



BLACK SWAN
STATE THEATRE
COMPANY OF WA

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

OIL

BY ELLA HICKSON

5
NOV

27
NOV

HEATH LEDGER
THEATRE



TOTAL RUNNING TIME: 2 HOURS
45 MINUTES (INCLUDING INTERVAL)

CONTENT WARNINGS: ADULT THEMES, SEXUAL INTIMIDATION, COARSE LANGUAGE, DEPICTIONS OF SEXUAL SCENES, USE OF HERBAL CIGARETTES, HAZE, RACISM, ISLAMOPHOBIA AND USE OF STAGE FIREARMS.

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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



“SHE WALKS BAREFOOT ACROSS FREEZING FIELDS. SHE WALKS AND WALKS AND WALKS AND WALKS. SHE WALKS THROUGH LANDS, THROUGH EMPIRES, THROUGH TIME.”

The answer, though never spoken, isn't simple, involving not only short-sightedness and greed, but also our most primal instincts: a fascination with the wonders of new technology and the desire for a better life.

The Bronze Age. The Iron Age. The Age of Oil. The Stone Age didn't end for want of stones. What do you do when you know it's going to run out?

Oil is so present in our lives that it's easy to forget how recently it entered them.

It was only in the latter half of the 1800s that we found any use for the stuff, yet its history since has defined the course of the modern era.

We first meet May in pre-industrial Cornwall, pregnant and married into a family as hard as

the conditions they face. With only candles for light and fire for cooking, life before oil is brutal, freezing, racked by hunger, and cloaked in darkness.

As the use of oil spreads, however, we meet May again at pivotal moments in its voyage. She's on the ground when the British empire takes over the Middle East at the start of the 20th century and running her own petroleum company as we hit peak oil in the 1970s. When we find her today, her relationship with oil is as fraught as our own, and 30 years from now we see her world has transformed once more in fascinating and provocative ways.

May lives for more than a century and a half. Her daughter Amy does, too, while other characters echo those of different eras in the play, or even seem to reincarnate them. It's a device that has drawn comparisons to Virginia Woolf's *Orlando* and David Mitchell's *Cloud Atlas*, but here it allows Hickson a canvas bigger than any one lifetime while centering on very recognisable relationships.



A NOTE FROM DIRECTOR ADAM MITCHELL

***“MY FATHER RODE A CAMEL. I DRIVE A CAR.
MY SON FLIES A JET AIRPLANE. HIS SON
WILL RIDE A CAMEL.”***

A Saudi saying

It is a rare treat to tackle an epic play like *Oil* with such a brilliant ensemble of actors and truly remarkable team of creatives. It has been a dizzying joy discovering, decoding and directing it.

Oil is ubiquitous. It is the base material for many items from plastics to cosmetics, the sneakers on your feet, the family car and much of the world's electricity.

What first drew me to the play was its sheer ambition. Each of the five acts take place at a key moment in the development of the oil industry spanning more than 160 years. The first half of the play takes place in the past and the second is set in an imagined chaotic future.

Time is slippery in this story. Woven in with the history of oil is an intricate tale between a mother and daughter. Ella Hickson was keen for the central character to be present at the beginning of the development of this finite resource and also at its imagined demise. This beautiful idea means we get to enjoy their relationship and the complications of it over generations.

Our rehearsal room has been filled with many fascinating conversations over the past 4 weeks. We've traversed empires and environmental culpability, conditional love and freedom, as well as female re-imaginings of history.

There is a complexity and ambiguity to this piece that I hope the audience will warm to, like a moth to a flame.

As always, I would like to thank all the Black Swan staff who make so many of our whims possible.

Enjoy, a.



