composed for Queensland Ballet, ABC, and NITV. His work creates spaces of deep listening — where sound becomes a vessel for memory and connection.



**ELIZABETH GADSBY**  
Set & Costume Designer *Brown Boys*

Elizabeth is a designer for live performance. Opera credits include set and costume design for *Gilgamesh* (Sydney Chamber Opera/Opera Australia), *Awakening Shadow* and *Antarctica* (Sydney Chamber Opera), and costume designer for *The Rape of Lucretia* (Sydney Chamber Opera/Victorian Opera). From 2016-2019 she was Resident Designer at Sydney Theatre Company, including *Picnic at Hanging Rock*. For Bangarra Dance Theatre she designed sets for *Yuldea* and *Horizon*, costumes for *Illume*, and set and costumes for *Brown Boys*. Most recently, she created the set for Bangarra's collaboration with The Australian Ballet, *Flora*.



**JENNIFER IRWIN APDG**  
Costume Designer *Sheoak*

Jennifer is one of Australia's most prolific and awarded costume designers working across musicals, drama, opera, film, large-scale events, particularly dance and ballet. She has designed 167 shows over 4 decades. This is her 81st production staged at the Sydney Opera House. Her costumes have shaped the visual aesthetic of Bangarra Dance Theatre's repertoire over the past 33 years.



**CLAIR PARKER**  
Costume Designer *Keeping Grounded*

Clair is a Takaringa Tiwi woman born and raised in Darwin, NT, now based in Perth, WA. She is a multifaceted artist working across visual art, graphic design, dressmaking and fashion design. A graduate of the Whitehouse Institute of Design, she later won NIFA Designer of the Year 2025. Clair has collaborated with brands including R U OK?, Redken, Bonds, Iordanes, Spyridon Gogos and Akira Isogawa, with her most recent collaboration with Birkenstock, continuing to build a strong creative presence nationally and internationally.

# Creative team

# Creative team



**KAREN NORRIS**  
Lighting Designer *Sheoak*  
& *Keeping Grounded*

Karen Norris is a lighting designer of Moriuri Māori and Australian descent. Her practice spans theatre, dance, and interdisciplinary performance, with a strong focus on First Nations-led work. She has designed extensively across Australia and Europe, creating evocative, collaborative works grounded in story, place, and memory. Karen has worked with leading companies including Bangarra Dance Theatre; her credits include *The Dreaming*, *Skin*, *Terrain*, *Lore*, *Yuldea*, *Horizon*, and *Flora* a collaboration with The Australian Ballet. She continues to develop projects that explore cultural connection, identity, and experimentation through light.



**RIKKI MASON**  
Rehearsal Director

Rikki, born in Inverell on Gamilaraay land is a proud Kulilli man of South West Queensland. He began dancing at 17, training at the Australian Dance Performance Institute and later at L'École-Atelier Rudra Béjart, Switzerland. In 2014, he joined Bangarra Dance Theatre, performing for over a decade and becoming a senior artist. He featured in major works including *Bennelong*, *Terrain*, and *Yuldea*, earning acclaim for his *Black Mist* solo from *Yuldea*. In 2024, he became rehearsal associate, and in 2025, rehearsal director while returning as a guest artist.



**LIAM BRENNAN**  
Director of Photography *Brown Boys*

Liam Edward Brennan is a 2-time ACS Gold Tripod winning cinematographer based in Sydney, Australia. After beginning his career shooting punk music, Liam has carved a career in Commercial, Documentary and Narrative work. His shooting style is renowned for being vibrant, layered and beautiful. Liam is well respected and sought after for being a strong collaborator, an astute problem solver, and as a Cinematographer who leads headfirst from the middle of the crew. He works worldwide, calls Sydney, Australia home and still sings Punk songs in the shower.



