

BLACK SWAN STATE THEATRE COMPANY, MALHOUSE THEATRE & BELVOIR ST THEATRE PRESENT

# MEOW MEOW'S THE RED SHOES

CREATED BY MEOW MEOW

26 FEB – 1 MAR / HIS MAJESTY'S 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:**

1 hour 15 mins (no interval)

**Content warnings:** Contains mild coarse language, and use of theatrical haze, smoke effects and strobe lighting.

**Cover image**

Karl Giant

**Production Photography**

Brett Boardman

**Program Design**

Troy Barbita

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*Meow Meow's The Red Shoes* has been made possible with the support of the White Swans Giving Circle. The White Swans are a philanthropic collective of theatre lovers who have made visionary new works at Black Swan possible for over 15 years.

**WHITE SWANS  
GIVING CIRCLE**

*Meow Meow's The Red Shoes* was originally commissioned by State Theatre Company South Australia.





# A NOTE FROM DIRECTOR KATE CHAMPION

**TO ENTER INTO A CREATIVE PROCESS WITH MEOW MEOW IS TO SET FORTH ON A WONDROUS ADVENTURE EVEN MORE IMPRESSIVE AND INTRIGUING THAN HER GRAVITY DEFYING, EBONY LOCKS.**

It's a 'heady' mix of masses of in-depth research tossed with healthy doses of spontaneous hilarity and finely tuned arrangements; all filtered through gleeful improvised discoveries. Intriguingly none of us can know for sure where its twists and turns might lead us, but we all have the utmost faith in its glorious destination. She's a powerhouse talent with a heart of gold, accompanied by some extraordinary creative collaborators and dextrously gifted fellow performers.

We are still in the cauldron of creation as I write. The author Hans Christian Anderson was a complicated character and one can never be sure how autobiographical his various protagonists might actually have been. The tale of *The Red Shoes* can, at first glance, appear solely as a punitive tale against youthful feminine impropriety and material desire. Yet on further contemplation it reveals itself to be a multifaceted metaphor for a myriad of societal ailments and relatable time worn afflictions.

As Meow finds herself in response to *The Red Shoes* caught between inertia and endless acceleration, inside too much noise and not enough reason, she reaches longingly for the poetic and the communal, for the simple act of moving our bodies to a pulse, towards breathing, gasping and sighing together in the hope of finding some kind of simple, shared and vital solace.



# CAST, CREATIVES AND CREW

## CAST

**Meow Meow**  
**Kanen Breen**  
**Mark Jones**  
**Dan Witton**  
**Jethro Woodward**

## CREATIVES

**Meow Meow**  
Creator  
**Kate Champion**  
Director  
**Jethro Woodward**  
Musical Director & Sound  
Designer  
**Dann Barber**  
Set & Costume Designer  
**Rachel Burke**  
Lighting Designer

## CREW

**Lisa Osborn**  
Stage Manager  
**Cointha Walkeden**  
Assistant Stage Manager  
**Andrew Boswell**  
Audio Engineer





# SONG LIST

***"Round and Round"***

Written by Meow Meow & Jethro Woodward  
Arranged by The Why Why Whys

***"Why? Why? Why?"***

Written by Meow Meow & Mark Jones

***"No Surprises"***

Written by Colin Greenwood, Jonathan Greenwood, Edward O'Brien, Philip Selway & Thom Yorke  
Warner Chappell Music Ltd (PRS)  
All Rights Administered by Warner Chappell Music Australia Pty Ltd

***"The Little Song"***

Written by Meow Meow & Jethro Woodward

***"You Are My Destiny"***

Written by Paul Anka  
Courtesy of Warner Chappell Music Australia Pty Ltd (Licensed via APRA AMCOS)

***"The Red Song"***

Written by Meow Meow and The Why Why Whys (Mark Jones, Dan Witton & Jethro Woodward)

