



BLACK SWAN  
STATE THEATRE  
COMPANY OF WA

A BLACK SWAN STATE THEATRE COMPANY OF WA AND SYDNEY THEATRE COMPANY PRODUCTION  
AS PART OF PERTH FESTIVAL

# CITY OF GOLD



BY MEYNE WYATT

17  
MAR

27  
MAR

HEATH LEDGER  
THEATRE



TOTAL RUNNING TIME:  
2 HOURS 15 MINS (INCLUDING INTERVAL)

SYDNEY  
THEATRE  
CO

PERTH  
FESTIVAL

PRINCIPAL PARTNER  
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# CONTENTS



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## WELCOME

1. SYNOPSIS
  2. A NOTE FROM WRITER MEYNE WYATT
  3. A NOTE FROM DIRECTOR SHARI SEBBENS
  4. A NOTE FROM SET & COSTUME DESIGNER TYLER HILL
- 

## CAST AND CREATIVES

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## BIOGRAPHIES

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## THE BLACK SWAN TEAM

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## SYDNEY THEATRE COMPANY TEAM

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## ACKNOWLEDGEMENTS

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Content warnings: Coarse language, racism, violence, adult themes, intergenerational trauma, haze, use of herbal cigarettes, loud noises, strobe and use of theatrical guns. Recommended 15+

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BLACK SWAN STATE THEATRE COMPANY OF WA ACKNOWLEDGES THE WHADJUK PEOPLE OF THE NYOONGAR NATION WHO ARE THE TRADITIONAL CUSTODIANS OF COUNTRY ON WHICH THE STATE THEATRE CENTRE STANDS. WE PAY OUR RESPECTS TO ALL FIRST PEOPLES, TO THEIR ANCESTORS AND ELDERS. IT IS A PRIVILEGE TO BE TOGETHER ON NYOONGAR COUNTRY.



# SYNOPSIS



**BREYTHE IS NEVER JUST AN ACTOR. ALWAYS AN INDIGENOUS ACTOR. ALWAYS IN THE BLACK SHOW, THE BLACK PLAY.**

Put him in that Australia Day lamb ad. Get that 'authenticity'. That's what the people want. Give them what they want. Get that big payday. Even if it draws criticism from your community.

But a messenger bird comes for him. His father is dead. Head home. Back to Kal to grieve. Back to his family shattered by pain and violence that won't be laid to rest.

*City of Gold* is an unflinching force of drama that urgently questions injustice and racism in Australia today, and asks: have things changed?

After critically acclaimed, sold out productions in Brisbane and Sydney, and an explosive four minutes of television on ABC TV's *Q&A*, this semi-autobiographical story, written by and starring proud Wongutha-Yamatji man, Meyne Wyatt (*The Sapphires*, *Redfern Now*, *Mystery Road*), is coming home to WA in this new co-production with Sydney Theatre Company as part of Perth Festival.

# A NOTE FROM WRITER MEYNE WYATT



## TONIGHT WE OPEN MY PLAY *CITY OF GOLD* ON WHADJUK NOONGAR BOODJAR.

I had the privilege to perform it in 2019 on both Gadigal land and in Meanjin. This is a new production, with a new team. With the exception of my brother Mathew Cooper, returning to play my brother, once again. And my best friend Shari Sebbens who previously played my sister, this time at the helm, as our Director. I couldn't be any happier or prouder of this team. I love everyone of them. The first time around, I had a chip on my shoulder. Something to prove. I was angry at the world. My Dad had passed, I was grieving. I was disillusioned with my industry. Then a relative of mine, a 14 year old boy, had been killed in my home town, Kalgoorlie. And the white man responsible for his death had gotten off. So with this play, I had something to say. Particularly about so called Australia and racism. And I said it, loudly. It got me on Q&A.

