

BLACK SWAN STATE THEATRE COMPANY PRESENTS

RAISED IN BIG SPIRIT COUNTRY

CREATED BY NAOMI PIGRAM-MITCHELL
MUSICAL DIRECTION BY BART PIGRAM

27 – 29 MARCH
STUDIO UNDERGROUND





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.



This season of *Raised in Big Spirit Country* has been made possible through the generosity of Minderoo Foundation. Black Swan is incredibly grateful to have received a three year grant from Minderoo to support the embedding of First Nations Programming and Engagement across our annual season.

We are thrilled to work in collaboration with Minderoo to celebrate WA stories, artists and perspectives.

IMPACT PARTNER



Black Swan would like to thank the following people for their support and providing images and videos for *Raised in Big Spirit Country*:

Kuckles – Stephen Pigram, Jimmy Chi, Michael Manolis, Garry Gower & Patrick Bin Amat

Scrap Metal – Stephen Pigram, Alan Pigram, Phillip Pigram, Michael Teh, Johnny Albert and the late Michael Ambi.

Mark Bin Bakar, Wayne Bakar, Mum Bek, Auntie Anthea, Auntie Cauline, Nanna Pearly Hamaguchi & Nanna Sally Denim, Jaden Mellik and Joseph Albert for their support and permission to use their parents images, Pat Torres, Jodie Bell, Kim West and all at Goolarri Media, Vince Carter, Neil Turner at PAKAM, Peter Strain for his documentary *What Time Low Tide*, Jane Castle for *Broken Down Man*'s music video and shoot photos, Environs Kimberley, Getty Images, Stephen Smith, Broome Historical Museum & Boy from Beyond Photography.

We also extend our thanks and love to the late Ellen Puertollano and Russell Dann for their contributions too.

Total running time

Approx 1 hour 15 minutes (no interval)

Content warnings

Contains minor coarse language, use of haze and smoke effects. Aboriginal and Torres Strait Islander audiences are also advised that the presentation will contain images of deceased persons.

Hero Image

Photography by Boy From Beyond Photography, Design by Troy Barbitta

Production Images

Photography by Boy From Beyond Photography

Program Design

Troy Barbitta



A NOTE FROM THE MUSICAL DIRECTOR BART PIGRAM

RAISED IN BIG SPIRIT COUNTRY AT ITS MUSICAL CORE IS AN HONEST ODE TO THE MUSICIANS AND SONGWRITERS OF BROOME DURING AN EXTREMELY CHALLENGING SOCIAL AND CULTURAL ERA THAT DEFINED 'BROOME MUSIC.'

We can't shy away from the fact that during the late 70's, 80's and 90's Broome artists became local legends, national voices and in some cases international performers, but even they rode the wave of 'giants' before them and for every single performer in *Raised in Big Spirit Country*, we can't shy away from the fact that this music is our heritage.

'Broome's multiculturalism' is akin to the pearling history of the past 142 years, but few have brought the multicultural music and Broome lingo to the big stage. The music is a rich blend of folk, country, reggae and rock with lyrics that resonates with every single one of us Broome mob and is entrenched in our identity as performers and creatives.

Personally, I am simply curating a live set list of songs that celebrate our musical foundations, that honour our creative giants and to remind the world that the authentic Broome sound is still alive!



RAISED IN BIG SPIRIT COUNTRY SONG LIST

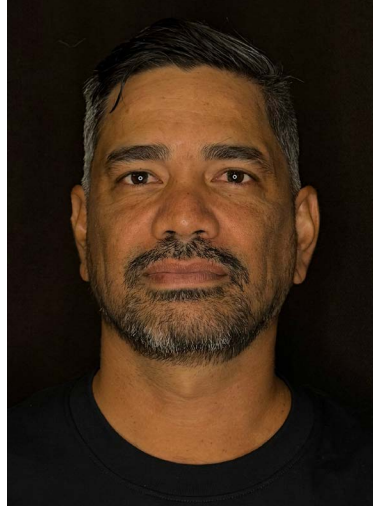
1. **MAYBE I WILL**
(Stephen Pigram / S. Pigram,
A. Pigram, P. Pigram)
2. **BROOME AND PEARLS**
(Ellen Puertollano)
3. **OLANJI**
(Stephen Pigram)
4. **COMMON GATE**
(Stephen Pigram)
5. **FISHING LINE**
(The late Stephen "Baamba" Albert)
6. **FISHING**
(Michael Manolis)
7. **HOWLING AT THE MOON**
(Stephen Pigram)
8. **KING TIDE**
(Stephen Pigram / S. Pigram, A.D.P. Pigram)
9. **TROUBLE IN THE LAND**
(John Albert)
10. **MANGROVE SONG**
(Stephen William Bartholomew Pigram)
11. **SUN DON'T SHINE**
(Stephen Pigram / S.Pigram, A. Pigram,
P. Pigram, J. Chi)
12. **SHANG EYE IN THE KITCHEN**
(Stephen Pigram, C. Fowler / S.Pigram,
A. Pigram, P. Pigram)
13. **THE VICE**
(Stephen William Bartholomew Pigram)
14. **WESTERLY (SOMEDAY SOMEWAY
SOMEHOW)**
(Naomi Pigram)
15. **BROKEN DOWN MAN**
(John Albert)
16. **FEEL LIKE GOING BACK HOME**
(Stephen Pigram)



