

BLACK SWAN STATE THEATRE COMPANY PRESENTS

the seed

BY KATE MULVANY

2 - 17 NOVEMBER
SUBIACO ARTS CENTRE



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

2 hours and 30 minutes
(including interval)

Content warnings:

Contains strong themes of trauma, violence, and war, coarse language, and the use of herbal cigarettes.

Hero Image Photography

Simon Westlake

Rehearsal Image Photography

Daniel J Grant

Design

Troy Barbitta

Special thanks to

George Lambert &
Roger Leavers

Special thanks to

Fieldsy for "The Auld Triangle".

The Seed was originally
produced by Company B Ltd,
Belvoir Street Theatre in 2007





A NOTE FROM THE WRITER KATE MULVANY OAM

IT'S A STRANGE AND WONDROUS
THING TO BE WRITING A NOTE ON
THE SEED 20 YEARS AFTER ITS FIRST
TENDRILS UNFURLED.

In 2004, after a series of revelations about my body, my family, and our place in a political game of dominos, I tentatively started writing the first words of the play - "*Danny is hanging...*" I wrote through anger. Through grief. To interrogate, commemorate and celebrate. To find humour amidst the horror. But most of all to whisper, "Does anyone else out there share this story...?"

I *never* expected to get an answer. I didn't even expect the play to have a single season! I just had an overwhelming need to investigate my family's place in a much larger military memoir. But then something very unexpected happened. The seed bloomed. Through the incredible power of theatre, people from all over the world came together to see this play, meet the characters, hear history spoken

aloud, laugh, gasp, cry with one another...and demand change.

Such is the power of sharing stories. The whisper turned into a roar.

Since the first performance of *The Seed* in 2006, I have received thousands of messages from people who share the story of the Maloney/Mulvany family. Some of them are dioxin survivors, some of them are war veterans, some are wives, mothers or siblings of soldiers, some of them had wild Irish fathers... But many reached out simply because they saw a play and learned something - about their country, their family, their government, and themselves.

As a result of these countless conversations, the play you are about to watch is *not* the original play. I have reworked it with the help of those people that so generously shared their own stories with me. They showed me that *The Seed* is no longer just about my family. It never was. It's about all of us.

This story is - bittersweetly - an ongoing saga, and still as urgent as the first time it was ever performed. It has created important change. But there is always a need for more.

I am so grateful and in awe of the brilliant Perth team who have brought their own hearts, minds and experiences to this Black Swan production. To plant *The Seed* back in its home soil with this amazing cast and crew in front of West Australian audiences is the greatest of gifts. This is the ground on which my Mum and Dad raised me and my sister Tegan and taught us the good fight. I'm thrilled this story has been invited home.

Enjoy your time with the Maloneys, and thank you for coming to the birthday party.

Ey up!

Kate Mulvany



A NOTE FROM THE DIRECTOR MATT EDGERTON

THE SEED IS A REMARKABLE PIECE OF WRITING ABOUT A SUBJECT THAT MATTERS ENORMOUSLY, AND I'M GRATEFUL TO HAVE BEEN ASKED TO DIRECT IT AND SPEND TIME IN THE COMPANY OF THESE WORDS AND IDEAS.

It has as its kernel the raw power of a writer's own life and family history. This 2024 version of the script has been rewritten by Kate over the past year, applying the finely honed craft of a senior playwright to the breakthrough semi-autobiographical play she wrote in her early twenties. My main hope as a director is that this confronting, funny and honest script feels alive in the mouths of the actors and that you find some resonance in your own life in



what we present; that the performance does not feel pre-planned and 'choreographed' but full of blood and breath.

Plays always require different things of you. This play has asked our creative team to turn our minds to so many areas of human experience - the history of the troubles in Northern Ireland and England, crayfishing in Geraldton, the Australian experience of the Vietnam war and its effects on veterans and their families, the online fashion trends of 2008, the accents of Nottingham and Belfast, and numerous other culturally specific details.

Plays also tell you how they need to be rehearsed. The characters in *The Seed* are constantly off balance - careering through a weird, disorienting and ultimately life-changing family reunion. Our stage design focused on creating a play-space that provided maximum invitation for actors' invention. Our work began by improvising our way through the play - reading a scene just enough to get an idea of it, then getting up and making up what we remembered, then returning to the script to see what we had missed, then back to the floor.

