

BLACK SWAN  
STATE THEATRE COMPANY  
PRESENTS

# RED

BY THOMAS WEATHERALL  
STUDIO UNDERGROUND  
23 MAY – 8 JUNE



**Black Swan State Theatre Company of Western Australia** acknowledges the Whadjuk people of the Nyoongar Nation as the Traditional Custodians of the land on which we work and live.

First Nations People have been telling stories on this country for many thousands of years, and we acknowledge their incredible contribution to the cultural and environmental landscape we reside in. In addition, we acknowledge and recognise all First Nations People with whom we work and whose lands we travel to in Western Australia. We pay our respects to all Elders past and present, and their ancestors that walked this country before them, as we stand united towards a shared future.

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**Total running time**

1 hour 30 minutes (no interval)

**Content warnings**

Contains themes of depression and suicide, and coarse language.

**Production Images**

Photography by Brett Boardman

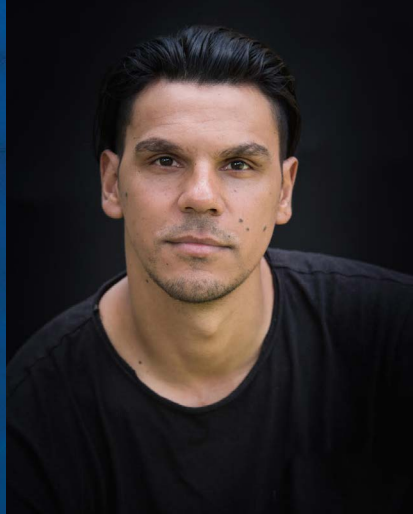
**Program Design**

Troy Barbitta

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*Blue* was first produced by Belvoir St Theatre in 2023.





# A NOTE FROM THE DIRECTOR

## *Ian Wilkes*

Dear mum,

I know I haven't written to you in a long time. I'm sorry. I miss you, truly I do. I've been directing this show with Black Swan and it's keeping me busy. It's called Blue and honestly it is one of the most incredible scripts I have ever read. I cried when reading it the first time because it kind of reminds me of you. It's generous and filled with so much love and heart. You would really enjoy it. I think of you often when in the rehearsal room and connecting to the memories I have of my childhood. The play speaks of a special mother son bond so I really feel connected. It's very beautiful and powerful.

The themes that it explores are tough and sometimes heavy but also healing and cathartic. I have approached the production in a style that allows for movement but also stillness and silence, something you taught me - there is beauty in silence.

I'm surrounded by an amazing group of people that have helped bring this production to life and the solo performer is an outstandingly talented actor. He pours so much energy out onto the stage and speaks freely and effortlessly through the text. The design is incredible. The set, sound and lights allow the space to breathe and transition energy from one memory to another. I'm excited to share this with audiences. I think everyone will connect deeply to it.

I know you're still with me, Mum. I can feel your beautiful spirit surrounding me. I know you'll be watching this looking down from above. I'll see you in the forever.

I love you.

Moopa



# A NOTE FROM THE WRITER THOMAS WEATHERALL



A LITTLE UNDER A YEAR AGO, BEFORE I WALKED ON STAGE FOR THE OPENING NIGHT OF OUR BRISBANE SEASON, I CONCEDED TO THOSE CLOSE TO ME THAT I WOULDN'T BE ABLE TO PERFORM THIS SHOW ANYMORE. THE FACT THAT THIS PLAY AND ITS STORY CONTINUES TO HAVE A LIFE POST THAT FACT IS INCREDIBLY MOVING AND SURREAL. AS SUCH, LIKE YOU, THIS IS THE FIRST TIME I'M SEEING THE SHOW.

I began writing this play six years ago, and at the time, I never thought of sharing it with anyone. It was a kind of self prescribed therapy I undertook to help understand and better navigate a bad bout of ill-mental health I was experiencing.