Performing it has changed my life. In the time between now and then, the world has changed. Obviously, Covid has been a huge factor in that and this new production has allowed me to finally see my family after consecutive lockdowns. For that I am grateful. But in a lot of ways, the world has not. In 2020, the #BlackLivesMatter movement went global after the murder of George Floyd on Turtle Island, which brought a new focus to the Black Deaths in Custody here in this country. Only Eight months before that, Aboriginal teen Kumanjayi Walker was shot and killed by a white police officer. And just last week that Cop got off. There is now 500+ Aboriginal Deaths in Custody and not one conviction for any of the people responsible for any of those deaths. My play talks about and depicts the injustice of it all. So, we rage on! Tonight I dedicate this performance to the life of, and the life that could've been, of Kumanjayi Walker



# A NOTE FROM DIRECTOR SHARI SEBBENS

## I'M NOT BEING CLICHE WHEN I SAY IT'S HARD TO FIND THE WORDS TO TALK ABOUT DIRECTING *CITY OF GOLD*.

I could tell you about my journey with Meyne Wyatt's incredible and invaluable addition to the theatre canon, how his words elicit humour and heartache from all that bear witness to his dialogue that bursts forth, an unstoppable force, cementing him as one of this land's most exciting and evocative voices. I could talk about my time in the piece as an actor in 2019 and how *City of Gold* exploded onto the stage bringing all the artistry, power, rage and grief we hold in ourselves but all this means nothing right now for we find ourselves, as Black people, at the heart of this piece, in a nation that so clearly tells us time and time

again that we are not worthy. On our final Day in the rehearsal room here at Black Swan a jury of twelve non-Indigenous people found Zachary Rolfe not guilty of all charges relating to the killing of Kumanjayi Walker. This is the blanket of injustice that suffocates us every day as we try and try to live and breathe in this colony. Are you not suffocating too? If after watching *City of Gold* you can walk back out into Northbridge and find yourselves comfortable with the over policing, comfortable with the displacement, comfortable with the ongoing persecution of Black people, comfortable with the hunting down, incarceration and killing of Black children, then no single work of art can save you. I dare say I'd be a fool to suggest as much. But if one part of this tragedy elicits in you a desire for change then what are you going to do about it?





# A NOTE FROM SET AND COSTUME DESIGNER TYLER HILL



**BREYTHE: IT'S GUILT. EVERYTHING THAT'S  
BEEN FESTERING IN THE PIT OF MY  
STOMACH, COMING UP TO THE SURFACE.  
(*CITY OF GOLD*, MEYNE WYATT, P26)**

For me, this quote articulates the all-encompassing design created by Shari Sebbens, Daley Rangi, Verity Hampson, Rachael Dease and myself, with the support of a dedicated team of artisans and craftspeople in Perth.

The set and space are skeletal, disorientating, and features maze-like passageways within an empty shell of a home. The characters must navigate their way in, out and around the

menacing structure to express the story on stage. The costumes, props, and furniture are drawn from our reality to emphasise the life, warmth, and hostility of humans.

Ultimately, the design comes from darkness and exposes the conversations, events and horrors that affect First Nations people every day.

I have avoided overstating the meaning of the design and would rather let our work speak for itself.



# CAST

BREYTHE BLACK	Meyne Wyatt
CARINA BLACK	Simone Detourbet
MATEO BLACK	Mathew Cooper
CLIFFHANGER	Ian Michael
DAD	Trevor Ryan
DIRECTOR/SIMMONDS/ACTING COMMANDER	Myles Pollard
WHITMAN/ANDREWS/REPORTER	St John Cowcher
UNDERSTUDY	Zac James

# CREATIVES

WRITER	Meyne Wyatt
DIRECTOR	Shari Sebbens
ASSISTANT DIRECTOR	Daley Rangi
SET & COSTUME DESIGNER	Tyler Hill
DESIGN CONSULTANT	Zoë Atkinson
COMPOSER & SOUND DESIGNER	Rachael Dease
LIGHTING DESIGNER	Verity Hampson
VIDEO DESIGNER	Michael Carmody
VOCAL COACH	Julia Moody
FIGHT CHOREOGRAPHER	Nastassja Kruger
STAGE MANAGER	Liam Murray
ASSISTANT STAGE MANAGER	Isabella Taylor
PRODUCTION SECONDMENT	Emma Stirling
PRODUCTION SECONDMENT	Riley Billyeald





## MEYNE WYATT WRITER/CAST

Meyne is an award winning Wongutha-Yamatji performer, writer and director.