When actors begin with the body before they focus on the lines, they learn the words in a different way. There is less "how will I say this?" and more "what's really happening for this person in this moment?". The goal was for Kate's extraordinary words to become like the specific and idiosyncratic contours of a river surface, which suggest the powerful currents underneath.

Thanks to the whole creative team for their work in bringing this remarkable script to the stage. I hope you feel a connection to what we've made.



GERMINATION OF *THE SEED*

KATE MULVANY OAM IS AN AWARD-WINNING PLAYWRIGHT, SCREENWRITER AND ACTOR. BORN IN GERALDTON, KATE DISCOVERED HER VOCATION EARLY IN LIFE.

She has gone on to win huge acclaim as an actor and writer in Australia. She recently starred alongside Al Pacino in the Amazon series *Hunters*, and has been seen in the hit TV series *The Twelve*, *The Clearing*, and the feature film *Elvis* by Baz Luhrmann.

Kate, in her own words:

The Seed was initially a commission from Company B Belvoir in Sydney in 2004, after my play *Story Time* won the Philip Parsons Award. I had to pitch a new idea to them to develop into a play.

At the time, I had just returned from a trip to Nottingham with my Vietnam Veteran Dad, Danny, to meet his family - a ragtag bunch of miscreant Merry Men!

Around the same time, I was also discovering that my ongoing medical issues were suspected to have come from Dad's exposure to dioxin in the Vietnam War.

I could see my father battling so many demons, whilst also having to deal with my own burgeoning anger that my body had side effects from a war that ended before I was even born.

So, I decided to pitch that to Belvoir.

At the time, it was the only story I had that was truly burning a hole in my soul. And thankfully, they said yes.

Writing *The Seed* involved several years of gently interrogating my father in order to tell his/our/your story. It was tough stuff, and long overdue. But he went with it the whole way, and I'm so grateful to him, and my entire family, for allowing me to share this story, not just at Belvoir, but around the world.

Now, *The Seed* is returning to the land it was lived on, and I am so thrilled.

There are so many references to my hometown of Geraldton in the play - the crayfishing



scenes on the Indian Ocean are some of my favourite moments of the piece, and they take on a special resonance when you know the audience have swum in that water, have felt the salt on their skin, have smelled the seaweed!

That said, with this 2024 production, West Australian audiences will see an updated version of *The Seed*. The issues at the heart of this play are in a continual state of flux due to the political edge of the piece, so I tweak accordingly.

And heartbreakingly, the scourge of chemical warfare is something that has been inflicted again and again in international conflicts, and so I make dramaturgical shifts to *The Seed* to echo that; to remind the audience it is an ongoing legacy, and the family at the heart of the story are just one of many, many families around the world.

My own family were in the audience the last time *The Seed* was staged in Perth, in 2009 at the Playhouse Theatre. Now, 15 years later, my sister Tegan is stepping into the role, and it feels so wonderful.

And also sad.

I wish my beautiful little sister didn't have such an insight into the effects of chemical warfare as she does, but that's our legacy.

Funnily enough, I didn't write Tegan into the original script as a character because I wanted to protect her from it all - she was still so young at the time. But after years now of watching Tegan onstage, I'm so proud to pass the character of Rose onto her.

Tegan knows more than anyone what this play is about - she is Rose as much as I was.



She embodies the story fully with her own experience.

Teegs also started in comedy, and that is such an important element of this play. It's got funny bones and so does she. I reckon she's gonna smash it outta the park.

Since writing and first staging this play, we've seen very few positive shifts in society's understanding and support for war veterans and their families - both socially, and politically.

In terms of the Vietnam War, I think most people still don't know what "Agent Orange" is. What "dioxin" encompasses. What "PTSD" really, truly means. How long the legacy of war actually lasts...

"Tegan knows more than anyone what this play is about - she is Rose as much as I was. She embodies the story fully with her own experience."

Paradoxically, I think politicians and governments do know, yet choose not to acknowledge.

However, I am heartened by the stories I have heard and connections I have made after productions of *The Seed* around the world. I have found a community of friends and allies - from Geraldton to Hanoi to Washington - who are part of this dioxin puzzle, and it makes me so relieved we are in conversation.

That's where the positive comes from. I no longer feel so alone in it all.

