

BLACK SWAN STATE THEATRE COMPANY PRESENTS



# THE SHEPHERD'S HUT

ADAPTED BY TIM MCGARRY  
FROM THE NOVEL BY TIM WINTON  
HEATH LEDGER THEATRE / 9 - 31 MAY



**BLACK SWAN  
STATE THEATRE**  
COMPANY

GOVERNMENT PARTNERS



COMMISSIONING PATRON

A & M FINI FOUNDATION

PRINCIPAL PARTNER





**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.

---

**Total running time**

1 hour 30 minutes (no interval)

**Content warnings**

Contains coarse language, adult themes, references to/simulated violence including family & domestic violence, and sexual references.

**Cover image**

René Vaile

**Rehearsal Photography**

Tori Lill

**Program Design**

Troy Barbitta

---

This production contains footage of Badimia Country which is presented with the permission of the Badimia Bandi Barna Aboriginal Corporation – as a representative body of the Badimia People – and in consultation with the Widi Mob of the Yamitji Nation.

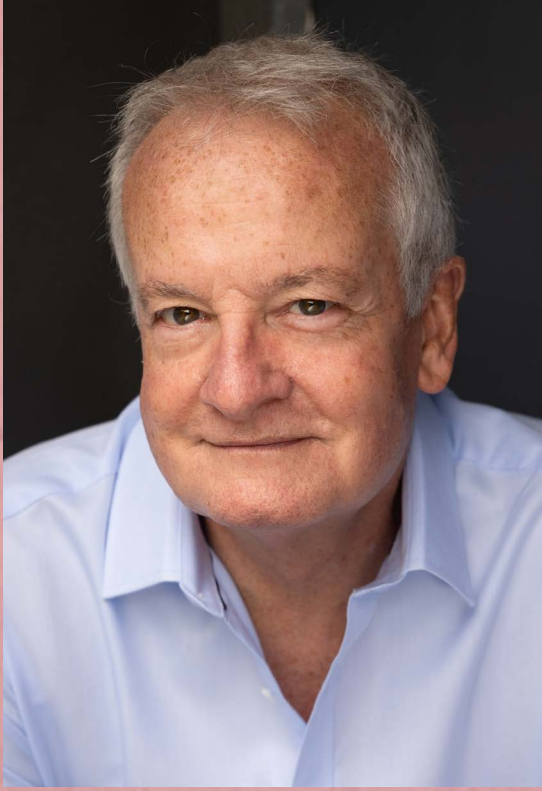
**A & M FINI FOUNDATION**

The commissioning & development of *The Shepherd's Hut* was supported by the A & M Fini Foundation. Black Swan thanks the Fini Family for their visionary support of new West Australian works.

**ADDITIONAL THANK YOUS**

Black Swan would also like to extend a thank you to a number of people who were involved with the development and creation of this work: Jessica Russell, Zoë Atkinson, Humphrey Bower, Geoff Kelso, Alex Kirwan, Tyren Maclou, and Mikayla Merks.





# A NOTE FROM THE WRITER, TIM MCGARRY

## TO TIM WINTON – THANK YOU FOR ENTRUSTING ME WITH YOUR STORY.

At its heart, *The Shepherd's Hut* is a teenage boy's yearning for self-discovery. It wrestles with big questions – redemption, faith, salvation, domestic violence, and survival, both physical and psychological. It's a work that is inherently dramatic: raw, brutal, yet tender and poetic. The tension always hovering between hope and despair. For me it's always felt like a deeply compassionate work, almost biblical at times, where character, landscape, and destiny are inextricably linked. The vulnerability of Fintan MacGillis, his Irish sensibility, his empathy and 'taming' of the angry and deeply traumatised Jaxie Clackton. All while trying to come to terms with his own damaged past. But what stays with me the most are those small acts of kindness and moments of grace between both men – and Jaxie's quiet, persistent sense of hope.

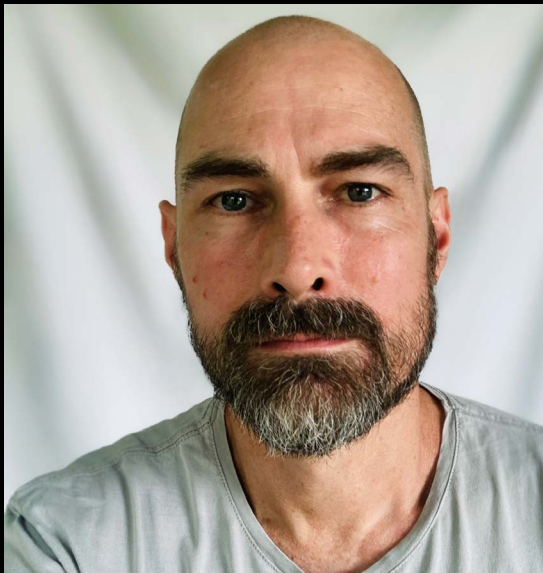
I am profoundly grateful to Kate Champion for her unwavering support, and to the extraordinary creative team led by Matt Edgerton. Matt's care, insight, and generosity have guided this work at every stage. The artistry and vision of the entire team have my endless admiration and respect. I reflect and thank the troupe of actors (both in the production and the several creative developments) for their unbending commitment in making this epic tale take flight. My gratitude to Chris Isaacs, for his astute and generous dramaturgical feedback and constant support. My heartfelt thanks to Ian, Chantelle and the entire Black Swan State Theatre Company family.

