

FAMILY, CULTURE, SURVIVAL

JACKY

BY DECLAN
FURBER GILICK

23 OCT - 08 NOV
SUBIACO ARTS CENTRE



PRESENTED BY



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yirra yaakin
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Jacky was first produced by Melbourne Theatre Company in 2023



Yirra Yaakin Theatre Company and Black Swan State Theatre Company of Western Australia acknowledge 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.

Total running time

2 hour 10 minutes (including interval)

Content warnings:

Contains adult themes of alcoholism, drug addiction and sex, depictions of racism/racist slurs, and coarse language.

Cover image

René Vaile

Rehearsal Photography

Tori Lill

Program Design

Troy Barbitta

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A NOTE FROM THE WRITER, DECLAN FURBER GILLICK

THIS IS A PLAY ABOUT AN ABORIGINAL MAN DOING THE WRONG THING. SIMPLE ENOUGH.

But there are two Aboriginal men in this play. So which do I mean? By whose standards is his conduct wrong? By whose standards is his conduct right? Who bears the consequences for his misbehaviour? Who reaps the rewards? And by what means can he be corrected?

On the Australian mainstage, the majority of audience members are likely to see themselves reflected in the play's two non-Aboriginal characters. The play is designed this way and Linda and Glenn are no less important and certainly no less human than Keith and Jacky.

Early attempts to establish capitalism in the colonies along the Swan River received a mention in Karl Marx's *Capital*. Describing a wealthy colonist and would-be pastoralist, Mr. Peel, who had

brought with him from the motherland everything he thought necessary to commence profit-making, Marx writes:

...in the colonies, property in money, means of subsistence, machines, and other means of production, does not as yet stamp a man as a capitalist if there be wanting the correlative - the wage-worker, the other man who is compelled to sell himself of his own free will...capital is not a thing, but a social relation between persons, established by the instrumentality of things.

Jacky is determined that his brother accept this oxymoronically described reality, that Keith is in fact "compelled to sell himself of his own free will". What other option is there for an "other man" like Keith? (Who is no pastoralist!) That's just the way things are; that's *life*.

It was only by means of the violent and genocidal acquisition of Aboriginal land, and the correlative instrumentalisation of a hyper-exploited Indigenous and convict labour force that capitalism could be successfully established in Western Australia. Today, the state boasts the country's highest Gross State Product at \$450 Billion, and its product is an indispensable asset to Australian capitalism. As in Marx's time, land and labour remain the only two sources of wealth.

My limited involvement in this new production of Jacky has marked my first visit to Nyoongar country, to Western Australia. Upon arrival, I was graciously welcomed by Auntie Elizabeth Hayden, who spoke Nyoongar language to me, explained some local kinship networks and boundaries, and wondered aloud: "where are all our people now?"

Perhaps this play can offer an answer.

Enjoy the performance.



A NOTE FROM CO-DIRECTOR, KATE CHAMPION

IT WAS NEVER A FOREGONE CONCLUSION THAT BLACK SWAN AND YIRRA YAAKIN WOULD JOIN FORCES ON A PRODUCTION DURING THE TENURES OF MYSELF AND MAITLAND SCHNAARS AS ARTISTIC DIRECTORS. YET OVER THE PAST FOUR YEARS, WE CONTINUED TO MEET TO EXPLORE POSSIBILITIES AND CONSIDER WHAT SUCH A PARTNERSHIP MIGHT LOOK LIKE.

The desire to collaborate was not because we should, instead we needed to find a play that would suggest we must. That play was *Jacky* by Declan Furber Gillick.

Set in the here and now, yet never far from consequences of the past, *Jacky* is like few other plays I have ever read. It's unflinching, unexpected and at times uncomfortable. It wrestles with our ever-increasing focus on the individual against the diminishing responsibility to the communal. It lays bare the effects of ingrained attitudes towards 'ownership' and the currency of power which are inevitably paved in compromise, inequality and endless struggle. At what point do we realise we've gone too far?

Thank you, Declan, for this remarkable play and to Melbourne Theatre Company for supporting new work of such courage.

Thank you Maitland and Yirra Yaakin for the opportunity to work together and to the artists who have given their all to bring this story to life here in Boorloo/Perth.



