



BLACK SWAN
STATE THEATRE
COMPANY OF WA

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

BARRACKING FOR THE UMPIRE.



BY ANDREA GIBBS

7
OCT

23
OCT

SUBIACO ARTS
CENTRE



TOTAL RUNNING TIME:
90 MINUTES (NO INTERVAL)

CONTENT WARNINGS: DEMENTIA, AMNESIA,
PARTIAL NUDITY, SEXUAL REFERENCES, FOG AND
COARSE LANGUAGE. RECOMMENDED AGE 12+.

PRINCIPAL PARTNER



ARTISTIC DIRECTOR PARTNER



FOUNDATION PARTNER



SUPPORTING PARTNER



GOVERNMENT PARTNERS



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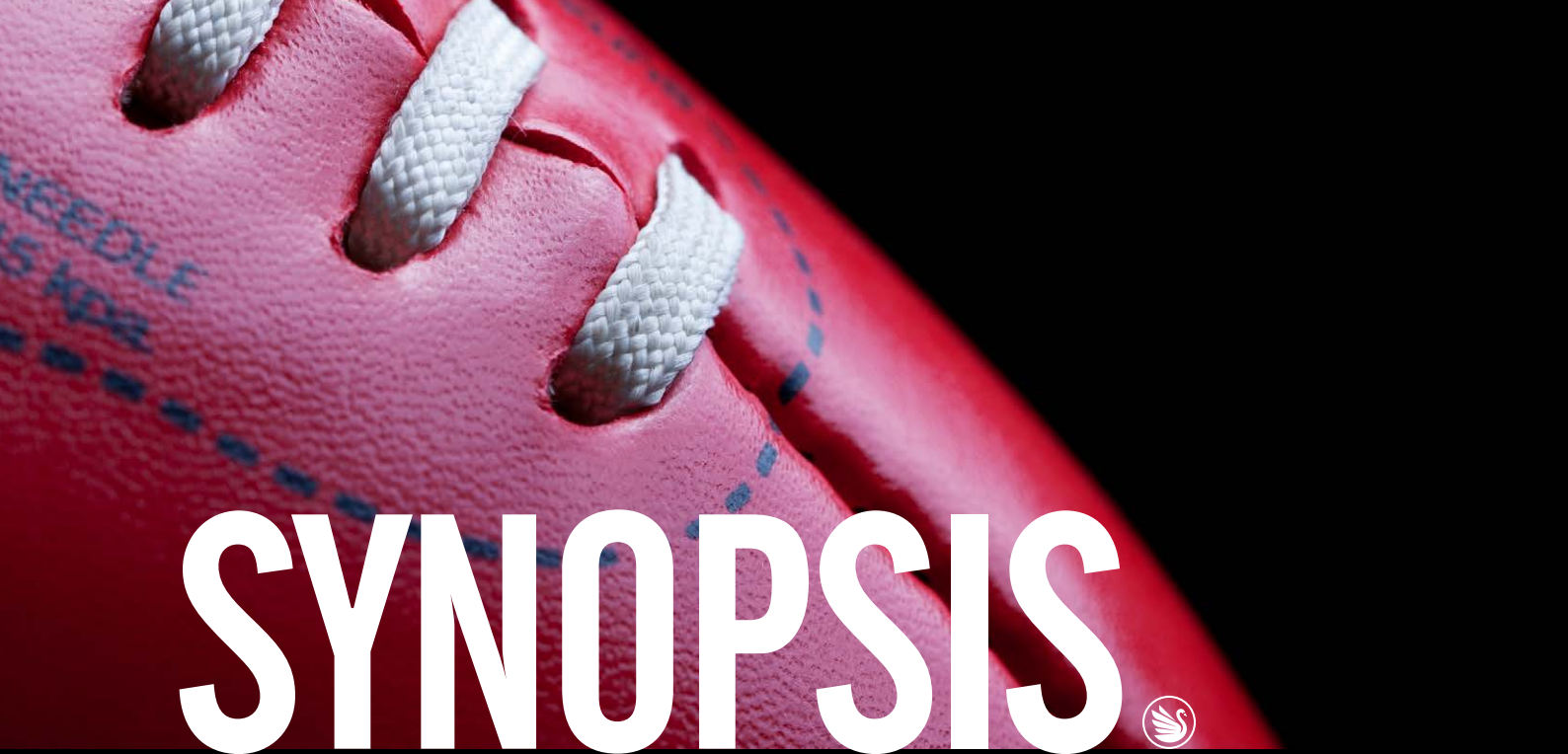
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ACKNOWLEDGEMENTS

BLACK SWAN STATE THEATRE COMPANY OF WA ACKNOWLEDGES THE WHADJUK PEOPLE OF THE NYOONGAR NATION WHO ARE THE TRADITIONAL CUSTODIANS OF COUNTRY ON WHICH 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

DOUG WILLIAMS IS THE GREATEST FOOTBALLER DONNYBROOK HAS EVER KNOWN. HARD AS FLINT. SALT OF THE EARTH.