**MICHAELA LE**  
Producer *Brown Boys*

Michaela is a multidisciplinary producer driven by a passion for visual storytelling and meaningful, culturally resonant work. She has helped bring a diverse slate of projects to life, collaborating across formats to turn ideas into meaningful, engaging experiences. She is particularly drawn to work that explores human connection, and underrepresented perspectives, knowing that important stories are ones that can shift perspectives, spark conversation, and create lasting impact.

# Keeping Grounded – Sections

25 minutes

## Migi (ground)

Describe your favourite place on country without telling me where it is. It holds more than your body — ancestors, memory, presence. You arrive as one person, but are not alone there.

**Cast:**  
Daniel Mateo, Maddison Paluch, Cassidy Waters, James Boyd, Roxie Syron, Tamara Bouman, Zeak Tass, Donta Whitham

## Muted contact

There are moments where they meet — when the body softens, listens, connects. But it slips. The disconnection isn't sudden. It happens quietly, unnoticed. So the question is, are we disconnected or have we just stopped listening?

**Cast: Duo:**  
Tamara Bouman, Cassidy Waters

**Ensemble:**  
Daniel Mateo, Maddison Paluch, James Boyd, Roxie Syron, Zeak Tass, Donta Whitham

## Guliyapa (cheeky)

More becomes the focus. More becomes the need. You start holding tighter, looking past what matters. Greed doesn't feel like greed — you tell yourself it's survival. You look past people, choose money over connection.

**Cast:**  
Daniel Mateo, Maddison Paluch, Cassidy Waters, James Boyd, Roxie Syron, Tamara Bouman, Zeak Tass, Donta Whitham

## No pull up

No pause. Straight into the next. It feels productive, but really you're skimming over everything — moving before you've even arrived. If you stop, something might catch up to you, so you don't.

**Cast:**  
Daniel Mateo, Maddison Paluch, Cassidy Waters, James Boyd, Roxie Syron, Tamara Bouman, Zeak Tass, Donta Whitham

## Blues

Words passing between bodies like breath, like memory. Conversations as a way of holding, not fixing. Holding space that doesn't rush to fill the silence. Letting what's there exist.

**Cast:**  
Zeak Tass, Donta Whitham, James Boyd

## Ngulibi (Water)

It moves through like a shift in the nervous system — slowly softening what's been held too tightly. The body begins to release what it didn't realise it was carrying. Letting go, not as a decision, but as a response.

**Cast: Duo**  
Daniel Mateo, Tamara Bouman

**Ensemble:**  
Maddison Paluch, Cassidy Waters, James Boyd, Roxie Syron, Tamara Bouman, Zeak Tass, Donta Whitham

# Brown Boys

6 minutes

Performer: Daniel Mateo

# Sheoak – Sections

48 minutes

## Place

The land of the old growth scar trees has fallen. Its keeper mourns its loss. The people must now adapt to a new way of life.

### Scar Tree Cast:

Courtney Radford, Edan Porter, Tamara Bouman, Maddison Paluch, Daniel Mateo, James Boyd, Emily Flannery, Donta Whitham, Jye Uren, Kassidy Waters, Amberlilly Gordon, Zeak Tass.

### Keeper Soloist:

Chantelle Lee Lockhart

### Ensemble:

Kassidy Waters, Courtney Radford, Kallum Goolagong, Tamara Bouman, Edan Porter, Maddison Paluch, Maddison Fraser, Daniel Mateo, James Boyd, Emily Flannery, Donta Whitham, Jye Uren, Roxie Syron, Amberlilly Gordon, Zeak Tass.

### Men's Rib Cast:

Kallum Goolagong, Daniel Mateo, James Boyd, Zeak Tass, Donta Whitham, Jye Uren, Edan Porter, Eli Clarke.

## Body

The seeds begin searching for new grounds. A new generation faces the challenges of community life. Restrictions to cultural practices create a cycle of dysfunction.

### Seed Cast:

Courtney Radford, Kassidy Waters, Tamara Bouman, Maddison Paluch, Emily Flannery, Roxie Syron.

