



BLACK SWAN
STATE THEATRE
COMPANY OF WA

BLACK SWAN AND THE BLUE ROOM THEATRE PRESENT

The Bleeding Tree

WRITTEN BY
**ANGUS
CERINI**

SHOWING
**29 APRIL –
14 MAY**

WHERE
**STUDIO
UNDERGROUND**

PRINCIPAL
PARTNER



PRESENTED
WITH

**The
Blue Room
Theatre**

THIS PRESENTATION HAS BEEN MADE POSSIBLE
BY MINDEROO FOUNDATION'S SUPPORT OF THE BLUE ROOM THEATRE





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.

Total running time:

60 minutes (no interval)

Content warnings:

Mature themes, coarse language, simulated gunshots and references to domestic violence, abuse, sexual assault and animal cruelty. Recommended Age 15+.

The Bleeding Tree was first produced by Griffin Theatre Company, 7 August 2015 at the SBW Stables Theatre directed by Lee Lewis, designed by Renée Mulder, with lighting design by Verity Hampson and music by Steve Toulmin. The cast were Paula Arundell, Airlie Dodds, Shari Sebbens.

The 2023 Black Swan production of *The Bleeding Tree* was originally supported by and presented at The Blue Room Theatre in 2021.

This production has been made possible by Minderoo Foundation's support of The Blue Room Theatre.

The Bleeding Tree won an AWGIE Award for Best Play, a Helpmann Award for Best Play, multiple Green Room Awards including Best Play, a Sydney Theatre Award for Best Play, the NSW

Premier's Literary Award for Drama, as well as the Griffin Award and the David Williamson Prize. The world premiere of production of *The Bleeding Tree* by Griffin Theatre Company won three Helpmann Awards and four Green Room Awards. The production was remounted by Sydney Theatre Company and then toured to Canberra and Melbourne. *The Bleeding Tree* is published by Currency Press.

Black Swan is grateful for the guidance and support from the Centre for Women's Safety and Wellbeing, the leading voice for women and children affected by gender-based violence in Western Australia. Please read more about their important work here: <https://csws.org.au/>

Hero Image

Frances Andrijich

Rehearsal Photography

Daniel J Grant

2021 Production Photography

Tashi Hall

Design

Troy Barbitta



Contents

WELCOME

1. SYNOPSIS
2. A NOTE FROM DIRECTOR IAN MICHAEL
3. A NOTE FROM SET & COSTUME DESIGNER TYLER HILL
4. A NOTE FROM BLACK SWAN ARTISTIC DIRECTOR KATE CHAMPION

CAST AND CREATIVES

BIOGRAPHIES

THE BLACK SWAN TEAM

ACKNOWLEDGEMENTS



Synopsis

IN THE DEAD OF NIGHT IN A DUSTY AUSTRALIAN OUTBACK TOWN, YOU COULD HEAR A PIN DROP. A MOTHER AND HER DAUGHTERS HAVE JUST WELCOMED HOME THE MAN OF THE HOUSE... WITH A BULLET. THE ONLY ISSUE NOW IS DISPOSING OF THE BODY.

As the rumour mill churns in a restless town, can three women bury their dead weight of a secret? A lot can happen in three days...

The Bleeding Tree is a gripping revenge thriller that's swept up almost every award in its path,

including four Performing Arts WA Awards (2022), six Blue Room Theatre Awards (2021), three Helpmann Awards (2016) and the 2016 NSW Premier's Literary Award.

Reborn with a cast of First Nations women breathing new life into its lungs, director Ian Michael (co-writer of *York*) takes this compelling tale to thrilling new levels of darkness and humour.

Haunting. Confronting. Irreverent. *The Bleeding Tree* hits you like a shot to the head with its fast-paced, unconventional poetic dialogue, so tense and mesmerising it has audiences hanging off every word.





Director's note

IAN MICHAEL

READING *THE BLEEDING TREE* FOR THE FIRST TIME IS AN EXPERIENCE THAT WILL NEVER LEAVE ME.

I remember getting to the bottom of the first page and having to start from the top of it again and again. I was struck by the words that Angus had written, the power and complexity of the language grabbed me instantly - the muscularity of the rhythms, images so deeply visceral they just wouldn't let me go. The story crawled under my skin, pumping in my blood and I witnessed the women in my life within Mum, Ada and Ida - I desperately cheered them on as it devoured me page by page.

