

BARRACKING FOR THE UMPIRE

BY ANDREA GIBBS

23 APRIL – 5 MAY
SUBIACO ARTS CENTRE

The 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 program 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 was commissioned 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 playwriting and also to thank dramaturg Polly Low, 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. 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. This is a play about football and family. This is a play about passion and what we're prepared to sacrifice for it.

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 prepare for the regional tour.

And finally, to all at Black Swan, it's been such a huge pleasure returning to work with you all and to continue creative relationships here in Boorloo.

Big love.



It is such a delightfully truthful portrayal of an Australian family.

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.

Total running time: 90 minutes (no interval)

Content warnings: *Barracking for the Umpire* contains dementia, amnesia, partial nudity, sexual references, fog and coarse language.

***Barracking for the Umpire* was commissioned by Black Swan State Theatre Company with the support of 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.



PLAYWRIGHT NOTE **ANDREA GIBBS**

My Dad, Geoff, was a Mighty Don from 1967 to 1972, captaining the Under 18s at just 16.

He wasn't the best player, but snagged runner-up Fairest & Best once. The prize... an Esky.

Dad trained as hard as he played, which meant a lot of big knocks. The concussion protocols back then were "Can you walk? Can you talk?" Yep. "Well, get back out there!" There are many things he can't remember about those games.

After one big knock, his Mum, Betty, forced him to go to the doctor who recommended he stop playing. Dad pushed on, even wearing a helmet, but that only made him a bigger target.

Eventually, the physical toll forced him to hang up his boots and he traded them in for an umpire's whistle. Umpiring the SWFL was a role he cherished. Mum would even go to all of his games and cheer him on. She was the only one there ever barracking for the umpire.

When I'm at games now, the things that fly out of my mouth are just parrot squawks of what Dad says. And I love that we have that

connection. It's a beautiful game but dangerous - something that's easily forgotten if we look at it as just entertainment.

The joy of watching the cast gear up in their guernseys again, to reawaken this play in Subi and then journey to its roots in the regions, is simply unparalleled. As a writer, I consider myself fortunate to see this story continue. Rarely does theatre get afforded longevity. Winning Outstanding New Work at the PAWA awards and going to New York for the Australian Theatre Festival last year underscores the resonance this play has had. A play not simply about footy - but about love, identity and the sacrifices people make on both sides of the fence.

The show sparks many conversations post-show in the foyer, and I have loved seeing that. The ongoing discussions around concussion, the notable absence of openly gay AFL players, and the hurdles still faced by female sports journalists in a male-dominated arena - all



topics, once relegated to the fringes, now demanding more attention.

Gratitude to The Malcolm Robertson Foundation and Black Swan State Theatre Company for their support, to my dramaturg Polly Low for her guidance. To my partner, James, for his endless support.

And finally, thank you to my family, to whom this play remains dedicated to. 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.

Thank you for joining us on the remount. Enjoy the show!

Andrea Gibbs
Playwright

“

***“Can you walk? Can you talk?”
Yep. “Well, get back out there!”***

PURCHASE THE PLAY

LOVE THE SHOW? WHY NOT PURCHASE THE PLAY!

BUY A SCRIPT

Q&A WITH SET & COSTUME DESIGNER



SARA CHIRICHILLI

on creating the world of the Williams family

1. Where does one even begin as a Set & Costume Designer when you land a new project?

Empathy and collaboration are key. Once I am first brought onto a project I always start with the script. After a close read, I always like to take note of how it makes me feel. I begin to

understand the characters and their relationships. *Barracking for the Umpire* is a heartfelt and personal play. We are invited into the home of a footy-loving family. We witness their quarrels and expressions of love, and naturally relate to the characters as if they were members of

our own family. Like any artwork, how I relate to or understand the characters can be influenced by my own experiences. Collaborative meetings with the director and writer, lighting designer, and rest of the team, then help determine the overall vision.

2. The play is set in Donnybrook, in a family home that many audience members can relate to. How did you go about creating such an authentic-looking set?

A lot of research goes into the set. At first, it was done at a high level,

with Clare (Watson) and I looking at real estate images of houses built in the 1980s. We researched interior trends in the 80s, and once we determined the overall look and feel of the set, I could work on the details. The details are built up from my memories as well as others' on the team. We all remember these small details from the houses in our youth or our grandparents' houses. This could be the doilies on the tables, the broken cream vertical blinds, the exposed brick wall or the laminate bench peeling on the corners. These are all details that create a sense of familiarity. We

If in doubt, sit it out!