A NOTE FROM CO-DIRECTOR, MAITLAND SCHNAARS

I FIRST MEET KATE BACK IN 2023, NOT LONG AFTER I WAS APPOINTED AS ARTISTIC DIRECTOR FOR YIRRA YAAKIN THEATRE COMPANY. FROM THAT FIRST MEETING WE STARTED DISCUSSING THE POSSIBILITY OF A CO-PRODUCTION BETWEEN BLACK SWAN AND YIRRA YAAKIN. IT HAD TO BE THE RIGHT PIECE, A PIECE THAT AS KATE SAID, SAY THAT WE MUST COLLABORATE, NOT SHOULD.



After rejecting several scripts Kate eventually handed me *Jacky* by Declan Furber Gillick. The moment I read *Jacky* I loved it. It is deeply complex and layered, with characters that are three dimensional, that are acutely human with all their complexities both good and bad. It is funny, unflinching and at times uncomfortable. It explores exploitation and Idealisation both on a physical and commercial level. It asks us as Aboriginal People, what are we prepared to do to fit into this white world, what are we prepared to sacrifice. The ever increasing of the individual versus one's commitment to community as well as entrenched attitudes are also explored.

I would like to offer my thanks to Declan for this incredibly rich work and to Melbourne Theatre Company for supporting such a courageous new work.

Thank you to all of the amazing artists who have worked on this production and have given their all.

Lastly I would like to thank Black Swan and especially Kate, it has been a pleasure working with you.



CAST, CREATIVES AND CREW

CAST

Amy Mathews

Linda

Rueben Mongoo

Keith

Steve Turner

Glenn

Ian Wilkes

Jacky

CREATIVES

Declan Furber Gillick

Writer

Kate Champion

Director

Maitland Schnaars

Director

Sophie Fletcher

Set & Costume Designer

Kristie Smith

Lighting Designer

Rachael Dease

Composer & Sound Designer

Lachlan Ives

Assistant Sound Designer

CREW

Kira Feeney

Stage Manager

Reese Horne

Assistant Stage Manager





AMY MATHEWS LINDA

Amy Mathews' career spans over twenty years, encompassing work across television, film and theatre.

Most recently, Amy won the Performing Arts WA Award (Outstanding Performer in a Supporting Role) for her work as Ivy Weston in, *August: Osage County* for Belvoir Street Theatre and Black Swan Theatre.

Her theatre credits include: *Bite The Hand* for The Last Great Hunt, *Water* and *Comaland* for Black Swan Theatre, as well as *Othello*, *The Tempest*, *The Comedy of Errors*, *Macbeth*, and *The Taming of the Shrew* for Sport for Jove Theatre. She also received a PAWA Award for *Summer of the Seventeenth Doll* and a Blue Room Award for *Toast*, both for Black Swan Theatre.

Her television credits include: *NCIS Sydney S2*, *Run, Home & Away* for which she won a Logie Award, *The Claremont Murders* and starring opposite Sam Neil as the lead role of Sasha Price in *The Twelve S2*.

Amy can currently be seen as Rachel Olsen in the Netflix feature, *Thrash*.



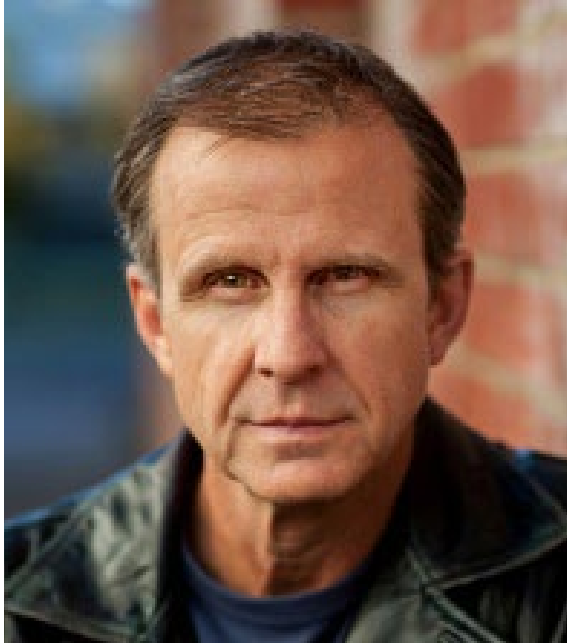
RUEBEN MONGOO KEITH

Rueben Mongoo is a Yamatji and Nyoongar multidisciplinary artist based in Boorloo, and a graduate of WAAPA's Bachelor of Performing Arts.