I'm drawn to writers and stories that speak to who we are, what is happening around us and where we might go in time. There is a line in the play that resonates deeply with the significance in telling this story now and to keep on telling it until there is action and change.

ADA: "Same old story, heard it a thousand times before, too many times to mention."

This is a story of resilience, truth and liberation. While an audience can revel in the undoing of this man, it would be remiss of me not to acknowledge that as I write this, eighteen women this year to date have been murdered in Australia. While the play holds onto the possibility of hope, of healing, my hope is that one day it tells the story of who we used to be, that we no longer wait until it's too late or turn a blind eye, much like the visitors who come and go, that it will no longer reflect the world we live in but tell the story of women who won.

I dedicate this production to the women we've lost in massacres and genocide, the daughters who were stolen, the sisters, mothers, aunts, cousins and grandmothers we've had taken from us in custody. It is for the women who feel they can't escape their homes, trapped in domestic prisons. It's a dedication to the women lost in colonial conflict and violence, the women we've lost due to the trauma of this country and the racist systems that continue to take children away, locking up our women in prisons for parking fines. The women without agency to seek help when needed, the women silenced because they don't have access to support. It's for the women who are missing and don't get the breaking news headlines, it's for the women whose screams are heard and no help comes.

They are the women in *The Bleeding Tree*, they are the women in our community.

Lastly, to Karla, Ebony and Stephanie, there aren't enough words to describe your generosity to the work, the trust in me and each other and your craft in bringing our production to life. To Chloe, Rachael, Tyler, Sophia and Julia thank you for your collaboration and vision in building the world that holds this story with so much care and possibility. And Mel, thank you for your endless support you give to our team and production.

I hope that each of you remember the first time you saw *The Bleeding Tree* and carry a part of it out into the world with you.



**WATCH DIRECTOR IAN MICHAEL
EXPLAIN THE STORY HERE**



Set and costume designer's note

TYLER HILL

**MUM: "SILENCE LIKE A CURTAIN
BEING DRAWN HE STARES OUT PAST
THE DEAD LAWN."**

(*THE BLEEDING TREE*, ANGUS CERINI, P.17)

For me this quote and its following passage inspired the unsettling kinetic design created by Ian Michael, Chloe Ogilvie and Rachael Dease and myself, brought to life by Black Swan's talented production and workshop team.

Our design for *The Bleeding Tree* explores the tensions between subjugation and liberation. After reading the script I couldn't stop thinking about lattice. Probably because of its familiar presence in Australian front and backyards. Whether it be in the form of garden beds, fences or verandahs, lattice acts as a way to frame and contain space allowing light and air to filter and eyes to peer through. Domestic violence happens anywhere and everywhere and we feel a material such as lattice, sawn and unpainted, can visually

evoke the spaces of this unfortunate reality.

As a result of manipulating scale, light, sound, movement and costume we are able to further intensify characters' emotions, personality and journey from oppression to freedom.

Our costume designs are domestic, neutral and subdued, almost fusing with the set we have constructed. We chose an adjective and quote for each character to express our choices for the costumes you see onstage.

Mum: Resilience and "I'm gonna make me a rose garden, the best he never seen."

Ada: Nobility and "Shit we really really killed him."

Ida: Industrious and "Rest In Peace daddy numbskull."

The world we have created is intimate, yet unexpectedly expanding. I encourage you to let the work speak for itself and draw your own meaning.





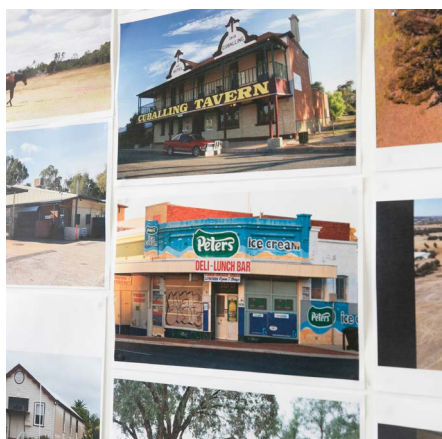
Black Swan Artistic Director's note **KATE CHAMPION**

WHEN THE STARS ALIGN FOR AN ARTISTIC DIRECTOR LOOKING FOR PRODUCTIONS TO PROGRAM FOR AN UP-COMING SEASON, THERE IS HARDLY A PLAY THAT SAYS, 'THIS ONE!' QUITE LIKE *THE BLEEDING TREE*.