### Swinging Trees Cast:

Full ensemble

### Synthetic Seed Cast:

Chantelle Lee Lockhart, Kassidy Waters

## Spirit

The birth of a spirit as it embarks on its journey. Its arrival brings hope for change and renewal.

### Sheoak Spirit Cast:

Amberlilly Gordon, Emily Flannery

### Birth Right Cast:

Full ensemble

### Ancestors Call Cast:

Full ensemble

# Roy David 'Dubboo' Page (1961-2016)

## NUNUKUL MUNALDJALI

**SONGMAN, STORYTELLER, COMPOSER,  
PERFORMER, CREATIVE INNOVATOR,  
CULTURAL LEADER.**

*"I've become a part of an extraordinary extended family of dancers, musicians, designers and administrators who started out young and full of ambition and continue to grow with great spirit, talent and love. None of this would ever have happened without the respect and belief of all those amazing people that make up the Bangarra family, especially my two brothers Stephen and Russell, who have given me the most of all by just being my beautiful brothers. My music would not exist without them. Regardless of what Bangarra has given me, what matters most is what Bangarra has given the world of dance over the last 20 years — and we know what that is — the plain truth".*

David Page, 2009.

From 1991, David Page's music and sound compositions provided the heartbeat to twenty-seven Bangarra Dance Theatre productions. *Sheoak* (2015), with choreography by Frances Rings, was his final composition for the company.

With his brothers Stephen and Russell, David built the foundation stones of Bangarra's contemporary repertoire, enabling the company to grow and thrive. David's compositions for so many Bangarra productions have given artists and audiences alike, a visceral and emotional sense of being embraced by the ancestral voices of Aboriginal and Torres Strait Islander Culture, the spirit of First Nations people, and the textures, diversity and beauty of Country.



*"David 'Dubboo' Page created the soundtrack of Bangarra's songlines. His scores captured the essence of Country, the spirit of people, and the vitality of our cultural expression. David's profound passion for culture continues to inspire the stories told at Bangarra. I feel deeply grateful to have created works alongside him and to have witnessed the extraordinary creative legacy he built with his brothers, Stephen and Russell. David is unforgettable, and his influence will continue to inspire First Nations dancers, composers, and creatives for generations to come."*

Frances Rings

**1991**  
*Ochre Dreaming (Up Until Now)*  
Choreography: Stephen Page

**1993**  
*Mahroot. Black Vine*  
concert at Sydney Town Hall

**1992**  
*Praying Mantis Dreaming*  
Choreography: Stephen Page

**1997**  
*Fish*  
Choreography: Stephen Page

**1994**  
*Ninni*  
Choreography: Stephen Page

**1996**  
*Alchemy*  
Music collaborator: Steve Francis  
Choreography: Stephen Page  
Commissioned for the  
Australian Ballet

**1998**  
*Dance Clan*  
*Bipotim (Before Time)*  
Music collaborator: Steve Francis  
Choreography: Albert David

**1995**  
*Ochres*  
Choreography: Stephen  
Page,  
Bernadette Walong-Sene



Photo: Ashley De Prazer

**1999**  
*Dry, Wet (The Dreaming)*  
Choreography: Stephen Page

**2000**  
*Shelter, Spear (Skin)*  
Music collaborator: Steve Francis  
Choreography: Stephen Page

**2002**  
*Totem (Ballet Blokes)*  
Music collaborator: Steve Francis  
Choreography: Stephen Page  
Commissioned for The Australian Ballet

**2003**  
*Bush*  
Music collaborator: Steve Francis  
Choreography: Stephen Page,  
Frances Rings

**2004**  
*Unaipon (Clan)*  
Choreography: Frances Rings

**2001**  
*Brolga, Roo, Turtle (Corroboree)*  
Music collaborator: Steve Francis  
Choreography: Stephen Page  
(Brolga, Roo), Peggy Misi (Turtle)



Photo: Heidrun Lühr

# Roy David 'Dubboo' Page

(1961–2016)

*Nunukul Munaldjali*

Composer / Performer – Songman / Storyteller

Honouring the timeless legacy of our beloved David – his soundscapes  
forever present in the heartbeat of Bangarra's storytelling.

