



BLACK SWAN STATE THEATRE COMPANY PRESENTS

# SPEAKING IN TONGUES

BY ANDREW BOVELL

23 AUG – 14 SEP HEATH LEDGER THEATRE



**Black Swan State Theatre Company of Western Australia** acknowledges the Whadjuk people of the Nyoongar Nation as the Traditional Custodians of the land on which we work and live.

First Nations People have been telling stories on this country for many thousands of years, and we acknowledge their incredible contribution to the cultural and environmental landscape we reside in. In addition, we acknowledge and recognise all First Nations People with whom we work and whose lands we travel to in Western Australia. We pay our respects to all Elders past and present, and their ancestors that walked this country before them, as we stand united towards a shared future.

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**Total running time:**

2 hours 20 minutes (including interval)

**Content warnings:**

This production has mature themes, sexual references, mild violence and contains the use of haze and flashing lights.

**Photography**

Joel Barbitta, Daniel J Grant & Jess Russell

**Program Design**

Troy Barbitta

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*Speaking In Tongues* was first produced by Griffin Theatre Company in 1996







# A NOTE FROM WRITER ANDREW BOVELL



## THE FILM, *LANTANA* PREMIERED IN 2001.

Unlike other Australian films of the time, *Strictly Ballroom* (1992), *Muriel's Wedding* (1994), *The Adventures of Priscilla* (1994) and *The Castle* (1998), which pitched the Australian character in bright colours and broad accents, *Lantana* depicted a different Australia; urban, relatively sophisticated and emotionally complex. Australians saw themselves reflected on their cinema screens in a contemporary way. But this new version of us, this new mood for a new millennium was first captured in the play you are about to see.

*Speaking in Tongues* broke ground when it premiered at the Griffin Theatre in Sydney in 1996. It was formally innovative, using simultaneously spoken dialogue and intercut narrative. It crossed genres, being part mystery, part thriller, part love story. It was a classic relationship drama with a tone that leant toward the noir. It's about trust being broken between intimates while deep bonds are formed in chance encounters between strangers. Stories told in one part take on significance in another part. Characters reappear. Others disappear. Its plot doesn't always move forward as plots are meant to. It leaps sideways and backwards. It travels back to moments already seen, to reveal them from another angle, asking its audience to reconsider what they've seen. It's an emotional labyrinth, something of a puzzle. The answers are there but they are elusive.

It's hard to believe that the play is 30 years old. I look back at the playwright I was and marvel at how nimble my brain was, to manage the twists and turns of the plot and the interweaving journeys of the nine characters. And how brave I was to break all the rules. With age comes caution. Perhaps, I would take less risks now. Perhaps.

The play has been on quite a journey since its premiere, with major productions in the West End and Off-Broadway as well as the Comédie Des Champs-Élysées in Paris. It returned to the Griffin in a new production in 2011 and to the State Theatre of SA in 2015. These productions introduced the play to a new generation as does this new production at Black Swan, ten years later. I can only hope that it continues to capture the imagination of audiences in the future.



# A NOTE FROM THE DIRECTOR HUMPHREY BOWER

**WHEN I FIRST SAW THE GRIFFIN/  
PLAYBOX CO-PRODUCTION OF *SPEAKING  
IN TONGUES* AT THE MALHOUSE IN  
MELBOURNE IN 1998, I WAS DAZZLED  
BY THE SIMULTANEOUS SCENES AND  
DIALOGUE, THE INTRICATE PLOTTING, THE  
DOUBLING OF ROLES, AND THE SHIFTS  
IN GENRE FROM COMEDY OF MANNERS  
TO DOMESTIC DRAMA TO 'MISSING-  
PERSON' MYSTERY, NOT TO MENTION  
A COLLECTIVE DREAM SEQUENCE OF  
A BUSH LANDSCAPE VIEWED FROM  
MULTIPLE PERSPECTIVES THAT SEEMED  
MORE LIKE A PAINTING BY CÉZANNE  
THAN A SCENE FROM A PLAY.**

When I saw the film *Lantana* in 2001, much of this formal complexity had been ironed out, and the plot, characters and mood belonged more clearly to the genre of film noir, but I also felt that something of the play's essential ambiguity had been lost in translation.