You can learn more about concussion with Connectivity's Sport-Related Concussion Short Course
www.connectivity.org.au



Connectivity
Traumatic Brain Injury Australia



photos of the Donnybrook Football Club. We have a collection of photos of the characters growing up spread throughout the living room and hanging in the hallways. There's also a mug from a Donnybrook newsagency that says, "I love my Coach but not the training".

4. How do certain costume choices reflect specific characters?

The costume choices were a highly collaborative process - with the creative team early in the process, and with the performers who bring the characters to life. The costumes reflect the naturalistic style of the play, whilst referring to the chill of Donnybrook weather and the characters' own unique personalities. Doug's costumes follow a blue and black colour palette - reflecting his uniforms at the footy clubs he played for. His day wear consists of an 80s/early 90s sweater, a flannelette shirt, and Ugg boots. This mirrors the 80s interior of the house, as well as fashion from locals to develop a familiarity and emotional connection with the audience.

The Coach's costume was quite fun to research and put together. The character is from Doug's memory, so it was really important to

highlight that. Coach's retro Adidas costume places him in a specific time and place that stands out from the modern clothes worn by the rest of the characters.

5. What has it been like preparing this set to tour WA?

Preparing for the tour has been exciting! It has been a pleasure to work with the Black Swan team and revisit this work. It's a beautiful and heartfelt work and I am so happy that it has the chance to tour the state and connect with a wider Western Australian audience. Subiaco Arts Centre has a unique thrust stage which has provided a wonderful opportunity to invite the audience into the home - enhancing the ability to emotionally connect with the space and the family. It has been interesting placing the set into different venues and seeing if we can enable the same sense of familiarity. I am excited to see how it goes!



also wanted to celebrate Donnybrook 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. I spent time meeting locals and exploring the shops and the club itself. I listened to stories, and I collected items that Doug and Delveen would collect and display.

3. What are some of your favourite hidden gems amongst the many props that are seen throughout the play?

I have a few favourite hidden gems in the set. If you look closely, you will see local newspapers and

“

It's a beautiful and heartfelt work and I am so happy that it has the chance to tour the state and connect with a wider Western Australian audience.

Get in front of tomorrow

A fresh take on the news for FREE
Visit thenightly.com.au

THE NIGHTLY
Spend your night wisely.



**MICHAEL
ABERCROMBY
TOM**



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 performed in *Oil*, *Barracking for the Umpire* 2022 season (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.



**PIPPA GRANDISON
DELVEEN**



Pippa's 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), *Europe* (Seymour Centre), and *Barracking for the Umpire* (Black Swan 2022 season). TV credits include: *Frayed*, *Here Come the Habibs!*, *Home & Away*, *Mr & Mrs Murder*, *Underbelly: Razor*, *All Saints*, *South Pacific*, *Twisted Tales*, *Water Rats*, *E Street*, *GP*, *Brides of Christ*, *A Country Practice*, *Anyone's Daughter* (Seven Network), and *Population 11* (Stan and Lionsgate). Film credits include: *Book Week*, *Broke*, *Akoni*, *Mr Accident*, *Hotel de Love*, *Dating the Enemy*, *Over the Hill*, and *Muriel's Wedding*. Directing credits include *The Effect* by Lucy Prebble for Fremantle Theatre Co. and *Evie May* and *Godspell* for WAAPA.

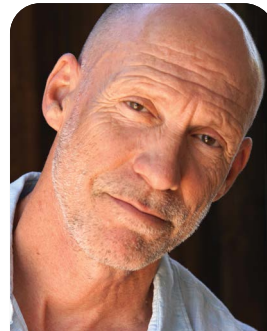


**JOEL JACKSON
ECKHART/COACH**



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*, *The Claremont Murders* and *Ms Fisher's Modern Murder Mysteries*. Joel's feature film credits include *I Met A Girl*, *H is for Happiness*, *Jungle* and the soon to be released *Kangaroo Island*, *Just A Farmer* and the adaptation of Craig Silvey's award-winning book *Runt*. As a writer, Joel's short film *Stranger* has won multiple short film awards internationally and screened at Flickerfest and the St Kilda Film Festivals. His podcast *Journey by Joel Jackson* features original fictional short stories and short stoic gems, listened to in over 50 countries. For the stage, Joel has appeared in *The Pool*, *Barracking for the Umpire* (2022 season), *The Glass Menagerie* (Black Swan), *Cyrano* (Black Swan & MTC).