With a practice grounded in collaboration, curiosity and storytelling, Rueben is drawn to experimental theatre, new work and First Nations narratives. Most recently, he worked as dramaturg on *CORE* at The Blue Room Theatre, and is currently developing an upcoming short film as both facilitator and performer.

As an emerging artist, Rueben is interested in creating work that feels bold, honest and connected – work that makes space for new perspectives and shared experiences.





STEVE TURNER GLENN

Steve's acting career spans almost four decades. His numerous accolades during this time, for both comedic and dramatic roles, signify his reputation for versatility. In addition to many nominations, his acknowledgements include being a four-time winner of the PAWA Awards (formerly known as the Equity Guild Awards)...WA's highest accolade for professional actors. Throughout his career, he has worked with all mainstage companies in Perth, as well as being a founding member of the independent theatre troupe, Kompany M.

Steve has performed central roles in numerous productions for Black Swan State Theatre Company, including *The Crucible*, *The Glass Menagerie*, *As You Like It*, *When the Rain Stops Falling*, *Twelfth Night*, *Arcadia*, *Dinner*, *Let the Right One in* and *The Seed*. His one-man show, *The Great Ridolphi*, written by Chris Isaacs and directed by Adam Mitchell for the 2016 Perth Fringe Festival, won both the Martin Sims Award and The Blaz Award...later touring to the 2017 Edinburgh Fringe.



IAN WILKES JACKY

Ian (Moopa) Wilkes is a Noongar man with connections to the Wadjuk and Ballardong peoples. He is a multidisciplinary artist – working as a theatre maker, director, performer, writer and dancer – and a graduate of Aboriginal Theatre at WAAPA. In 2021, Ian received the Perth NAIDOC Awards Artist of the Year. He also has a long association with Perth Festival, co-leading productions including *Djoondal* and *Karla Bidi*. With Same Drum, he is the co-writer, director and lead performer of *Galup* and *Galup VR*. He has performed in numerous productions for Yirra Yaakin, including *Hecate*, *Honey Spot* and *So Long Suckers*. For Black Swan, he has appeared in productions of *The Tempest* and *Barracking for the Umpire*.





DECLAN FURBER GILICK WRITER

Declan Furber Gillick is an Arrernte writer for theatre and screen from Mparntwe (Alice Springs). His current commissions include *Upside Down Country* (Melbourne Theatre Company) and *War Games* (Malthouse Theatre). He is the lead writer working with Typecast Film and Television and Total Fiction to adapt Melissa Lucashenko's novel *Too Much Lip*, and he wrote on season five of Ned Lander Media's award-winning children's TV show *Little Jay and Big Cuz*, currently in production.

His play *Jacky* premiered at Melbourne Theatre Company in 2023 and at Belvoir Theatre in 2025. The play was awarded the Green Room Award for Outstanding New Australian Writing and nominated for the Victorian Premier's Literary Award for Drama. His theatre-as-education play *Scar Trees* was commissioned by Ilbjerri Theatre Company in 2019 and has toured regional and metropolitan Victoria. In 2018 his play *Bighouse Dreaming* premiered at Melbourne Fringe Festival and toured Darwin Festival, Brisbane Festival and Arts Centre Melbourne after being awarded Green Room Awards for Best Independent Writing and Best Ensemble, as well as Melbourne Fringe Awards for Best Performance Work and Best Writing.

Declan was the Melbourne Athenaeum Library 2022 Playwright in Residence and is an alumnus of Melbourne Theatre Company's Next Stage Program and Varuna Writers' Centre First Nations Fellowship. He has worked as an artist teacher, mentor and co-writer with Desert Pea Media, University of Melbourne Student Theatre, MTC's First People's Young Artist Program and Victorian College of The Arts, as well as independently with Nalderun Education Aboriginal Corporation and with emerging Wamba Wamba artist Brodie Murray.

