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BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS IN COLLABORATION WITH WA YOUTH THEATRE COMPANY

YORK

WRITTEN BY
IAN MICHAEL AND
CHRIS ISAACS

17 JUL TO 1 AUG 2021

HEATH LEDGER
THEATRE



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YORK

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.

PLEASE WATCH

our special 30th Birthday
Welcome to Country by
Dr Richard Walley OAM.



[CLICK HERE TO WATCH](#)

Total running time: 2 hours 20 minutes (including interval).

Content Warning: Aboriginal and Torres Strait Islander audience members are warned that the following production includes representation of deceased persons. The production contains coarse language, strobe lighting, haze, supernatural activity and adult themes including depiction of intergenerational trauma, frontier violence, hanging and death in custody. Recommended Age 12+.



YORK

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YORK

SYNOPSIS

**YORK IS A WEST AUSTRALIAN
GHOST STORY INSPIRED BY 200
YEARS OF REAL ACCOUNTS.**

Set on Ballardong boodja, the story takes place around an abandoned hospital in the township of York. It's a thrilling ride from humour to terror as we wind back time to reveal a dark past.

We first meet a contemporary tree changing couple who move into an old, abandoned hospital building where they soon notice something isn't quite right. We then find ourselves in 1985 in the very same building where a cub scout troop experience poltergeist-like hauntings. We travel back further in time to when the building was a military hospital post World War I, and finally we visit the early years of white settlement and discover the brutal truth - the violence and injustice - of our colonial past.

Written by two incredibly talented West Australian artists Ian Michael and Chris Isaacs, York is epic storytelling in every way.



YORK

A NOTE FROM THE WRITERS

IAN MICHAEL & CHRIS ISAACS



IAN MICHAEL

The process of writing a play like *York* is a complex, challenging and extremely rewarding one. Over the last four years we have delved into the stories of this land's past. We have interviewed people visited by ghosts, drowned under historical article after historical article, weaved our way through research documents and sat with Elders hearing first hand experiences of their lives and the stories they hold.

Through all the hours and years locked in a dark room throwing line offers back and forth we have come to understand how important time is, both to our process and to our world. In just four years we have felt the change of the world around us, and at the same time recognised how far we still have to travel.

Ask yourself, has anything changed?

At the start of the process, we asked ourselves as writers what the responsibility of this play was. For us, it lies in being truthful – in telling that truth – and in asking you, our audience, to listen and sit with it. The events of this play don't live in the past, they are with all of us now – in the world we have shaped. Injustice and unfair treatment in the judicial system occurs today. Segregation and separation is active now. These histories we present don't exist in memory, they are a constant force that have been permeating for over 200 years. They live and walk amongst us. The injustices must be acknowledged. When we are able to understand this, to fully accept it, then we are able to move forward.

Plays like this do not happen in isolation. We owe a great deal of gratitude to the generosity of many people who took time to sit and talk with us – particularly Sarina Narkle who welcomed us in to the Ballardong community and connected us to powerful women doing incredible work. Sarina – thank you.

To Michelle Bateman, Audrey Nettle, Tracy Kickett, Muriel Bowie (nee Blurton), we say thank you. Your resilience and heart are life giving. To Helen Lorenz, thank you for sharing your personal experiences with us. Shareena Clanton, thank you, for the years of work and support, you'll always be a part of telling this story.

We would also like to acknowledge the work that has come before us in truth-telling the events of our past and pay special mention to Dianne Jones and her thesis work '*What Lies Buried Will Rise: Exploring a Story of Violent Crime, Retribution and Colonial Memory*'.

And finally, thank you to the cast and creatives and all those who worked on this piece throughout the development of it.

With time, we must right the wrongs of the history that haunts us.

CHRIS ISAACS





YORK

A NOTE FROM THE DIRECTORS

CLARE WATSON & IAN WILKES



YORK



CLARE WATSON

As we get close to sharing *York* with you, our audience, I'm finding it difficult to put words to the power of the experience of making this work. My heart is full.