But of course, there is more that can be done.





The best way to support any survivors and their loved ones is to engage in an open and transparent dialogue, personally and politically.

In the case of dioxin, so many people are seen as statistics and numbers, instead of names and stories. And so, people stop talking because they feel invisible, or the system of assistance becomes too labyrinthine.

We need our governments to check in regularly on where this toxic legacy is leading, and to make their services accessible and welcoming.

Also, and perhaps most importantly, we need to recognise that too much power is given to the companies that create these monstrous chemicals in the first place. They are almost impenetrable and have a vice-like grip on the information at hand, and so we find ourselves in a David and Goliath situation.

But the more people that talk about it, that share their stories, that interrogate the behemoth, the stronger our slingshot is.

On a more personal level, reach out to anyone who may need it. Don't be afraid to ask gentle questions about someone's experience. Silence can be just as toxic as any chemical.

And when you see the show, I hope you hold each other closer and recognise that a war doesn't end on the battlefield - the repercussions are ever-unfurling - and often invisible.

We must take heed of that before entering battle and continue to question our governments on their reasons for fighting and the methods of warfare used.

Humanity first.

I also hope audiences see the distinct humour that comes from hardship. These sorts of stories don't have to be told in hushed, earnest tones. They are complicated and wry and challenging and funny and surprising.

It's ok to laugh, as long as we also listen.



**WATCH KATE MULVANY AND
TEGAN MULVANY DISCUSS
*THE SEED***



CAST

Geoff Kelso	Brian
Tegan Mulvany	Rose
Steve Turner	Danny
Jo Tillthen	Colm Maloney
Rick Fraut	Malachy Maloney
Carl Willets	Trevor Maloney
Damian Mari	Paddy Maloney

CREATIVES

Kate Mulvany OAM	Writer
Matt Edgerton	Director
Zoë Atkinson	Set Designer
Charlotte Meagher	Costume Designer & Set Realiser
Lucy Birkinshaw	Lighting Designer
Ben Collins	Composer & Sound Designer
Luzita Fereday	Dialect Coach
Mark Haslam	Audio Visual Designer
Jessica Russell	Videographer
Katy Malacari	Stage Manager
Shannen Moulton	Assistant Stage Manager





GEOFF KELSO BRIAN

After graduating from NIDA Geoff played Tsar Ivan in Louis Nowra's *Inner Voices* for the Hole In The Wall Theatre and won a National Theatre Best Actor Award. He spent the 1980s in Sydney & Melbourne working as a comedian and writer with fellow humourists Doug Mulray, Flacco, Shane Bourne, Max Gillies and the late great John Clarke. Returning to Perth he played Malvolio in Black Swan's inaugural production *Twelfth Night* and won the Swan Gold Best Actor Award. For Sydney Theatre Company, Geoff played opposite Philip Quast in Michael Frayn's *Democracy* and in 2007 combined his comic and dramatic skills to play Spike Milligan in *Ying Tong – A Walk With Goons* which toured nationally to great acclaim.

Geoff has appeared in more than 20 plays for Black Swan and most recently played Roy in *The Pool*, Azdak in *The Caucasian Chalk Circle*, Hamm in *Endgame* and Sam Byck in the Sondheim musical *Assassins*.