Meyne's first short film, which he wrote and will direct, is produced by Bunya Productions and supported by Screen Australia. He is currently developing his smash hit debut play *City of Gold* for television with Bunya Productions. This year, Meyne wrote a one-hour episode for Season 1 of Fremantle/Netflix's reboot of *Heartbreak High* shooting soon; and is currently working in many writing teams for television projects, from drama to comedy. In addition, Meyne is under commission by Sydney Theatre Company to write a new play. In 2020, Meyne was awarded the Packing Room Prize in the Archibald Prize, the most prestigious award for visual art in Australia, for his self-portrait.

Meyne's debut play *City of Gold*, which he also starred in, had a stunning world premiere at Queensland Theatre and transferred to Griffin Theatre Company where it sold out. *City of Gold* has been described as a howl of rage at the inequality, injustice and wilful ignorance of this country's 21st century. It is an urgent play for our times from a vital and exciting new voice. It was shortlisted for the 2020 Victorian Premier's Prize for Drama and was shortlisted

for the NSW Premier's Literary Award. At the Sydney Theatre Awards, Wyatt won Best Male Actor in a Leading Role, and Shari Sebbens won Best Female Actor in a Supporting Role, both for their performances in *City of Gold*, which was nominated for Best New Australian Work. *City of Gold* is published by Currency Press.

After graduating from Australia's National Institute of Dramatic Art as an actor, Meyne's performance in Lachlan Philpott's *Silent Disco* (Griffin Theatre Company) earned him an award for Best Newcomer at Sydney Theatre Awards. Other theatre performances have included *King Lear*, *Bloodland* (Sydney Theatre Company), *Peter Pan*, *Buried City* (Belvoir) and *Gloria* (Griffin Theatre Company).

Meyne's television credits include the tele-movie *The Broken Shore*, and *Redfern Now*, for which he earned nominations for Most Outstanding Newcomer at the 2014 Logie Awards and an AACTA Award for Best Lead Actor in a Television Drama. From 2014 to 2016, Meyne appeared in *Neighbours*, making history as the first Indigenous actor to join the main cast. Following this, Meyne appeared in *Black Comedy*, *The Leftovers* (HBO), the AACTA Award-winning series *Mystery Road*, *Les Norton*, and *Preppers*. For film, Meyne has featured in *The Sapphires*, *The Turning*, and *Strangerland* opposite Nicole Kidman and Hugo Weaving.





## SHARI SEBBENS DIRECTOR

Shari is a Bardi, Jabirr Jabirr person and one of Sydney Theatre Company's Resident Artists. Shari has recently directed *seven methods of killing kylie jenner* at Darlinghurst Theatre Company, and *The 7 Stages of Grieving* with Sydney Theatre Company. In 2020, Shari directed *Superheroes* for Griffin Theatre. Her credits as an actor include: Sydney Theatre Company: *A Cheery Soul*, *Black is The New White*, *The Bleeding Tree*, *Battle of Waterloo*. Other Theatre: Belvoir: *Back at the Dojo*, *Radiance*. Griffin Theatre Company: *City of Gold*, *The Bleeding Tree*, *Hoax*. QT: *An Octaroon*. Black Swan: *Our Town*. Her film credits include *The Sapphires*, *Top End Wedding*, *Australia Day*, *Teenage Kicks*, *The Darkside*. Her TV credits include *Black Comedy*, *Redfern Now*, *The Gods of Wheat Street*, *The Heights*, *Little J & Big Cuz*. She was Sydney Theatre Company's 2019 Richard Wherrett Fellow. Her awards include; 2013 Silver Logie for Most Outstanding Newcomer (*Redfern Now*), 2020 Sydney Theatre Award for Best Female Actor in a Supporting Role in a Mainstage Production (*City of Gold*). Shari studied at NIDA and WAAPA.