Take an incredible piece of writing, a major emerging directorial talent, a powerful and gifted cast of First Nations women, a stellar creative team and a subject matter and conversation that, sadly, still urgently needs our attention, and you have all the ingredients for a must-have, must-see theatrical experience.

The trick of Angus Cerini's absolute cracker of a story is how it places us as witness but then in turn invites us to question what responsibilities we all share when 'we actively do nothing'.

For so many reasons this is an important play and an important production at a significant moment in time, doing what theatre does best - entertaining, provoking, and stirring us into thinking deeply about our place in society and the responsibilities we all share.





Cast

Karla Hart	Mum
Ebony McGuire	Ada
Stephanie Somerville	Ida

Creatives

Writer	Angus Cerini
Director	Ian Michael
Set & Costume Designer	Tyler Hill
Lighting Designer	Chloe Ogilvie
Composer & Sound Designer	Rachael Dease
Independent Producer	Melanie Julien-Martial
Voice Coach	Julia Moody
Stage Manager	Sophia Morgan

Crew

Mechanist	Ruben Dwyer
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KARLA HART (GORENG NOONGAR) MUM

Karla studied Aboriginal Theatre at WAAPA where she is Alumni and holds a BA in Contemporary Arts majoring in Performing Arts from Edith Cowan University.

Karla holds the 2021 Aboriginal Award for West Australian of the Year.

Karla is an award-winning filmmaker, actress, radio personality, was Perth's NAIDOC Artist of the Year in 2009 and 2017 and holds a 2020 International ImagineNATIVE Award, WA Screen Award, WA Fringe Award, two WA Performing Arts Awards and a Deadly Award.

Karla's producing, writing and directing credits include NITV and AFL sports entertainment show *Yokayi Footy series 1, 2 and 3*, short dramas *Wirnitj* and *Toohey*, documentary series *Family Rules Series 1, 2 and 3* (NITV), *On Country Kitchen Series 1 and 2* (NITV), *Virtual Whadjuk* (VR project), *Nyoongar Footy Magic* (NITV), *Shame* (ABCME), *Is Sharing Caring* (ABC), *Angela's Rules* (NITV), *Magic Quandong* (ABC) and other short documentary films. To date Karla's film credits are over 100 full length episodes on television. Karla is also in development for a drama series titled *The Falling* produced by IGeneration Studios and a feature film titled *Moodja* produced by Rush Films.

Karla also has an extensive background on radio, as an actress and playwright, as a Noongar cultural dancer and choreographer, singer and speaker, Master of Ceremonies, workshop facilitator for dance, Noongar language and performance and major event curator and original concepts. Karla manages and performs with Noongar dance group Kwarbah Djookian singing in language for over 13 years performing at major events such as Perth Festival with *The Giants*, *Boorna Waanginy*, *Siren Song* and overseas representing her Noongar people multiple times.



EBONY MCGUIRE (WHADJUK NOONGAR) ADA

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 story, 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.



CAST



STEPHANIE SOMERVILLE (MARTU) IDA

Stephanie is a proud Indigenous woman of the Martu Nation. A graduate from the Aboriginal Theatre course and the Acting BA at WAAPA, in her final year she was awarded the Sally Burton Award for Best Female Performance of a Shakespearean Text.

In 2018 she performed as Electra in *Minus One Sister* for The Blue Room Theatre and Lysistrata in *Lysistrata* at Subiaco Arts Centre. In 2019 she performed as Jedda in *A Little Piece of Ash* for KXT, a Witch in Bell's Shakespeare's *Macbeth*, and Sasha in *Slaughterhouse* for Belvoir 25A, for which she was nominated as Best Newcomer at the Sydney Theatre Awards.

In 2020 she played Snipe in *Quokkapocalypse* at The Blue Room Theatre and performed one of Sydney Theatre Company's Virtual Monologues directed by Jessica Arthur. She recently understudied as Brutus for Sydney Theatre Company's production of *Julius Caesar*.