So I was both excited and daunted when Kate Champion offered me the opportunity to direct it for Black Swan in a big 'picture frame' proscenium arch theatre like the Heath Ledger with its deeply recessed stage and cavernous auditorium, all which I was familiar with as an actor, but not as a director. The venue seemed to demand a production design conceived on a grand scale, yet without sacrificing the play's intimacy, so we decided to accentuate its faintly surreal ambience by making extensive use of the fly tower, abstract lighting and video projection, heightened sound and radio mics, to create a sense of minimalist spectacle, like a memory or dream of the 90s. We also found ourselves referring to the work of David Lynch, surely the master of surreal noir and the darkness that lurks on the edge of town. In the same spirit, Andrew and I agreed not to update the plot, which is set in an era that immediately precedes the internet or mobile phones, and crucially depends on technology like phone boxes and answering machines, formerly commonplace objects that now seem almost surreal in themselves.

Writing this now in Week Four of rehearsals, I realise how much I've come to love the play's devices and contrivances. The simultaneous scenes and dialogue in Part One present wonderful opportunities for comedy and irony, as do the multiple plots and cast doublings in Parts Two and Three for elucidating the play's dream logic. I think we're more open now to its shifts in genre than we were in the 90s; or maybe I'm just older and wiser. As for the collective dream sequence in Part Two, for me it's become the key to the whole play.

As is the case with all classic works when re-staged for a contemporary audience, the content of *Speaking In Tongues* resonates very differently today, especially in the era of fourth-wave feminism and #Me Too when it comes to issues like marriage, relationships, violence and abuse. All these narrative and thematic strands converge on the central mystery of Valerie's disappearance, which I think also has something timely to teach us about tolerating ambiguity and complexity.

Finally, I'd like to express my thanks to Kate Champion for inviting me to direct the play; to the formidable Andrew Bovell for writing it (and for his generous presence in Week 3 of rehearsals); to a dream cast for meeting its technical demands and lending their unique alchemy to its characters; to a dream design and creative team (including my indispensable assistant director Yvan Karlsson) for embracing and enlarging the initial vision; to a dream stage management team, production and workshop crew for coordinating all the elements and making it all come true; and to all the staff at Black Swan for their tireless support.