## DALEY RANGI ASSISTANT DIRECTOR

Daley is a Māori antidisiplinary artist generating the unpredictable. They evade categorisation and invade the status quo; speaking truth to power and reorienting hierarchies. Through eclectic practice, they share spirited stories which take many forms. With a keen focus on social ethics and bodily integrity, they unearth tales of resilience and resistance; they have created works on ecological sovereignty, disabled experience, ideological virality, social architecture, queer labour, and contested histories. They are a member of the Artistic Directorate for experimental arts engine room, Next Wave. Daley, like their art, is inspired by ancestry and fuelled by injustice.



## TYLER HILL SET & COSTUME DESIGNER

Tyler is a Set & Costume Designer, who recently designed *The Bleeding Tree* for Ian Michael & The Blue Room Theatre, and *Whistleblower*, a co-commission by The Last Great Hunt, Perth Festival, and the Major Festivals Initiative (MFI). He graduated from WAAPA (Set & Costume Design, 2016) and is an alumnus of the Black Swan Resident Artist Program (2018). In only five years. Tyler has designed for The Farm, Perth Festival, WA Opera, Black Swan, Barking Gecko, DADAA, Lost & Found Opera, The Blue Room Theatre, Spare Parts Puppet Theatre and WA Museum. His awards include the David Hough Award for Outstanding Achievement in Design (WAAPA, 2016), two PAWA awards for Best Design (2018 & 2019) and The Blue Room Award for Best Overall Design (2021). As Design Associate, Assistant and a Draftsperson, Tyler has worked with Theatre Designers Zoë Atkinson and Elizabeth Gadsby, as well as in art departments on feature films *The Furnace*, *Dirt Music* and *Otherlife*. Concurrently, Tyler is pursuing a Master of Architecture at the University of Western Australia.



## ZOË ATKINSON DESIGN CONSULTANT

Zoë is a Perth based designer who has worked across many art forms in Australia and internationally for over twenty-five years. Some of her most recent local work include *The Tempest*, *York*, *The Cherry Orchard* (Black Swan), *Black Brass* (Performing Lines), *Cloudstreet* (Black Swan/Malthouse), *Hecate* (Yirra Yaakin), *Boorna Waanginy: The Trees Speak* (Perth Festival 2017/2019) for which she was also Artistic Associate, *HOME* (Perth Festival 2016) and *The Museum of Water* (Perth Festival 2017/18).

Zoë studied Scenography at the Prague Academy of Performing Arts under the late Professors Petr Matasek and Joseph Svoboda, and has been the recipient of many awards including a Helpmann for her costume design on *The Odyssey* (Malthouse/Black Swan).



## RACHAEL DEASE COMPOSER & SOUND DESIGNER

Rachael is an award-winning composer encompassing art music, film, dance and theatre scoring, installation and songwriting. Graduating from the Western Australian Academy of Performing Arts, she won the inaugural Martin Sims Award at Fringe World, the Melbourne Fringe Music Award and received critical acclaim at New York Fringe Festival for her contemporary song cycle *City of Shadows*. Work for theatre includes *It's Dark Outside* (The Last Great Hunt) *Mary Stuart* (Perth Festival), *The Bleeding Tree* (The Blue Room) and *House* (Barking Gecko). Residencies include Malthouse Theatre, Perth Institute of Contemporary Arts, Proximity Festival, Lumen Studios Italy and The Arctic Circle. In 2020 Dease released her album *Hymns for End Times* which was performed with the West Australian Symphony Orchestra for Perth Festival 2021. She has recently returned from collaborating with Maxine Doyle and Es Devlin on *Here Not Here* for Gothenburg Opera Dance Company.