WRITER ANGUS CERINI

Angus Cerini is a multi-award-winning writer, performer and theatre maker.

Angus' plays have been produced by companies including Sydney Theatre Company, Melbourne Theatre Company, Griffin Theatre Company, Malthouse Theatre, Arena Theatre Company, and widely within the independent sector.

He is the Patrick White Playwrights Fellow and is under commission by Sydney Theatre Company to write a new play. In 2020, Angus' play *Wonnangatta* premiered at Sydney Theatre Company in a sold-out and critically acclaimed season starring Wayne Blair and Hugo Weaving. *Wonnangatta* won the Victorian Premier's Literary Award for Drama.

Angus won the Victorian Premier's Literary Award twice, and has won the NSW Premier's Literary Award, Helpmann Award for Best Play, an AWGIE Award for Best Play, a Sydney Theatre Award for Best Play, multiple Green Room Awards including Best Play, The Patrick White Playwrights' Award, the Griffin Play Prize, the David Williamson Prize and RE Ross Trust Awards, and has received numerous award nominations.

His plays include: *Wonnangatta*; *The Bleeding Tree*; *Resplendence*; *Caravan* co-writer; *F**k This Love*; *The Curling Ribbon*; *Save For Crying*; *Drill Down*; *19 Trains*; *Wretch*; and *normal.surburban.planetary.meltdown*.

Angus creates theatre projects through his company Doubletap and has toured this work throughout Australia and in Ireland, England, Hong Kong and Germany.



DIRECTOR IAN MICHAEL (WILMAN NOONGAR)

Ian is a Wilman Noongar man who has worked extensively as an actor, writer and director. He was associate director for Sydney Theatre Company's productions of *Strange Case of Dr Jekyll and Mr Hyde* and assistant director *The Picture of Dorian Gray* and *The 7 Stages of Grieving* and Black Swan State Theatre Company's *Skylab* (with Yirra Yaakin Theatre Company), and associate director for *The Cherry Orchard*. He has directed *The Bleeding Tree* (The Blue Room Theatre) and *All That Glitters is Not Mould* (NIDA). Ian's acting credits include *The Tempest*, *City of Gold* (Sydney Theatre Company); *City of Gold*, *Cloudstreet*, *Our Town* and *Let the Right One In* (Black Swan State Theatre Company); *Cloudstreet* and *Blak Cabaret* (Malthouse Theatre); *The Noongar Shakespeare Project* (Yirra Yaakin); *HART* (*She Said Theatre*) and *Northwest of Nowhere* (ILBIJERRI Theatre Company). As a writer, his credits include *York* (with Chris Isaacs) for Black Swan State Theatre Company; *Another Day in the Colony* (Critical Stages/Paines Plough) and *HART* (with Seanna van Helten).

Ian is currently the Richard Wherrett Fellow at Sydney Theatre Company (2022 – 23) and was Artistic Associate at Black Swan in 2021 (where he was Resident Artist 2018 –20). Ian has won numerous awards and nominations for his work, including Sydney Theatre Awards, The Nick Enright Prize for Playwriting, PAWA Awards, The Blue Room Awards, CHASS Australia Prizes, Green Room Awards, Melbourne Fringe Awards, Adelaide Fringe Awards and he was a 2019 Western Australian of the Year finalist.



SET & COSTUME DESIGNER TYLER HILL

Tyler is a Set & Costume Designer, who recently designed *City of Gold* for Sydney Theatre Company/ Black Swan/Perth Festival, *The Bleeding Tree* for Ian Michael & The Blue Room Theatre, and *Whistleblower*, a co-commission by The Last Great Hunt, Perth Festival, and the Major Festivals Initiative (MFI). He graduated from WAAPA (Set & Costume Design, 2016) and is an alumnus of the Black Swan Resident Artist Program (2018). In only five years, Tyler has designed for Sydney Theatre Company, The Farm, Perth Festival, WA Opera, Black Swan, Barking Gecko, DADAA, Lost & Found Opera, The Blue Room Theatre, Spare Parts Puppet Theatre and WA Museum. His awards include the David Hough Award for Outstanding Achievement in Design (WAAPA, 2016), two PAWA awards for Best Design (2018 & 2019) and The Blue Room Award for Best Overall Design (2021). As Design Associate, Assistant and a Draftsperson, Tyler has worked with Theatre Designers Zoë Atkinson and Elizabeth Gadsby, as well as in art departments on feature films *The Furnace*, *Dirt Music* and *Otherlife*. Concurrently, Tyler is pursuing a Master of Architecture at the University of Western Australia.