# CAST, CREATIVES AND CREW

## CAST

**Matt Edgerton**  
Pete, Nick, John

**Luke Hewitt**  
Leon, Neil

**Catherine Moore**  
Jane, Valerie

**Alexandria Steffensen**  
Sonja, Sarah

## CREATIVES

**Andrew Bovell**  
Writer

**Humphrey Bower**  
Director

**Yvan Karlsson**  
Assistant Director

**Fiona Bruce**  
Set & Costume Designer

**Mark Haslam**  
Lighting & Video Designer

**Ash Gibson Greig**  
Composer & Sound Designer

**Claudia Alessi**  
Choreographer

**Gabrielle Metcalf**  
Intimacy Director

**Luzita Fereday**  
Voice Coach

**Natasha Pearson**  
Production Intern

**Stella Potter**  
WAAPA Design Secondment

## CREW

**Liam Murray**  
Stage Manager

**Shannen Moulton**  
Assistant Stage Manager

**Declan Barber**  
Production Head of Sound

**Matthew Erren**  
Lighting Programmer &  
Operator

**Kristie Smith**  
Production Head Electrician

**Etain Boscato**  
Production Fly Supervisor

## STCWA CREW

**James Gant**  
Fly Operator

**Claire Lansom**  
Lighting Supervisor

**Chloe McCormack**  
Audio Supervisor

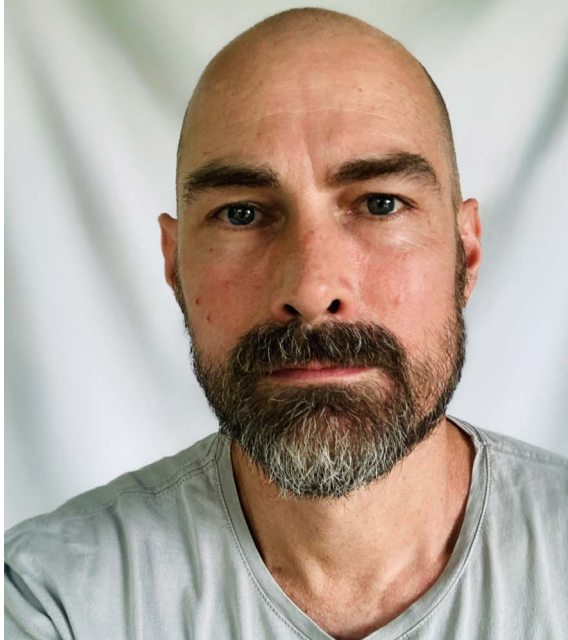
**Oliver Richards**  
Audio Supervisor

*Special thanks to  
JPS Rigging Services.*





# CAST



## MATT EDGERTON PETE, NICK, JOHN

Matt is an award-winning Australian theatre director, writer, dramaturg and actor, working with contemporary and classical texts across a range of forms, styles and scales, cross-cultural collaborations and projects promoting social development in communities.

Matt has directed for Melbourne Theatre Company, Black Swan, Barking Gecko, Bell Shakespeare, Belvoir St Theatre, Monkey Baa, Performing Lines, Poetry In Action, Shaman Productions, Sport For Jove, The Last Great Hunt, and WAAPA. His work touring widely to major festivals around Australia and overseas, winning PAWA, AWGIE, Glug and Helpmann awards.

As an actor Matt has performed classical and contemporary work around the country for Bell Shakespeare, Sport For Jove, Ensemble Theatre, Black Swan, Tamarama Rock Surfers, Siren Theatre, Theatre of Image and others.

Matt has a number of screen credits in both television and film and has voiced numerous books and plays on the radio. As a writer plays for Poetry In Action and Bell Shakespeare, seen by over a million young people.

Matt trained as an actor at The Western Australian Academy of Performing Arts (WAAPA). He has subsequently trained with Anne Bogart at SITi company in New York.

He has held positions such as the Artistic Director at Barking Gecko, Resident Artist at Bell Shakespeare, Head of New Work at Melbourne Theatre Company, Senior Lecturer at WAAPA, founding Associate Member of Moogahlin Performing Arts and Core Company Member at Sport For Jove.



## LUKE HEWITT LEON, NEIL

Luke has been acting professionally in Perth for more than 25 years. Nominated for BEST ACTOR 2003, 2004, 2006, 2010, 2012, 2014 and winner of the Perth Theatre Trust/Equity Guild Award for Best Actor in 2008, 2009 and 2022, he has performed on main stages in Perth, Sydney, Melbourne and Brisbane as well as in T.V. and film most recently in the Stan series *Invisible Boys* and *Mystery Road Origins* Season 2, and currently, the TV series *LAM*, being shot in WA. Luke is also a well-known voice over artist and narrator having recorded countless advertising spots since 1987 and is the voice of *Outback Truckers* (10 Seasons), *Railroad Australia* (2 Seasons), *Outback Pilots* and *Outback Opal Hunters* (6 Seasons) for Prospero/7Mate/Discovery. Proud Equity member since 1987.

Theatre credits include: Black Swan State Theatre Company: *Once: The Musical*, *Every Brilliant Thing*, *Oklahoma*, *Assassins*, *Clinton the Musical*, *Caucasian Chalk Circle*, *A Perfect Specimen*, *Boundary Street*, *Death of a Salesman*, *A Streetcar Named Desire*, *Glengarry Glen Ross*, *As You Like it*, *A Midsummer Night's Dream*, *12<sup>th</sup> Night*, *Much Ado About Nothing*, *Cyrano de Bergerac*, *Red Dog*, *One Destiny*. Theatre 180: *Taking Liberty*. Platinum Entertainment: *We will Rock You*, *Priscilla Queen of the Desert*. Yirra Yaakin / Perth Festival 2022: *Panawathi Girl*. Kabuki Drop / Perth Festival 2021: *Whalefall*. Perth Theatre Company: *Alienation*, *An Oak Tree*, *Speed-the-Plow*, *Amadeus*, *Face to Face*, *Milk and Honey*. Deckchair Theatre Company: *Taking Liberty*, *Krakouer!*, *Wonderlands*, *As you like it*, *A Comedy of Errors*, *Twelfth Night*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Romeo and Juliet*. Sydney Theatre Company: *One Day in '67*. Yirra Yaakin: *Cracked*, *One Day in '67*, *King Hit*. Belvoir, Griffin: *Love me Tender* (Sydney, Perth). Kay and McLean: *The Graduate* (Perth / Melbourne).