In a search for healthy coping mechanisms, I turned to an old-faithful outlet that I'd held in equal parts secret and sacred for many years; writing. I wasn't aware at the time I was writing a play, or even anything of substance for that matter. But over the next four years, through five written and deleted drafts, *Blue* as you are about to see it was assembled. (Thank you).

Writing this play did me the world of good. It did, in the simplest terms, save my life. Through each and every iteration since, it has continued to change my life for the better. I've been afforded some good fortune in this career, but sharing this show with audiences has been the biggest gift. I hope that if nothing else this play can act as a way for people to begin difficult conversations with those close to them, to examine and discuss the things they struggle with, and for those who need it, to feel safe and heard.

Life is very brief and terrifying, but inexplicably a gift. I'm trying to make the most of it and find the beauty in it. *Blue* has helped me do that, I hope it can help you do that too.

For Mum, Stevie and Mitchell.



## OWEN HASLUCK MARK

Owen, a proud Whadjuk Noongar man, is a NIDA 2023 Bachelor of Fine Arts (Acting) graduate.

Theatre credits include *OPERATION BOOMERANG* and *SONGBIRD* (Yirra Yaakin).

While studying at NIDA, Owen performed in productions *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET*, *THREE SISTERS*, *THE VISIT*, *A MIDSUMMER'S NIGHT DREAM*, *THE DOLLAR OPERA*, *THE GREAT THEATRE OF THE WORLD* and *A VERY EXPENSIVE POISON*.



## TYREN MACLOU UNDERSTUDY – MARK

Tyren (Tre) MacLou is an actor who draws from his Aboriginal, South African, and Australian heritage to bring diverse characters to life. Graduating with a Bachelor's degree in Acting from the Western Australian Academy of Performing Arts (WAAPA) in 2024, Tre embraces the art of storytelling, finding depth and connection in every role he plays.

In 2023, he experienced a career highlight working as the "Pizza Guy" in a scene with Nicolas Cage in *The Surfer*. In 2024, Tre showcased his talent in two significant productions with Yirra Yaakin: *Songbird*, which featured a regional tour, and *Brothers Wreck*, marking his debut in a lead role in a mainstage production. His repertoire also includes engaging performances in *King Lear*, *Much Ado About Nothing*, and *Wise Children*.

Additionally, Tre participated in Yirra Yaakin's 2023 Playwright Festival, giving voice to new narratives and emerging playwrights. Since 2020, he has lent his voice to Messages On Hold, crafting personalized auditory experiences for clients.

For Tre, "art is free expression; it is a lie that reveals deeper truths," guiding him as he explores the complexities of the human experience on stage.



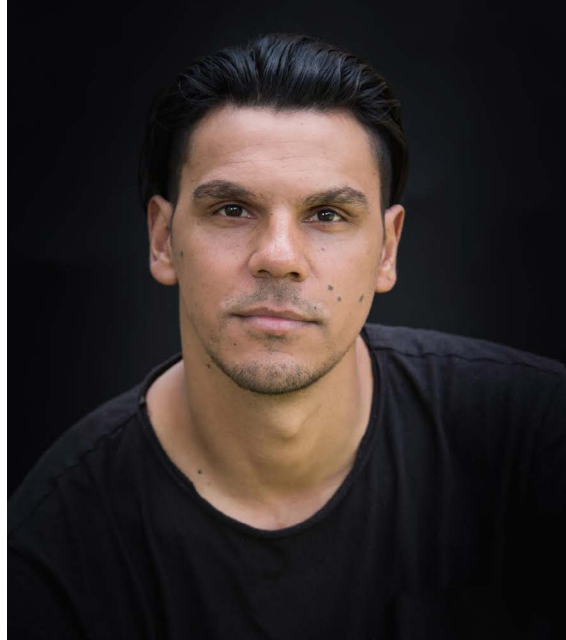
## THOMAS WEATHERALL WRITER

Thomas Weatherall is a Kamilaroi writer and actor. His debut play *BLUE* premiered in 2023 at Belvoir Theatre in a sold-out season in which he also starred. Commissioned by Belvoir Theatre as part of the Balnaves Fellowship, the world premiere of *BLUE* received resounding critical acclaim. *BLUE* was chosen to take part in the 2023 Australian Theatre Festival in New York, before going on to be programmed by State Theatre Company of South Australia and La Boite Theatre Company in Brisbane for their 2024 seasons.