Delveen, his wife, has been by his side for years, through head knock after head knock. Back in the day, Doug Williams took all the hard knocks the game could dish out - but got up and played on regardless. *"...saw the stretcher as an insult. Great courage, Williams."*

The club want to honour Doug with a Lifetime Achievement award, so the kids are all flying home to join the celebration. Ben, a rising AFL star, and Mena, an ambitious sports journalist, are reunited with their parents and eldest sister Charaine, who lives in town and has just broken up with Tom, who runs the local Toastmasters group, as well as the local footy club.

There's never a dull moment when the Williams' family gets together. We quickly grow to love these people as they gather for Doug's big day. But we begin to feel an undercurrent. Something's not quite right with Doug...

The sure hands of this once great player are starting to fumble the ball. The siblings begin to understand why Charaine lost her passion for football as they witness the decline of their

father's health due to repeated head injuries from the game.

Barracking for the Umpire tackles blokes and their vulnerability, the fragility of the human body, and the impacts of brain injury on ourselves, our family, and our community. It is funny, sad, urgent and timely. The discussion about CTE (Chronic Traumatic Encephalopathy) resulting from football concussions is a topical one, and the play explores the effects of this advancing condition on the heart of a loving family.

Clare Watson, Director says *"Up there Cazaly, in there and fight...I am a huge Andrea Gibbs fan and with this play, she kicks it out of the park, literally. Reading early drafts of the script the team sat around the table, first laughing and then crying. This family is familiar and loveable...Fight like the devil, the crowd's on your side."*

Barracking for the Umpire is Andrea's debut play, commissioned by Black Swan State Theatre Company, and supported by the Malcolm Robertson Foundation and City of Perth as part of the Funny Girl initiative.

Hear the story from Andrea Gibbs:
https://www.youtube.com/watch?time_continue=1&v=lu1L3go_Om8

A NOTE FROM THE PLAYWRIGHT ANDREA GIBBS



"FOOTY'S A RELIGION. HAVIN' IT DESCRIBED AS 'JUST SPORT' DOESN'T DO IT JUSTICE. BEING ABLE TO YELL YA HEAD OFF AT THE FOOTY IS AN EMOTIONAL RELEASE. AND, WHO SAYS BLOKES DON'T CRY? THEY CRY. MEN THEY WEEP. WEEP WHEN THEY LOSE. AND IT'S BEAUTIFUL. I'D FIND IT VERY HARD TO BE WITH SOMEONE WHO DIDN'T LOVE FOOTY. IT'S OUR GAME. IT'S AUSTRALIA'S BEAUTIFUL GAME." - DELVEEN, ACT 1. SC.3



My Dad, Geoff, played Aussie Rules for Donnybrook between 1967 and 1972. Captaining the Under 18's at just aged 16. At age 17 he'd play Under 18's on Saturdays and then league on Sundays. A proud Mighty Don for as long as he could be, he tells me he wasn't the best player, but he did win Runner-up Fairest & Best once. The prize... an Esky.

Dad trained as hard as he played, which meant a lot of big knocks.

The safety protocols around concussions back then were virtually non-existent. Come off for a bit. Can you walk? Yep. Well, get back out there. There are things that he can't remember about many of the games he played.

After one big knock-out, his Mum, Betty, forced him to go to the doctor. And it was recommended he stop playing. Dad tried everything to continue, even started wearing a helmet. But that did the opposite of making him safer – it just made him a bigger target. *"If they see a weakness, they go for it"*.

After a few more hard hits that left my Mum in tears, Dad eventually stopped playing. It was heartbreaking for him. *"I would have loved to still be playing footy"* he has told me many times.

He did, however, find a way to stay on the oval. In 1973 he became an SWFL umpire. Which he did until 1981, the year I was born. Mum would follow him to all his games, cheer him on. *"Your Mum was the only one who'd be out there barracking for the umpire!"* Dad would say. A longstanding joke in our family. (cont.)

The violence didn't stop just because he became an umpire though — he copped plenty from the supporters who would get in his face after the games. Footy does that. Stirs up a whole lot of feeling in fans. I know, I'm one of them.