A NOTE FROM SET & COSTUME DESIGNER ZOË ATKINSON

ELLA HICKSON'S PLAY REMINDS ME OF THE KNITTING BAG MY GRAN KEPT BESIDE HER TELEVISION CHAIR, WHICH WAS FULL OF DIFFERENT BALLS OF WOOL, NEEDLES AND PATTERNS. TO A NON-KNITTER LIKE ME IT WAS A COMPLEX, COMPELLING - AND SOMETIMES INEXPLICABLE - CHASM FROM WHICH REMARKABLE THINGS WOULD EVENTUALLY EMERGE.

When I first read it, I had the sense that there were other languages *Oil* was written alongside of... that in the room with Ella were a director, a designer... maybe a choreographer... a composer... and an ensemble of actors. It felt born of a devising process, rather than written in comparative solitude. It was important to establish which themes (of the many, enormous ones that Ella has placed on the table) were the most important for *design* to express explicitly, and which others it could be useful in supporting.

Consumption is at the heart of our relationship with oil. It's vital that the space should evolve to reflect the material comfort to which we've found ourselves addicted, and which drives our dependence upon the stuff. And equally important that the excess recedes, and closes full circle upon the threshold of empirical demise. *And* that it should do this whilst charting May's journey from the claustrophobic hold of a family knit too tight, into the sterile expanse of success as defined by patriarchal power. Which has always seemed spacious, hard edged, and lonely.

For me personally, I couldn't read *Oil* and not intuitively recognise the ways a woman tries to gain, cling to and eventually scrutinise her currency (and its cost) inside such a system of power. It's a system which has been built upon, seeks to exploit - and eventually falls by the sword of - the supply and demand economy of a finite resource. That our story unfolds in a series of domestic - *women's* - spaces is no accident. Our only exterior is an infinite horizon.



CAST

JOSS	Michael Abercromby
ANNIE/ANA/AMINAH	Violette Ayad
WILLIAM WHITCOMB/NATE	Will Bastow
FANNY/FAN WANG	Grace Chow
THOMAS/MR. THOMAS/TOM	St John Cowcher
MA SINGER	Polly Low
MR FAROUK	Tinashe Mangwana
MAY	Hayley McElhinney
AMY	Abbey Morgan
SAMUEL/OFFICER SAMUEL	Will O'Mahony

CREATIVES

WRITER	Ella Hickson
DIRECTOR	Adam Mitchell
SET & COSTUME DESIGNER	Zoë Atkinson
LIGHTING DESIGNER	Matthew Marshall
COMPOSER & SOUND DESIGNER	Melanie Robinson
VOCAL COACH	Jean Goodwin
ASSISTANT DIRECTOR	Scott McArdle
LIGHTING DESIGN SECONDMENT	Finn Boylen
STAGE MANAGER	Sue Fenty
ASSISTANT STAGE MANAGER	Erin Coubrough
ASSISTANT STAGE MANAGER	Annabelle Rossi
VIOLINIST	Jessica Ipkendanz
CELLIST	Melanie Robinson
MANDARIN & ENGLISH EXHIBIT VOICE	Joe Paradise Lui
LANGUAGE CONSULTANTS	Elias Ayad & Morteza Tabatabaee
SURTITLE OPERATOR	Jillian Halleron
SFX EDITOR	Callum Davidson
ANIMATION	Steve Aiton
DRESSERS	Anna Weir & Stephanie Rebelo
HEAD MECHANIST	Stephen Matthews
MECHANISTS	Jordan Lee & Joey Coombes
PRODUCTION ASSISTANT	Emma Stirling
SPECIAL THANKS	Tyler Hill & Maker Change Creatives





**JOSS
MICHAEL ABERCROMBY**

Michael was born and raised in Perth, where he spent time as a musician before graduating from the WAAPA Acting course in 2013. After moving to Sydney, Michael co-founded JackRabbit Theatre where he wrote and directed multiple productions including *Lucidity* and *FRONT*, which both toured to Perth for Summer Nights Program at The Blue Room Theatre. Michael has recently performed in *Barracking for the Umpire* (Black Swan); *Last Train to Freo* by Reg Cribbs (Fremantle Theatre Company); *The Sugar Syndrome* by Lucy Prebble; *The Wind in the Underground* by Sam O'Sullivan; the ongoing smash hit *A Fortunate Life* for Theatre 180, and Wes in The Last Great Hunt's *Bite the Hand*. Michael is also a passionate educator, lecturing at WAAPA and working with John Curtin College of the Arts as a guest director