## CATHERINE MOORE JANE, VALERIE

Catherine is a Perth based actor, writer and acting coach. She is a graduate of the VCA, where she received the Irene Mitchell Award for Most Outstanding Actor.

She has worked extensively with Theatre companies across Australia. For Black Swan, she was most recently seen in *The Tempest* (2021). Catherine co-wrote and performed in the critically acclaimed and wildly popular *Unqualified* (2018) and it's sequel *Still Unqualified* (2022) for Ensemble Theatre Sydney. Her next commission, *Fly Girl*, will be performed at Ensemble in 2025 and has already garnered the Blake Beckett Trust Female Playwrights Award and will be published this year.

Her incredible Film credits include *Birthright*, *Runt*, *How To Please a Woman*, *H is for Happiness*, *Raising Thunder*, *Being Gavin*, *Julian*, *Celestial Avenue* and *Big Reef*. For TV she appeared in *Invisible Boys*, *Itch*, *Drop Dead Weird*, *Janet King*, *The Kettering Incident*, *Home and Away*, *A Moody Christmas*, *Crownies*, *Rake*, *Spirited* and *Chandon Pictures*. She can currently be seen in *The Twelve* Season 3 as jury foreperson, Sharon. Catherine is the voice of Janey Springs in the internationally popular video-game, *Borderlands*.

Catherine is also a revered Acting Coach and has worked on, *Runt*, *H is for Happiness* and *Itch* to name a few and was resident Acting Coach on *Home and Away* (2014-2018). She worked as Intimacy Co-ordinator on *Invisible Boys*.

She is thrilled to be joining the wonderful Black Swan once again and in Andrew Bovell's masterful play.



## ALEXANDRIA STEFFENSEN SONJA, SARAH

Alexandria is a Western Australian-based actor, working across stage and screen and known for her versatility over a broad range of styles and productions.

A graduate in Acting from the Western Australian Academy of Performing Arts. Her recent theatre credits include *Medea* (2019) for BSSTC; *Whale Fall* (2021) at PICA; *The Vagina Monologues* (2021) for LitLive and *The House of Bernarda Alba* (2023) with Tempest Theatre. She also recently appeared in the feature films *How to Please a Woman* and *Talk to Me*. In addition to her work in film and theatre, Alexandria has appeared in a range of commercial, television and corporate productions.

In addition to working as an actor, Alexandria is also an experienced and respected educator, teaching artist, and theatre director who is deeply committed to mentoring emerging performers and helping them navigate the path to a professional career.

Alexandria is a proud long standing member of MEAA and is happy to be returning to Black Swan for this exciting Australian contemporary classic.



## ANDREW BOVELL WRITER

Andrew Bovell is an internationally acclaimed writer specialising in stage and screen.