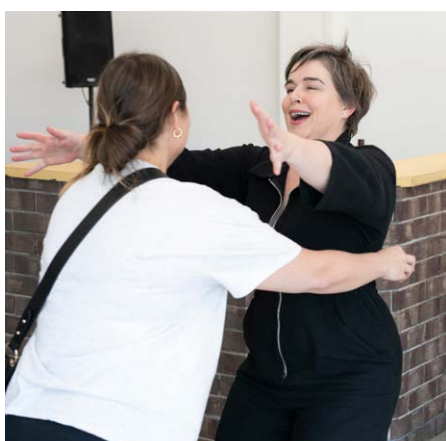
When I'm at games, the things that fly out of my mouth are just parrot squawks of what Dad says. And I love that we have that connection. Dad knowing so much about the game is what seeded my love for it, and if I'd had the chance, I would have tried to play myself. It's a beautiful complex game. And dangerous — something that can easily be forgotten if we look at it as just entertainment.

Barracking for the Umpire is not simply a play about footy — it is about family and connection. It is about identity and love. And it is about the sacrifices people make on both sides of the fence.

Writing this play has been a significant step for me. And a complete joy throughout. It would not have been possible without the help of Black Swan, the Malcolm Robertson Foundation and the City of Perth. Opportunities like this, for mid-career artists, are few and far between, and I do not take that for granted.

Thank you to my dramaturg Polly Low for her staunch, unwavering support and masterful feedback on my winding road. Your confidence in me has meant everything. To my partner, James, who is the most caring person I have ever met and makes home feel like home. Lastly, thank you to my family, to whom this play is dedicated. You are the funniest people I know. Thank you, Mum and Dad, for modelling kindness and surrounding me with unconditional love. I hope I made you proud.





A NOTE FROM DIRECTOR CLARE WATSON



I FIRST ENCOUNTERED ANDREA AS AN ACTOR, IN A PLAY AT GRIFFIN THEATRE, IN THE FINAL SCENE OF THE PLAY, SHE STOOD COMPLETELY NAKED IN FRONT OF THE AUDIENCE.

Now, this may seem like a strange thing to lead with in a programme note but bear with me...Andrea has so many strings to her bow, her work as a radio presenter, her community driven Chin Wagon story collecting project, her Barefaced Stories, her stand up, acting and impro. Everything she does is with humour, warmth, courage and kindness. She gathers people together and allows herself to be completely authentic in their presence, she deeply connects with them and they connect with her. And this is precisely the way in which *Barracking for the Umpire* thrums off the page. It is such a delightfully truthful portrayal of an Australian family. There is courage and vulnerability in each and every character, just as there is in each and every one of us. This is the first of Black Swan's Funny Girl commissioned playscripts developed with the generous support of the Malcolm Robertson Foundation. I'd like to take this opportunity to thank the foundation for their ongoing support of Australian playwrighting and also to thank Polly Low, Literary Director, for her wisdom and care. There were many wonderful artists that engaged with this work throughout its development, a big thanks also to each of them for gifting this project their ingenuity and skill. This is a play about football and family. This is a play about passion and what we're prepared to sacrifice for it.

I'm sure every playwright would agree that sharing the world and characters that they've created feels very much like standing naked on a stage before you, the audience. *Barracking for the Umpire* marks Andrea Gibbs' first foray as a playwright and I'm sure you'll agree, she has absolutely kicked it out of the park.

One of the greatest pleasures in my work as a theatre director is making a family out of strangers. The family that you see before you are, in real life, equally as loving, funny and caring as the characters that you'll meet on stage. The passion, the rigour and the talents of this cast are truly awe inspiring, on a daily basis. And in this case, the cast were not all strangers (our Doug and Del are married IRL). Thanks also to the talented team of creatives that bring the design elements to life with generosity and expertise and thanks for staying close to the project as we navigated the hoops and hurdles of covid rescheduling this year.

And finally, to all at Black Swan...workshop, wardrobe, marketing, ticketing, board members, donors, audience...everyone.....to be wishing you farewell with this beautiful new work, written by a rad woman, set in regional WA with a fully Western Australian team feels like the best farewell. It's been quite a ride and I am profoundly grateful for the opportunity to have created so much theatre, to have contributed to the cultural conversation here in Perth and to have made so many wonderful life-long friends. Big love.