In his acting work, Thomas is best known for his performance as Malakai Mitchell, in *HEARTBREAK HIGH* for Netflix. This performance earned him both an AACTA Award for Best Supporting Actor in a Television Drama, and a Silver Logie for Most Outstanding Supporting Actor, along with multiple other nominations.

Thomas can be seen in the Australian Drama series *THE NARROW ROAD TO THE DEEP NORTH* for Prime Video, *EXPOSURE* for Stan and Network 7's *RFDS*.

Thomas currently has several writing projects in development, across screen, stage and longform literature.



## IAN WILKES DIRECTOR

Ian (Moopa) Wilkes is a Noongar man with connection to the Wadjuk and Ballardong people. He is a theatre-maker, director, performer, writer, dancer, and a graduate of Aboriginal Theatre at WAAPA. Ian is a recipient of the Perth NAIDOC award for Artist of the Year. In 2021, he was co-director and lead performer in *Galup* and *Galup VR* for Perth Festival and in 2023 he co-directed the festivals opening event – *Djoondal*. He has directed several plays including *York* for Black Swan, Yirra Yaakin's *Boodjar Kaatijin*, *Hobo* and *Songbird* for The Blue Room Theatre. He also directed the 2023 Dare to Dream program for Jute Theatre in Cairns and *Face to Face* for Clancesty in Brisbane. Ian recently co-lead Perth Festival's *Kaarla Bidi* and directed Yirra Yaakin's premiere of *Operation Boomerang*.



## CHERISH MARRINGTON SET & COSTUME DESIGNER

Cherish Marrington is an artist, and a designer for theatre and film. She is based in Perth. Marrington graduated in Fine Arts at Central Institute of Technology in 2010, and went on to graduate in Design for Live Production at WAAPA in 2013. Since then she has designed for a range of theatre and film productions. Her film work includes *The Dustwalker* (2017) and *It Only Takes a Night* (2021). She has worked continuously in theatre since 2013, her most recent projects being *Unnatural* (2024) and *LEGENDS (of the Golden Arches)* (2025) and *Blue* (2025). Sensitive to narrative and atmosphere, her stage work is known for its subtle physical evocation of the text. Her own creative work investigates 'horror-erotica' and its relationship to human experience and the natural world. In 2019 she became director of Chinoiserie Fine Art, and recently co-founded Carpark Projects a gallery and project space fostering experimental art, performance and music.



## MATTHEW ERREN LIGHTING DESIGNER

Matthew Erren (He/Him) is a Lighting Designer working across Theatre, Dance and Exhibitions.

A graduate of the Western Australian Academy of Performing Art (WAAPA) he has been nominated for a PAVA for Outstanding Lighting Design for *Catch 22* at Blue Room Theatre. Matthew's recent work as a Lighting Designer include: *The Comprehensive A-Z of Missing People Australia* (WAYTCo), *Made in Boorloo* (WAYTCo), *24 Hour Play Generator* (WAYTCo), *Ignorance was Bliss* (Enneagon Movement). As Associate Lighting Designer: Evernow Festival: *Song Cirlce* (Mark Howett, Perth Festival), *Brothers Wreck* (Mark Howett, Yirra Yaakin Theatre Company), and *Dirty Birds* (Paul Jackson, Black Swan State Theatre Company).

Previous Lighting designs include: *Spinifex People* (WA Museum), *To The Moon* (WA Museum), *Splice* (I2 Installation), *Catch 22* (Amelia Sgrabb Projects), *James Cameron: Challenging the Deep* (WAM Museum/ANMM), *Hell is Other People* (Monkey Brain Theatre Company), *The Effect* (Fremantle Theatre Company), *Everything Flickers* (Stop Drop + Roll Theatre) *Pursuit* (Enneagon Movement).