TEGAN MULVANY ROSE

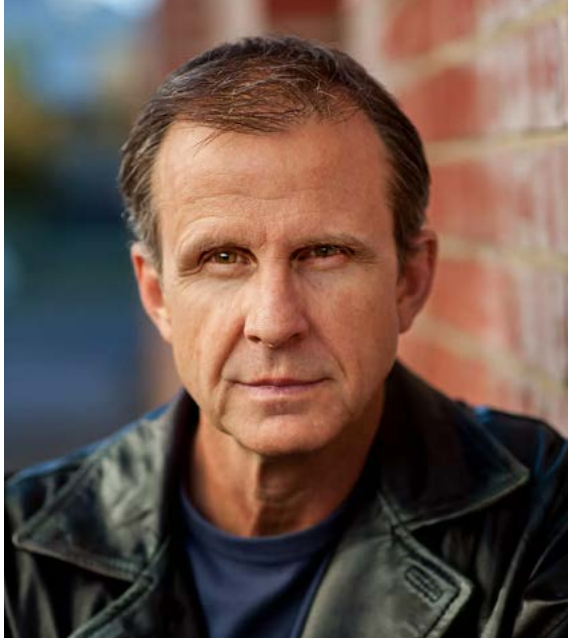
Tegan Mulvany has been working in the theatre industry since 2002. She completed her studies at Curtin University's Hayman Theatre. Whilst studying there she worked on over thirty productions including *Midsummer Nights Dream*, *Unidentified Human Remains and the True Nature of Love* and *Cosi*. Tegan has performed extensively throughout Australia; her theatre credits include *This Is Not a Love Song* (The Blue Room, 2013 | Fringe Award Winner), *Frankie's* (Variegated Productions, 2018), *Someone Stole Dee Perse's Tree* (Runaway Balloon, 2021), *Pull the Pin* (Just Friends TC 2022) and *Dating Black and Woolah!* with Yirra Yaakin Theatre Company. Tegan's film credits include *DAFUQ?* for ABC, *Upright* for Foxtel, *Mad Kids*, the original *Gavin Tanner* web series, and the award-winning sketch *Margaret's Got Talent* (2018 Official Selection Australia's Funniest Shorts).

Tegan has worked as a voice artists on several projects, including advertisements, radio, educational programs for the Water Corporation and as part of the fabulous experiences created by Side Pony Productions. She also works as an improviser, role-player and educator in the experiential learning space and virtually for Murdoch University.

Tegan is supremely proud to be playing Rose in her debut performance with Black Swan.



CAST



STEVE TURNER DANNY

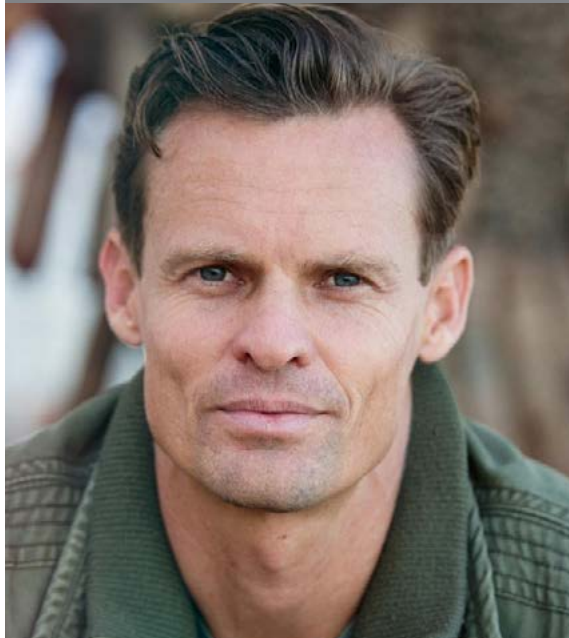
Steve's acting career spans more than thirty-five years. His numerous accolades during this time, for both comedic and dramatic roles, signify his reputation for versatility.

In addition to many nominations, his acknowledgements include being a three-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 eighteen productions for Black Swan, including *The Crucible*, *The Glass Menagerie*, *As You Like It*, *When the Rain Stops Falling*, *Twelfth Night*, *Arcadia*, *Dinner*, and *Let the Right One In*. 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 and later toured to the 2017 Edinburgh Fringe.



CAST



JO TILLTHEN COLM MALONEY

Jo Tillthen's film credits include *The Last Ride*, *The Nightingale*, *Killer Elite*, *The Dry*, *The Boys Are Back*, *Goldstone*, *Storm Boy*, *The Castle*, *Little Monsters*, *The Turning*, *The Mule*, *The Rover*, and *The Night Watchman*. His television work features roles in *Mystery Road*, *Puberty Blues*, *Winners & Losers*, *The Secret Life of Us*, *Neighbours*, *Home and Away*, *The Heights*, *Offspring*, *All Saints*, *Blue Heelers*, and *Harrow*.

On stage, Jo has performed with a number of major national theatre companies in productions such as *Hamlet*, *The God of Carnage*, *Clybourne Park*, *The Maids*, *Summer of the Seventeenth Doll*, *The Serpent's Teeth*, *Jasper Jones*, and *An Enemy of the People*.