A NOTE FROM SET AND COSTUME DESIGNER SARA CHIRICHILLI



BARRACKING FOR THE UMPIRE IS A HEARTFELT AND PERSONAL PLAY. THE FEEL OF THE SET IS REALISTIC AND FAMILIAR AS WE ARE INVITED INTO THE HOME OF A FOOTY LOVING FAMILY. WE WITNESS THEIR QUARRELS, EXPRESSIONS OF LOVE AND NATURALLY RELATE TO THE CHARACTERS AS IF THEY WERE MEMBERS OF OUR OWN FAMILY.

The play is set in Donnybrook, which I wanted to celebrate with WA audiences. It was a pleasure to travel to Donnybrook to learn how the Football Club is the glue that holds the community together.

Hidden throughout the set, are props sourced directly from Donnybrook.

I also found hidden gems in the op shop there, including one of my favourites, an "I love my coach mug". There are many other hidden

items on the set such as the local newspaper and even a smoothie cup.

Whilst set in 2018, the house reflects a 1980's style. The design is familiar to WA audiences who have lived or known of someone who lives in a similar house from this decade. There are a lot of earthy tones referencing the colour palette of Donnybrook and football fields, the olive greens, brown bricks, and blue skies. If you look closely at the wallpaper, you may also notice a footy pattern. The costumes also reflect this naturalism, whilst making reference to the chill of Donnybrook weather and the characters' personalities. Doug's costumes also depict the colour palette of his previous football clubs. He is dressed in black royal blue and navy blues. These colours reinforce the link to memory and the past.

Thank you to Black Swan and the entire Barracking team. Designing for this show has been a great collaborative process.



CAST

TOM	Michael Abercromby
DELVEEN	Pippa Grandison
ECKHART/COACH	Joel Jackson
DOUG	Steve Le Marquand
MENA	Ebony McGuire
CHARAINE	Jo Morris
BEN	Ian Wilkes

CREATIVES

WRITER	Andrea Gibbs
DIRECTOR	Clare Watson
DRAMATURG	Polly Low
SET & COSTUME DESIGNER	Sara Chirichilli
LIGHTING DESIGNER	Lucy Birkinshaw
COMPOSER & SOUND DESIGNER	Joe Paradise Lui
VIDEO DESIGNER	Michael Carmody
STANDBY UNDERSTUDY	Caitlin Beresford-Ord
STANDBY UNDERSTUDY	Mikayla Merks
STAGE MANAGER	Riley Billyeald
ASSISTANT STAGE MANAGER	Madeleine Young
DRESSER	Anna Weir



MICHAEL ABERCROMBY

Michael was born and raised in Perth, where he spent time working as a musician before graduating from the WAAPA Acting course in 2013. After moving to Sydney, Michael was immersed in the Sydney Independent theatre scene with his own company JackRabbit Theatre writing and directing new work, as well as performing in *The Sugar Syndrome* by Lucy Prebble, and *The Wind in the Underground*, by Sam O'Sullivan. Since returning to Perth, Michael has performed in Theatre 180's ongoing smash hit *A Fortunate Life*, The Last Great Hunt's *Bite the Hand* and Fremantle Theatre Company's *Last Train to Freo*. Michael is also a passionate educator; lecturing at WAAPA and working with John Curtin College of the Arts as a guest director.



PIPPA GRANDISON

Pippa's stage and screen career spans thirty years. Theatre credits include: *Georgy Girl*, *The Seekers Musical* (Farrelly Productions), *Into the Woods*, *A Little Night Music* (Sydney Theatre Company), *Muriel's Wedding: The Musical* (Global Creatures), *The Misanthrope*, *The Threepenny Opera* (Belvoir Street), *Mary Poppins* (Disney/Cameron Mackintosh), *Wicked* (GFO), *We Will Rock You* (Michael Coppel), *The Graduate* (Kay & Maclean), *Boys Will Be Boys* (The Street Theatre) and *Europe* (Seymour Centre). TV credits include: *Frayed*, *Here Come the Habibs!*, *Home & Away*, *Mr & Mrs Murder*, *Underbelly: Razor*, *Magical Tales*, *All Saints*, *Balmain Boys*, *South Pacific*, *Twisted Tales*, *Water Rats*, *E Street*, *GP*, *Brides of Christ*, *A Country Practice*, *Come in Spinner*. Film credits include: *Book Week*, *Broke*, *Akoni*, *Mr Accident*, *A Change of Heart*, *Hotel de Love*, *Dating the Enemy*, *Over the Hill* and *Muriel's Wedding*.