## VERITY HAMPSON LIGHTING DESIGNER

Verity's lighting designs for theatre include: *Grand Horizons*, *The 7 Stages of Grieving*, *Home*, *I'm Darling*, *Blackie Blackie Brown*, *Hamlet: Prince of Skidmark*, *Machinal*, *Little Mercy* (Sydney Theatre Company); *Wake in Fright* (Malthouse); *Death of a Salesman* (Queensland Theatre); *Titus Andronicus*, *Julius Caesar*, *A Midsummer's Night Dream* (Bell Shakespeare); *Winyanboga Yurringa*, *An Enemy of the People*, *Sami in Paradise*, *Faith Healer*, *Ivanov*, *The Blind Giant is Dancing*, *The Drover's Wife* (Belvoir); *Orange Thrower*, *Dogged*, *Superheroes*, *A Strategic Plan*, *Turquoise Elephant*, *The Bleeding Tree*, *Music*, *Beached*, *The Bull*, *The Moon and the Coronet of Stars*, *The Floating World*, *The Boys*, *The New Electric Ballroom*, *This Year's Ashes*, *And No More Shall We Part*, *The Brothers Size*, *Angela's Kitchen*, *Crestfallen* (Griffin); *Jesus Wants Me for a Sunbeam*, *Flight Paths* (NTOP/Belvoir); *Baby Doll*, *Fully Committed* (Ensemble); *Dungarri Nya Nya* (Dancenorth); *Double Delicious* (CAAP/Sydney Festival). Verity is a recipient of the Mike Walsh Fellowship; three Sydney Theatre Awards; a Green Room Award; and an APDG Award for Best Lighting Design.





### MICHAEL CARMODY VIDEO DESIGNER

Michael is a video artist and theatre maker who has worked as a video designer with companies and organisations that include Melbourne Theatre Company, Black Swan State Theatre Company of WA, Live Nation, Perth Festival, Melbourne Festival, St Martins, She Said, Sport for Jove, Blue Room, GPAC and Malthouse Theatre. His other video work includes short documentaries, video art and video installations that have screened nationally and internationally with festivals and organisations that include Melbourne International Film Festival, Brisbane International Film Festival, Perth Revelation International Film Festival, Traverse Video Festival France, and White Night Melbourne.



### JULIA MOODY VOCAL COACH

Julia has been Voice Coach on many Black Swan productions including *York, Clinton: The Musical*, *Assassins*, *Next to Normal*, *The Red Balloon*, *Venus in Fur*, *Laughter on the 23<sup>rd</sup> Floor*, *The Seagull*, *Dust*, *Midsummer [a play with songs]*, *Other Desert Cities*, *A Midsummer Night's Dream*, *The Importance of Being Earnest*, *Madagascar*, *The Glass Menagerie* and *The Laramie Project*; and for Black Swan/Queensland Theatre Company on *Other Desert Cities* and *The Clean House*. She has also appeared as an actor for the Company in: *When The Rain Stops Falling*, and *The Memory of Water*. Julia also works as a freelance voice consultant with governments, corporations, educational institutions, and individuals from all walks of life. She was Head of Voice in the Acting Department at WAAPA, taught voice at the RADA (UK), has been a board member of the Australian Voice Association, and is an Associate teacher of Fitzmaurice Voicework.



### NASTASSJA KRUGER FIGHT CHOREOGRAPHER

A graduate of the Contemporary Performance and Theatre Studies Course at WAAPA, since 2013 Nastassja has trained with and assisted Andy Fraser of Stage Combat Perth at a variety of companies and institutions, including WAAPA, WA Opera, and Yirra Yaakin Theatre Company. She has also assisted on other Black Swan productions including *As You Like It*, *Dinner* and *Venus In Fur*. Nastassja was also a regular fixture at the Western Regional Stage Combat Workshops from 2014-2017 and attended the 2016 Paddy Crean International Stage Combat Workshop at the Banff Centre for the Arts in Alberta, Canada.

Black Swan Theatre: *Oklahoma!* (2020), *York* (2021).



### LIAM MURRAY STAGE MANAGER

Liam is a professional Stage Manager, working extensively both nationally and internationally in almost every area of live performance, primarily theatre, musical theatre and dance. Originally hailing from Western Australia and graduating from both the Western Australia Academy of Performing Arts (WAAPA) and the Western Australia Screen Academy (WASA), Liam has since worked in a wide variety of production roles on a diverse list of projects before returning to Perth and Black Swan on *City of Gold*.