RICK FRAUT MALACHY MALONEY

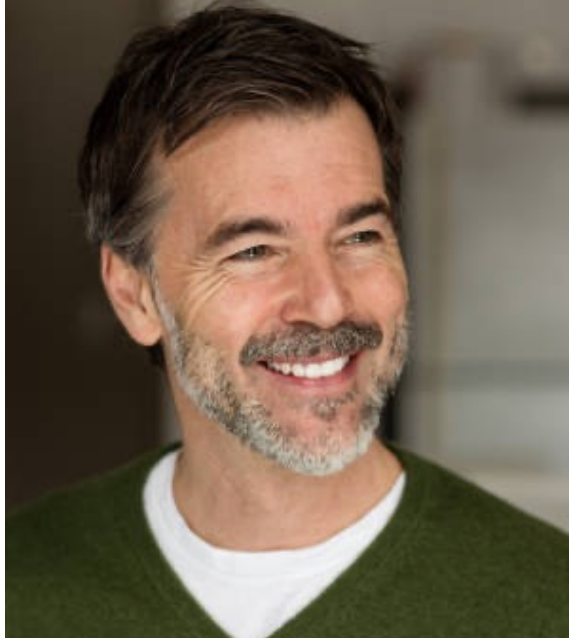
Rick Fraut is a seasoned actor based in Perth, Western Australia, renowned for his dynamic performances across stage and screen. With over two decades of experience, Rick has captivated audiences with his versatility, portraying a wide range of characters in both dramatic and comedic roles. He gained recognition for his haunting performance as Eddie Carbone in *A View from the Bridge* and his energetic portrayal of Frank in *Boeing-Boeing*.

Other stage credits include memorable roles in *The Crucible*, *The Homecoming*, *Glengarry Glen Ross*, *Long Day's Journey into Night* and *The King's Speech*.

Rick is a WAAPA (Acting) graduate.



CAST

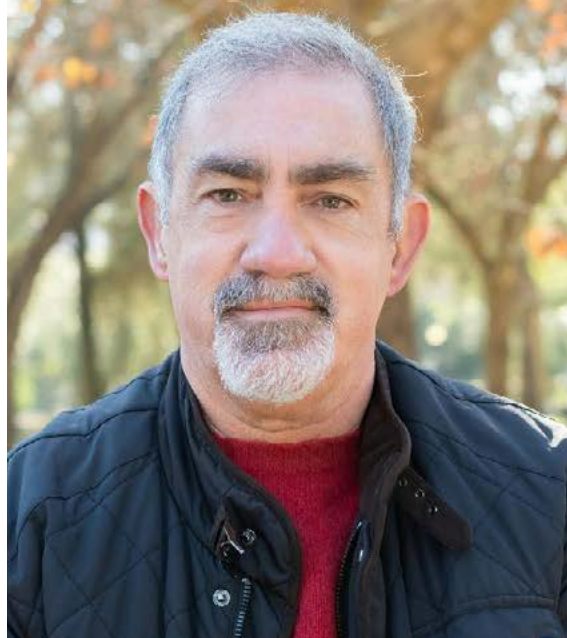


CARL WILLETS TREVOR MALONEY

Carl Willets is an award-winning actor based in Perth, Western Australia, celebrated for his compelling performances in theatre and film. Over his 20-year career, he has received multiple accolades, including the prestigious WA Equity Award for Best Actor and the Performing Arts WA Award for his role in *Death of a Salesman*. His contributions to the local arts scene have solidified his reputation as a versatile and talented performer.

After studying at the National Institute of Dramatic Art (NIDA) in Sydney, Carl returned to Perth and quickly made his mark. Recent stage credits include *Uncle Vanya*, *Tartuffe*, *The Importance of Being Earnest*, and *The Cherry Orchard*.

In film, Carl has appeared in notable projects including *The Turning*, an adaptation of Tim Winton's stories, and the award-winning indie film *Killing Ground*.



DAMIEN MARI PADDY MALONEY

Damien is an actor, director and writer based in Sydney. His notable performances include George in *Who's Afraid of Virginia Woolf?* (2015), Oscar Madison in *The Odd Couple* (2016), Brick Pollitt in *Cat on a Hot Tin Roof* (2018), and Tom Wingfield in *The Glass Menagerie* (2019). Most recently, he took on the role of Vladimir in *Waiting for Godot* (2023).