JOEL JACKSON

Joel is a Logie and Australian Academy of Cinema and Television Arts award-winning actor, musician and writer. Best known for his TV role in *Peter Allen; Not the Boy Next Door*, Joel's numbering TV credits include *Deadline Gallipoli*, *Hyde & Seek*, *The Wrong Girl*, *Safe Harbour*, *Mystery Road 2* and *Ms Fisher's Modern Murder Mysteries*. Joel's feature film credits include *I Met A Girl*, *H is for Happiness* and *Jungle*.

As a writer and actor, Joel's short film *Stranger* has won multiple short film awards internationally and screened at Flickerfest and the St Kilda Film Festivals. For the stage, Joel has appeared in *The Glass Menagerie* (Black Swan), *Born Yesterday* (Melbourne Theatre Company) and *Midsummer Night's Dream* (Fremantle Theatre Company).



STEVE LE MARQUAND

Steve's film credits include *Last Train to Freo*, *Beneath Hill 60*, *Two Hands*, *Broke*, *Red Dog: True Blue*, *A Few Best Men*, *Men's Group*, *One Eyed Girl*, *Razzle Dazzle*, *Locusts*, *June Again*, *Escape and Evasion*, *Kokoda*, *Lost Things* and *Vertical Limit*.

TV credits include: *Les Norton*, *Rake*, *Blue Murder: Killer Cop*, *Wentworth*, *Underbelly: Razor*, *Small Time Gangster*, *Janet King*, *All Saints*, *Farscape*, *Blue Heelers*, *Wildside*, *GP*, *Murder Call*, *Big Sky*, *Water Rats*, *Police Rescue* and *Home & Away*.

Stage Credits include for STC: *The War of the Roses*, *Gallipoli*, *The Serpent's Teeth*, *Tales From the Vienna Woods* and *Holy Day*. For MTC and STC: *Don's Party*. For Belvoir: *Jasper Jones*, *An Enemy of the People*, *Summer of the Seventeenth Doll*, *Death of a Salesman*, *Paul*, *The Spook*, *Buried Child* and *Waiting for Godot*. For Griffin: *Green Park*, *Ugly Mugs*, *Songket* and *The Return*. For his own company: *He Died with a Felafel in His Hand* and *The Tasmanian Babes Fiasco*.



EBONY MCGUIRE

Ebony is an actor, writer and producer. Theatre credits include: *What Do They Call Me?* The Blue Room Theatre, *The Fever and The Fret* Yirra Yaakin Theatre Company and the National Playwriting Festival, *Coranderrk National Tour* Ilbijerri Theatre Company, *Caliban* Western Edge Youth Arts, *Cloudstreet* Malthouse Theatre and Black Swan, *From Darkness* La Boite, *FIRE* Kalyakoorl Collective, Fringeworld/The Blue Room, *The Bleeding Tree* The Blue Room Theatre. In 2019 Ebony produced, co-wrote, and performed in the short film *Wirun*, winning her Best Actress (short film) at Hawaii International Film Festival. In 2021 Ebony was a member of The Gatherers Collective with The Last Great Hunt and went on to work with The Last Great Hunt as Assistant Director for *Bite The Hand*. Ebony's most recent work was in *SIT (or I'll make you sit)* at The Blue Room Theatre, as well as working with Sensorium Theatre, delivering sensory exploration sessions through song and play to children across metropolitan Perth. *The Bleeding Tree* won four awards at Performing Arts WA 2022 awards including Outstanding Ensemble and Best Independent Production.



JO MORRIS

Jo is so proud to be a performer and theatre-maker on Whadjuk Noongar Boodjar, and to celebrate in the rich tradition of storytelling on this land. She is a Nida graduate, and most recently appeared in *York* for Black Swan and The Last Great Hunt's production of *Whistleblower* for Perth Festival 2021. She has worked and collaborated with companies such as Barking Gecko, The Last Great Hunt, Black Swan, Yirra Yaakin, Performing Lines and Griffin Independent, and won multiple awards including the 2014 Blue Room Awards for Best Production and Member's Choice, and the 2016 PAWA Award for Best Independent Production for *Those who fall in love like anchors dropped upon the ocean floor* which she performed in and produced, and the 2015 PAWA Award for Best Actress for *A Streetcar Named Desire*. She was also the recipient of the Fringe World 2017 ECU Performing Arts Award for her work as a performer in *Price Tag*, *The Book of Life* and *Alone Outside*. Jo works across multiple mediums, in theatre, film, TV, and as a voice-over artist.