**STEVE LE
MARQUAND
DOUG**



Steve's film credits include the recently released feature film *Christmess*, *Last*

Train to Freo, *Beneath Hill 60*, *Two Hands*, *Broke*, *Red Dog: True Blue*, *A Few Best Men*, *Men's Group*, *One Eyed Girl*, *June Again*, *Escape and Evasion*, *Kokoda*, *Lost Things* and *Vertical Limit*. TV credits include: *Population 11*, *Les Norton*, *Rake*, *Blue Murder: Killer Cop*, *Wentworth*, *Underbelly: Razor*, *Small Time Gangster*, *Janet King* and *Home & Away*. Stage Credits include for Sydney Theatre Company: *The War of the Roses*, *Gallipoli*, *The Serpent's Teeth*, *Tales From the Vienna Woods* and *Holy Day*. For Melbourne Theatre Company and Sydney Theatre Company: *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
MENA**



Ebony is an actor, writer and producer. Theatre credits include: *What Do*

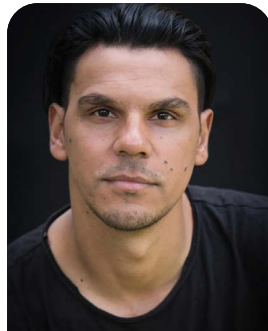
They Call Me? (The Blue Room Theatre), *The Fever and The Fret* (Yirra Yaakin Theatre Company) and the National Playwriting Festival, *Coranderrk National Tour* (Ilbjerri Theatre Company), *Caliban* (Western Edge Youth Arts), *Cloudstreet* (Malthouse Theatre and Black Swan), *From Darkness* (La Boite), *FIRE* (Kalyakoorl Collective, Fringeworld/The Blue Room), *SIT (or I'll make you sit)* at The Blue Room Room Theatre, *The Bleeding Tree* (Black Swan/The Blue Room Theatre). *The Bleeding Tree* won four awards at Performing Arts WA 2022 awards including Outstanding Ensemble and Best Independent Production. 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*.



**JO MORRIS
CHARAINE**



Jo is a NIDA graduate and Boorloo based independent performer, theatre-maker, producer and voice over artist. Most recently, she toured with The Last Great Hunt's Helpmann Award-nominated show *Lé Nør {The Rain}* to Melbourne, and appeared in the 2022 world premiere of *Barracking for the Umpire* for Black Swan. She has also worked and collaborated with companies such as Barking Gecko, Performing Lines, Yirra Yaakin 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, the 2015 PAWA Award for Best Actress for *A Streetcar Named Desire*, and was the recipient of the Fringe World 2017 ECU Performing Arts Award for her work as a performer in *Alone Outside*.



**IAN WILKES
BEN**



Ian (Moopa) Wilkes is a Noongar man with connection to the Wadjuk and Ballardong

people. He is a theatre-maker, director, performer, writer, dancer, and a graduate of Aboriginal Theatre at WAAPA. Ian is a recipient of the Perth NAIDOC Award for Artist of the Year. In 2021, he was co-director and lead performer in *Galup* and *Galup VR* for Perth Festival and in 2023 he co-directed and directed the Festival's opening event – *Djoondal*. He has directed several plays including *York* for Black Swan and Yirra Yaakin's *Boodjar Kaatijin* and *Hobo*.

He has performed in numerous roles including for Yirra Yaakin's *Hecate*, *Honey Spot*, and *The Tempest* for Black Swan. He also travelled with Black Swan for their UK Premiere tour of *You Know We Belong Together*. He recently performed and was the choreographer on WA Opera's *Wundig Wer Wilura* by Gina Williams and Guy Ghose for Perth Festival 2024.



**ANDREA GIBBS
WRITER**

Emerging from Donnybrook, Western Australia, Andrea proves you can take the girl out of the country but you can't take the country out of the girl. Dubbed the "quintessential cousin from the country," by The West, she's more than lived up to the title. As an actor, comedian, and the brain behind Barefaced Stories, Australia's top spot for raw, real storytelling, she's spent over a decade proving that life's messes make the best tales.

Between 2016 and 2024, Andrea turned ABC Radio's "Weekends" into a storytelling hotspot, charming the socks off Australia. She rocked TEDxPerth, Women of Letters, and I'm With Her, unleashing comedy that hits just right.