With a career spanning over 35 years, Damien has not only showcased his versatility across a wide range of classic and contemporary works but has also made a significant impact behind the scenes as a director and writer. As he continues to evolve in his craft, Damien remains dedicated to pushing the boundaries of theater, often exploring innovative storytelling techniques and collaborating with emerging talent.



KATE MULVANY OAM WRITER

Kate Mulvany OAM is a writer and actor who has received the Mona Brand Award, several AWGIEs, the Sidney Myer Award, an Honorary Doctorate from Curtin University and an Order of the Medal of Australia.

Kate's plays include adaptations of *The Harp in the South*, *Playing Beatie Bow*, *Jasper Jones*, *Mary Stuart* and *Masquerade*. Her original work includes *The Mares*, *The Rasputin Affair*, *The Danger Age*, *The Web*, the musical *Somewhere* (music by Tim Minchin), the oratorio *Towards First Light* (composition by Iain Grandage) and her autobiographical play *The Seed*.

Kate co-created and wrote on the award-winning TV series *Upright* and wrote on the acclaimed series *Summer Love*.

She recently starred in *Bernhardt/Hamlet* for Melbourne Theatre Company and won Helpmann Awards for *Richard III* for Bell Shakespeare and *Every Brilliant Thing* for Belvoir. Her screen credits include *The Clearing*, *The Twelve*, *Hunters*, starring alongside Al Pacino, Baz Luhrmann's *Elvis*, and the upcoming films *Better Man* and *How to Make Gravy*.

Kate is an ambassador for survivors of Agent Orange, and a mentor to emerging playwrights, particularly those with disabilities.



MATT EDGERTON DIRECTOR

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

For Black Swan, Matt has previously directed *The Tempest* and *Fully Sikh*. He has directed for 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.

Matt trained at WAAPA in Perth, with SITl 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, founding Associate Member of Moogahlin Performing Arts and Core Company Member at Sport for Jove.



ZOË ATKINSON SET DESIGNER

Zoë studied scenography at the Prague Academy of Performing Arts in the Czech Republic, and the Institut Internationale de la Marionette in France. Since returning to Australia in 1997 she has worked nationally and internationally in opera, dance, theatre and the visual arts.

Zoë has been working with Black Swan since 1999, when she designed *Plainsong* with the late founding director, Andrew Ross. She has since designed over fifteen productions for the company, the most recent being *Things I Know To Be True*, *Oil*, *York* and *The Tempest*. Zoë has co-created and designed the Perth Festival events *Home* and *Boorna Waanginy*, for which she was also Artistic Associate; and Amy Sharrock's *Museum of Water*. Other recent work includes Yirra Yaakin's *Hecate*, Performing Lines' *Black Brass* and BREC's *The Smallest Stage*.

Zoë has been the recipient of numerous grants and awards, including a Green Room for The Splinter Group's *Lawn* and a Helpmann for the Malthouse Theatre/Black Swan production *The Odyssey*. Zoë lives in Perth and is the mother of two boys.



CHARLOTTE MEAGHER COSTUME DESIGNER & SET REALISER

Charlotte (she/her) is a multidisciplinary artist and writer with a passion for theatre, based in Boorloo. Having graduated from WAAPA design in 2022, Charlotte believes in developing high quality local work and creating opportunity for emerging talent.

With a background in both set/costume design and fine art, she is an advocate for creating alternative pathways for designers. An avid illustrator, Charlotte is always searching for ways to challenge theatre and exhibition spaces as a form, finding areas where they intersect.



LUCY BIRKINSHAW LIGHTING DESIGNER

Lucy is an award-winning lighting designer and artist with over two decades of experience lighting theatre, opera, ballet, music theatre, contemporary dance, live music, film, television and everything in between. Lucy has worked with national and international companies, from artisanal works to large scale productions.

Lucy has a distinctive approach to depth, contrast, and beauty. Recently Lucy has worked for the Art Gallery of WA on their Rone exhibition, and Opera Australia on their most recent production of the *Ring Cycle*, as well as WA Ballet (*Ballet to Broadway*), Barking Gecko Theatre (*The Snow, The Great Unwondering of Wilbur Whittaker*), Juluwarlu Group (*Ngurra Nyunjunggamu*), Strut Dance (*Situ-8 City*), Yirra Yaakin (*Panawathi Girl*), Perth Festival (*Ephemeral Echoes*), Sensorium Theatre (*Wonderbox*) and Performing Lines WA (*Black Brass*), HAMA Productions (*Fame, All Shook Up*) and WAYTCO (*BESIDE, Rest*).