***"Prelude to the Afternoon of a Faun"***

Written by Claude Debussy  
Arranged by The Why Why Whys

***"Jeg Snakker Med Mig Selv"***

Written by Otto Francker & Sejr Volmer Sørensen  
© Sony Music Publishing Denmark AS  
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***"Jeg elsker Dig"***

Written by Edvard Grieg & Hans Christian Andersen

***"Not About Love"***

Written by Fiona Apple  
Published by Downtown Music UK Limited obo FHW Music Administered by Downtown Music ANZ Pty Ltd

***"Smile (Pictures or It Didn't Happen)"***

Written by Amanda Palmer  
© Published by Eight Foot Music  
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***"A Commotion"***

Written by L. Feist  
Quality of Life Int. Ltd  
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***"You Always Hurt the One You Love"***

Written by Doris Fisher & Allan Roberts  
Universal Music Corp. & Wise Music 1 Pty Ltd  
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***"In the Pines"***

Traditional  
Courtesy of BMG Rights Management/PRS (licensed via APRA AMCOS)

***"El Amor"***

Written by Rafael Pérez Botija  
Courtesy of SGAE (licensed via APRA AMCOS)

***"Here Comes the River"***

Written by Joe Grass, Jules Buckley, Mishka Stein & Patrick Watson  
Published by Concord Music Publishing ANZ Pty Ltd obo Domino Publishing Co. Ltd



## MEOW MEOW

Post-post-modern diva Meow Meow has hypnotised, inspired, and terrified audiences globally with unique creations and sell-out seasons from New York's Carnegie Hall and Lincoln Center and Berlin's Bar Jeder Vernunft to London's West End and the Sydney Opera House.

Named one of the "Top Performers of the Year" by The New Yorker, the spectacular crowd-surfing artist has been called "sensational" (The Times, UK), a "diva of the highest order" (New York Post), "The Queen of Chanson" (Berliner Zeitung), and "a phenomenon" by the Australian press.

Her award-winning works have been curated by David Bowie, Pina Bausch, Mikhail Baryshnikov and numerous international arts festivals.



## KANEN BREEN

Kanen Breen is one of Australia's most sought-after operatic tenors and a renowned concert and cabaret artist.

Malthouse Theatre: *The Black Rider: The Casting of The Magic Bullets* and *Through the Looking Glass* (with Victorian Opera).

Other Theatre: Baz Luhrman's *La Bohème* on Broadway (Bazmark Live/Opera Australia); *Saul* (Glyndebourne Festival Opera); *Charlie & The Chocolate Factory* (Gordon Frost Organisation); *The Merry Widow*, *The Mikado*, *HMS Pinafore*, *The Gondoliers*, *Falstaff*, *Die Fledermaus*, *The Magic Flute*, *The Rakes Progress*, *Turandot*, *The Tales of Hoffmann*, *Sweeney Todd*, *Hamlet*, *Bliss* and *The Rabbits* (Opera Australia); *The Pearlfishers*, *Cenerentola* and *The Perfect American* (Opera Queensland); *Platée*, *L'ormindo*, *L'incoronazione Di Poppea* and *Il Ritorno Di Ulisse In Patria* (Pinchgut Opera); *Siegfried & Roy - The Unauthorised Opera* (Sydney Festival) and *Sweeney Todd*, *Banquet Of Secrets*, *'Tis Pity* and *The Who's Tommy* (Victorian Opera).

Awards & Nominations: Helpmann Award for Best Male Performer in a Supporting Role in an Opera (*Saul*).



## MARK JONES

Mark Jones has worked extensively as a performer, composer, arranger and musical director in theatre and cabaret.

Malthouse Theatre: *Apocalypse Meow: Crisis Is Born; A Golem Story; Elizabeth, Almost by Chance a Woman* and *Goodbye Vaudeville Charlie Mudd*.

Other Theatre: *Jacques Brel is Alive and Well and Living in Paris* (Anthill); *Cautionary Tales for Children* (Arena Theatre Company); *The School for Wives* (Bell Shakespeare); *I Love You, You're Perfect, Now Change* (Cygnet/EHJ Productions); *Divas* (Duet Productions); *Eurobeat* (Glynn Nicholas Group) and *Good Evening* (Token Events).