This is a work of theatre that is borne of true collaboration and deep listening. *York* has two writers and two directors, which is highly unusual and truly wonderful. This story, and the process of making it, subverts existing power structures. With intention, we have moved away from a model of making that prioritises one dominant voice and we have engaged in the simple act of sharing. Thank you to Ian and Chris for this extraordinary script and for staying so present and passionate across four years of work, together. Thank you to co Director, Ian Wilkes, for the joyful, comfortable and inspiring collaboration. You have my deepest respect and admiration.

The greatest power in this process exists in the story itself. This is a story that always was and always will be. Our job as theatre makers – with imagination, playfulness, care and rigour – has been to revere and reveal it so that we can all hear it, so that we can all listen, together.

There have been many people who have joined us along the way to help reveal this story – including Alan Little, Irma Woods and Bruce Denny and of course the wonderful Polly Low. A very special thank you to Shareena Clanton. Shareena's beautiful image is on the cover of this programme and she has been with this project from its earliest beginnings. Due to an injury, she sadly had to step away from the production mid rehearsals. In a weird and wonderful turn of events, her twin sister Shakira stepped into all of her roles with skill and grace. Shareena may not be on stage tonight but she is here with us: in her ideas, in all that she has taught us and in the characters that she lovingly developed.

The word 'audience' is derived from the Latin word to hear. The Nyoongar word for listening is 'Ni'. We ask you, the audience, to join us now as collaborators, not just to hear but to actively listen. You are here, you are participants in this story too.



YORK



IAN WILKES

The unknown truth of Western Australia's history is a conversation that I am continually needing to have. At home with family and friends, at work, sometimes even with strangers. It is tiring, but necessary. I am constantly amazed at Australia's ignorance of our own history. *York* is a truth telling conversation. Aboriginal people have been telling the truth for many years now and Australia has continually struggled to listen. Our history is dark, deep and haunting. A true ghost story. A timeline of murders, killings and corruption. It has been manipulated with false accounts and deceitful governmental laws and rulings. It is a shame to think that this mentality is still widely accepted by many Australians today. We also see the effects of this tragic history around us every day. Intergenerational trauma runs parallel with systemic racism. We are still fighting for our lives, our children, our culture, our land. We are still hurting. We are still in pain for the loss of our people and our land. Land that has always been ours. Whether in the country town of York itself or in the big city. Beneath the buildings, concrete and roads our land is dying for its stories to be heard and seen.

Aboriginal people are not the only ones to suffer because of this, we all do. As a community we all strive for a better way of life. A system we can all belong to and believe in. Our system is not broken, it was built this way. It is running as it has been for 200 years. We are the ones who need to break it and rebuild it together. It starts with owning and accepting the atrocities of the past. Allowing the truth to inform our present and future.

For me, the most important thing about stepping into directing *York* was the mental and emotional strength of the cast, crew, creatives and everyone involved. It was vital to create a safe rehearsal room to work in and with the show's content, it absolutely needed it.

To the cast, creatives and crew, you are all amazing and I have complete faith in you all to hold this important story together. It has been an outstanding collaboration and thank you all for your energy and hearts. I am incredibly honoured and proud to have been on this journey with you all.

Clare, you have been amazing to work with. I value your experience and wisdom. The process of co-directing has been surprisingly easy-going and incredibly enjoyable. I believe we built a strong relationship of trust over time and hope the show captures our shared vision.

Chris and Ian, you have done an incredible job writing an epic piece of theatre and doing it the right way from the very beginning. Seeing your respectful approach in consultation and cultural protocol was remarkable. *York* is intricate and complex just like all our histories and it is just as terrifying. The show speaks of "Ripples in a river of time" a beautiful and appropriate analogy. It's a hard hitting, scare in your chair performance but also funny, loving and honest. Its impact will echo through the land. The theme for NAIDOC 2021 "Heal Country" will sit well with the *York* season.

Woolah



YORK

A NOTE FROM THE SET & COSTUME DESIGNER

ZOË ATKINSON



YORK



ZOË ATKINSON

Stories exist everywhere around us: they're held in the rocks and the trees beyond time, like granite, or like the ancient agreement between the red-eyed wattle and the ants who dig her seeds into the hard ground, in exchange for their sweet wax.

Some stories- like the poisoned carcass of a paperbark along my river walk- were written only last week.