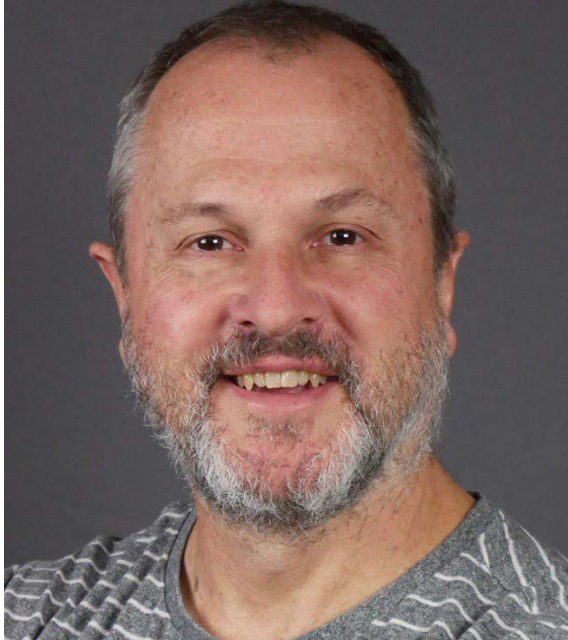
His recent and notable stage works include *Song of First Desire* (Teatro La Abadía, Madrid 2023; Belvoir Theatre 2025), *Anthem* (Melbourne, Sydney, and Perth Festivals 2019/2020), *El Jardín* (Teatro Principal, Zaragoza 2019), and *Things I Know to Be True* (State Theatre Company of South Australia and Frantic Assembly UK 2016; Belvoir Theatre 2019; Black Swan Theatre 2023). He adapted Kate Grenville's novel for *The Secret River* (Sydney Theatre Company/Sydney Festival 2013; seasons in Sydney, Melbourne, Brisbane 2016; Adelaide Festival 2017; Edinburgh Festival and National Theatre London 2019).

His internationally recognised play *When the Rain Stops Falling* premiered at the Adelaide Festival (2008), followed by seasons with Sydney Theatre Company and Melbourne Theatre Company (2009), as well as productions across Brisbane, Canberra, and Alice Springs (2010). The play received critical acclaim in London (Almeida Theatre 2009) and New York (Lincoln Center 2010), winning five Lucille Lortell Awards and being named Best New Play by *Time* magazine.

Bovell's screenwriting credits include *In the Shadow of Iris* (2016), *A Most Wanted Man* (2014), *Edge of Darkness* (2010), *Blessed* (2009), *The Book of Revelation* (2006), *Lantana* (2001), *Head On* (1998), and the original screenplay for *Strictly Ballroom* (1992). His work has garnered multiple awards, including Best Screenplay at the Australian Film Institute Awards and Australian Writers Guild Awards.

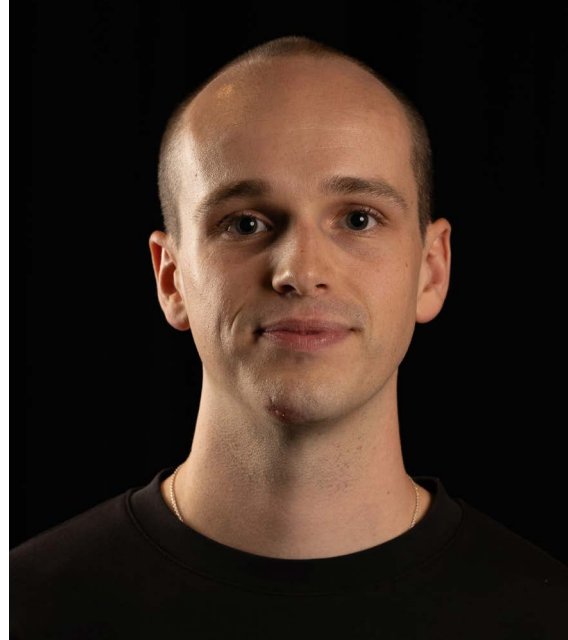






## HUMPHREY BOWER DIRECTOR

Humphrey Bower is a Boorloo/Perth-based director and actor living in Walyalup/Fremantle. He's worked across the country in theatre, opera, dance, puppetry, film, TV, radio and audiobook narration for over 40 years. Recent work includes: *An Imaginary Life* (writer/director/actor, Moores Building Art Space, Fremantle, 2024; *Ten Days On The Island*, Tasmania 2025; *Dampier Town Hall/Cossack*, Karratha, 2025); *Womb To Tomb* (director/devisor, Men's Talk, Planet Royale, 2025); *Footloose* (actor/singer, Drew Anthony Productions, Planet Royale, 2025); *The Children* (actor, Black Swan State Theatre Company, Heath Ledger Theatre, 2024); *Dido and Aeneas* (director, WA Opera, Government House Ballroom, 2024); and *Things I Know To Be True* (actor, Black Swan State Theatre Company, Heath Ledger Theatre, 2023).