## JARRED WALL COMPOSER & SOUND DESIGNER

Jarred Wall, known as Boox Kid is a First Nation (Noongar) artist blending dreamy electropop with cross-genre versatility. His 2024 debut EP, *Reflections*, garnered over 200k streams, with track "I Don't Mind" featured on major editorial playlists. A prominent performer, Boox has graced stages at BIGSOUND, Nannup Music Festival, Perth Festival, and supported George Ezra and Jen Cloher. Beyond music, Boox showcased his talent in Noongar-language operas, *Koolbardi Wer Wardong* and *Wundig Wer Wilura*, and debuted as a sound designer with Yirra Yakkini Theatre Company in the production *Operation Boomerang*. An advocate for First Nations artists, Boox participated in APRA NATSIMO's RESONATE program, collaborating with artists like Jem Cassar-Daly, Cloe Terare and Candice Lorrae. Boox Kid's latest single, *Landslide*, was released on January 31, 2025, followed by a performance at Perth Festival with Electric Fields on February 7.



## JULIA MOODY VOCAL COACH

Julia has appeared for Black Swan in *When The Rain Stops Falling*, *The Memory of Water*. Onward Productions: *The Deep Blue Sea*. Melbourne Theatre Company: *Educating Rita*. Company B: *Pallas*, *Walking Long Country*. Deckchair Theatre: *The Removalists*. Theatre South: *Europe*, *Daylight Savings*. Perth Theatre Company: *The Mule's Foal*, *Soul Mates*. Extensive Film, TV and Voice-over work over many years. Positions: Associate teacher of Fitzmaurice Voicework, Lecturer then Head of Voice in the Acting Department at WAAPA (1995- 2017), Voice Lecturer RADA (UK) (2017-19). Board of Australian Voice Association (2010-12), Board then Chair Blue Room Theatre (2005-09). Other: Voice Consultant for SBS, ABC and many other corporations, organisations, theatre companies and individuals. Training: Bristol Old Vic Theatre School, and NIDA (Grad Dip in Voice Studies).



## SOPHIA MORGAN STAGE MANAGER

Sophia Morgan is a graduate of the Western Australian Academy of Performing Arts (WAAPA), holding a Bachelor of Arts in Stage Management. She currently works between Sydney and Perth, bringing her skills to a range of theatrical productions.

Since June 2024, Sophia has been the Stage Manager Swing for the Sydney Theatre Company, working on productions such as: *Dracula*, *Dear Evan Hansen*, and *Julia* in a variety of roles. She also recently was the Stage Manager for *Logue Lake* at the 2024 Perth Festival, winning Best Mainstage Production at the 2025 Performing Arts WA Awards.

With Black Swan, Sophia has been the Stage Manager for *The Bleeding Tree* and previously worked as Assistant Stage Manager on *Dirty Birds*, *Once*, and *York*. Sophia has also stage managed for *The Last Great Hunt*, Barking Gecko Theatre, and the West Australian Symphony Orchestra.

Beyond theatre, Sophia works annually with Tennis Australia as a Floor Manager during the United Cup, and she regularly works in various production roles with Perth Festival.



# BELVOIR CAST, CREATIVES & CREW

*BELVOIR WAS FIRST PRODUCED BY BELVOIR ST THEATRE IN 2023*

## CREATIVES

### Director

Deborah Brown

### Set & Costume Designer

Jacob Nash, Cris Baldwin

### Lighting Designer

Chloe Ogilvie

### Sound Designer & Composer

Wil Hughes

### Video Designer

David Bergman

### Vocal Coach

Laura Farrell, Amy Hume

### Dramaturg

Dom Mercer

### Dramaturgical Consultant

Kodie Bedford

### Associate Lighting Designer

Kelsey Lee

### Stage Manager

Steph Storr

### Assistant Stage Manager

Sybilla Wajon

## CAST

Thomas Weatherall

Frances Rings

Darius Williams





**WE ARE DELIGHTED TO BE PARTNERING WITH BLACK SWAN STATE THEATRE COMPANY AND HAWAIIAN TO SHINE A SPOTLIGHT ON YOUTH MENTAL HEALTH DURING THE SEASON OF *BLUE*.**

Young people are navigating a lot at this moment in time, and things like social media, the cost-of-living crisis, climate change and world instability, and family violence are having a significant impact on their wellbeing. So many suffer in silence.