NAOMI PIGRAM-MITCHELL
DIRECTOR, VOCALIST & GUITAR



BART PIGRAM
MUSICAL DIRECTOR & GUITAR



LUKE PUERTOLLANO
VOCALIST & GUITAR



NELSON BAKER
PERFORMER



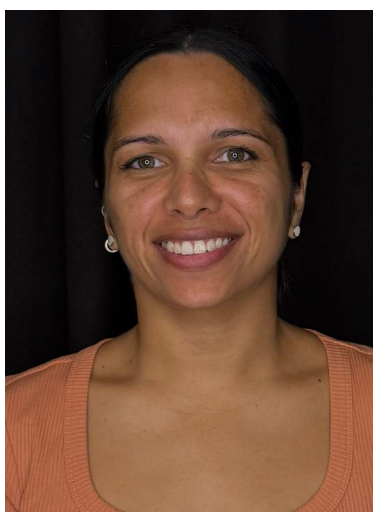
ERIC PIGRAM
PERFORMER & VOCALIST



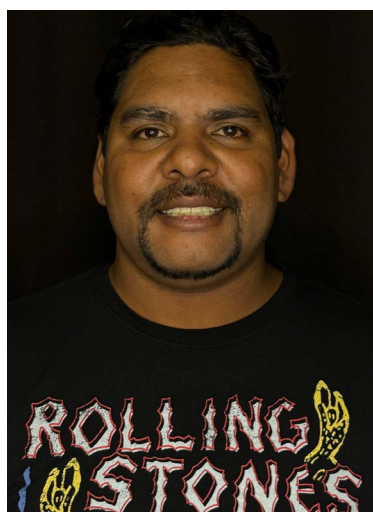
MISS GENIUS
PERFORMER



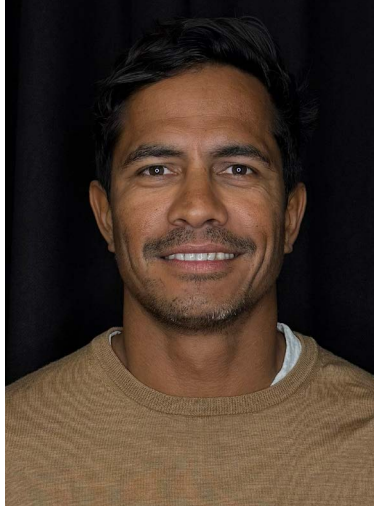
TEHYA MAKANI
PERFORMER & VOCALIST



EMMA SIBOSADO
VOCALIST



RAPHAEL "WOMP" HUNTER
VOCALIST & LEAD GUITAR



TRISTRAM PIGRAM
DRUMS



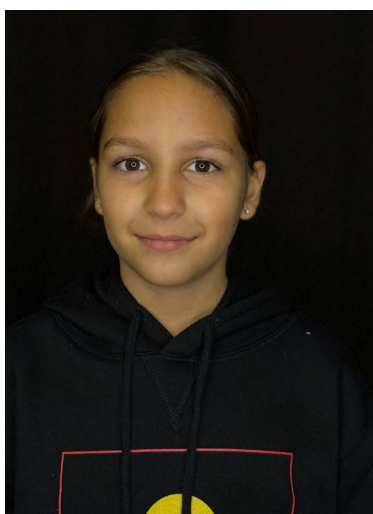
CHASE PIGRAM
VOCALIST, GUITAR & UKULELE



DAVID COX
BASS GUITAR



ANNE-JANETTE PHILLIPS
DANCER



RYLEIGH PIGRAM
PERFORMER





MATTHEW MCVEIGH

SET & COSTUME DESIGNER

Matthew McVeigh (1988) is a Western Australian interdisciplinary artist who graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2008, specialising in Design for Live Performance. His work engages both performing arts and fine arts communities. Deeply engaged with social issues, McVeigh's practice explores how identities, histories, and institutions are absorbed into dominant narratives. He is known for using a wide range of materials and semiotics to create bold, multi-layered works that challenge perceptions of national identity and cultural heritage.