## YVAN KARLSSON ASSISTANT DIRECTOR

Yvan Karlsson is an award-winning director, movement director, puppetry director and performer from Boorloo/Perth, Western Australia. He is the artistic director of physical & visual theatre company Monkey Brain and an associate artist with Spare Parts Puppet Theatre.

Recent credits include: Directing: *MONSTRESS* (2025) for ArtsDis Singapore, *Hell Is Other People* (2023) for Monkey Brain & The Blue Room Theatre, *Dreams of a Lonely Planet* (2022) for Flying Bicycle Collective & Awesome Festival, and *The Lucky Cat* (2021) for Monkey Brain at Fringe World Perth.

Puppetry or Movement Directing: *Scenes from the Climate Era* (2025) for Esplanade Singapore, *Wizard of Oz* (2024) for Wild Rice Singapore, *Confirmation* (2018/19) for Xnithany at Dublin & Edinburgh Fringe, and *EAST* (2018) for Atticist at The Kings Head Theatre London.

His work *Hell Is Other People* received 7 nominations at the 2023 Performing Arts WA awards and won 'Best New Theatre Work' & 'Best Independent Theatre Production'. He's also a 2022 Minderoo Artist Fund recipient, a 2019 Perth Festival Lab participant and graduate of The Curious School of Puppetry London in 2017.



## FIONA BRUCE SET & COSTUME DESIGNER

Fiona Bruce is a set and costume designer from Perth/Boorloo, working across professional and independent theatre. Previous designs for Black Swan State Theatre Company include *The Glass Menagerie* (2022), *Animal Farm* (2021), *Every Brilliant Thing* (2021), *Water* (2019), *The Seagull* (2014), *Dust* (2014), *Midsummer [A Play with Songs]* (2013), *Shrine* (2013), *Boy Gets Girl* (2012), *Yellow Moon* (2010) and *The Shape of Things* (2010).

Fiona has also worked with Perth Festival as a Brand Activator and Scenic Designer (2020-2023) and currently teaches production design at the West Australian Academy of Performing Arts (WAAPA).

Fiona's academic qualifications include a M. Communication Design (RMIT), B. Performing Arts, Production and Design (WAAPA) and B. Arts, Performance Studies (Curtin University). She was nominated for a Performing Arts WA Award for costume in 2024.

This is Fiona's first time collaborating with director Humphrey Bower and lighting and video designer Mark Haslam, and the experience has enabled her to explore new directions in design thinking and visual storytelling.



## MARK HASLAM LIGHTING & VIDEO DESIGNER

Mark's practice is a hybrid of technical production, design, direction and performance, with a particular focus upon raw performance styles and the integration of media into contemporary performance.

He has worked with many leading Australian and international contemporary arts companies and practitioners across performance, dance, music and the visual arts and has toured over 50 works across 4 continents. He has built projects with *erth Visual and Physical*, *Performing Lines*, *Marregeku*, *Branch Nebula*, *Stalker Theatre*, *Societas Raffaello Sanzio*, *The Farm*, *Legs on the Wall*, *Co3 Contemporary Dance*, *Force Majeure*, *Company B* and *Sydney Theatre Company* as well as unique festival performances with artists such as Wesley Enoch, Nigel Jamieson and Shaun Gladwell.

He has lit some of the world's top DJs (Fatboy Slim, Carl Cox, Sasha) and fashion houses (Alexander MacQueen; Gucci).

He lives in the City of Cockburn, with a mermaid and their kid.





## CREATIVES



### ASH GIBSON GREIG COMPOSER & SOUND DESIGNER

Ash has been Perth-based for his entire career, and has been composing music for theatre since his first paid gig in 2000, and for Black Swan since 2006. Ash has also created music and sound for theatre companies including Sydney Theatre Company, Malthouse Theatre, Queensland Theatre, The Last Great Hunt, and Barking Gecko. Ash has composed the music to over 200 hours of TV documentaries, docu-dramas, and kids' dramas that have screened globally; four feature films, and two global franchise games.