**ANNIE/ANA/AMINAH
VIOLETTE AYAD**

Violette graduated from NIDA in 2017 with a Bachelor of Fine Arts (Acting). Most recently, Violette travelled to Toulouse to perform in the short film *Breaking Plates*, a co-production between Australian company, Physical TV, and French company, La Place De La Danse. This year, Violette performed in *Son of Byblos* (Belvoir 25a), and *Nearer the Gods* (Ensemble Theatre). Other theatre credits include *Electra/Orestes* (Metro Arts Brisbane); *Revolt She Said. Revolt. Again*, new Australian plays *Blame Traffic* and *The House at Boundary Road Liverpool*, (The Old 505 Theatre). In 2019 Violette toured with Bell Shakespeare's *The Players* and performed in *Coram Boy* for Bakehouse at KXT. Violette has worked on many script developments, including *Storyland* (Merrigong Theatre) and *No Friend but the Mountain* (Performing Lines). Whilst at NIDA Violette performed in *The Show that Smells*, *Fraternal*, *The Hypochondriac*, *Woyzeck*, *Twelfth Night* and *Sportsplay*.



WILLIAM WHITCOMB/NATE WILL BASTOW

Hailing from Perth, Will is currently finishing his studies at WAAPA. Whilst there he has been involved in their productions of *A Midsummer Night's Dream*, *Human Cannon* by Edward Bond, *Summer Rain* by Nick Enright, and *Tartuffe* by the satirical Molière. Among the splattering of shows, Will also received an honourable mention at the 2nd Year Poetry Awards for his reading of *The History of One Tough Mother**cker* by Charles Bukowski. Will has been a part of the short web series 'R' n' R', and the short film *Playin' Possum*, both of which are being released later this year.

Will recently helped to devise and performed in The Blue Room Theatre's Summer Night's program show *She's Terribly Greedy*, written and directed by Eliza Smith.



FANNY/FAN WANG GRACE CHOW

Grace is an award-winning and published Asian Australian theatre-maker, playwright and actor who trained in the Bachelor of Performing Arts at WAAPA (2020), graduating as dux in the categories of performance, writing and final works. Her recent TV and film highlights include playing series regular Constable Cindy Cheung in *Mystery Road: Origins* for the ABC.

Notably, as a playwright, her work *The Promise Land*, was awarded the internationally prestigious Griffin Award in Sydney 2022. She has worked with a variety of theatre companies in actor/deviser capacities. Recent credits include: *The Cherry Orchard* (Black Swan/Perth Festival); *Panawathi Girl* (Yirra Yaakin/Perth Festival); *The Great Un-Wondering of Wilbur Whittaker* (Barking Gecko); *Our Little Inventor* (The Western Australia Opera); and *Telephone* (The Last Great Hunt).

Grace also works as an advocate for accessibility, diversity and inclusion in the arts as an artist advisor for WA arts organisations, currently at The Blue Room Theatre and previously at WA Youth Theatre Company and Performing Lines.

Her next written work will be showcased in Juxta, Bankstown Arts Centre NSW, after it's delayed exhibition in Sydney Festival.