In 2017, Bangarra established the  
**David Page Music Fellowship**  
supporting young First Nations composers  
to collaborate on Bangarra productions.

**2017**  
Tristan Field  
Associate to Steve Francis

**2018**  
Brendon Boney  
*Dubboo –  
life of a songman*  
Director:  
Stephen Page  
*Wudjung*  
Choreography:  
Stephen Page 2022

**2021**  
Leon Rogers  
*Yuldea*  
Choreography:  
Frances Rings 2023  
*Brown Boys (Dance Clan)*  
Film by Daniel Mateo and  
Cass Mortimer Eipper 2024

**2021**  
Amy Flannery  
*Kulka (Horizon)*  
Choreography:  
Sani Townson

**2023**  
James Howard  
*Metamorphosis  
(Dance Clan)*  
Choreography:  
Kallum Goolagong

This Songline contains images of Aboriginal and  
Torres Strait Islander people who have passed.

**2011**  
*About (Belong)*  
Music collaborator: Steve Francis  
Choreography: Elma Kris

*ID (Belong)*  
Choreography: Stephen Page

**2012**  
*Terrain*  
Choreography: Frances Rings

*Waramuk - in the dark night*  
Choreography: Stephen Page.  
Commissioned by The Australian  
Ballet in collaboration with  
Bangarra Dance Theatre.

**2014**  
*Patyegarang*  
Choreography: Stephen Page

**2013**  
*Dance Clan*  
Music collaborators: Steve Francis,  
Huey Benjamin

*Imprint*  
Choreography: Yolande Brown

*Nala*  
Choreography: Tara Gower

*Dive*  
Film creation: Deborah Brown

*Macq*  
Choreography: Jasmin Sheppard

*Blak*  
Music collaborator: Paul Mac  
Choreography: Stephen Page,  
Daniel Riley

**2015**  
*Sheoak (Lore)*  
choreography: Frances Rings

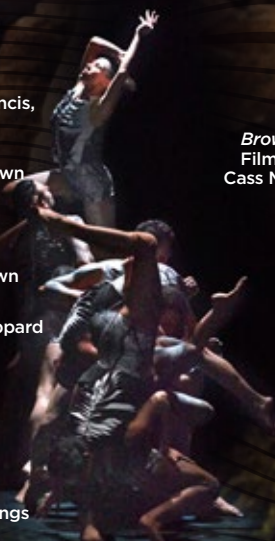


Photo: Edward Mulvihill

Photo: Jess Bialek

**2007**  
*X300 (True Stories)*  
Choreography: Frances Rings

**2006**  
*KIn*  
Choreography: Stephen Page  
Commissioned by QAGOMA

**2008**  
*Mathinna*  
Choreography: Stephen Page

**2010**  
*Riley (of earth and sky)*  
Choreography: Daniel Riley

*Artefact (of earth and sky)*  
Choreography: Frances Rings

Photo: Daniel Boud



Keeping Grounded rehearsals  
Photo: Daniel Boud

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Delivering real impact takes courage. At NRI, it's what drives our commitment to success — for our clients, for ourselves, and for the communities we serve.

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## The Dancers



**COURTNEY RADFORD**  
Courtney is a proud Ballardong Noongar woman from Perth, Western Australia. Her passion for dance began in childhood in Port Hedland, Western Australia. She trained in Queensland Ballet's Pre-Professional Program before joining West Australian Ballet in 2016. Courtney became a company dancer with Bangarra in 2019. Career highlights include touring *Spirit* in Canada, *SandSong* in New Zealand (2023), and every Return to Country trip. She has especially loved contributing to the creative process of *Illume*.