Ash has won 2 Australian Academy of Cinema and Television Association Awards with a further 2 nominations, two APRA/Australian Guild of Screen Composer Awards with a further 9 nominations, and 6 W.A. Screen Awards for his work on documentaries and TV series, and a Green Room Award with David J Franzke for *Malthouse's Picnic At Hanging Rock*. Ash has also created music for live performance and light/video shows, and has been privileged to help tell creation stories of the Nyoongar people (*Boorna Waanginy: the Trees Speak* for the Perth Festival and *Evernow Festival*) and Yindjibarndi people (Ngurra Nyujungamu for the Red Earth Arts Festival).

Ash has also gained acclaim for his orchestral arrangements with shows such as Perth Symphony Orchestra's *INXS: Reimagined*, and *Nirvana: Reimagined*, which recently toured to Canada and the UAE.

Ash was composer for the PC/console games *Battlestar Galactica: Deadlock*; and *Warhammer 40k Battlesector*. Recent work includes the animated feature film *200% Wolf* (recorded by the West Australian Symphony Orchestra), five seasons of the National Geographic documentary series *Drain the Oceans*, *Australia's Sleep Revolution* with Dr Michael Mosley, the ABC Australia documentary miniseries *Ningaloo/Nyinggulu* with Tim Winton, and revolutionary VR documentary *The Great Kimberley Wilderness* narrated by Luke Hemsworth.

Ash has always loved creating music and sound for theatre and is delighted to return to Black Swan for the first time since 2023's *Things I Know To Be True*.



### CLAUDIA ALESSI CHOREOGRAPHER

Claudia Alessi is a highly accomplished artist with 30 years of experience in movement, dance, puppetry, and film. Claudia has performed with numerous companies, including Chrissie Parrott Dance Co, ADT, Legs on the Wall and Co3. She's taught generations of dancers and actors, held board positions, produced significant events, lectures at WAAPA and works as Engagement Associate for Co3 Dance, while also bringing arts experiences to regional and remote communities with Theatre Kimberley.

As a choreographer and movement director, Claudia has worked with Black Swan on; *Assassins*, *Clinton the Musical*, *Next to Normal*, *Signs of Life*, *The White Divers of Broome*, *When The Rain Stops Falling*, *The Clean House*, *The Swimming Club*, *The Lady Aoi*, *The Crucible*. With a passion for movement that has impacted education, direction, and production, a dedication to showcasing the power of movement her legacy in the arts is significant and far-reaching, continuing to inspire and educate, leaving a lasting impact in the arts.



## GABRIELLE METCALF INTIMACY COORDINATOR

Gabrielle Metcalf is a trained Intimacy director/coordinator and also conducts workshops for students, actors, teachers and directors on consent-based processes for stage and screen.

Over the past 7 years she has worked on more than 50 stage and film productions as an Intimacy director/coordinator. Recent credits include *The Twelve* (Series 2 and 3), *We Bury the Dead* and *Voiceless*.

Gabrielle also works as a freelance director and has devised, directed and assist-directed work at Adelaide Fringe, Black Swan Theatre Company, The Blue Room, Fringe World Perth, The Performance Space, PICA, University of Notre Dame and WAAPA.

Gabrielle holds a PhD in Directing and has collaborated with schools and universities in China and the Asia Pacific on the delivery of arts education for young people. She is currently part of a team developing *Mia Yellagonga*, a work to honour the life of Yellagonga and his people.



## LUZITA FEREDAY VOICE COACH

Luzita is a voice and dialect coach with 30 years' experience across film, TV and theatre. She has a Bachelor of Fine Arts (Acting) from the Royal Academy of Dramatic Art (RADA), a postgraduate Diploma from the Royal Central School of Speech and Drama (RCSSD) and a Master of Arts (Performing Arts) from the West Australian Academy of Performing Arts (WAAPA) Edith Cowan University (ECU).