Her debut play, *Barracking for the Umpire*, knocked it out of the park with Black Swan State Theatre Company in 2022, snagging a spot in the published playwrights' hall of fame with Playlab. It won Most Outstanding New Work at the PAWA's and took a victory lap at the Australian Theatre Festival in New York City, 2023. Talk about kicking goals!



CLARE WATSON DIRECTOR

As former Artistic Director and Co-CEO of Black Swan (2016-2022), Clare directed *The Glass Menagerie*, *York*, *The Cherry Orchard*, *The Torrents* (with Sydney Theatre Company), *Our Town*, *Xenides*, *The Events*, *You Know We Belong Together* (with Perth Festival and DAADA, including UK tour to London's Southbank, Edinburgh International Festival and Sydney Opera House) and *Let the Right One In*. She is currently Artistic Director of Windmill Theatre Company and has directed *Hans and Gret* for the 2023 Adelaide Festival. Previously, Clare was Artistic Director at St Martins collaborating with children and teenagers, and female Director-in-Residence at Malthouse Theatre. Clare is a graduate of Directing at the Victorian College of the Arts. She is a trained teacher, working in high schools 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 until late 2022. Scripts she dramaturged for the company from concept to stage 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 Bodies' *Water*, and Gita Bezard's, Barbara Hostalek's, Chris Isaacs', Hellie Turner's and Mararo Wangai's *Unsung Heroes*. Her credits as dramaturg with the company are vast, her work feeding into numerous productions of both new and extant works, including: Oriel Gray's *The Torrents*, Suzie Miller's *Dust*, and Tim Winton's *Rising Water*. Polly continues to work extensively as a freelance dramaturg.

She has developed scripts with regional community groups. And she co-facilitates the Yirra Yaarnz scriptwriting program. She worked dramaturgically from concept to full production on the scripts *Banned* and *Cracked*, by Barbara Hostalek, and Narelle Thorne's *Dating Black* – all of which originated in the Yaarnz program.



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 Theatre's 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. 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 award-winning lighting designer and artist with over two decades of experience lighting theatre, opera, ballet, music theatre, contemporary dance, live music, film, television and everything in between. Lucy has worked with national and international companies, from artisanal works to large scale productions. Lucy has a distinctive approach to depth, contrast, and beauty. Recently Lucy has worked for Opera Australia on their most recent production of the *Ring Cycle*, as well as WA Ballet (*Ballet to Broadway*), Barking Gecko Theatre (*The Snow*, *The Great Unwondering of Wilbur Whittaker*), Juluwarlu Group (*Ngurra Nyunjunggamu*), Strut Dance (*Situ-8 City*), Yirra Yaakin (*Panawathi Girl*), Perth Festival (*Ephemeral Echoes*), Sensorium Theatre (*Wonderbox*) and Performing Lines WA (*Black Brass*), HAMA Productions (*Fame*, *All Shook Up*) and WAYTCo (*BESIDE*, *Rest*). For Black Swan: *Barracking for the Umpire*, *The Glass Menagerie*, *The Tempest*, *York*, *The Cherry Orchard*, *Oklahoma*, *Fully Sikh*, *Medea*, *The Torrents*, *Water*, *The Vibrator Play*, *Hir*, *Switzerland*, *The Eisteddfod*, *The Messiah*, *Woyzeck*, and *Falling Petals*.



JOE PARADISE LUI
COMPOSER &
SOUND DESIGNER

Joe Paradise Lui (it/that) is a submerging artist who puts the mid in mid-career. It is the undisputed winner of the 2013 Spirit of the Fringe Award. Joe creates experimental theatre and performance works as Renegade Productions. Its most recent professional directing work was *Unsung Heroes* (Black Swan). Its most recent independent directing work was *whitesnake3000* (The Blue Room Theatre). Joe is also a writer, and a sound and lighting designer. Joe was the composer and sound designer on *Barracking for the Umpire* (2022 season). Recent sound design credits include *Is God Is* (Melbourne Theatre Company), and *This Is Living* (Malthouse Theatre).



MICHAEL CARMODY
VIDEO DESIGNER

Michael's previous work at Black Swan have included: *Barracking for the Umpire* (2022 season), *The Glass Menagerie*, *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: *Gene Tree*, *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*).