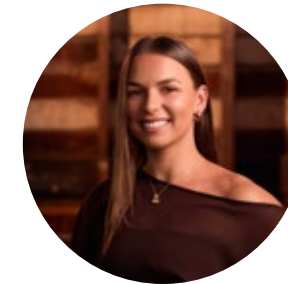
**KALLUM GOOLAGONG**  
Kallum is a proud Wiradjuri and Darkinjung man and a dynamic force who joined Bangarra in 2019 through the Russell Page Graduate Program. Career highlights are performing the Kapi Spirit duo in *Yuldea* and connecting with communities on tour. Kallum eagerly showcases his mesmerising movement and storytelling and proudly presents his culture onstage, leaving an unforgettable mark. Kallum made his choreographic debut in *Dance Clan* in 2024 with his work *Metamorphosis*.



**KASSIDY WATERS**  
Waters is a proud Wonnarua woman from the Hunter Valley. Her passion for culture and theatre led her to NAISDA Dance College, graduating in 2016 with the Chairman's Award, followed by Sydney Dance Company's Pre-Professional Year in 2017. She joined Bangarra Dance Theatre in 2019 and has since toured nationally and internationally. Performance highlights include EARTH INC Liminal Hour, Bangarra's *An Act of Being*, Red Mallee, *Kulka*, *The Light Inside*, and works with Jannawi Dance Clan, Karul Projects, and Vicki Van Hout.



**JYE UREN**  
Jye was born on Awabakal Country (New Lambton Heights) and raised on Worimi Country (Raymond Terrace) a short drive away from the sand dunes and saltwater. Since graduating from NAISDA in 2017, he has worked as an independent artist working with many influential dance makers including Raymond D Blanco, Sani Ray Townson, Vicki Van Hout, Tairoa Royal, Jack Gray and Dance Makers Collective.



**MADDISON PALUCH**  
Maddison is a proud Wiradjuri woman with connections to the Bundjalung people, born and raised on Dharug Country, and also of Polish descent. A graduate of Newtown High School of the Performing Arts and NAISDA Dance College, she was a member of the NSW Department of Education Aboriginal Dance Company for five years. Maddison joined Bangarra Dance Theatre in 2021 through the Russell Page Graduate Program. A career highlight was performing *Oil* from *Terrain* in 2023.



**DANIEL MATEO**  
Daniel is a proud Gomerio mari from northern NSW and Tongan from Ma'ufanga, Tongatapu. A multidisciplinary artist, he expresses his cultural connection through dance, poetry, film, and painting. A NAISDA graduate, he joined Bangarra Dance Theatre in 2021 as a Russell Page Graduate. Daniel has performed in *SandSong*, *Terrain*, *Yuldea*, and *Horizon*, earning acclaim for his role in *The Light Inside* (2024). He made his choreographic and directorial debut in *Dance Clan* (2024) with his film *Brown Boys*.

# The Dancers



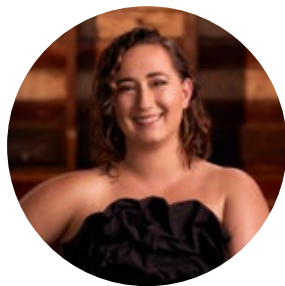
## EMILY FLANNERY

Emily is a proud Wiradjuri woman from Forbes, NSW, also of Irish, English, and French descent. A NAISDA graduate, she joined Bangarra Dance Theatre in 2021. Emily has performed with Opera Australia, Phunktional Arts, Catapult Choreographic Hub, Jannawi Dance Clan, and was a First Nations Intern at Lucy Guerin Inc. Her debut choreographic work, *Bulnuruwanha*, premiered at the Sydney Opera House in 2022. Emily's practice blends contemporary dance with cultural storytelling and a deep connection to Country.



## JAMES BOYD

James is a proud Aboriginal man with connections to the Kunja, Kooma, and Muruwari peoples of South West Queensland. He studied at NAISDA, completing an Advanced Diploma in Dance for Aboriginal and Torres Strait Islander Peoples in 2022. James has performed with NT Dance Company and Moogahlin Performing Arts. He joined Bangarra in 2022 through the Russell Page Graduate Program. A career highlight was returning *SandSong* to Country and performing for the community.