LIGHTING DESIGNER CHLOE OGILVIE (YAMATJI NHANDA)

Chloe is an Indigenous lighting designer based in Perth where she graduated from the Western Australian Academy of Performing Arts in 2015. Chloë works mostly as a designer but has crossed over into other areas such as production management and event coordination. Chloe was a resident Artist with Black Swan for three years and during that time co-curated the inaugural *Maali Festival* alongside Ian Michael. Chloë is also a member of the arts collective The Farm where she has designed and production managed a range of shows including *Throttle* (Matilda Award Nominee), *Cockfight* (Drover Award Winner), *Ninth Wave* (Perth Festival 2022), *Tide* (Helpmann Award Winner) and *Depthless*. Other highlights include, *Spinifex Gum* (LD/ALD), *Winyan Boga Yurringa* (Belvoir, ALD), *Fever and the Fret* (Yirra Yaakin Theatre Company, LD), *Bayala* (Sydney Festival, Event Coordinator) and *Toast* (Maiden Voyage Theatre Company, LD).



COMPOSER & SOUND DESIGNER RACHAEL DEASE

Rachael is a composer and sound designer whose practice spans art music, dance and theatre scoring, installation, and songwriting.

After graduating from the Western Australian Academy of Performing Arts with a Bachelor of Music Composition, Rachael won the Melbourne Fringe Music Award, the Martin Sims Award, and received critical acclaim at New York Fringe Festival for her contemporary song cycle *City Of Shadows*. Since then she has worked with companies such as Black Swan State Theatre Company, West Australian Symphony Orchestra, Sydney Theatre Company, Griffin Theatre Company, Barking Gecko, Perth Festival, and The Last Great Hunt.

Composition and sound design for theatre includes: *City Of Gold* (Sydney Theatre Company/Black Swan); *It's Dark Outside* (The Last Great Hunt); *The Bleeding Tree* (Blue Room Theatre); and *Mary Stuart* (Perth Festival); *House*, (Barking Gecko/Perth Festival); *Animal Farm*, *You Know We Belong Together*, *Let The Right One In*, *Coma Land* (Black Swan); *8gb Of H*Arcore Pornography* (Griffin Theatre Company).

Installation design includes: *Vespers* (Fremantle Biennale); *Black Mass* (Perth Institute of Contemporary Art); *Immemorial* (They Crypt Gallery London/Lumens Studios); *Winter Feast 2018-2022* (Dark Mofo); *Museum Of Water* (Perth Festival); and *Like Embracing Ice* (Fremantle Arts Centre).

Rachael was awarded a Department of Culture and The Arts Performing Arts Fellowship in 2017. She won the Performing Arts WA Award for Best Music for *Let The Right One In* with Black Swan. Residencies include Perth Institute of Contemporary Art, Proximity Festival, Lumen Studios Italy and The Arctic Circle. She was also Besen Fellow at Malthouse Theatre.

Rachael was Prelude Composer in Residence at Gallop House, Western Australia, where she wrote her first solo album *Hymns For The End Of Times* which was performed with the West Australian Symphony Orchestra for the 2021 Perth Festival to critical acclaim.

In 2022 Rachael collaborated with Maxine Doyle and Es Devlin on *Here Not Here* for Gothenburg Opera Dance Company and continues this collaboration in 2023.



INDEPENDENT PRODUCER MELANIE JULIEN-MARTIAL

Melanie Julien-Martial is a theatre producer and occasional director. She has produced many shows and developments, including *Two Canaries* (Alexa Taylor), *Cephalopod* (Squid Vicious), *The Jellyman* (Rhiannon Petersen), *The Bleeding Tree* (Ian Michael), *Little Women* (Mel & Sal), and *The Big Sea* (Frances Barbe). She has worked as Associate Producer for the 2020 and 2021 Diversity Lab for Performing Lines WA; the Associate Producer and Program Coordinator at The Blue Room Theatre and is currently the Associate Producer at Performing Lines WA. Melanie is passionate about the sustainability of independent artists' careers, and inclusivity and diversity within performance spaces.