IAN WILKES

Ian is a Noongar man with connection to the Wadjuk and Ballardong people. He is a past graduate of Aboriginal Theatre at WAAPA and is now a theatre-maker, performer and director. Recent credits include co-writer and

lead performer in *Galup* and artistic associate for WAYTCO's *Beside* - both for Perth Festival 2021 - and co-director of *York* and actor in *The Tempest* for Black Swan. He has recently been on the company's UK Premiere tour of *You Know We Belong Together* to Southbank, London and Edinburgh International Festival.

In 2021, Ian won the Perth NAIDOC award for Artist of the Year. He has directed several plays including Yirra Yaakin's *Boodjar Kaatijin*, *Hobo* and *Songbird* for The Blue Room Theatre, and has helped devise and create many others. He has performed numerous roles including Yirra Yaakin's *Hecate*, and *Honey Spot* at the Sydney Opera House. Ian is also a regular performer in the long running WA show *Bindjareb Pinjarra*. Performances in dance include Ochre's *Kwongan* for Perth Festival and CO3's *The Line*. Amongst Ian's career he also teaches traditional and contemporary dance to the younger generation by combining his knowledge of culture, theatre and performance.





ANDREA GIBBS WRITER

Host of 'Weekends' on ABC digital radio across Australia and the co-creator of Barefaced Stories.

As an actor, she was billed as a 'revelation' by The Australian in the lead role of *8 Gigabytes of Hardcore Pornography* by Declan Greene (Griffin Theatre). She has been seen in *Animal Farm* adapted by Van Badham (Black Swan), *Minneapolis* by Will O'Mahony (Performing Lines), *Is This Thing On?* by Zoe Coombs-Marr (Best Performance Blue Room 2016), *The Mars Project* by Will O'Mahony (Best Supporting PAWA 2016) and most recently played Australia's first female prime minister Julia Gillard in *I'm With Her* by Walkley Award winner Victoria Midwinter Pitt. Film/TV credits include *Hug The Sun* (Aunty Donna), *The Big Spaghetti* (Side Pony Productions), *Three Summers* by Ben Elton and this year, *How to Please a Woman*.

She directed the site-specific work *Objects May Appear Larger in the Mirror* at Kings Park in 2020 which involved audience members in cars, radio transmission, movement and personal storytelling.

Andrea is part of the alumni of Perth's premiere improv-comedy ensemble *The Big HOO-HAA!*. She won Triple J's Raw Comedy Stand-up State Final (2005) and was selected for The Comedy Zone produced by Melbourne International Comedy Festival in 2006. She has performed comedy all over the world, and has been a guest speaker at TEDx, Women in Comedy Festival (Boston, USA) and Perth's Edition of Women of Letters.



CLARE WATSON DIRECTOR

Formal Artistic Director and Co-CEO of Black Swan. For the company (2016-2022), Clare has directed *The Glass Menagerie*, *York*, *The Cherry Orchard*, *The Torrents* (a co-production with Sydney Theatre Company), *Our Town*, *Xenides*, *The Events*, *You Know We Belong Together* (a co-production with Perth Festival and DAADA over two seasons, including UK tour to London, Edinburgh International Festival and Sydney Opera House) and *Let the Right One In*.

Previously, Clare was Artistic Director at St Martins collaborating with children and teenagers, female Director-in-Residence at Malthouse Theatre, and an MTC Women Directors' Program alumna. Clare is a graduate of Directing at the Victorian College of the Arts. She is a trained teacher, working in high schools in Victoria for 15 years, and was also the Education Manager at Malthouse Theatre. She is a recipient of the 2021 Sidney Myer Performing Arts Award, praised for creative leadership, generosity and contribution to the community.



POLLY LOW DRAMATURG

Polly was Black Swan's Literary Director for many years. Her credits as dramaturg with the company are numerous, her work feeding into multiple productions (for example: Oriel Gray's *The Torrents*, Suzie Miller's *Dust*, Tim Winton's *Rising Water*). Scripts she has dramaturged for the company from concept to stage include Ian Michael and Chris Isaac's *York*, Van Badham's adaptation of *Animal Farm*, Hellie Turner's adaptation of *The Lighthouse Girl*, Hilary Bell's adaptation of *The Red Balloon*, Jane Bodie's *Water*, and Gita Bezard's, Barbara Hostalek's, Chris Isaacs', Hellie Turner's and Mararo Wangai's *Unsung Heroes*. Polly also works extensively as a freelance dramaturg and has worked on plays by highly experienced playwrights, by those not quite so experienced, and by those just beginning their playwriting journeys. She has developed performance scripts with many community groups (including communities in Esperance, Shark Bay and Albany). Polly also co-facilitated the Yirra Yaarnz scriptwriting program for seven years and worked dramaturgically from concept to stage on the scripts *Banned* and *Cracked*, by Barbara Hostalek, and Narelle Thorne's *Dating Black*.