## CHANTELLE LEE LOCKHART

Chantelle is a proud Dharawal and Gadigal woman. She began dancing at local schools before relocating to Salzburg, Austria in 2017 to study at the Salzburg Experimental Academy of Dance (SEAD), completing a four-year intensive program and earning a Fine Arts degree in Dance. Chantelle joined Bangarra in 2022. Career highlights include performing in the iconic *Terrain* and participating in all Return to Country tours, which hold deep cultural and personal significance.



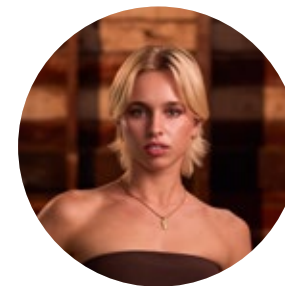
## EDAN PORTER

Edan is a proud Gomerioi man from North-West NSW, beginning his dance journey at age seven, learning Traditional Aboriginal dance from his Elders on Country. He trained professionally at NAISDA Dance College, graduating in 2019. Edan has worked with and been mentored by leading companies and creatives, including Jacob Boehme, Sydney Dance Company, Bangarra, Marrugeku, Opera Australia, Brown's Mart Theatre, NT Dance Company, Circa, The Dreaming Project, KARUL Projects, and the Banff Centre for Arts and Creativity in Canada.



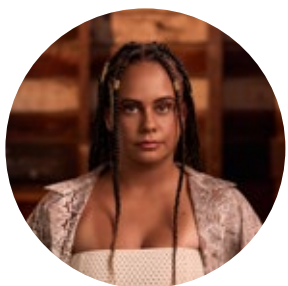
## TAMARA BOUMAN

Tamara is a proud Biripi woman and a contemporary dance artist working across dance, theatre, circus, and film. She began dancing at age five, and holds a BFA (Dance) from the Victorian College of the Arts. Her credits include Sydney Dance Company, Dancenorth Australia, Karul Projects, Sidi Larbi Cherkaoui's Manifest, and touring with Legs On The Wall's *THAW*. Passionate about inter-disciplinary collaboration, Tamara joined Bangarra in 2025 to deepen connection and share story.



## ROXIE SYRON

Roxie is a proud Biripi and Worimi woman from the Mid North Coast of NSW, raised on Sydney's Northern Beaches. She began dancing at age five, training at Tanya Pearson Academy and Brent Street, later completing two Pre-Professional Years with Sydney Dance Company. Career highlights include Horizon with Bangarra, an invitation from Nederlands Dans Theater, *Australia's Got Talent*, and *The Nutcracker* with Sydney City Youth Ballet. In 2025, Roxie joined Bangarra through the Russell Page Graduate Program.



## AMBERLILLY GORDON

Amber is a proud Wiradjuri and Ngemba woman from Dubbo and Brewarrina. At age 14, she was a participant in one of the first Bangarra Rekindling programs in Dubbo. Amber studied at NAISDA before completing a Diploma of Dance at Ev & Bow Training Centre. In 2022, she joined the Youth Program team as the Russell Page Youth Programs trainee. In 2023, Amber joined the dance ensemble as a Russell Page Graduate Recipient and is now in her fourth year as a company dancer.



## DONTA WHITHAM

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



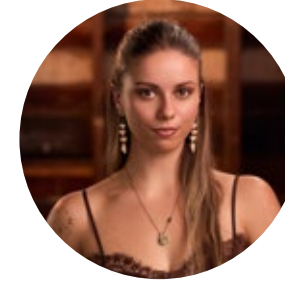
## ZEAK TASS

Zeak is a proud South Sea Islander and Yuwibara man from Mackay, who began dancing at age 12, training in Contemporary, Jazz, Tap, and Ballet. He furthered his training at the National College of Dance, earning a Diploma in Elite Performance. Career highlights include dancing at Disneyland Paris, performing as a soloist at the Moulin Rouge and founding the Contemporary Ballet Youth Company Z in North Queensland. Zeak joined Bangarra in 2025.