Declan has had writing published with Affirm Press, Australian Poetry Journal, University of Queensland Press, Southerly Journal, Redroom Poetry, Magabala Books and Kill Your Darlings.

Declan completed a Masters of Writing for Performance at The Victorian College of The Arts (VCA) in 2017.

He teaches at RMIT University and VCA and is a member of the Media, Entertainment and Arts Alliance, Australian Writers Guild and National Tertiary Education Union.



KATE CHAMPION DIRECTOR

Kate Champion is the Artistic Director of Black Swan State Theatre Company.

She has decades of experience working across theatre, dance-theatre, opera, musical theatre, film, and circus – spanning genres from devised original work and new Australian plays to classics, comedy, multi-artform productions, interactive and physical theatre.

Director credits - *My Brilliant Career* and *Every Brilliant Thing* (Belvoir); *Meow Meow's The Red Shoes* (co-production) *Prima Facie*, *Never Have I Ever*, *The Pool*, *Dirty Birds* and *Things I Know To Be True* (Black Swan State Theatre Company); *Fully Committed* and *Honour* (Ensemble Theatre); *Same, Same But Different*, *Already Elsewhere*, *The Age I'm In*, *Not In A Million Years*, *Never Did Me Any Harm*, *Food and Nothing to Lose* (Force Majeure); *Evie May* (Hayes Theatre Co.); *Girls & Boys* (Melbourne Theatre Company); *A View from the Bridge* and *That Eye, The Sky* (State Theatre Company South Australia). Associate Director – *The Ring Cycle* (Opera Australia), *The Rise and Fall of Saint George* (Sydney Festival).

Choreographer credits - the world premiere of the stage adaptation of *Dirty Dancing* (West End and Europe) and *Spring Awakening* (Sydney Theatre Company). *Bliss* and *La Boheme* (Opera Australia) and the original production of *Cloudstreet* (Belvoir and Black Swan).

Awards & Nominations: Three Helpmann Awards for Best Visual or Physical Theatre Production (*Same, Same but Different* and *Not in a Million Years*) and Best Female Dance (*About Face*); two Green Room Awards – Best Dancer (Face Value) and Best Production *Meow Meow's The Red Shoes*, two Australian Dance Awards for Outstanding Performance by a Company (*Already Elsewhere* and *The Age I'm In*). In 2026 Kate was awarded the Creative Australia Award for Theatre.

Kate was the founding Artistic Director of Force Majeure, an influential dance-theatre company based in Sydney. During her tenure, she premiered six original mainstage works for major festivals and toured regionally, nationally, and internationally. She had a 26-year career as a performer and dancer with companies both nationally and internationally and created two acclaimed solo shows.





MAITLAND SCHNAARS DIRECTOR

Maitland Schnaars is one of Western Australia's premier Indigenous contemporary theatre artists. He completed the Certificate IV in Aboriginal Theatre and Acting for Camera at WAAPA and went on to study a BA in Contemporary Performance at Edith Cowan University.

Maitland co-founded the international theatre company Corazon de Vaca and has performed in and co-created several of their productions, both in Spain and Australia. He has worked with many independent theatre companies in Perth and has performed in productions for Yirra Yaakin Theatre Company (*Panawathi Girl, Dating Black, Hecate, Conversations With The Dead, King Hit*); Black Swan State Theatre Company, Queensland Theatre Company and Griffin Theatre.

In 2021 he was the Assistant Director and Associate Director for WAYTCO's production of *Beside* for the Perth Festival and appeared as a guest actor in 2025 *POV* for Perth Festival. In 2022 he performed in Bell Shakespeare's production of *Comedy Of Errors* which toured Nationally.

Maitland continues to work with artists from various backgrounds such as dance, multimedia and music. He was a member of Wadumbah Noongar Dance Group for several years. In 2016 he won Performing Arts WA Best Actor award. He is currently Artistic Director of Yirra Yaakin Theatre Company and for the company has directed *Woolah* as part of the 30th birthday celebrations, *Brother's Wreck*, and *Thirst*. In 2025 he acted and co-directed *Heart Is A Wasteland*. Most recently, he directed the highly acclaimed production *At What Cost?*.