Other: Cabaret credits include *The Beautiful Losers; Three Weill Men; Cyrens; Suburban Gothic; Everybody's Got Something to Hide (Except For Me and My Monkey); The Suicide Show; The Divine Cabaret; What's New Pussycat?* and *The Phones*.

Awards & Nominations: Two Green Room Awards for Theatre including Male Performer and Composition (*Goodbye Vaudeville Charlie Mudd*) and eight Green Room Awards for Cabaret including Best Cabaret (*Jacques Brel is Alive and Wel...*); Best Musical Director (*Cyrens* and *Three Weill Men*); Best Ensemble (*The Beautiful Losers* and *Me and Mr Jones*) and the Contribution to Cabaret Award in 2018.



## DAN WITTON

Dan Witton has worked as an actor, physical performer, musician, composer, sound producer and vocalist in theatre, dance, performance art and screen media. He is based in Naarm, Melbourne Australia.

Malthouse Theatre: *Apocalypse Meow: Crisis is Born, The Story of Mary MacLane By Herself* and *Woyzeck*.

Other Theatre: Other credits with Meow Meow include *Sequins and Satire, Divas and Disruptors: The Wild Women of the Weimar Republic* (Carnegie Hall); *Pandemonium* and *Souvenir*. Other select credits

Other: *Sonic Labyrinth and Baby Whispering* (ArtPlay); *Urchin* (Melbourne Recital Centre) and works with Strange Fruit, Not Yet It's Difficult, Blue Grassy Knoll, The Ennio Morricone Experience, Bush Gothic and Desoxy Theatre.

[danwitton.com.au](http://danwitton.com.au)



**KATE CHAMPION**  
**DIRECTOR**

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

Malthouse Theatre: *Nothing to Lose* (with Force Majeure) and *Cloudstreet* (1999).

Other Theatre: As Director, *My Brilliant Career* and *Every Brilliant Thing* (Belvoir); *Prima Facie* (with Carriageworks), *Never Have I Ever*, *The Pool*, *Dirty Birds* and *Things I Know To Be True* (Black Swan State Theatre Company); *Fully Committed* (Ensemble Theatre); *Same, Same But Different*, *Already Elsewhere*, *The Age I'm In*, *Not In A Million Years*, *Never Did Me Any Harm* and *Food* (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). As Choreographer, the world premiere of the stage adaption of *Dirty Dancing* and *Spring Awakening* (Sydney Theatre Company).

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*); and two Australian Dance Awards for Outstanding Performance by a Company (*Already Elsewhere* and *The Age I'm In*).

Kate was the founding Artistic Director of Force Majeure, an influential dance-theatre company based in Sydney. During her tenure, she premiered five 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.



**JETHRO WOODWARD**  
**MUSICAL DIRECTOR & SOUND DESIGNER**

Jethro Woodward is a Melbourne-based composer, musical director, arranger, musician, and sound designer recognised for his expansive and highly layered film, theatre, and dance scores. Jethro is currently a lecturer in Design & Production (Sound) for the Victorian College of the Arts (VCA).

Malthouse Theatre: *Macbeth (An Undoing)*, *Hour of The Wolf*, *The Return*, *Apocalypse Meow: Crisis Is Born*, *Solaris*, *Common Ground* (with Chunky Move), *Trustees*, *Blasted*, *The Real and Imagined History of the Elephant Man*, *Meow Meow's The Little Mermaid*, *Timeshare*, *Antigone*, *The Black Rider*, and *Antigravity* (with Chunky Move & Asia TOPA).