As Stage Manager his theatre credits include; *Romeo and Juliet*, *Macbeth*, *Henry V*, *Othello* (Pop Up Globe New Zealand), *Carnival of the Animals*, *The Little Prince*, *Roald Dahl's The Twits* (Spare Parts Puppet Theatre) and *Flood*, *Shadowboxing* (Black Swan State Theatre Company). His musical theatre credits include; *Xanadu*, *High Society* (Hayes Theatre Company). His dance credits include; *MindCon* (Mitch Harvey Company/Co3 Contemporary Dance Australia) and *Archives of Humanity* (Co3 Contemporary Dance Australia). His opera credits include; *Hansel & Gretel* (Victorian Opera) and *Parsifal* (Victorian Opera) (as Deputy Stage Manager).





**ISABELLA TAYLOR**  
**ASSISTANT STAGE MANAGER**

Izzy is excited to return to Black Swan for another production as Assistant Stage Manager. They are a graduate of WAAPA's BA of Performing Arts specialising in Stage Management, where their credits include stage and production management roles across productions of *Strictly Ballroom* (2019), *Sweet Charity* (2019), *Die Fledermaus* (2019), and *Rock of Ages* (2018).

Recent professional credits include Stage Manager for *Project 10* (2022, West Australian Ballet), the world premieres of *Unheimlich* (2021, Performing Lines WA and PICA) and *Minneapolis* (2021, Performing Lines WA), and Assistant Stage Manager with Black Swan for *Playthings* (2021), and *The Tempest* (2021). They have been working as a Stage Manager and technical operator since 2017 and they look forward to continuing to grow within technical theatre and stage management disciplines.





## MATHEW COOPER

Mathew's stage appearances include: *Boy Swallows Universe* for Queensland Theatre, *City of Gold* for Griffin Theatre, *Cracked* and *The Sum of Us* for Yirra Yaakin, *The Season* for Performing Lines, *Stolen* for National Theatre of Parramatta, *Lucky* for MTC/Neon, and the Belvoir Street Theatre/IlbjerriTheatre Company co-production, *Coranderrk*. Feature film appearances include, *The Marshes*, a psychological horror film directed by Roger Scott. He has also appeared in numerous short films, including *Last Drinks at Frida's* for Magpie Pictures. Mathew played Damo in Blackfella Films' critically-acclaimed television series screened on ABC TV, *Redfern Now*, and, more recently, he appeared in series three of *Janet King*, also for ABC TV. He graduated from WAAPA acting 2012.



## ST JOHN COWCHER

St John is an actor, theatre-maker and puppeteer. He works with many excellent companies including Black Swan State Theatre Company, Barking Gecko Theatre, and The Last Great Hunt. He is an associate artist with Spare Parts Puppet Theatre, Weeping Spoon Productions, Variegated Productions and The Big Hoo-Haa, and a proud Equity Australia member since 2015. Recent credits include; *Playthings* (Black Swan and The Blue Room Theatre), *Ragnarøkk*, *Frankie's* (Multi-PAWA & Blue Room Award Winner), *My Robot* (PAWA Award Winner), *Laika: A Staged Radio Play* (PAWA & Blue Room Award Winner), *Bambert's Book of Lost Stories* (Helpmann Award Winner), and *The Man and the Moon* (Martin Sims Nominee).



## SIMONE DETOURET

Simone is a Perth-based emerging actor, writer and director from Darwin. She is a Malak Malak (NT) and Gooniyandi (WA) woman and attended the Western Australian Academy of Performing Arts in 2015-16, completing the Aboriginal Theatre Course and the Screen Performance Course.

She has worked as an actor in *Conversations With the Dead* with Yirra Yaakin Theatre Company (2017), *Less Light* (2018), *Grace* (2019) and *I Feel Fine* (2019) and was the assistant director on *Let Me Finish* (2018/19). Simone has participated in several artist residencies, recently the 2020 Perth Festival Lab and PLWA CALD residency.