I'm thrilled to share this work with audiences. The energy between the performers is electric! It's an experience I can't wait for you to witness!

Tim McGarry



# A NOTE FROM THE DIRECTOR, MATT EDGERTON



***I THOUGHT THAT I HAD SAID GOODBYE FOR GOOD  
TO EVERYTHING I'D LEFT BEHIND IN  
THAT OLD DARK WOOD  
NOW I'M BACK IN THE SHADE  
THERE'S A STRANGER AT MY DOOR  
WITH A BILL I HAVEN'T PAID  
THE BODY KEEPS THE SCORE***

– Paul Kelly

When I read Tim's novel, what struck me most was that the whole story could be felt through two changes in the body. They are quiet but profound shifts of self. Each of the central characters is carrying his past in his muscle, and the story is really about what happens when they are finally forced to change.

One shift is in the boy. He starts out taut with fear. Over time, that body settles and calms. For the first time in his life he begins to feel at home in himself. The other shift is in the old man. His body begins closed in by shame and opens to something strong, present, and proud. In the novel these changes take place over months. Our challenge has been to find a way to show all of that – including the subtle steps in between – in just 90 minutes.

The troubles of these characters also grow out of the places they inhabit. The locations in this story are full of danger, loaded with memory – at turns stifling or overwhelmingly open. For this production, we've chosen not to recreate those places literally. Instead, we've created stripped-back stage space. It lets us move anywhere instantly, and puts the focus on how place presses in on or expands the characters' bodies and shapes how they move and behave.

Having an ensemble of four brave, highly physical, verbally dextrous actors has been crucial. Together, they've allowed us to explore this more expressionistic way of telling the story. Rather than showing everything in literal form, we aim to offer enough for the audience to meet us halfway and fill in the gaps with their own imagination.

I'm deeply thankful to everyone who has helped bring this work to life. In particular, to Tim Winton for trusting us with his remarkable story, and to Tim McGarry, whose playful, egoless rigour has been central to finding the best theatrical shape for it. Thank you to all the artists who've worked on the piece over the past four years, and to the design team who consistently pushed beyond their usual roles to build something together. And heartfelt thanks to Kate Champion and the team at Black Swan, whose steadfast support has allowed us the time and space to really grapple with the depth and complexity of the work before sharing it with you.



# CAST, CREATIVES AND CREW

## CAST

**Ryan Hodson**  
Jaxie Clackton

**Ben Mortley**  
Chorus / The Hat

**Ella Prince**  
Chorus / The Hair

**George Shevtsov**  
Fintan MacGillis

## CREATIVES

**Tim McGarry**  
Writer

**Tim Winton**  
Writer

**Matt Edgerton**  
Director / Co-Dramaturg

**Naomi Pigram-Mitchell**  
Assistant Director

**Bruce McKinven**  
Set & Costume Designer

**Lucy Birkinshaw**  
Lighting Designer

**Rachael Dease**  
Composer

**Tim Collins**  
Sound Designer

**Roly Skender**  
Video Designer

**Jacob Lehrer**  
Movement Director

**Chris Isaacs**  
Co-Dramaturg

## CREW

**Estelle Gomersall**  
Stage Manager

**Kayla Cahill**  
Assistant Stage Manager





**RYAN HODSON**  
**JAXIE CLACKTON**

Ryan Hodson is a Gadigal/Sydney-based actor working across stage and screen. He is passionate about new Australian work and has worked extensively with Shakespeare.

Recent credits include Nick Carraway in *The Great Gatsby* (2026) for Queensland Theatre Company and Shake & Stir, the national tour of *Romeo and Juliet* (2025) for Bell Shakespeare in the role of Romeo, *Posh* (2025) with Queen Hades at the Old Fitz Theatre, and *The Twits* (2025) for Shake & Stir. Other credits include: *Fourteen* (2024) with Shake & Stir, *Past the Shallows* (2024 and 2022) for Australian Theatre for Young People and Archipelago Productions, *The Players* (2023, 2021 and 2020) for Bell Shakespeare, Legit Theatre's *Dumb Kids* (2023), *The Great Gatsby* (2022) with Viral Ventures, *Coram Boy* (2019) with bAKEHOUSE, *Intersection: Arrival* (2019) at Australian Theatre for Young People, and *Yen* (2018) with New Ghosts.

Ryan is a graduate of the QUT Bachelor of Fine Arts (Acting) program, and has trained with esteemed fight choreographer and intimacy coordinator Nigel Poulton on various Stage Combat systems. He and the ensemble of *Past the Shallows* won the Tasmanian Theatre Award for Best Ensemble in 2023.

With a special love for Boorloo/Perth and WA, Ryan is honoured and excited to be working with Black Swan for the first time, particularly on a piece as poignant as *The Shepherd's Hut*.



**BEN MORTLEY**  
**CHORUS / THE HAT**

Ben is an actor and filmmaker. He has performed in theatres around Australia including the critically acclaimed one-person-show *The Smallest Stage* for the Perth International Arts Festival; *August: Osage County*, *York*, *The Cherry Orchard*, *Laughter on the 23<sup>rd</sup> Floor*, *The Seagull*, and *Dust* for Black Swan State Theatre Company; *August: Osage County* and *The Lieutenant of Innishmore* for Company B Belvoir; Barry Kosky's *King Lear* for Bell Shakespeare Company; as well as shows for Sydney Theatre Company, The Ensemble Theatre, Barking Gecko, Spare Parts Puppet Theatre, Griffin Theatre Company, and the Blue Room Theatre.