SARA CHIRICHILLI SET & COSTUME DESIGNER

Sara graduated from WAAPA in 2010, receiving the prestigious David Hough Award for Best Student Designer. Sara became the 2011 assistant designer in Deckchair Theatres Emerging Artist Program. In 2012, Sara designed the set and costume for *The Book of Death* at The Blue Room Theatre and was a design assistant for Shakespeare in the Park's productions of *The Tempest*, *The Comedy of Errors*, and co-designer for *Much Ado About Nothing*. In 2014, Sara designed the set and costumes for *The Mikado* and the set for *The Sound of Music* at the Regal Theatre. Sara has designed *Between Solar Systems*, *PORTO*, *Tamagotchi Reset*, and *Laika* at The Blue Room Theatre. Most recently Sara designed the revised production of *Playthings* for Black Swan and worked with Yirra Yaakin Theatre Company on *Cracked* and *Ice Land* at Subiaco Arts Centre, the latter of which was nominated for Best Costume Design at the PAWA Awards.



LUCY BIRKINSHAW LIGHTING DESIGNER

Lucy is an accomplished lighting designer and artist. Lucy's lighting practice encompasses theatre, opera, music theatre, concert lighting, dance, film, and television. She trained formally in both the fine arts and lighting for performance. Lucy has designed lighting for companies such as Black Swan, Sydney Theatre Company, Perth Theatre Company, Malthouse, Griffin Theatre, Barking Gecko, The Aphids, Melbourne Opera, Lyric Opera Melbourne, WAYTCO, Performing Lines, My Darling Patricia, OpticNerve, Side Pony Productions, Hayloft Project, Magnormos, Red Ryder, Perth International Arts Festival, Opera in the Park, Australian Opera Studio, and many others. She enjoys collaborating with a diverse range of directors, choreographers, and composers. Lucy's distinctive approach to depth, contrast, and beauty within her designs makes her an identifiable theatre artist.



JOE PARADISE LUI COMPOSER & SOUND DESIGNER

Joe is a submerging artist and undisputed winner of the 2013 Spirit of the Fringe award. Joe is a founding member of Renegade Productions. Within its aegis, he creates experimental theatre and performance works. Joe is also a freelance director, writer, and sound and lighting designer. His most recent professional directing work was *Unsung Heroes*, with Black Swan. His most recent independent directing work was *The Ugly and Salome Delta*, presented at The Blue Room Theatre.



MICHAEL CARMODY VIDEO DESIGNER

Michael's previous work at Black Swan have included: Black Swan productions include: *City Of Gold, Animal Farm, You Know We Belong Together, Assassins, and Let The Right One In*. He has also worked as a video designer with Melbourne Theatre Company, Sydney Theatre Company, Live Nation, Melbourne Festival, St Martins, She Said, Sport for Jove, Angus Cerini/Doubletap, and Malthouse Theatre. Productions include: *Gonzo, The Waiting Room, I Call My Brothers, Balit Liwurukk, For the Ones Who Walk Away, I saw the second one hit, Fallen, Hart, Saving Henry, and Chapters from the Pandemic*. His short documentary *Debutantes* was an 'Official Selection' at the Melbourne International Film Festival, Brisbane International Film Festival, and Perth Revelation International Film Festival. In 2018 he received a Green Room Award for Design in Contemporary and Experimental Performance (*For the Ones Who Walk Away*).