SOPHIE FLETCHER SET & COSTUME DESIGNER

Sophie Fletcher is a multidisciplinary costume and set designer working across theatre, film and television.

For Griffin Theatre Company, her credits include *Emerald City* (2014), *The Literati* (2016) co-produced by Belle Shakespeare, *Gloria* (2016) and *Family Values* (2020), all directed by Lee Lewis, as well as *Caress/Ache* (2015), *A Strategic Plan* (2017) and *The Feather in the Web* (2018). She designed *Broken* (2016), directed by Shannon Murphy, for Darlinghurst Theatre Company, and co-designed Belvoir's *This Heaven* (2013). Sophie has worked as props and costume buyer for Sydney Theatre Company, and as assistant costume designer on mainstage productions including *Miss Julie* (2016), directed by Kip Williams for Melbourne Theatre Company, and *The Maids* (2013), directed by Benedict Andrews, *Waiting for Godot* (2013) and *The Present* (2015), all directed by Andrew Upton for Sydney Theatre Company.

Her feature film credits as costume designer include *Twice Over*, directed by Alena Lodkina and starring Mia Wasikowska and Charlie Heaton; *Angel of Mine* (2019), directed by Kim Farrant; and *Acute Misfortune* (2018), directed by Thomas M Wright. She has designed short films with directors including Nash Edgerton, Eden Falk and Mirrah Foulkes, among them *Florence Has Left the Building*, winner of the 2015 AACTA Award for Best Short Film.

Her television credits include the Goalpost/Amazon series *Top End Bub* (2025) and season three of Netflix's International Emmy Award-winning *Heartbreak High* (2026). She designed costumes for *Made Up Stories Wolf Like Me* (2022), starring Isla Fisher and Josh Gad; all three series of the FX/Foxtel series *Mr Inbetween* (2018-2021); and season two of the ABC/Netflix series *The Letdown* (2019).

Sophie continues to draw on her set design skills, frequently collaborating on editorial and art shoots for publications including Vogue Australia, RUSSH and GQ.





KRISTIE SMITH LIGHTING DESIGNER

Kristie Smith is a Boorloo/Perth-based lighting designer for theatre, musical theatre, ballet and contemporary dance. She is passionate about new Australian productions and enjoys working with fellow local and emerging creatives. Kristie graduated from WAAPA with a Bachelor of Performing Arts (Lighting Design) in 2017 and has been working in Perth theatres since, as well as touring state-wide with local productions and nationally with commercial musicals.

Recent designs include *Raised in Big Spirit Country* (2025) for Black Swan State Theatre Company, *The 7 Stages of Grieving* (2025) for Yirra Yaakin, *The Wild Between Stars: Ballet at the Quarry* (2025) for the West Australian Ballet, *Same Time Next Week* (2024 & 2026) by Scott McArdle (awarded Best Production (Musical) and Outstanding New Work at Performing Arts WA Awards 2025) and *Nocturnal* (2024) for Brooke Leeder & Dancers (awarded Outstanding Lighting Design and Best Independent Production (Dance) at Performing Arts WA Awards 2025).



RACHAEL DEASE COMPOSER & SOUND DESIGNER

Rachael Dease is a composer, sound designer and performer, based in Boorloo/Perth, Western Australia. Her artistic practice encompasses art music, dance and theatre scoring, installation, film and songwriting. While her own music projects have garnered critical acclaim and multiple awards, she is a quintessential and in-demand collaborator – creating large and small scale works across many genres. Classically trained, with roots in the contemporary music genre and an intrinsic knowledge of sound design and production, Dease creates music and sound that has made her one of the most sought after composers in Australia. A prominent and innovative voice in Western Australian contemporary music and culture, she continues to explore and expand the boundaries of musical experience, with audience engagement and experience a core focus.

In 2020 Dease was Prelude Composer In Residence at Gallop House, Western Australia where she wrote her solo album *Hymns for End Times* which was performed with the West Australian Symphony Orchestra in February 2021 for Perth Festival. In 2022 Dease travelled to Sweden, fulfilling a two year, two part collaboration with Maxine Doyle and Es Devlin on *Here Not Here* for Gothenburg Opera Dance Company and in 2023 presented *Salamander* – her third collaboration with Doyle and Devlin for Brisbane Festival.