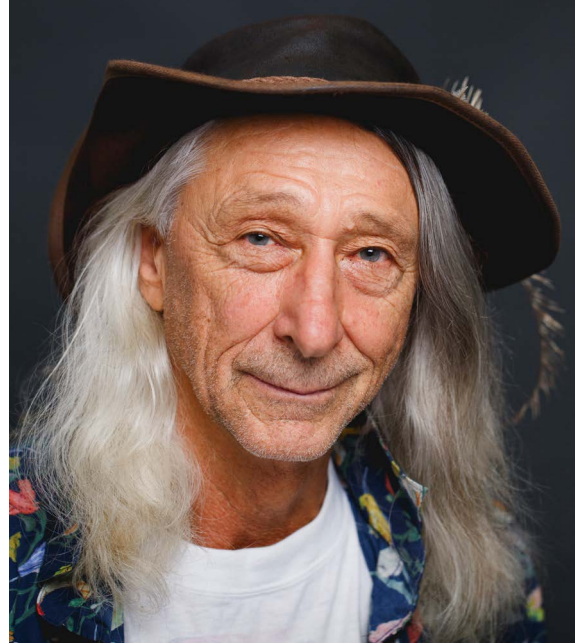
His screen credits include the feature films *Dingo*, *Lantana*, *Drift*, *Pinch*, *The Gateway*, *Before Dawn*, and award-winning performances in *Zelos*, *The Decadent and the Depraved*, and the short film *Carmentis* which had its world premiere at the Tribeca Film Festival. Ben recently completed shooting on the local feature film *End to End* which is currently in post-production.

His television credits include *McLeod's Daughters*, *Cloudstreet*, *Home & Away*, *A Place to Call Home*, and *Itch*.



**ELLA PRINCE**  
**CHORUS / THE HAIR**

Ella Prince (they/them) is a British/Australian actor. Recent theatre credits include *Do Not Pass Go* (2026) at Melbourne Theatre Company, *Henry V* (2025), *A Midsummer Night's Dream* (2024) and *The Comedy of Errors* (2022) with Bell Shakespeare, *Hot Tub* and *P.O.V* (2024) with 25A, *Hedda Gabler* (2024) and *A Girl Is a Half-Formed Thing* (2018) with KXT, *Girls in Boys Cars* (2023) at Riverside Theatres, *A Room of One's Own* (2021) at Belvoir St Theatre, *Family Values* (2020) and *You've Got Mail* (2019) with Griffin Theatre Company, *Chorus* (2019), *4.48 Psychosis* (2017) and *The Shadow Box* (2016) with Old Fitz Theatre. Film credits include *Oi!* (MIFF), and *Last Night* (TEDx). They trained at the Royal Academy of Dramatic Art in London (BA Acting). Ella is a proud member of MEAA. Ella is thrilled to be making their Black Swan debut with *The Shepherd's Hut*.



**GEORGE SHEVTSOV**  
**FINTAN MACGILLIS**

George Shevtsov has performed throughout Australia in theatre, film, television and radio. He has taught acting and directed student productions. Perhaps he is best known for his role as Ken Sherry in Shirley Barrett's *Love Serenade* (1996), which won the Camera D'or at the Cannes Film Festival.

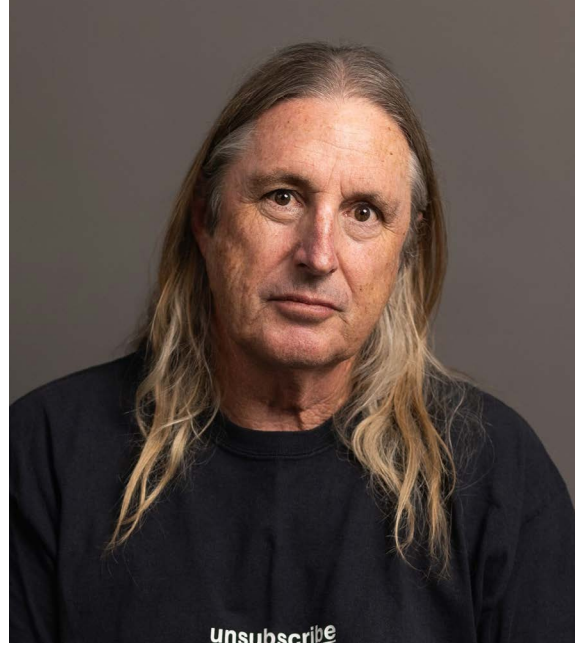
Recent theatre work includes *Seventeen* for Melbourne Theatre Company (2024), *Mary Stuart* Perth Festival (2022), and *The Cherry Orchard* Black Swan/Perth Festival (2021). Film credits include *Backtrack* (2014) with Adrien Brody. He appeared as the History Man in George Miller's *Furiosa: A Mad Max Saga* (2024), *Three Thousand Years of Longing* (2022), and in the West Australian film *End to End* which is yet to be released. For television episode 1 in the Australian version of *Ghosts* and *Mystery Road: Origins* (2022).

George has appeared in several productions of Tim Winton's works, including his play *Signs of Life* for Black Swan (2012). Appearing in *The Shepherd's Hut* is a joyous return to one of his favourite authors.