Since 2016, Simone has been developing film and theatre projects with various artists and as part of a creative team with Nicholas Harle, more recently working on various documentary projects.



## IAN MICHAEL

Ian is a proud Wilman Noongar man.

As Actor: Black Swan: *Cloudstreet*, *Our Town*, *Let the Right One In*; Malthouse Theatre: *Cloudstreet*, *Blak Cabaret*; Yirra Yaakin Theatre Company: *The Noongar Shakespeare Project*; She Said Theatre: *HART*; Moogahlin Performing Arts: Yellamundie First People's Playwriting Festival; Melbourne Theatre Company: *he Kid*; Ilbijerri Theatre Company: *Flashblaks*.

As Director: The Blue Room Theatre: *The Bleeding Tree*; As Assistant Director: Sydney Theatre Company: *The 7 Stages of Grieving*, *The Picture of Dorian Gray*, *Black is the New White* (Directing Placement); Black Swan: *The Cherry Orchard*; Black Swan/Yirra Yaakin Theatre Company: *Skylab*.

As Writer: Black Swan: *York*; Critical Stages/Paines Plough: *Another Day in the Colony*; She Said Theatre: *HART*.

Richard Wherrett Fellow: Sydney Theatre Company (2022); As Curator: Black Swan: Maali Festival. Artistic Associate: Black Swan (2021); Resident Artist: Black Swan (2018-2020); Besen Family Artist Program: Malthouse Theatre (2017).

Awards: 2021 The Blue Room Awards: Award for Direction, Members Choice (*The Bleeding Tree*); 2019 and 2017 Best Actor PAWA Awards (Nominated); 2019 CHASS Australia Prize for a Future Leader; 2019 Western Australian of the Year (Finalist); 2016 Best Emerging Artist Adelaide Fringe; 2016 Best Production (Independent) Green Room Awards (*HART* - Nominated); 2013 and 2015 Most Outstanding Indigenous Performer Melbourne Fringe.

Training: WAAPA.





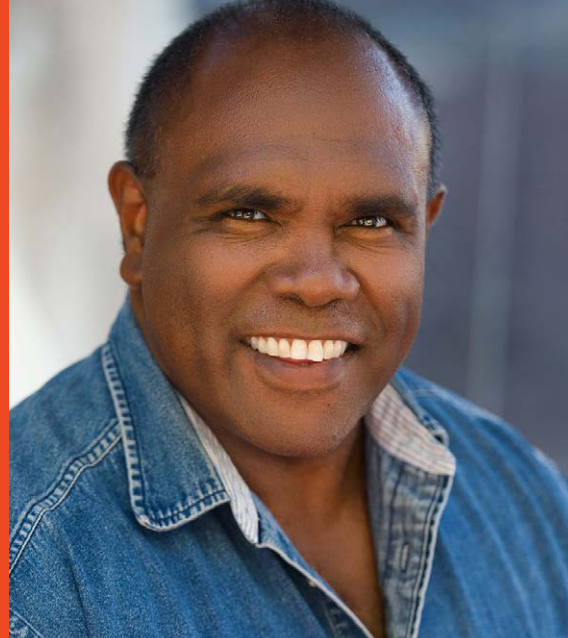
## MYLES POLLARD

Myles is perhaps best known for playing the lead role of Nick Ryan in the long running Nine Network's series *McLeod's Daughters* - voted Australia's most popular television series of all time.

He has appeared in many Australian television series including *Wildside*, *Water Rats*, *All Saints*, *East West 101*, *Underbelly*, *Sea Patrol*, *Packed to the Rafters*, *Double Trouble*, *Home and Away*, *Mystery Road*, *The Heights*, *The War That Changed Us* and *Itch 2*.

Myles leading feature film credits include *Drift* opposite Sam Worthington, *XMen Origins: Wolverine* opposite Hugh Jackman, *Looking for Grace* opposite Richard Roxburgh and Odessa Young, *Jasper Jones* opposite Toni Collette and Hugo Weaving, *The Gateway* opposite Jacqueline McKenzie, *Danger Close* opposite Travis Fimmel, *How To Please A Woman* opposite Sally Phillips and Erik Thompson, and the upcoming film *Before Dawn* opposite Levi Miller and Ed Oxenbould.