THOMAS/MR. THOMAS/TOM ST JOHN COWCHER

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



MA SINGER POLLY LOW

Polly is a long-standing member of Perth's acting community. She holds acting credits for *National Interest*, *The Damned*, *Closer*, *One Destiny*, *Blackrock* (Black Swan); Other Companies: *The Season at Sarsaparilla*, *Orpheus Descending*, *The Country Wife*, *Antony and Cleopatra*, *Seasons Greetings* (State Theatre Company of WA); *Mourning Becomes Electra*, *Fool For Love*, *Grass Widow*, *A Midsummer Night's Dream*, *The Cherry Orchard*, *The Importance of Being Earnest*, *Pax Americana*, *Gladbags*, *Juno and the Paycock*, *Fen* (Hole in the Wall Theatre Company). Further Companies worked for include: MTC, Deckchair Theatre, Perth Theatre Company, Winter Theatre and National Theatre Company at the Playhouse. Polly was Black Swan's Literary Director for several years. Her dramaturgical work fed into many productions (e.g. Oriel Gray's *The Torrents*, Suzie Miller's *Dust*, Tim Winton's *Rising Water*).

Scripts she has dramaturged for the Company from concept include Andrea Gibbs' *Barracking for the Umpire*, Ian Michael and Chris Isaacs' *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*. She is delighted to return to the stage in *Oil*.



MR FAROUK TINASHE MANGWANA

Originally from Penrith Sydney, Tinashe is currently studying at WAAPA, where he has appeared in *A Midsummer Night's Dream*, *Human Cannon* by Edward Bond and *Summer Rain* by Nick Enright. Previously he was part of the ensemble of *Coram Boy* by Helen Edmundson playing at the Kings Cross Theatre in 2019. His introduction to actor training came through the Academy of Film Theatre and Television where he completed his advanced diploma in 2018, whilst being involved in the play *Image of an Unknown Young Woman* by Elinor Cook and Shakespeare's *The Tempest*. Recently he was part of the retelling of Joe Penhall's impactful work 'Blue/Orange' with Theatre180.



MAY HAYLEY MCELHINNEY

Hayley is a WAAPA graduate. Television credits include: *Mystery Road (Origin)* series regular, *Upright 2*, Penny in *Doctor Doctor* (series 1-5), *Peter Allen: Not the Boy Next Door*, *Rizzoli & Isles*, *My Place*, *Twentyfourseven*, *Always Greener*, *All Saints*, *Blue Heelers*, *Love is a Four Letter Word*, *Backburner*, *Water Rats* and *Good Guys Bad Guys*.

On the big screen, Hayley can be seen in *How to Please a Woman*, *Hearts & Bones*, *Rams*, *Love You Twice*, *The Babadook*, *Redd Inc*, *My Mother Frank* and *City Loop*.

As a member of the Sydney Theatre Company from 2006-2009, Hayley performed in *Uncle Vanya*, *The War of the Roses*, *Gallipoli*, *The Serpent's Teeth*, *Tales from the Vienna Woods*, *A Midsummer Night's Dream*, *The Art of War*, *The Season at Sarsaparilla*, *The Bourgeois Gentleman*, *The Lost Echo*, *Bed and Mother Courage and Her Children*, for which she received the Sydney Theatre Award for Best Supporting Actress in 2006.

Her other stage credits include *The Cherry Orchard*, *Uncle Vanya*, *Proof*, *Buried*, *Darling Oscar*, *Family Running for Mr Whippy* (Black Swan); *You Animal You* (Force Majeure); *Pride and Prejudice* and *Life After George* (Melbourne Theatre Company); *A Moment on the Lips* (Old Fitzroy Theatre); *Noir* and *Don't Stare Too Much* (Darlinghurst Theatre); *Medea* (Steamworks); and *The Danger Age* (Deckchair Theatre).



AMY ABBAY MORGAN

Abbey is a Melbourne-based actor who completed the Bachelor of Arts (Acting) at WAAPA in 2021. Stage highlights during her time at WAAPA include performing as Portia in *Julius Caesar*, Ani/Sasha in *Gloria* by Branden Jacobs-Jenkins, Luciana in *The Comedy of Errors* Camilla Scamozzi in *Night Letters*, and Cat in the WA Screen Academy's 2021 short comedy film *Linger*.