**TIM MCGARRY**  
**WRITER**

Tim trained in theatre at WAAPA and works as a writer, actor and director. Writing credits include CDP Theatre Producers *Being Beethoven*, Brisbane Festival/QPAC *Trent Dalton's Love Stories*, for Queensland Theatre/QPAC/Brisbane Festival *Trent Dalton's Boy Swallows Universe*, Christine Dunstan Productions *Colleen McCullough's Tim*, Monkey Baa's *Thursday's Child*, *Hitler's Daughter*, *I Am Jack*, *The Peasant Prince*, *True Story of Mao's Last Dancer*, *The Bugalugs Bum Thief*, Australian Chamber Orchestra's *There's A Sea In My Bedroom*, *A Letter to Santa*, Sydney Opera House Family Unit *Music for the Dreaming*, *The Nutcracker*, *Swing Baby Swing*, CDP's *Meeting Mozart*, Sydney Symphony *Who Needs A Conductor Anyway*. Tim is currently under commission with CDP Theatre Producers to create a new musical work for the stage.



**TIM WINTON**  
**WRITER**

Tim Winton is the author of 30 books. His work has been widely translated and adapted for film, television, stage and radio. He lives in Western Australia.



**MATT EDGERTON**  
**DIRECTOR / CO-DRAMATURG**

Matt is an award-winning Australian theatre director, writer, dramaturg and actor.

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. His most recent directing work with Black Swan was *The Seed* by Kate Mulvany.

As an actor Matt has a twenty-five year career performing classical and contemporary work around the country on stage, screen and radio. His most recent acting work for the company was *Speaking In Tongues*. Matt has written plays for Poetry In Action and Bell Shakespeare, seen by over a million young people.

Matt trained at WAAPA in Perth, with SIT1 company in NY and is a Winston Churchill Fellow. He has held positions 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.



**NAOMI PIGRAM-MITCHELL**  
**ASSISTANT DIRECTOR**

Naomi Pigram-Mitchell is a Broome-based singer-songwriter, director, creative producer and Managing Director of Pigram Productions. A member of the renowned Pigram family, her work continues the legacy of the Kimberley's "saltwater sound" through contemporary performance and storytelling, with a strong focus on community, access and artist development.

She began her career at a young age, touring nationally in *Corrugation Road* and appearing in the award-winning short film *Kulli Foot*. In 2013, she received the World of Women's (WOW) Cinema Award for Lead Performance for her role in *Dark Whispers*.

As a director, Naomi is the creator of *Raised in Big Spirit Country*, a music-theatre work celebrating Broome's musical heritage, which premiered to sold-out audiences at the State Theatre Centre in 2025. She also served as Associate Director on the Opera Australia revival of *Bran Nue Dae* and was Associate Artistic Director at Black Swan State Theatre Company (2025-2026).

With over 25 years of experience in the arts and community service sector, Naomi has delivered songwriting workshops across regional and remote Western Australia, working in schools, community and correctional settings. Her practice is grounded in creating safe, supportive spaces where people can find their voice and share their story.



## BRUCE MCKINVEN SET & COSTUME DESIGNER

Bruce is the Senior Producer: Design for *Dark Mofo* Festival in Hobart, designing the festival's major events including *Winter Feast* and *Night Mass*. He is also Artistic Associate for Brisbane Powerhouse, designing and producing *Night Feast* and *Melt* Festival.

Bruce has a 35 year career designing for theatre, arts festivals, dance and events across Australia, working with some of the nation's leading practitioners and companies, including Company B Belvoir, Bell Shakespeare, Adelaide Festival, Brisbane Festival, Perth Festival, Queensland Theatre Company, Sydney Theatre Company, Griffin Theatre Company, La Boite, Expressions Dance Company, Dance North, Queensland Ballet, Force Majeure, Australian Dance Theatre and Singapore Dance Theatre.

For Black Swan he has previously designed *Carol*, *Prima Facie* (Set), *The Children*, *Dirty Birds*, *Summer of the Seventeenth Doll*, *Let the Right One In*, *Switzerland*, *Clinton the Musical*, *Next to Normal*, *The White Divers of Broome* (Set), *Cat on a Hot Tin Roof*.



## LUCY BIRKINSHAW LIGHTING DESIGNER

Lucy Birkinshaw is an award-winning lighting designer and artist with over two decades of experience across theatre, dance, opera, music theatre, live music, and immersive performance. Her practice is grounded in a distinctive visual language that prioritises depth, contrast, and beauty, shaping atmospheres that are both emotionally resonant and visually refined.

Working extensively throughout Australia and internationally, Lucy has collaborated with leading companies including Black Swan State Theatre Company, Sydney Theatre Company, Malthouse Theatre, Windmill Production Company, Opera Australia, WA Ballet, WA Opera, Yirra Yaakin, Barking Gecko Arts, Spare Parts Puppet Theatre, Melbourne Opera, and Sensorium Theatre, among many others. Her work spans intimate, design-led productions through to large-scale theatrical events, festivals, and site-responsive works.

Recent credits include *Mama Does Derby* (Windmill Production Company - Sydney Festival, Adelaide Festival and Brisbane Festival), *Time: Perth* (Rone), *Carol*, *Never Have I Ever* and *The Seed* (Black Swan State Theatre Company), *Reach for the Sky* (Spare Parts Puppet Theatre), *Reasons to Stay Inside* and *Stellarphant* (Barking Gecko Arts), and *Heart is a Wasteland* (Yirra Yaakin Theatre Company).