Myles has worked as an actor with respected Australian theatre companies including Ensemble, Black Swan, Bell Shakespeare, Belvoir Street, Brisbane Powerhouse and Theatre 180 on shows including, *Sydney II Lost and Found* (Theatre 180), *Extinction*, *A Midsummer Night's Dream*, *Boy Gets Girl*, *The Glass Menagerie* (Black Swan), *The Winter's Tale*, *Romeo And Juliet* (Bell Shakespeare), *The True Story Of Butterfish* (Brisbane Powerhouse), *Mistero Buffo* (Belvoir Street), and *End Of The Rainbow* (Ensemble).



## TREVOR RYAN

Trevor is a Noongar/Yamatji actor based in Perth, Western Australia. He graduated from the National Institute of Dramatic Arts in 2006 with a Bachelor of Arts (Acting).

Trevor has performed in countless theatre productions including: *Sunday in the Park* at the Seymour Theatre Company, *Shakespeare in the Park - Comedy of Errors* and *The Tempest* as 'Balthasar' and 'Caliban', *Nyungar Sonnets* at the Globe Theatre in London, *Jandamarra* for Bunaba Productions, Yirra Yaakin Theatre Company's *FIFO* as 'Jono'; and also Yirra Yaakin's *Hecate*, which was an adaption of Shakespeare's play *Macbeth*, translated into the traditional language of the Noongar people.

Trevor is also a part of the Wadumbah Aboriginal Dance Group, who have performed in various countries throughout the world, including the Queen's visit to Perth for the CHOGM, as well as *Good Day Australia Week* in Los Angeles, France, China, Mauritius, and Seychelles.

On screen Trevor plays 'Baz' in the ABC TV series, *The Heights* (2020), 'Robert' in the ABC TV series, *The Circuit*, 'Jack in a Box' in the TV mini-series *Thalu* (2020), and 'Black Elvis' in *Neomads* (2019).

Trevor is currently studying a Masters of Arts (Performing Arts) at the Edith Cowan University. His performance exegesis titled, *Revitalizing Noongar Country through Performance*.



**ZAC JAMES (UNDERSTUDY)**

Zac, a Wongi/Martu, Yamatji and Murri man, studied at WAAPA, specialising in acting and performance. As an actor he has featured in *8MMM: Aboriginal Radio* (ABC/Netflix), *Shadow Trackers* (SBS/ NITV), and the play *Conversations with the Dead* (Yirra Yaakin). Zac was a recipient of Screen Australia's Pitch Short Black development program and worked as Coordinator of the Theatrical Response Group for Constable Care.

As Yirra Yaakin's Creative Director, he has written *Kaarla Kaatijin*, *Ice Land* and *Bilya Kaatijin* and developed the 'Moorditj Wirla' workshops, which explore culture and the importance of belonging and identity in community mental health. He recently performed in *Kangaroo Stew* a show that he also wrote at The Blue Room Theatre.



**"THIS SHOW CUTS RIGHT TO THE CORE OF MEYNE'S LIVED EXPERIENCE AS A YOUNG BLACK MAN IN AUSTRALIA. IT IS UNRELENTING AND HONEST."**

**SHARI SEBBENS, DIRECTOR.**



# ACKNOWLEDGEMENTS

Black Swan would like to thank Brian Heller and the Arts Angels, and our Black Swan student, metro and regional ambassadors.

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Thank you Aunty Rayma Morrison, Uncle Gary Cooper and Jason Barrow (Cultural Consultant -Creative Learning Resource).

We would also like to thank the Sydney Theatre Company and Perth Festival teams for their support and assistance.

**City of Gold** plays Sydney Theatre Company Wharf 1 Theatre from 7 May to 11 June 2022

<https://www.sydneytheatre.com.au/whats-on/productions/2022/city-of-gold>

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