McVeigh has worked extensively in the community sector, including in correctional facilities, with at-risk youth, and in remote Aboriginal communities. His art critically examines Australia's colonial history, popular culture, and stereotypes, often using appropriation and psychological imagery to confront complex narratives of identity and belonging. His works are held in prestigious collections, including the Holmes à Court Collection and the Art Gallery of Western Australia. Currently, McVeigh works from his studio on Whadjuk Nyoongar country, where he continues to explore themes of national consciousness and collective memory.

He has designed for: Black Swan Theatre, Awesome Arts, Spare Parts Puppet Theatre, Barking Gecko Theatre, Yirra Yaakin Theatre, Ochre Dance Theatre, Lost and Found Opera, Western Australian Ballet, Western Australia Opera, Deckchair Theatre, Steamworks Production, Last Great Hunt, Hama Productions and assisted for the Australian Ballet, Victorian opera and bigHart.



KRISTIE SMITH

LIGHTING DESIGNER

Kristie Smith is a Boorloo/Perth-based lighting designer for theatre, musical theatre, ballet and contemporary dance. She has designed lighting for and collaborated with companies including the West Australian Ballet, West Australian Opera, Black Swan State Theatre Company, The Last Great Hunt, Spare Parts Puppet Theatre, West Australian Academy of Performing Arts and various Blue Room Theatre productions. Her most recent designs include *The Wild Between Stars: Ballet at the Quarry* by the West Australian Ballet (Quarry Amphitheatre, 2025), *Same Time Next Week* written & directed by Scott McArdle (The Blue Room Theatre, 2024), *Nocturnal* by Brooke Leeder & Dancers (Subiaco Arts Centre, 2024) and *Punkaliyarra* by Big hART/Perth Festival (Victoria Hall, 2023). Kristie's past credits for Black Swan include *Playthings* and *Every Brilliant Thing* (2021).



MARK HASLAM VIDEO 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.



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.



REESE HORNE ASSISTANT STAGE MANAGER

Reese Horne is an upcoming queer and Aboriginal theatre-maker/performer/director/stage manager/producer. They graduated from the Western Australian Academy of Performing Arts with a Bachelor of Performing Arts (Performance Making) in 2022, and the Aboriginal Performance course in 2024 of which they were the 2024 recipient of the Artist Relief Fund Student Endowment for the course. Their interest in exploring how personal and intimate stories translate to theatre experiences is ongoing as they continue to develop their skills whilst creating and supporting the making of truthful and engaging works.





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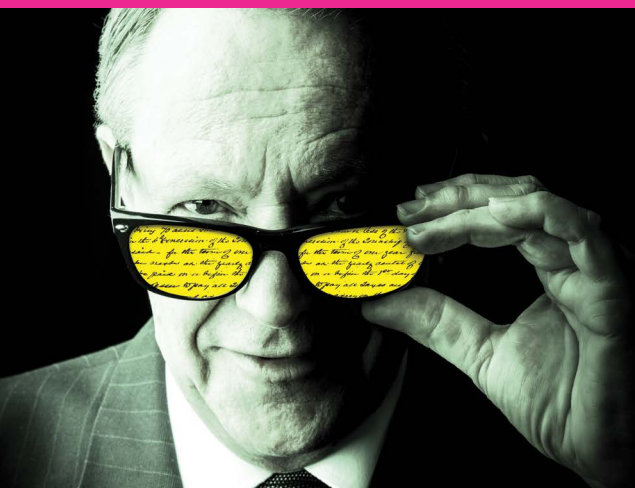


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ACT 2 TICKETS ON SALE 9 APRIL



BLACK SWAN STATE THEATRE COMPANY PRESENTS A SOFT TREAD PRODUCTION

THE GOSPEL ACCORDING TO *Paul*

WRITTEN AND PERFORMED BY
JONATHAN BIGGINS

23 JULY – 3 AUGUST
HEATH LEDGER THEATRE

SPEAKING IN TONGUES

BY ANDREW BOVELL

23 AUGUST – 14 SEPTEMBER
HEATH LEDGER THEATRE



Carol

BY ANDREA GIBBS

22 NOVEMBER – 14 DECEMBER
HEATH LEDGER THEATRE



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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





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*White Swans Giving Circle Member

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