Alongside her design practice, Lucy is the CEO and founder of Filament Design Group, a multidisciplinary creative company working across design, production leadership, and theatre consultancy. Her broader practice reflects a deep commitment to collaborative, design-led theatre-making, often working at the intersection of visual design, performance, and storytelling.

Lucy's work is driven by a curiosity about how light can shape experience – not only illuminating performance but actively participating in the dramaturgy of a work. She continues to create across a diverse range of forms, bringing a rigorous and highly attuned visual sensibility to each project.



## RACHAEL DEASE COMPOSER

Rachael is an award-winning composer and sound designer whose practice spans art music, dance, theatre scoring, installation and song writing. Classically trained, with roots in the art rock/pop world, and with a knowledge of sound design and production, Rachael creates music and sound that supports, enhances, elevates, and extends.

Rachael was the composer and sound designer for the large-scale immersive dance theatre event *Salamander*, a collaboration with director/choreographer Punchdrunk's Maxine Doyle and designer Es Devlin for Brisbane Festival. *Salamander* had a sold out and critically acclaimed world premiere season in which Rachael also starred as vocalist. Rachael previously collaborated with Maxine Doyle and Es Devlin on *Here Not Here* for Gothenburg Opera Dance Company in Sweden.

Composition and sound design for theatre includes: for Black Swan State Theatre Company, *Never Have I Ever*, *The Children*, *Dirty Birds*, *City Of Gold* (with Sydney Theatre Company), *August Osage County* (Belvoir St Theatre); *The Bleeding Tree*, *Animal Farm*, *You Know We Belong Together*, *Let The Right One In*, *Comaland*; *It's Dark Outside* (The Last Great Hunt); *Mary StuaRT* (Perth Festival); *House*, (Barking Gecko/Perth Festival); *8GB Of H\*Ardcore Pornography* (Griffin Theatre Company); *Heart Is A Wasteland*, *Brothers Wreck* (Yirra Yaakin Theatre Company).

Installation design includes: *Vespers* (Fremantle Biennale); *Black Mass* (Perth Institute of Contemporary Art); *Immemorial* (The Crypt Gallery London/Lumens Studios); *Winter Feast* 2018-2022, 2024-2026 (Dark Mofo); *Museum of Water* (Perth Festival); and *Like Embracing Ice* (Fremantle Arts Centre).

Rachael was awarded a Department of Culture and The Arts Performing Arts Fellowship in 2017, has won the Performing Arts WA Award for Best Music for *Let The Right One In* with Black Swan, won a Melbourne Fringe Music Award, and the Martin Sims award. She was also Besen Fellow at Malthouse Theatre, and is a graduate of the Western Australian Academy of Performing Arts with a Bachelor of Music Composition.



## TIM COLLINS SOUND DESIGNER

Tim Collins is an Australian sound designer, composer, and musician whose work bridges the worlds of performance, technology, and storytelling. Since 2001, he has cultivated a multifaceted career across theatre, festivals, concerts, studio production, musical theatre, and live broadcast—bringing a distinctive sonic sensitivity to every project he undertakes.

With a background that spans both the creative and technical dimensions of performance, Tim's artistry is grounded in collaboration and craft. His recent work as sound designer and composer credits include *Hoods* (2025) with Barking Gecko Arts and *The Pool* (2024) with Black Swan, and as sound designer include *Xenides The Musical* (2018), *Oklahoma!* (2020), and *The Tempest* (2021) with Black Swan, *Fully Sikh* (2019) with Black Swan and Barking Gecko Arts and *Black Brass* (2021) with Performing Lines WA. As Head of Audio for Black Swan, Tim has led major productions including *Next To Normal* (2015), *Clinton The Musical* (2016), *Xenides The Musical* (2018), *Our Town* (2019) and *The Torrents* (2019) with Sydney Theatre Co, and worked as a technician on productions of *Cyrano* (2023) with Melbourne Theatre Co, *Once* (2022) with Darlinghurst Theatre, and *Cloudstreet* (2020) and *Picnic at Hanging Rock* (2016) for Malthouse Theatre.

Beyond his practice, Tim is dedicated to arts education, sharing his experience as a mentor and guest lecturer at the Western Australian Academy of Performing Arts (WAAPA) and Curtin University.

In 2022, his work on *Cicada* with Barking Gecko Arts earned him the Performing Arts WA Award for Outstanding Sound Design.



**ROLY SKENDER**  
**VIDEO DESIGNER**

Roly Skender is a Western Australian audiovisual artist and producer working at the intersection of sound, video projection and emerging media technologies. Since 2014, his light-based artworks have transformed urban and natural environments into ephemeral canvases, capturing the imagination of audiences through immersive visuals and soundscapes.

His award-winning projects include *The Virtual Busker*, an interactive digital performer; *If Buildings Could Speak*, a large-scale projection series highlighting local landmarks; and *LightWaves*, an enveloping digital ocean that blends light and sound to spark wonder and reflection. In 2022, his collaborative work *Wannang Biridge* - created with Wardandi Elders and photographer Martine Perret - was selected to launch UNESCO's Decade of Indigenous Languages in Paris.

His work continues to evolve through recent experiments with astrophotography and generative design. Meanwhile, through his creative studio practice, *Frankensound*, Skender produces visual designs for theatre and performance, exploring shifting relationships between technology and storytelling.



**JACOB LEHRER**  
**MOVEMENT DIRECTOR**

Jacob Lehrer is an Australian dance, puppetry, and movement director known for weaving physical theatre, choreography, and object work with whimsical intelligence and emotional depth. His practice centres on collaboration and improvisation, with a focus on ensemble-based and process-driven performance.