IZZY TAYLOR
STAGE MANAGER

A graduate of WAAPA's BA of Performing Arts in Stage Management, Izzy engages across many theatrical disciplines from plays, musicals, ballet, events, and devised works. In the past three years Izzy has worked with Black Swan State Theatre Company on *The Pool*, *Things I Know To Be True* and *Toast* as Stage Manager, and *City of Gold*, *The Tempest*, and *Playthings* as Assistant Stage Manager. Other projects include Stage Manager for *The Hypotheticals* (The Last Great Hunt), Production Stage Manager for *At the End of the Land* (Too Close to the Sun), Company Stage Manager for *The Gruffalo* Melbourne Tour (CDP Theatre Producers), Stage Manager & Technical Mentor on *Project 10* (West Australian Ballet), and Stage Manager for the premieres of both *Unheimlich* (Performing Lines WA & PICA) and *Minneapolis* (Performing Lines WA). Outside of stage managing, Izzy also works as a stage technician in props, lighting, mechanist and wardrobe teams.



RILEY BILLYEALD
ASSISTANT STAGE
MANAGER

Riley (she/her) is a versatile freelance Stage Manager who's worked across a diverse range of artforms including dance, musical theatre, classic plays, installations, and devised works. Since 2022, Riley has collaborated with Black Swan State Theatre Company on *Toast*, *City of Gold* and the debut season of *Barracking for the Umpire*. She's also enjoyed working with City of Melville for their Midwinter Festival, Barking Gecko's *Cicada*, and Enneagon Movement on their 2023 season of *Pursuit*. Recently, she's had the opportunity to work with Belvoir on their 2023 production of the *Weekend*, and The Farm, on the touring show *Stunt Double* for their Perth season. Riley is continuing her work with Black Swan's 2024 season of *Barracking for the Umpire*.

THE BLACK SWAN SEASON TEAM



BOARD OF DIRECTORS

CHAIR Francois Witbooi

DEPUTY CHAIR & TREASURER
Felicity Gooding

COMPANY SECRETARY
Anna Casellas

James Arnott
Zoë Atkinson
Andrew Bovell
Mimi Packer
Apple Paget
Prof. David Shirley
Alison Terry

PHILANTHROPY ADVISORY BOARD

Mimi Packer (Chair)
Di Bain
Andrew Baker
John Barrington AM
Anna Casellas
Paula Rogers
Leah Royle
Lisa Rowley
Natasha Taylor

EXECUTIVE

ARTISTIC DIRECTOR
Kate Champion

CHIEF EXECUTIVE OFFICER
Ian Booth

ARTISTIC

CASTING DIRECTOR/
COMPANY MANAGER
Chantelle Iemma

SENIOR PRODUCER
Kathleen Higgs

SENIOR PRODUCER
(PARENTAL LEAVE COVER)
Kaitlin Tinker &
Annette McLernon

CREATIVE LEARNING
MANAGER
Christie Sistrunk

BRIDGE PROGRAM PROJECT
COORDINATOR
Thomas Papathanassiou

LITERARY DIRECTOR
Chris Isaacs

ASSOCIATE ARTISTS
Humphrey Bower &
Naomi Pigram

FINANCE & OPERATIONS

HEAD OF FINANCE
Sarah-Jane Watkins

FINANCE MANAGER
Katie Gugliotta

HEAD OF OPERATIONS
Deanna Faust

FINANCE & OFFICE
ADMINISTRATOR
Angela Sturdy

MARKETING & TICKETING

HEAD OF MARKETING
Tim Sitwell-Mogridge

PUBLIC RELATIONS MANAGER
Irene Jarzabek

CAMPAIGN MANAGER
Phoebe Tempa

MARKETING ASSISTANT
Lauren Anderson

TICKETING & CUSTOMER
SERVICE MANAGER
Logan Jones

TICKETING OFFICER
Linda Pope

DEVELOPMENT

HEAD OF BUSINESS
DEVELOPMENT
Danielle Hadley

HEAD OF PHILANTHROPY
Virginia Withers

DONOR & PARTNERSHIPS
COORDINATOR
Eadie Pocock

TECHNICAL & PRODUCTION

HEAD OF PRODUCTION
Katie Moore

TECHNICAL COORDINATOR
Joey Coombes

WORKSHOP MANAGER
Stephen Matthews

CONSTRUCTION SUPERVISOR
Les Hickford

SCENIC ARTIST
Marek Szyler

SENIOR SET BUILDER &
HEAD MECHANIST
Jordan Lee

SET BUILDER & DEPUTY
HEAD MECHANIST
Ruben Dwyer

WARDROBE MANAGER
Lynn Ferguson

COSTUME CUTTER
Jenny Edwards

WARDROBE ASSISTANT
Anna Weir

BLACK SWAN DONORS

OUR PHILANTHROPY PROGRAM IS SO MUCH MORE THAN THE DONATIONS WE RECEIVE.