## ELI CLARKE

Eli is a proud Arabana and Gurindji man from Alice Springs Northern Territory, who left his hometown for Sydney at the age of 16 to pursue training in the performing arts. He completed his Cert IV in dance whilst finishing his high school studies with Brent Street Academy. Recent appearances include performing in *West Side Story* with Opera Australia, appearing on *The Masked Singer* in 2023 and performing alongside Courtney Act in the World Pride Opening Ceremony. He joined Bangarra in 2025 as part of the Russell Page Graduate Program.



## MADDISON FRASER

Maddison is a proud Palyku and Yindjibarndi woman from the Pilbara region of Western Australia. She grew up on Wajuk Land in Perth and now calls Darkinjung Land on the Central Coast of New South Wales home. Maddison is a graduate of NAISDA Dance College, where she completed her Advanced Diploma and developed her passion for storytelling through movement. Maddison joined Bangarra as a guest artist in 2025 for their premiere season of *Illume* at the Sydney Opera House. Most recently, Maddison performed with Peta Strachan & Jannawi Dance Clan in Garrigarrang Badu as part of Sydney Festival 2025.

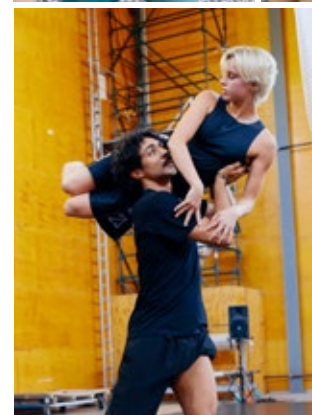


Celebrating over 25 years of  
Qantas and Bangarra Dance Theatre



# In Rehearsal

Photos: Daniel Boud & Lars Forsingdal





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Kassidy Waters  
Jye Uren  
Maddison Paluch  
Daniel Mateo  
Emily Flannery  
Janaya Lamb (Maternity Leave)  
James Boyd  
Chantelle Lee Lockhart  
Amberlilly Gordon  
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In consultation with Wiradjuri Elders, we have taken inspiration from the word Bangarra, a Wiradjuri word meaning 'to make fire', to describe the levels of donor support. This use of Wiradjuri language is part of Bangarra's ongoing commitment to the survival of Aboriginal and Torres Strait Islander languages.

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

## DHULABANG GIFTS

*Gratefully acknowledging those who have supported Bangarra through a gift in their Will.*  
Camilla Ah Kin  
Carol Cruikshank  
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In Memoriam for Uncle Rob Bryant  
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*Bangarra would like to thank the generous trusts and foundations for their current support of our programs.*

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Photo: Daniel Boud

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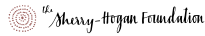
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Canberra Theatre Centre acknowledges the Ngunnawal people as traditional custodians of the ACT and recognise any other people or families with connection to the lands of the ACT and region. We acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

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We acknowledge the Traditional Owners and Custodians of the land on which we gather, the Wurundjeri Woi-wurrung. We also acknowledge the neighbouring Kulin Nation groups, the Boonwurrung and Bunurong people, and pay our respects to elders, past and present.

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### ACKNOWLEDGEMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government through Arts Queensland.  
 The Honourable John-Paul Langbroek MP, Minister for Education and the Arts  
 Sharon Schimming, Director-General, Department of Education  
 Queensland Performing Arts Centre (QPAC) rests on the lands of the Yuggera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies. Aboriginal and Torres Strait Islander peoples are this country's original storytellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.

Thank you to all our donors for their generous support of the QPAC Foundation, which enables us to reach beyond the stage and bring a sense of belonging, community engagement, and joy to all Queenslanders.

We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison and we acknowledge the valued support of all our corporate partners who help make our work possible.

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