Jacob has toured nationally and internationally as both a performer and teacher, working across contemporary dance and theatre. He regularly collaborates as a performer, dancer, and movement specialist, and continues to develop work that bridges contemporary dance, puppetry, and theatre-making.

He currently teaches Contact Improvisation at WAAPA and mentors emerging artists in developing embodied, collaborative performance practices.

Recent credits include *Riparian* (2025) with Vahri McKenzie and *Heart is a Wasteland* (2025) with Yirra Yaakin.

This is Jacob's first production with Black Swan State Theatre Company.



## CHRIS ISAACS CO-DRAMATURG

Chris is a writer, deviser, performer, dramaturg, current literary director/associate artist at Black Swan State Theatre Company, and founding core artist of The Last Great Hunt. He has worked extensively as a tutor at WAAPA, a mentor for young artists through ATYP, and a dramaturg across the Perth independent sector.

As a dramaturg, and in his role at Black Swan State Theatre Company, Chris has assisted in the development of *Dirty Birds* (by Hayley and Mandy McElhinney), *The Pool* (by Steve Rodgers), *Raised In Big Spirit Country* (created by Naomi Pigram Mitchell), *Carol* (by Andrea Gibbs), and *Day (After Day)* *In The Life Of The Useless* (by Will O'Mahony).

Chris has also worked as a dramaturg on *Shadow of a Doubt* (by Rachel McMurray), *Telephone* (by Gita Bezard and The Last Great Hunt), and multiple short works for young writers through ATYP's National Studio Program and Fresh Ink Programs.



## ESTELLE GOMERSALL STAGE MANAGER

Estelle has worked across a variety of productions. Previous Assistant Stage Management roles include *Never Have I Ever* (Black Swan Theatre Company), *Orlando; A Mirror* (Belvoir St Theatre), *Who's Afraid of Virginia Woolf* (GWB/Sydney Theatre Company) and Stage Manager roles on *Girls Guide to Saving the World; Amber* (Old Fitz Theatre).

Estelle is a Western Australian Academy of Performing Arts graduate.



### KAYLA CAHILL ASSISTANT STAGE MANAGER

Kayla Cahill is a Stage Manager working across Boorloo (Perth) and Meanjin (Brisbane). A graduate of the Queensland University of Technology (BFA Technical Production, 2021), she has worked across a range of touring, mainstage and independent productions.

Her recent work as Stage Manager includes the Australian Performing Arts Market (2026), the national tour of *1984* (2025) with Shake & Stir Theatre Company, and *The Sexual Misconduct of the Middle Classes* (2022) with Offside Theatre Company.

She has also worked as Deputy Stage Manager on the national tour of *Agatha Christie's The Mousetrap* (2024) with Shake & Stir Theatre Company and Crossroads Live, and as Assistant Stage Manager on *Macbeth* (2025), *Closer* (2024), *IRL* (2023), and *An Ideal Husband* (2022) with La Boite Theatre, and *Billy Elliot* (2023) with Matt Ward Entertainment.

Kayla is excited to be making her Western Australian debut with Black Swan Theatre Company on *The Shepherd's Hut*.



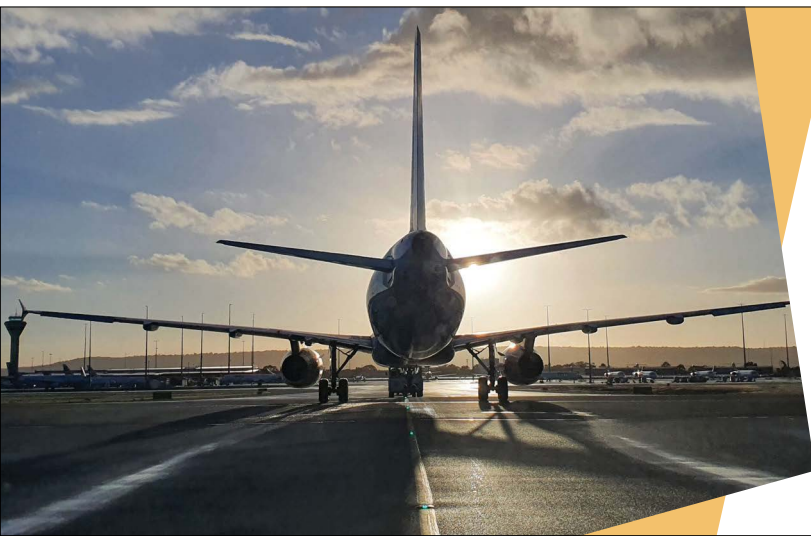


# SHADOW

BAR & KITCHEN

OPEN MONDAY -  
SATURDAY  
NOON TILL LATE

@shadowbarandkitchen



Proudly supporting the  
Black Swan State Theatre  
Company in 2026

Perth Airport 



# THE BLACK SWAN TEAM

## BOARD OF DIRECTORS

### CHAIR

Francois Witbooi

### DEPUTY CHAIR

Alison Terry

### TREASURER

Felicity Hughes

### COMPANY SECRETARY

Anna Casellas

James Arnott  
Zoë Atkinson  
Andrew Bovell  
Mimi Packer  
Apple Paget  
Prof. David Shirley