Upon graduating from WAAPA, Abbey was cast as Emma in the all-female Stan original Series *Bad Behaviour*, directed by Corrie Chen and produced by Amanda Higgs.



SAMUEL/OFFICER SAMUEL WILL O'MAHONY

Will is an award-winning actor, writer and director based in Perth. Acting credits include *Assassins*; *Hir*; *Angels in America, Part One*; *Glengarry Glen Ross*; *Flood*; and *Twelfth Night* (Black Swan). He has written six plays, with both *Tonsils + Tweezers* and *Coma Land* receiving mainstage productions for the company in 2016/17.

Will currently leads ATYP's Fresh Ink program as a mentor to emerging Western Australian playwrights, and teaches acting, playwriting and directing at WAAPA.

Awards: 2018 PAWA Best Supporting Actor for *Assassins*; 2017 PAWA Best New Work for *Coma Land*; 2015 Black Swan Emerging Writer's Award for *Tonsils + Tweezers*; 2014 PAWA Best New Script and Member's Choice Blue Room Theatre Award for *Great White*; 2012 Equity Award Best Supporting Actor for *Red*.



ELLA HICKSON WRITER

Ella is an award-winning playwright whose work has been performed throughout the UK and abroad. Ella's theatre credits include *Adult Children* (2021) a VR piece for the Donmar co-created with Sacha Wares and ScanLAB Projects, *Swive* (2019) at The Globe, *Anna* (2019) at the National Theatre, *The Writer* (2018) and *Oil* (2016) at The Almeida Theatre, and *Wendy and Peter Pan* (2015) at The Royal Shakespeare Company.

She is a member of the Royal Society of Literature, a Thornton Wilder Fellow, and has twice been a MacDowell Colony Fellow, as well as a recipient of The Catherine Johnson Award.



ADAM MITCHELL DIRECTOR

Adam is an award-winning theatre director known for his inventive theatre productions.

He was the Associate Director for Black Swan State and has directed nearly twenty productions for the company. Production highlights include *Every Brilliant Thing*, *Next to Normal*, *Death of a Salesman*, *The Motherfucker with the Hat*, *Clinton: The Musical*, *Summer of the Seventeenth Doll*, *Boy Gets Girl* and *When the Rain Stops Falling*.

He was the Artistic Director of Black Swan's HotBed Ensemble, production highlights include *Yellow Moon: The Ballad of Leila and Lee*, *The Shape of Things*, *pool (no water)*, *The Laramie Project*, *Falling Petals* and the world premieres of *Portraits of Modern Evil* by Robert Reid and *The Dark Room* by Angela Betzien.

His Independent work includes *Those Who Fall In Love Like Anchors Dropped Upon the Ocean Floor* (Griffin Independent/The Blue Room) and *The Great Ridolphi* for The Last Great Hunt. Commercial work includes: *Fame: The Musical* at Crown, and premiere productions of *Mimma: A Musical of War and Friendship* and *Dragon Lady* (Adelaide Cabaret Festival commission). Recently he has been training young performers in Shanghai.

He regularly directs Theatre, Opera and Music Theatre for The Western Australian Academy of Performing Arts (WAAPA) and has worked with The National Institute Dramatic Arts (NIDA), Victoria College of the Arts, West Australian Symphony Orchestra, Playwriting Australia, Sydney and Melbourne Theatre Companies, The Australian Theatre for Young People, and is a member of the Lincoln Centre Theater Directors Lab (New York).

He is a 40 Under 40 Award winner and has received Equity Guild Awards, Blue Room Theatre Awards, PAWA Awards and the Martin Sims and The West Australian Arts Editor Award.