Other Theatre: *Life of Galileo* and *Sami In Paradise* (Belvoir); *Night Visions* (Illuminate Adelaide); *Cost of Living*, *Sunday*, and *Home I'm Darling* (Melbourne Theatre Company); *Lazarus* (The Production Company); *Distant Matter* (Staatsballet Berlin); and *Meow Meow: Souvenir* (Theatre Royal Hobart: Festival of Voices/Brighton Festival/Her Majesty's Theatre Adelaide)

Film: *Mystic Pines* (dir. Zoe Pepper); *Van Diemen's Land* and *The Turning* (dir. Jonathan auf der Heide)

Awards & Nominations: Six Green Room Awards for design and the 2018 recipient of the Green Room's Technical Achievement Award.

<https://www.jethrowoodward.com/>  
<https://soundcloud.com/jethrowoodward>  
<https://jethrowoodward.bandcamp.com/>



## DANN BARBER SET & COSTUME DESIGNER

Dann Barber is a multi-award-winning set & costume designer whose work is influenced by his study of drawing and fine art.

Malthouse Theatre: *Troy*, *Macbeth (an undoing)* and *Yentl* (with Kadimah Yiddish Theatre).

Other Theatre: As Set & Costume Designer, *Blak in the Room* (ILBIJERRI Theatre Company/Melbourne Theatre Company); *Rent* (LPD Productions/Opera Australia); *World Problems* (Melbourne Theatre Company); *Far Away* (Patalog Theatre Company); *Wittennoom*, *The Amateurs* and *Escaped Alone* (Red Stitch Actors' Theatre); *Rhinoceros* and *The Crocodile* (Spinning Plates Co.); *Chess* (StoreyBoard Entertainment) and *Candide* (Victorian Opera/Opera Australia). As Set Designer, *Bloom* (Melbourne Theatre Company/Sydney Theatre Company) and *Cheryomushki* (Victorian Opera). As Costume Designer, *A Very Jewish Christmas Carol* (Melbourne Theatre Company).

Awards & Nominations: Dann has won six Green Room Awards for his designs, with a further seven nominations across Cabaret, Opera, Mainstage, and Independent Theatre. Sydney Theatre Award for Costume Design, and a nomination for Set Design (*Yentl*).

Training: National Institute of Dramatic Arts (NIDA), Royal Melbourne Institute of Technology (RMIT).

[www.dannbarber.com](http://www.dannbarber.com)



## RACHEL BURKE LIGHTING DESIGNER

Rachel Burke has an extensive and critically acclaimed body of work over more than three decades for main stage companies, independent theatre, and architectural lighting design both nationally and internationally.

Malthouse Theatre: *Yentl* (with Kadimah Yiddish Theatre); *Walking Into The Bigness*, *Porn Cake*, *Moth* (with Arena Theatre Company); *Cargo*, *Woman Bomb*, *Black Medea* (with Belvoir) and series of productions with Playbox between 1992 – 2004).

Other Theatre: Select credits include *Cinderella*, *Swan Lake/Baynes*, *Ballet Imperial* and *Dark Lullaby* (The Australian Ballet); *Random*, *The Man from Mukinupin* and *Parramatta Girls* (Belvoir); *My Sister Jill*, *Sexual Misconduct of the Middle Classes*, *The House of Bernada Alba*, *Constellations*, *Cock*, *Solomon and Marion* and *True West* (Melbourne Theatre Company); *Wittennoom*, *The Amateurs*, *Iphigenia In Splott*, *Escaped Alone* and *Splendour* (Red Stitch Actors' Theatre); *The Father*, *Nightfall* and *Black Medea* (Sydney Theatre Company); and *The Visitors* (Victorian Opera).

Awards & Nominations: Ten Green Room Awards for Outstanding Lighting Design; IES Victorian and National Awards of Excellence for Architectural Lighting Design in 2005, 2010 and 2019 and two Helpmann Award nominations.

Training: Victoria University

She is a casual lecturer in Performance Design at University of Melbourne, Senior Associate with Relume Consulting Architectural Lighting, guest speaker and published writer in lighting design.

Rachel was the lighting designer for the whole of site Arts Centre Melbourne Exterior Masterplan 2007 and is currently part of the project control group for the new Headland Theatre in Tathra, NSW.