## PHILANTHROPY ADVISORY BOARD

### CHAIR

Mimi Packer

Di Bain  
Andrew Baker  
John Barrington AM  
Anna Casellas  
Paula Rogers  
Leah Royle  
Lisa Rowley  
Natasha Taylor

## LIFE PATRONS

### FOUNDING PATRON

Janet Holmes à Court AC

### LIFE PATRON

Nicola Forrest AO

## EXECUTIVE

### ARTISTIC DIRECTOR

Kate Champion

### CHIEF EXECUTIVE OFFICER

Ian Booth

## ARTISTIC

### HEAD OF PRODUCING

Sean Walsh

### CASTING DIRECTOR/COMPANY MANAGER

Chantelle Lemma

### LITERARY DIRECTOR & ASSOCIATE ARTIST

Chris Isaacs

## FINANCE & OPERATIONS

### CHIEF OPERATING OFFICER

Deanna Faust

### HEAD OF FINANCE

Jessica Berrie

### FINANCE MANAGER

Sam Jackson

### FINANCE ADMINISTRATOR

Lucy Tobin

## MARKETING & OUTREACH

### MARKETING MANAGER

Nicholas Harle

### DIGITAL MARKETING COORDINATOR

Lauren Anderson

### PUBLIC RELATIONS

Ali Welburn  
Limelight Consulting

### CREATIVE LEARNING MANAGER

Christie Sistrunk

### TICKETING & CUSTOMER SERVICE MANAGER

Logan Jones

### TICKETING OFFICERS

Linda Pope & Lisa Fehnle

## DEVELOPMENT

### HEAD OF BUSINESS DEVELOPMENT

Danielle Hadley

### HEAD OF PHILANTHROPY

Virginia Withers

### DEVELOPMENT MANAGER

Eadie Pocock

## TECHNICAL & PRODUCTION

### HEAD OF PRODUCTION

Katie Moore

### TECHNICAL MANAGER

Joey Coombes

### PRODUCTION OPERATIONS MANAGER

Stephen Matthews

### SCENIC ARTIST

Marek Szlyer

### SENIOR SET BUILDER & HEAD MECHANIST

Jordan Lee

### SET BUILDER & DEPUTY HEAD MECHANIST

Ruben Dwyer

### SET BUILDER

Alison Little

### WARDROBE COORDINATOR

Sheridan Savage

### WARDROBE TECHNICIAN

Nicole Marrington

### PRODUCTION INTERN

Tyler Nunn



# OUR PARTNERS

## PRINCIPAL PARTNER



## ARTISTIC DIRECTOR PARTNER



## MAJOR PARTNERS



## INTERNATIONAL AIRLINE PARTNER



## SEASON PARTNERS



CLAYTON UTZ



**BARB/TTA**

Branding & Design Studio



## SUPPORTING PARTNERS

ALEX HOTEL



## ACCESSIBILITY PARTNERS

# BLACK SWAN FUTURE FUND

Supported by Minderoo Foundation, generous philanthropists, and legacy gifts, Black Swan's Future Fund was established in 2017 to build a strong financial foundation to support growth and sustainability. The investment fund enables the delivery of works of exceptional quality, scale, and ambition. We thank those who have supported the Future Fund, in particular, we acknowledge the extraordinary generosity of Nicola and Andrew Forrest, and look forward to creating many more opportunities for our artists and audiences.

FUTURE FUND FOUNDING PARTNER





## A ROUND OF APPLAUSE FOR

# OUR DONORS

### IMPACT PARTNER



### PATRONS CIRCLE \$20,000+

A & M FINI  
FOUNDATION



The McCusker  
Charitable Foundation

NICOLA  
FORREST AO

ROWLEY  
FOUNDATION

MIMI & WILLY  
PACKER



STAN PERRON  
CHARITABLE  
FOUNDATION

MICHELLE  
PRATER



ANONYMOUS DONORS

### ARTISTIC DIRECTOR'S CIRCLE \$10,000+

Di Bain & John Poynton AO  
Nic Christodoulou  
Kate & Jock Clough\*  
Loz Copley  
Eastcourt Foundation  
Kay Giorgetta  
Dale & Greg Higham  
Janet Holmes à Court AC  
Wendy & Garry Prendiville\*  
Debbie Schaffer OAM &  
John Schaffer AM

### OVATION CIRCLE \$5,000+

Aboriginal Benefits  
Foundation  
Kate Budiselik  
Caroline de Mori Family  
Monique & Randal Humich  
Freda & Jim Irenic\*  
Carla Marks  
Walter Millsted  
Michelle & Brett Mitchell  
Sande & Thurston Saulsman  
Christine Simpson Stokes AM  
Helen & Michael Tuite  
Peni & Simon Wardman\*  
Joy Wearne  
Anonymous donors

### \$2,500+

Rae & James Arnott  
Andrew Baker & Rowan  
Marshall  
Anna Casellas\*  
Stuart Evans  
Angela & Ben Fowler\*  
Diana & Peter Hammond  
Fiona Harris AM & John  
Barrington AM\*  
Warwick Hemsley AO  
Felicity Hughes

Sally & John Jones\*  
Dr Robert Larbalestier AO  
Fran & Ross Ledger  
Lorraine Manning\*  
Sue McDonald & Mark  
Westbrook\*  
Marie Mills & Anthony Crocker  
Toni & Rohan Milne\*  
Rose & Tim Moore\*  
Perpetual Private Wealth  
Paula Rogers & Phil Thick\*  
Linda Savage & Stephen  
Davis\*  
Theresa & Roderick Smith\*  
Caro & Jon Stewart\*  
Hon. Matthew Swinbourn MLC  
Natasha & Ross Taylor\*  
Alison Terry & Derek Gnauck\*  
Ruth E Thorn  
Anonymous donors