VOICE COACH JULIA MOODY

Julia has been Voice Coach on many Black Swan productions including *The Glass Menagerie*, *City of Gold*, *York*, *Clinton: The Musical*, *Assassins*, *Next to Normal*, *The Red Balloon*, *Venus in Fur*, *Laughter on the 23rd Floor*, *The Seagull*, *Dust*, *Midsummer [a play with songs]*, *Other Desert Cities*, *A Midsummer Night's Dream*, *The Importance of Being Earnest*, *Madagascar*, and *The Laramie Project*; and for Black Swan/Queensland Theatre Company on *Other Desert Cities* and *The Clean House*. She has also appeared as an actor for the company in: *When the Rain Stops Falling*, and *The Memory of Water*. Julia also works as a freelance voice consultant with governments, corporations, educational institutions, and individuals from all walks of life. She was Head of Voice in the Acting Department at WAAPA, taught voice at the RADA (UK), has been a board member of the Australian Voice Association, and is an Associate teacher of Fitzmaurice Voicework.



STAGE MANAGER SOPHIA MORGAN

Sophia Morgan (she/her) is a Stage Manager based in Perth where she graduated from the Western Australian Academy of Performing Arts in 2019 with a Bachelor degree in Stage Management. Sophia primarily works as a Stage Manager, however, she has also worked as a Floor Manager for sporting events, and as an Event Manager for award ceremonies. She worked on the Blue Room's production of *The Bleeding Tree* in 2021, which won four Performing Arts WA Awards (2022), and six Blue Room Theatre Awards (2021). Sophia has worked with Black Swan previously as the Assistant Stage Manager on their productions of *Once* in 2022 and *York* in 2021. She has recently worked as the Stage Manager for Co3's production of *IN HOUSE: Killjoy*, the development of *Logue Lake* at PICA, and Last Great Hunt's production of *Dick Pics in the Garden of Eden*. She has worked for WA Symphony Orchestra, WA Youth Theatre Company and is currently employed by WAAPA, Perth Festival, and University Theatres at UWA. Sophia is also working on Barking Gecko's upcoming production of *The Snow*.



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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.

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Things I Know To Be True

WRITTEN BY
ANDREW BOVELL

SHOWING
27 MAY – 18 JUNE

HOME TRUTHS FROM WA'S BACKYARD. Don't miss this beautifully complex family drama about the Prices – a seemingly typical tightknit, working-class suburban family. With the kids having flown the coop, Fran and Bob should be slowing down and smelling the roses that Bob so lovingly cares for. But as stories of their brood's struggles are revealed they find themselves in a fight to hold their family together. Funny, poignant, and relatable, *Things I Know To Be True* will make you want to run home and squeeze your perfectly flawed family and never let go.



Jurrungu Ngan-ga [Straight Talk]

CREATED BY
MARRUGEKU

SHOWING
15 – 23 SEPTEMBER

DANCE AS RESISTANCE. Set within 'the prison of the Australian mind', *Jurrungu Ngan-ga* twists and turns its way through indigenous and refugee stories, cutting into the raw nerve of government sanctioned brutality in prisons and detention centres. With hypnotic storytelling, this new dance theatre work gives victims a face, and interrogates our capacity to lock away and isolate that which we fear. Brutally beautiful, it arrests your attention, dares you to look away, and dreams of the day we will know solidarity in difference.



Dirty Birds

WRITTEN BY
HAYLEY McELHINNEY &
MANDY McELHINNEY

SHOWING
18 NOVEMBER – 10 DECEMBER

THERE'S NO HOME LIKE PLACE. Blurring the lines between truth and fiction, *Dirty Birds* journeys through the past, present, real, and absurd, as two big hearted 'losers' carve out a place for themselves in a new world. Sisters Mary and Martha must leave their humble abode. They can't seem to get it together. What's more, they're not even sure who they are, which is which and where they should go. Drinking endless cups of tea and searching through memories, they look for something that will shake them from their predicament before it's too late.

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STATE THEATRE
COMPANY OF WA**

Black Swan State Theatre Company

PO Box 337, Northbridge, WA 6865

T (08) 6212 9300

E hello@blackswantheatre.com.au

W blackswantheatre.com.au