CAITLIN BERESFORD-ORD STANDBY UNDERSTUDY

BLACK SWAN STATE THEATRE COMPANY: *Unsung Heroes, Assassins, The Caucasian Chalk Circle / National Theatre of China, As You Like It, The White Divers of Broome, One Destiny*. Black Swan/Queensland Theatre Company: *Cat on a Hot Tin Roof*. OTHER THEATRE: Just Friends Theatre Company: *Pulling the Pin*, Squid Vicious: *Small and Cute Oh No*, The Kabuki Drop/Perth Festival: *Whale Fall, Barking Gecko: Living Lecture - Macbeth*. Deckchair Theatre: *A Checklist for an Armed Robber, Lonely Hearts Club*. Janus Entertainment: *Her Holiness*. Red Ryder Productions: *A Moment on the Lips, The Mozart Faction*. Agelink Theatre: *Airswimming*. The Moxy Collective: *The Maids*. His Majesty's Theatre/The Brainbox Project: *The Maj Monologues* (2008, 2009, 2011). Focus Theatre: *Necessary Targets*. Darlinghurst Theatre: *Portia Coughlan*. The Living Room Theatre: *The Intimacies of Women*. Gartre: *The Art of Success*. CABARET: Fringe World Festival: *Dave Warner's The King and Me* (2015 & 2016). WRITER/ PERFORMER: Fringe World Festival 2013 & 2018, Fremantle Arts Festival, Cabaret Soiree Carnivale, The Maj: *A Rhapsody in Red* FILM: *Red Dog, True Blue*. TV: *The War that Changed Us* (ABC), *Home and Away, White Collar Blue, Life Support*. POSITIONS: Teaching Artist for Black Swan, Bell Shakespeare, International School's Theatre Association (ISTA), Artist in Residence (AiR) Grant Recipient for Black Swan and Murdoch University. Lecturer: WAAPA, Curtin University and Notre Dame. OTHER: Proud member of Equity since 1999. AWARDS: WA Equity Guild Awards: Members Choice Award for Best Actor in *The Mozart Faction*, 2013 Best Supporting Actress for *Cat on a Hot Tin Roof*. TRAINING: WAAPA graduate 1999.



MIKAYLA MERKS STANDBY UNDERSTUDY

Mikayla is a Perth based actor and a WAAPA graduate. Mikayla made her theatre debut for the Malthouse Theatre and Black Swan in the 2019/2020 production of *Cloudstreet*. Mikayla was nominated for a PAWA best actress for *FRONT* and Best Supporting Actress for *Cloudstreet*. In 2018 Mikayla won Best Actress for the Channel Nine WASA Gala for *Noah* and won best actress for *Unlocked Film Festival*. Currently, Mikayla is studying film at SAE where she has made her Directorial Debut for her film *FACEBRACE!* and is mentored by Frances Elliot (Dir. Beeman).



RILEY BILLYEALD STAGE MANAGER

Riley is a freelance Stage Manager and recent graduate from WAAPA with a Bachelor of Arts majoring in Stage Management. She's worked across a broad range of artforms including dance, musical theatre, classic plays, installations, and devised works. She's proud of her work on *Julius Caesar* (2021) with Director Humphrey Bower and immensely enjoyed working with Shaun Rennie on *Sweet Charity* (2019) and *Mama Mia* (2020). She recently worked with Black Swan on *City of Gold* and *Toast*.



MADELEINE YOUNG ASSISTANT STAGE MANAGER

Maddie is a freelance producer and stage manager based in Boorloo, Perth. A 2020 graduate from WAAPA, they have spent the last few years in various roles including Stage Manager for *CICADA* (Barking Gecko Theatre Company 2022) and Assistant Stage Manager for *HOUSE* (Barking Gecko Theatre Company 2021) and *Mary Stuart* (Perth Festival and Performing Lines WA 2022), as well as stage managing Yirra Yaakin's touring children's show *Bilya Kaatijin* in 2020 & 2021.

As an independent Producer, Maddie prioritises First Nations and multi-cultural works, and debuted *FIRE* at The Blue Room Theatre in 2021 with Kalyakoorl Collective. They have a love for the emotional connection that live theatre brings to audiences and hope to continue engaging in heartfelt and passionate stories by diverse artists and companies.





FUNNY GIRL

BLACK SWAN'S 'FUNNY GIRL' PROGRAM COMMISSIONS AND SUPPORTS EXPERIENCED FEMALE STAND-UP COMEDIANS TO WRITE NEW COMEDIC THEATRE SCRIPTS, FOR THE COMPANY TO STAGE IN FUTURE YEARS.

Our vision for the Funny Girl program is to aid in achieving gender parity and provide a platform for new voices, enabling the creation of new comedic theatre work that will delight existing audiences, engage new audiences and importantly, create theatre that makes us laugh.

The first commission in this three-year program is the work you are seeing today, *Barracking for the Umpire* by Andrea Gibbs. The second is well-

known comedian and actor Roz Hammond (*Shaun Micallef's Mad As Hell*, *The Heights*). Roz's work *Nest* is a black comedy about the minefield of family reunions.

The Funny Girl program has been generously supported since its inception by the Malcolm Robertson Foundation.

Since 2004, the Malcolm Robertson Foundation has been a leading supporter of the development and presentation of new Australian work. Throughout his career Malcolm generously shared his knowledge and craft by mentoring young and aspiring actors, playwrights and directors and the support of the Malcolm Robertson Foundation continues this legacy here at Black Swan.



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