ZOË ATKINSON SET & COSTUME DESIGNER

Zoë is a Perth based designer who has worked across many art forms in Australia and internationally for over twenty-five years. Some of her most recent local work includes *The Tempest* and *York* (Black Swan); *The Smallest Stage* (BREC); *Black Brass* (Performing Lines); *Hecate* (Yirra Yaakin); *Boorna Waanginy: The Trees Speak* (Perth Festival 2019/2017) for which she was Artistic Associate; *HOME* (Perth Festival 2016), and *The Museum of Water* (Perth Festival 2017/18). Zoë studied Scenography at the Prague Academy of Performing Arts under the late Professors Petr Matasek and Joseph Svoboda and has been the recipient of many awards including a Helpmann for her costume design on *The Odyssey* (Malthouse/Black Swan). Zoë is driven by visual ways to tell stories, sense of place, and a deep love of the Southwest of WA.



MATTHEW MARSHALL LIGHTING DESIGNER

Matt is a graduate of WAAPA in 2000 and is delighted to return to Black Swan where he began his career 21 years ago! He has been nominated for his work twice by The Helpmann Awards for Best Lighting Design (2012, 2017) and has received multiple nominations for Best Lighting Design from the Australian Production Design Guild.

Credits include *Mary Stuart* (Perth Festival), *Goldberg Variations* (West Australian Ballet), *Club Swizzle* (Roundhouse London), *Night Mass* (Dark Mofo), *VELVET* (Organised Pandemonium & Norwegian Cruise Lines), *American Idiot* (Shake & Stir/QPAC), *Askungen* (Royal Swedish Opera), *Barber of Seville & Cinderella* (Seattle Opera), *Carmen & La Cenerentola* (Oper Leipzig), *Band Of Magicians* (Tropicana Las Vegas), *James Galea's Best Trick Ever* (Sydney Opera House) the Handa Opera on Sydney Harbour (Opera Australia).

Matt is also a mentor to Lighting Design students at WAAPA and NIDA and most recently at SPAA in the United Arab Emirates.



MELANIE ROBINSON COMPOSER & SOUND DESIGNER

Award-winning musician Melanie Robinson is a cellist, singer, composer and arranger. A graduate of the West Australian Academy of Performing Arts (Bachelor of Music), Melanie recently returned home to Western Australia after 12 years based in Melbourne, from where she toured, co-wrote and collaborated with some of Australia's finest performers. These include: Tim Rogers, You Am I, Megan Washington, William Barton, The Black Arm Band, Jimmy Barnes and Xani Kolac. Theatre scores include: *The One Who Planted Trees* (Spare Parts Puppet Theatre - Best New Work PAWA 2022); *Every Brilliant Thing* (Black Swan); *Medea* (Black Swan); *Wundabaa Gaay-galga* (Kalyakoorl Collective) *Ghost Child* (Steamworks); *Cinderella Dressed In Yella, Colourwheel and RabbiT* (Buzz Dance Theatre). Instrumental credits include: ArtsWA Young Artists Creative Fellowship, two-time WAMI Best Female Instrumentalist. Melanie is also known for her solo performances and has released two albums of her own music: *After the Storm* and *Empty Places*.

"A heart-stopper" (Sydney Morning Herald) with "a voice that will make your black heart beat again" (Adelaide Now).



JEAN GOODWIN VOCAL COACH

Jean is a Dialect Coach and Lecturer in Voice with 17 years' experience across film, tv and theatre. Jean has a Bachelor of Fine Arts (Acting) and a Bachelor of Fine Arts (Honours) in Theatre Practice, Voice and Dialect Acquisition from the University of Melbourne (VCA).

Recent voice and dialect coaching work include *Lord of the Rings: The Rings of Power* (Amazon Prime); 2018/19 tour *North by Northwest* (Melbourne Theatre Company (MTC), Kay & McLean Productions; *Arbus and West* (MTC); *Storm Boy* (MTC); *Lovesong* (Red Stitch Actors' Theatre); *The Antipodes* (Red Stitch); *INCOGNITO* (Red Stitch).