For Black Swan: *Barracking for the Umpire* (including a regional tour), *The Glass Menagerie*, *The Tempest*, *York*, *The Cherry Orchard*, *Oklahoma*, *Fully Sikh*, *Medea*, *The Torrents*, *Water*, *The Vibrator Play*, *Hir*, *Switzerland*, *The Eisteddfod*, *The Messiah*, *Woyzeck*, and *Falling Petals*.



BEN COLLINS COMPOSER & SOUND DESIGNER

Ben has a background in jazz performance and education and has worked as a sound designer and composer in theatre since 2008. He has worked throughout Australia and toured nationally and internationally in jazz and electronic bands. He continues to explore the use of technology in the creation of sound and music, and is currently venue and technical manager at WAAPA.

Ben is most interested in collaboration across varied creative disciplines, the use of field recordings in his design process and making music in larger ensembles.



LUZITA FEREDAY DIALECT COACH

With over 25 years of experience Luzita Fereday has built a local and international career as a Voice and Dialect coach, performing and teaching in the UK, Asia and Australia.

Luzita holds a Bachelor of Fine Arts in Acting from the Royal Academy of Dramatic Arts (RADA), a postgraduate Diploma from the Royal Central School of Speech and Drama (RCSST) and a Master of Arts in Performing Arts from the Western Australian Academy of Performing Arts (WAAPA). She is a certified Knight Thompson Speechwork Practitioner and certified in the Colaizzi Speechwork Method.

As a dialect coach, Luzita has worked on various productions, including TV Series: *BALI 2002* (Stan/Channel 9), *Mary Stuart*, *Fully Sikh*, *Jasper Jones*, *Elvis: A Musical Revolution*. She has also worked on many productions for Black Swan, including: *Things I Know To Be True*, *The Tempest*, *Oklahoma*, *The Torrents*, and *Once the Musical*. Additionally, Luzita has worked on productions for Barking Gecko, Orana Productions, The Blue Room, Theatre 180 and Yirra Yaakin Theatre Company.

In addition to her freelance dialect coaching, Luzita has been a Lecturer in Voice at WAAPA since 2010, teaching into the BA Acting and BA Music Theatre programs. Luzita also provides communication skills training to corporate clients and community groups. Her research on the Australian voice has led to her being interviewed for various media outlets, including ABC National, Channel 7's *Sunrise*, and ABC TV News Perth and ABC Radio in Sydney, Hobart, and Perth.



MARK HASLAM AUDIO VISUAL DESIGNER

Mark's practice is a hybrid of technical production, design, direction and performance. Through his company, kdmindustries, he makes electronic visual theatre that examines moments of cataclysmic change with a focus on raw performance styles and the integration of media into contemporary performance.

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

He has lit some of the world's top DJs (Fatboy Slim, Carl Cox, Sasha) and fashion houses (Alexander MacQueen; Gucci), and lives in Western Australia with a mermaid and their kid.



JESSICA RUSSELL VIDEOGRAPHER

Jessica Russell is a director, producer, and cinematographer based in Boorloo. She holds a Bachelor in Performing Arts from the Western Australian Academy of Performing Arts and a Masters in Screen Studies (Directing & Cinematography) from the WA Screen Academy. In 2018, Jessica was invited to observe Ivo van Hove and the Internationaal Theater Amsterdam for their critically acclaimed work, *Een Klein Leven*.

Jessica was an inaugural participant in the Women in Film & Television Australia & CinefestOZ Writers Retreat, Video Designer on *The Tempest* (2021) and Audio Visual Designer on *Prima Facie* (2024) for Black Swan State Theatre Company. As a producer, she has delivered *MindCon* (Mitch Harvey Company, presented by Co3 Contemporary Dance), *IN CRIMSON*, (co-presented by Natalie Allen & The HotHouse Company) and many other independent productions with The Blue Room Theatre. Jessica is also a teaching artist with AWESOME Arts, teaching cinematography and storytelling to primary students.