### \$1,000+

Minnette & David Ambrose  
Michael Anderson  
Suzanne Ardagh  
Sophie & Troy Barbitta  
Jane Bell & Bradley Van  
Luxemborg  
Nicki & Ian Booth  
Katrina & Craig Burton\*  
Joan Carney  
Rose Chaney  
Tanya Channell  
Tracie Cielak\*  
Genevieve Cleary & Gavin  
Carter\*  
Linda & Warren Coli\*  
Linda Colville & Frank Glass  
Heather Cowan\*  
Cécile Crochu & Alan Ng\*  
Anna & Roger Dartnell  
Jo & Patrick Dawkins  
Joanne & Camillo Della  
Maddalena\*  
Marco D'Orsogna & Terry  
Scott\*

Treffina & Graham Dowland\*  
Rachelle Doyle  
Jacqui & Graeme Dunn\*  
Judy Evans  
Susanne & Paul Finn\*  
Annie and Brett Fogarty\*  
Emma & Scott Gillespie\*  
Dr. Anne Gray  
Michelle & Tony Grist\*  
Sue Hansen  
Mairead Heaney\*  
Christine & John Hedges  
Eve Howell  
Sarah & Steve Johnston\*  
Kimberley Kohan\*  
Malca & Graham Laitt  
Sue Le Souef\*  
Sheila Mackay  
Marian Magee & David  
Castillo  
Allison Manners & Scott  
Magee  
Bernadette McElhinney\*  
Julie McKay-Warner & Ross  
Warner\*  
Sally & Bruce McLarty\*  
Samantha & Geoff  
McLaughlin  
Jayne & Ian Middlemas\*  
Jane & Luke Miels\*  
Jodi Millhahn\*  
Mitchell Corporate Group  
Morris-Johnson Family  
Andrea Paganin\*  
Apple Paget  
Bridie & Grant Pestell  
Dr Norbert & Jane Radny  
Jan & Bryan Rodgers  
Lisa Rowley & Michael  
Anderson  
Leah Royle  
Andrew Saba & Andrew  
Stephens  
Elizabeth Shaw  
Dr Sue Skull & Prof Jonathan  
Carapetis

Rosalind & David Smith  
Diane Smith-Gander AO\*  
Dena & Chris Stavrianou\*  
Diane Sunderman & Andrew  
Crocker  
Jo Tait\*  
Susan Thomas\*  
Desmond & Amanda  
Thompson  
Elizabeth Townsend  
Shareen Traub & Peter Lee  
Ivan Vella  
Siobhan Vincent\*  
Natasha & Francois Witbooi  
Sara Wordsworth\*  
Vivien & Johannes Yap  
Heather Zampatti\*  
Anonymous donors

### \$500+

Josephine Ahern  
Geoff Anderson  
Suzanne Ardagh  
Zoë Atkinson  
Zelinda Bafile  
Barefaced Stories  
Sue & Ron Bates  
Kim Breidahl  
Leslie Bromell  
Pina Caffarelli  
Kate Champion  
Keryn Christiansen  
Mark Civitella  
Jill Curnow  
Peter Dowding  
Driver Risk Management  
Pty Ltd  
Annaliese Eames & Joshua  
Moon  
Michelle & Bill Edwards  
Sophie & Ben Elton  
Evi Ferrier  
Karen Fleischer  
Elizabeth Gaines  
Felicity Gooding  
Barry Green

Nancy Hackett  
Colleen Hayward  
Barbie Henryon  
Tania Hudson  
Nicola & Larry Iffla  
Chris Isaacs  
Jennifer L Jones  
Melanie Kneafsey  
Francis Landels  
Camelia Mancini & Julie  
Mancini  
Hayley McElhinney & Gibson  
Nolte  
Priscilla & Duncan McLellan  
Gaye & John McMath  
Carissa & Mark Paganin  
Karen Parfitt  
Claire & Nick Poll  
Melanie Price  
Julia Redwood  
John Rinaldi  
Jackie & David Shirley  
Annie & Rodney Silberstein  
Lindsay & Suzanne Silbert  
Patti Simpson  
Tim & Michael Sitwell-  
Mogridge  
Diana Toll  
Yannis Vrodos  
Ben Wyatt  
Gemma & Mike Young  
Anonymous donors

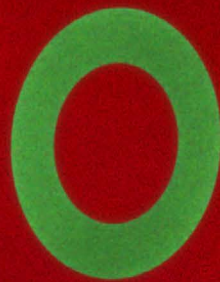
### LEGACY LEADERS

Legacy Leaders are visionary donors who have made a bequest in their will to Black Swan to support theatre now and for generations to come.  
Anita & James Clayton  
Jan & Bryan Rodgers  
Dr Heather Rogers

\*White Swans Giving Circle  
Member



**PROUD TO BE  
PRINCIPAL PARTNER OF  
BLACK SWAN STATE  
THEATRE COMPANY**



[fortescue.com](http://fortescue.com)



**Black Swan State Theatre Company**

PO Box 337, Northbridge, WA 6865

T (08) 6212 9300

E [hello@blackswantheatre.com.au](mailto:hello@blackswantheatre.com.au)

W [blackswantheatre.com.au](http://blackswantheatre.com.au)