[@rachelburke67](https://www.instagram.com/rachelburke67)

[www.rachelxburke.com.au](http://www.rachelxburke.com.au)



**LISA OSBORN**  
**STAGE MANAGER**

Lisa Osborn has worked as a freelance stage manager and production manager in the performing arts industry since 2002.

Malthouse Theatre: *Macbeth (an undoing)*, *Monsters*, *Apocalypse Meow: Crisis is Born*, *The Black Rider: The Casting Magic*, *Bullets*, *Meow Meow's Little Mermaid*, *Away*, *Blaque*, *Showgirls*, *The Shadow King*, *They Saw a Thylacine*, *Love and Information*, *Meme Girls*, *Blak Cabaret*, *Calpurnia Descending*, *The Good Person of Szechuan*, *Night on Bald Mountain*, *Stories I Want to Tell You in Person*, *Persona*, *Pompeii*, *L.A.*, *Blood Wedding*, *Another Lament*, *The Wild Duck*, *Baal*, *Sappho... In Nine Fragments* and *Cake*.

Other Theatre: Extensive credits with leading theatre companies including Australian Dance Theatre, BalletLab, Brink Productions, Chunky Move, Griffin Theatre Company, Melbourne Theatre Company, State Theatre Company South Australia, Stephanie Lake Company, Sydney Theatre Company, Victorian Opera and Windmill Theatre Company. Lisa is the Senior Lecturer in Production (Stage Management) and coordinator of the Bachelor of Fine Arts (Production) course at the Victorian College of the Arts (VCA), University of Melbourne.



**COINTHA WALKEDEN**  
**ASSISTANT STAGE MANAGER**

Cointha Walkeden is currently the Production Coordinator at Malthouse Theatre and has extensive experience in stage management across the Australian arts scene. Previous Malthouse Theatre credits include *Meow Meow's The Red Shoes*, *The Orchard*, *The Birds*, *F\*\*k Christmas*, *Hour of The Wolf*, *Telethon Kid*, *LOADED*, *CHASE*, *Anna K*, *The Return*, *Atlantis*, *Because The Night*, *Australian Realness* and the Malthouse Outdoor Stage 2023 season. Credits for Melbourne Opera include *Das Rheingold*, *Fidelio* and *The Flying Dutchman*. Cointha has also worked as Tour & Stage Manager for *futura2000: pointman - river warrior* by Anthony Hamilton, presented by Desa Potato Head Bali in collaboration with Chunky Move and has worked as stage manager for events held by National Gallery of Victoria (NGV), ArtsHouse, University of Melbourne, Kelly Harrington Events and GWB Entertainment. Other projects worked on include auditions for Australian tours of commercial music theatre productions including *Mamma Mia! The Musical*, *The Book of Mormon*, *School of Rock* and *Charlie and The Chocolate Factory*. Cointha was also Stage Manager & Technician for *Project F* by Prue Lang presented by Abbotsford Convent, *The Cabin!* By Jof O'Farrel and *IF: Industrial Fashion* presented by Hubcap Productions in partnership with Hobsons Bay City Council. Cointha continues to be involved in an array of productions in a freelance capacity alongside her fulltime role at Malthouse Theatre to maintain a valid skillset and broaden her experience and knowledge across multiple art forms.

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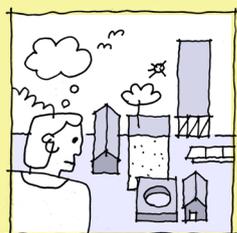


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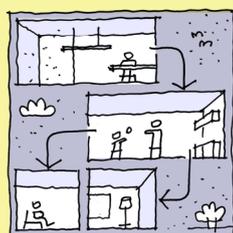
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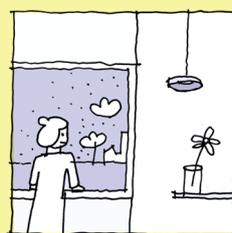
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