Jean worked as Lecturer in Voice at VCA, University of Melbourne. Currently, Jean is a Lecturer in Voice for the Bachelor of Arts (Acting) and Bachelor of Arts (Music Theatre) at WAAPA.

Jean works specifically with the integration of dialect and character development for performance. She focuses her work on the relationship between Actor, Dialect, and character.



SCOTT MCARDLE ASSISTANT DIRECTOR

Scott is a Boorloo-based writer and director. He is an Associate Writer and Teaching Artist for Black Swan, and the showrunner for *Improv DnD*.

His recent work includes *Playthings* (Black Swan/The Blue Room Theatre), *Mr. Burns, a post-electric play* (Murdoch University), *Josephine!*, *Laika: A Staged Radio Play* and *Between Solar Systems* (Second Chance Theatre/The Blue Room Theatre).

Awards: Member's Choice – Blue Room Theatre Awards (*Playthings*), Best Director of an Independent Production – Performing Arts WA Awards (*Josephine!*), Best Independent Production – Performing Arts WA Awards (*Laika: A Staged Radio Play*), Judge's Choice for Excellence and Vision – Blue Room Theatre Awards (*Laika: A Staged Radio Play*), Member's Choice – Blue Room Theatre Awards (*Laika: A Staged Radio Play*), Best Production Team – Blue Room Theatre Awards (*Between Solar Systems*).



SUE FENTY STAGE MANAGER

Dr Sue Fenty Studham is a production stage manager, Fulbright Scholar, educator and arts researcher. She was Head of the BFA Stage Management Program at DePaul University in Chicago (2017-2021).

Stage Management credits involve hundreds of shows in 13 countries over 35 years, including: international tours and developments, large-scale events involving up to 1,600 performers, *Hecate* (performed in Noongar language; Yirra Yaakin/Bell Shakespeare/Perth Festival), *Bali Agung* (Bali Theatre), Opening Ceremonies for *Citraware: Colours of Malaysia*, *Perth Festival* and NY festivals, Broadway, Lincoln Centre, Carnegie Hall, Sydney Opera House, a decade with West Australian Ballet and, more recently, Black Swan State Theatre Company's *The Tempest*, Performing Lines WA's *Mary Stuart* and Perth Festival's 2022 Closing Event, *Noongar Wonderland*.

Sue is a published arts researcher with interests in brave spaces, regional identity and theatrical processes that respect cultural variation. Recent publications include "Supporting the Performance of Noongar Language in *Hecate*" (*Theatre, Dance and Performance Training*, Volume 12, 2021).



ERIN COUBROUGH ASSISTANT STAGE MANAGER

Erin graduated from the Western Australian Academy of Performing Arts with an Advanced Diploma in Stage Management in 2011 and has had a diverse career in stage management since. Starting her career in drama, working with Black Swan State Theatre Company and Sydney Theatre Company, she then moved into musical theatre, working on shows such as *Legally Blonde the Musical* and touring internationally with *Wicked the Musical*. Whilst living in London, Erin worked on West End productions: *McQueen the Play* and *4 Minute 12 Seconds*, before returning to Perth, venturing into contemporary dance and ballet. From 2018 to mid-2021, Erin held the position of Production Stage Manager at West Australian Ballet, during which time she stage-managed their award-winning production of *Dracula*, an absolute career highlight. Erin is currently an MBA Candidate and has recently redirected her career, working with Perth Festival on their 2022 Opening Event, *Escape* as the Project Coordinator. Erin is excited to be stepping back into the prompt corner for *Oil*.



ANNABELLE ROSSI ASSISTANT STAGE MANAGER

Annabelle is a current Stage Management student at the Western Australian Academy of Performing Arts. As an Assistant Stage Manager, her work at WAAPA includes *Mack and Mabel* at His Majesty's Theatre, *The Arsonists* at WAAPA's Enright Studio, and *Fires in the Mirror* at Studio Underground.

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