Previous shows with Black Swan Theatre Company include *The Almighty Sometimes*, *The Shepherd's Hut*, *August: Osage County*, *Dirty Birds*, *City of Gold* and *The Bleeding Tree*.

Rachael Dease is an Australian Music Centre Associate Artist and is represented by Aurora Artists Management.





LACHLAN IVES ASSISTANT SOUND DESIGNER

Lachlan is a composer, performer and theatre-maker based in Boorloo. A 2025 graduate of WAAPA's Bachelor performing Arts: Performance Making, he has trained as an actor, a mover, a vocal performer, and a theatre maker. As such, his approach to art making is innately interdisciplinary. Lachlan is entranced by stories, their magic, and the bridges they build between people.

He has worked with Black Swan State Theatre Company, *MEDEA* (2019); WAYTCO, *Made in Boorloo* (2026); PICA & Perth Festival, *Body of Knowledge* (2022); Vixen Theatre Company, *FEMOID* (2026); as well as a variety of independent projects at the Blue Room Theatre including; *Turder She Wrote* (2025), *The Chair of St Peter (& other games)* (2026), *Ride or Die* (2026), *NEXUS* (2026), *So it Comes to Dust* (2026), & Martin Sims Award Finalist *Hard Cheese: Rat in the City: One Last Bite* (2026).



KIRA FEENEY STAGE MANAGER

Kira is a proud Palawa woman who grew up on Wadawurrung Country in Victoria with a passion for the performing arts. They moved to Boorloo (Perth) in 2021 to complete the Aboriginal Performance course at WAAPA and then went on to study Stage Management there.

Their Stage Management credits include *At What Cost?* (2026) & *Heart is a Wasteland* (2025) with Yirra Yaakin Theatre Company, *Because We're Blak* (2026) with ILBIJERRI Theatre Company & Goolarri Media Enterprises, *Scenes From The Climate Era* (2026) with WAYTCO for Perth Festival, *Never Have I Ever* (2025) with Black Swan State Theatre Company, and *Big Name, No Blankets* (2025) with ILBIJERRI Theatre Company. Their Assistant Stage Management credits include *Brothers Wreck* (2024) with Yirra Yaakin, *The Children* (2024) & *The Pool* (2024) with Black Swan, and *Big Name, No Blankets* (2024-2025) with ILBIJERRI.

She also starred in Yirra Yaakin's 2024 production of *Songbird*. Outside of acting and stage management, she is an active musician who writes and performs her own music.

Kira is excited to be working with Black Swan & Yirra Yaakin again to bring *Jacky* to the stage.





REESE HORNE ASSISTANT STAGE MANAGER

Reese Horne (they/them) is a queer and Aboriginal theatre-maker and arts worker, and current Program Officer for The Blue Room Theatre. They graduated from the Western Australian Academy of Performing Arts with a Bachelor of Performing Arts in 2022, and from Aboriginal Performance in 2024 of which they were the recipient of the Artist Relief Fund Student Endowment for the course. Reese's career has grown as a producer, stage manager, project manager, and creative; working for Yirra Yaakin Theatre Company, Black Swan State Theatre Company, independently, and more. Their interest in exploring how personal and intimate stories translate to theatre experiences is ongoing as they continue to develop their skills, whilst creating and supporting the making of truthful and engaging works.





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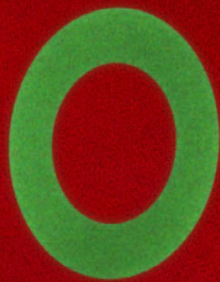
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Debra Miller

Philanthropy and Partnerships Manager

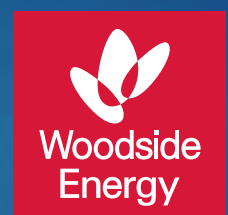
E: partnerships@yirrayaakin.com.au | P: (08) 9380 3040

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EMPOWERING FIRST NATIONS ARTISTS

Woodside has proudly supported Yirra Yaakin Theatre Company as Development Partner since 2012. Through the Next Step Training Program, Yirra Yaakin inspires the next generation of First Nations artists and continues to create exceptional contemporary Aboriginal Theatre.





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