KATY MALACARI STAGE MANAGER

Katy Malacari is a highly experienced stage manager and educator, currently serving as a sessional lecturer and mentor at the prestigious Western Australian Academy of Performing Arts (WAAPA). With a rich career in stage management, she has led productions for the West Australian Ballet as Production Stage Manager, and worked on high-profile shows such as *Wicked*, *Les Misérables* and *Legally Blonde the Musical*, in Australia. Katy has also contributed her expertise to international productions with Franco Dragone Entertainment Group on *The House of Dancing Water* in Macau, Blue Man Group, and *Walking With Dinosaurs* for Global Creatures. Katy has come to Black Swan directly from stage managing GWB Entertainment & Andrew Henry Presents' *Death of a Salesman* with Anthony LaPaglia at Crown Theatre Perth. This is Katy's first production for Black Swan and is very excited to be working with the company.



SHANNEN MOULTON ASSISTANT STAGE MANAGER

Shannen is a recent WAAPA graduate from the Bachelor of Performing Arts, specialising in stage management. She has worked across a plethora of genres including musical theatre, plays, movement projects, dance, and circus.

She has worked previously with Black Swan State Theatre Company on the Perth Festival collaboration, *The Pool*.





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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





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OUR DONORS

THANK YOU

Your support plays a crucial role in bringing theatre to stages, classrooms and communities across WA. We're proud to acknowledge our leading donors who help make it possible.

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To make a donation or learn more, please visit blackswantheatre.com.au/support or call our team on 08 6212 9300. All donations of \$2 or more are tax deductible. We look forward to hearing from you.



RESOURCES FOR SUPPORT AND FURTHER LEARNING

MIVAC – MINES VICTIMS AND CLEARANCE

MiVAC is a voluntary organisation that brings relief to people living in areas affected by mine warfare. Additionally, MiVAC provides a positive focus for those who are aware, and are concerned, about what was left behind at the completion of conflicts or the withdrawal of troops.

MiVAC was formed by Australian Army Engineers and is an Australian registered charity, whose mission is to provide aid to communities of mine and unexploded ordnance (UXO) affected areas through the implementation of water supply, sanitation, health and education projects.

To find out more, and make a donation, visit mivac.org.au

AUSTRALIAN NATIONAL VETERANS ARTS MUSEUM

ANVAM is a national cultural institution, Public Benevolent Institution (PBI) and veteran-led charity, enhancing and strengthening the wellbeing of the veteran community through facilitated arts engagement programs, projects and collaborations.

To find out more, and make a donation, visit anvam.org.au

LIFELINE

13 11 14

24/7 phone counselling, an online crisis support chat available each evening.

BEYOND BLUE

1300 22 4636

Providing information about, and support for, depression, anxiety and suicide prevention to a broad range of people with differing needs, wherever they live, wherever they need it, 24/7.

1800 RESPECT

1800 737 732

24/7 phone & online counselling for people seeking help for domestic violence situations.

OPEN ARMS

Veterans & Families Counselling
1800 011 046

Individual, couple and family counselling available for anyone who has served in the ADF and their immediate families. Free and confidential support is available 24/7.

ADSL (ALCOHOL & DRUG SUPPORT LINE)

(08) 9442 5000 (metro callers)
1800 198 024 (country callers)

ADSL is a confidential, non-judgemental telephone counselling, information and referral service for anyone seeking help for their own or another person's alcohol or drug abuse.

HEADSPACE

headspace.org.au

A National Youth Mental Health Foundation for 12 - 15 year olds.

CLICK ON THE LINK BELOW TO LEARN MORE ABOUT HOW YOU CAN ACCESS RESOURCES AND SUPPORT FOR YOURSELF OR SOMEONE ELSE.

SUPPORT RESOURCES

> CLICK HERE

A resource produced by:



BLACK SWAN 2025



THE GOSPEL ACCORDING TO

Paul

BY JONATHAN BIGGINS



SPEAKING IN TONGUES

BY ANDREW BOVELL



AUGUST: OSAGE COUNTY

BY TRACY LETTS



Carol

BY ANDREA GIBBS



BLUE

BY THOMAS WEATHERALL



RAISED IN BIG SPIRIT COUNTRY

CREATED BY NAOMI PIGRAM-MITCHELL



neVer have I ever

BY DEBORAH FRANCES-WHITE



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PO Box 337, Northbridge, WA 6865

T (08) 6212 9300

E hello@blackswantheatre.com.au

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