Being able to see or hear their experiences and emotions acknowledged - whether that's on stage in productions like *Blue*, in the media, or in conversations with family and friends - makes a difference, showing them that they are not alone and it's ok to reach out for help. It 'normalises' talking about mental health, and makes it easier for people to access support. And the earlier young people can access support, the better the outcomes will be for them.

Youth Focus has been supporting young people for the past 30 years. Our vision is a world where a young person's mental health does not get in the way of them being who they want to be.

Mental ill-health is the leading cause of disability and poor life outcomes for young people in WA. With around 40% of young people between the ages of 12 and 25 experiencing a mental health challenge in the past 12 months, that's more than 207,000 young Western Australians who are struggling right now - a number that has almost doubled over the past 15 years.

Chances are we all know one of these young people. You may even be one of these young people.

At Youth Focus, our role is to create safe spaces, where young people can feel heard and understood, and to build trust, confidence and connection with the people and services that will help them access the mental health support they need, when and where they need it.

We provide a range of evidence-based youth mental health services including counselling (in person, online, or via telehealth), work and study support, education programs, community engagement, postvention support for communities impacted by suicide or other crises, and specialist programs for disordered eating and early psychosis.

Our services are delivered in communities across the State, including in Perth, Peel, South-West, Great Southern, and Meekatharra, and through our headspace centres in Albany, Geraldton, Midland and Northam, as well as more than 50 schools in WA. Our services are available at no cost to young people or their families, and they don't need a referral from their GP or health professional.

Everyone is different, so we don't have a one-size-fits-all approach. Young people are the experts in their own lives, and our Youth Counsellors work with each young person to understand how they want to be supported.

Taking that first step to talk to someone can be hard, but it can make a world of difference. If you or a young person you know needs support, we're here to help.

**Derry Simpson**  
CEO, Youth Focus



# RESOURCES FOR SUPPORT

## **NEED TO TALK TO SOMEONE?**

Youth Focus provides free counselling and other youth mental health services for young people aged between 12 and 25. Contact Youth Focus on (08) 6266 4333 or at [youthfocus.com.au](http://youthfocus.com.au)

## **IS IT AN EMERGENCY?**

If you, or a young person you support, requires urgent mental health support, please attend your nearest hospital emergency department or call:

### **Mental Health Emergency Response Line**

1300 555 788 (metro)  
1800 676 822 (regional)

### **Child and Adolescent Mental Health Service Crisis Connect**

1800 048 636  
1800 552 002 (regional)

For phone counselling support, please contact:

### **Suicide Call Back Service**

1300 659 467

### **Kids Helpline**

1800 551 800

### **Lifeline**

13 11 14

### **13Yarn (Aboriginal and Torres Strait Islander Crisis Support)**

13 92 76





At Youth Focus, our vision is a world where a young person's mental health does not get in the way of them being who they want to be.

We offer mental health services for people aged 12 - 25 at no cost to the young person or their families.

#### OUR SERVICES INCLUDE:

- Counselling and groups
- Vocational support for work and study goals
- Education and community engagement
- Support for communities impacted by suicide and crises



Learn more at: [YOUTHFOCUS.COM.AU](https://youthfocus.com.au) | @youthfocuswa

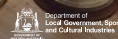


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# neVer have I evEr

BY DEBORAH FRANCES-WHITE  
14 JUNE - 6 JULY  
HEATH LEDGER THEATRE

RACE, CLASS,  
PRIVILEGE - WHAT  
COULD POSSIBLY  
GO WRONG?





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