We celebrate our donors with unique ways to step behind the curtain and connect with a community of passionate supporters.

THANK YOU

Donors play a crucial role in bringing theatre to stages, classrooms and communities across WA. We're proud to acknowledge our leading supporters.

PATRONS

Janet Holmes à Court AC (Founding Patron)
Nicola Forrest AO (Life Patron)

TRUSTS & FOUNDATIONS



Future Fund Founding Partner

\$20,000+

Malcolm Robertson Foundation
Rowley Foundation
Stan Perron Charitable Foundation

\$10,000+

Di Bain & John Poynton AO
Nic Christodoulou
Kate & Jock Clough
Loz Copley

Eastcourt Foundation
Nicola Forrest AO
Mimi & Willy Packer
Debbie Schaffer OAM &
John Schaffer AM
Anonymous donors

\$5,000+

Kate Budiselik
Joanne & Camillo Della Maddalena

Dale & Greg Higham
Freda & Jim Irenic
Carla Marks
Jane & Luke Miels
Walter Millstead
Michelle & Brett Mitchell
Helen & Michael Tuite
Peni & Simon Wardman

PRINCIPAL PARTNER



ARTISTIC DIRECTOR PARTNER



MAJOR PARTNERS



INTERNATIONAL AIRLINE PARTNER



SEASON PARTNERS



SUPPORTING PARTNERS



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



\$2,500+

Aboriginal Benefits Foundation
Marco D'Orsogna & Terry Scott
Stuart Evans
Kay Giorgetta
Warwick Hemsley AO
Dr Robert Larbalestier AO
Simon Raybould & Christian Schoene
Linda Savage & Stephen Davis
Caro & Jon Stewart
Hon. Matthew Swinbourn MLC

\$1,000+

Rae & James Arnott, Jane Bell &
Bradley Van Luxemborg, Nicki &
Ian Booth, Andrew Bovell, Joan Carney,
Rose Chaney, Tracie Cielak, Linda &
Warren Coli, Heather Cowan,
Cécile Crochu & Alan Ng, Treffina &
Graham Dowland, Jacqui &

Graeme Dunn, Michela & Adrian Fini
OAM, Susanne & Paul Finn,
Angela & Ben Fowler, Felicity Gooding,
Fiona Harris AM & John Barrington
AM, Margrete Helgeby Chaney &
Michael Chaney AO, Janet Holmes
à Court AC, Sandy & Peter Honey,
Nicola & Larry Iffla, Sarah & Steve
Johnston, Sally & John Jones, Stephanie
& Roland Kaiser, Fran & Ross Ledger,
Sheila Mackay, Lorraine Manning,
Sue McDonald & Mark Westbrook,
Bernadette McElhinney, Sally & Bruce
McLarty, Jayne Middlemas, Jodi
Millhahn & Christian Hauff, Rose &
Tim Moore, Morris-Johnson Family,
Andrea Paganin, Lindsey & Peter Platt,
Claire & Nick Poll, Rosalind & Lyndsay
Potts, Wendy & Garry Prendiville, Dr
Norbert & Jane Radny, Jan & Bryan
Rodgers, Leah Royle, Dr Sue Skull &

Prof Jonathan Carapetis, Diane Smith-
Gander AO, Dena & Chris Stavrianou,
J Steinepreis, Diane Sunderman &
Andrew Crocker, Natasha & Ross Taylor,
Alison Terry, Susan Thomas, Martina
Ucnikova, Cheryl Walter, Joy Wearne,
Sara Wordsworth, Heather Zampatti,
Anonymous donors.

LEGACY LEADERS

Legacy Leaders are visionary donors
who have made a bequest in their will to
Black Swan to support theatre now and
for generations to come.

Anita & James Clayton
Jan & Bryan Rodgers
Dr Heather Rogers

Current as of 12 April, 2024.

EVERY DONATION MAKES A
DIFFERENCE

To make a donation or learn more, please visit blackswantheatre.com.au/support or
call our team on 08 6212 9300. All donations of \$2 or more are tax deductible. We
look forward to hearing from you.

Proud to be the Principal Partner of Black Swan State Theatre Company of WA

fortescue.com



Fortescue™