Luzita has worked as voice and dialect coach on: *BALI 2002* (Stan/9 Network) *Mary Stuart* (Performing Arts/PIAF) *Hecate* (Yirra Yaakin), *The Seed*, *Things I Know to be True*, *Once*, *The Tempest*, *Oklahoma*, *Unsung Heroes*, *The Torrents*, *Water*, *In the Next Room*, *HIR*, *I Am My Own Wife*, *Angels in America*, *Extinction*, *Blithe Spirit*, *A Perfect Specimen*, *Glengarry Glen Ross*, *Dinner*, *The Damned* (Black Swan State Theatre). *Jasper Jones*, *Driving into Walls*, *ONEFIVEZEROSEVEN*, *Fully Sikh* (Barking Gecko), *Mimma the Musical* (Orana Productions), *Sydney II*, *The Children*, *You & I* (Theatre 180) *Annie the Musical* (Gordon Frost) *The Wolves*, *Grounded*, *An Almost Perfect Thing*, *Joey: The Mechanical Boy* (Blue Room) and *Never Have I Ever* (Black Swan State Theatre Company).

Luzita has worked as Lecturer in Voice at WAAPA since 2010, teaching into the Bachelor of Arts (Acting) and Bachelor of Arts (Music Theatre). She also provides communication skills training to corporate clients and community groups. Her research and interest in the Australian voice has led to her being interviewed for an ABC National online article, a segment on Channel 7's *Sunrise*, ABC Radio Sydney, Hobart, Perth and ABC TV News Perth.





## LIAM MURRAY STAGE MANAGER

Liam Murray is a Stage Manager who works extensively nationally and internationally; primarily working in theatre, he also works in musical theatre, opera and dance. Since graduating from the Western Australian Academy of Performing Arts (WAAPA), Liam has gone on to establish his career as a preeminent stage manager, working for a diverse range of companies and scales of production.

For Black Swan, his credits include Resident Stage Manager for the 2025 Season, Stage Manager for *Never Have I Ever*, *Prima Facie*, *Dirty Birds*, *City of Gold* (with Sydney Theatre Company), *Flood*, and Assistant Stage Manager for *As You Like It*, *A Streetcar Named Desire*, *Day One*, *A Hotel*, *Evening* and *Death of a Salesman*. Other selected credits as Stage Manager include; *Calamity Jane* (Queensland Theatre); *37* (with Queensland Theatre), *Blak in the Room* (with Ilbijjerri Theatre Company) and *Cost of Living* (Melbourne Theatre Company); *Beneath the Music* (Performing Lines WA/Encounter); *The Barber of Seville* (Opera Australia); *Archives of Humanity* (Co3 Contemporary Dance); *The Carnival of the Animals*, *The Little Prince* and *Roald Dahl's The Twits* (Spare Parts Puppet Theatre); *Romeo and Juliet*, *Macbeth*, *Henry V* and *Othello* (Pop Up Globe New Zealand); and *Xanadu* and *High Society* (Hayes Theatre Company).



## SHANNEN MOULTON ASSISTANT STAGE MANAGER

Shannen is a WAAPA graduate from the Bachelor of Performing Arts, specialising in stage management.

She has previously worked with Black Swan State Theatre Company on *The Pool*, *Prima Facie* and *The Seed*.

She also stage managed the multiple PAWA award-winning: *Same Time Next Week* (Scott McArdle & Nick Pages-Oliver), and was touring stage manager for *FAG/STAG* (The Last Great Hunt) 2025 season.

Shannen's most recent work as Stage Manager includes: *Shadow of Doubt* (Fine Comb Theatre), and *The 7 Stages of Grieving* (Yirra Yaakin Theatre Company).



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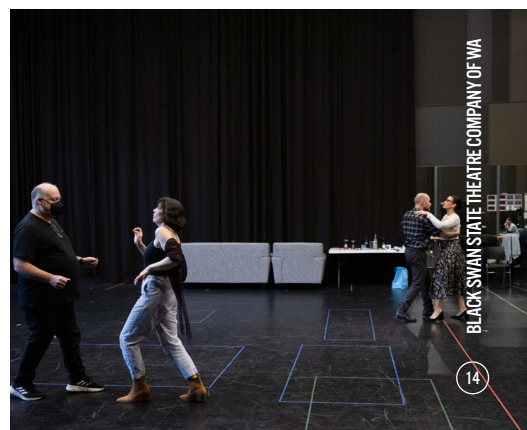
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Jordan Lee

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