The stories told by architecture are amongst our most recent. The Old York Hospital was designed in 1896 by the State Architect, in the style of the Arts and Crafts movement- a response to the industrialisation of English cities and societies. Architecture had conversations with abstract things on distant shores- white homesickness for places that were already generations away. The nomadic British culture hadn't learned to listen to the ground that was beneath its feet, and yet the stories held here- the oldest in the world- are what stumps were nailed into, or brick and mortar laid down upon, or bullets shot into the heart of.

If the foundations of a thing aren't properly understood, then its walls will crack, its roof will sag and it serves not as a shelter, but as a hazard to anyone who steps inside it. I think York is about understanding the ground that has been built upon, and listening to the stories that are held here- were always here, so that we can all live together, in safety, and love.



YORK

CAST, CREATIVES & CREW



YORK

CAST

SHAKIRA CLANTON

Emma, Irene Campbell, Iris, Ensemble

ISAAC DIAMOND

Sam, Mick Finley, Ensemble

JO MORRIS

Shauna, Sharon Potts, Nurse Siân Lang, Ensemble

BEN MORTLEY

Removalist One, Michael, Officer Robinson, Ensemble

BENJAMIN NARKLE

Lewis, Lucas, Ensemble

JACOB NARKLE

Lewis, Lucas, Ensemble

SOPHIE QUIN

Rachel, Ensemble

MAITLAND SCHNAARS

Removalist Two, Caretaker Mr Jones, Kenneth, Ensemble

ALISON VAN REEKEN

Rosy, Matron Roslyn Bell, Ensemble

ELISE WILSON

Angela, Ensemble

CREATIVES

WRITER

Ian Michael

WRITER

Chris Isaacs

DIRECTOR

Clare Watson

DIRECTOR

Ian Wilkes

SET & COSTUME DESIGNER

Zoë Atkinson

LIGHTING DESIGNER

Lucy Birkinshaw

COMPOSER & SOUND DESIGNER

Dr Clint Bracknell

DRAMATURG

Polly Low

VOICE COACH

Julia Moody

FIGHT DIRECTOR

Nastassja Norwood

CREW

STAGE MANAGER

Claudia Blagaich

ASSISTANT STAGE MANAGER

Sophia Morgan

STAGE MANAGEMENT (SECONDMENT)

Emily Dowden

CHAPERONE

Eleanor Moore

LIGHTING OPERATOR

Declan Barber

RADIO MIC TECHNICIAN

Georgia Snudden

DRESSERS

Anna Weir, Jemma Eton



YORK

BIOGRAPHIES



IAN MICHAEL / WRITER

Ian is a proud Wilman Noongar man. As Writer: Black Swan: *York*; Critical Stages/Paines Plough: *Another Day in the Colony*; She Said Theatre: *HART*. As Curator: Black Swan: *Maali Festival*. Artistic Associate: Black Swan (2021); Resident Artist: Black Swan (2018-2020); Besen Family Artist Program: Malthouse Theatre (2017). As Actor: Black Swan: *Cloudstreet*, *Our Town*, *Let the Right One In*; Malthouse Theatre: *Cloudstreet*, *Blak Cabaret*; Yirra Yaakin Theatre Company: *The Noongar Shakespeare Project*; She Said Theatre: *HART*; Ilbijerri Theatre Company: *Flashblaks*; Melbourne Theatre Company: *The Kid*. As Assistant Director: Sydney Theatre Company: *The 7 Stages of Grieving*, *The Picture of Dorian Gray*, *Black Is The New White* (Directing Placement); Black Swan: *The Cherry Orchard*; Black Swan/Yirra Yaakin Theatre Company: *Skylab*. Awards: 2019 and 2017 Best Actor PAWA Awards (Nominated); 2019 CHASS Australia Prize for a Future Leader; 2019 Western Australian of the Year (Finalist); 2016 Best Emerging Artist Adelaide Fringe; 2016 Best Production (Independent) Green Room Awards (Nominated); 2013 and 2015 Most Outstanding Indigenous Performer Melbourne Fringe. Training: WAAPA.



CHRIS ISAACS / WRITER

Chris is a writer, deviser, performer, and founding core artist of The Last Great Hunt. As a playwright he has had his works performed nationally and internationally. Credits as a writer include *Bite The Hand*, the award winning '*The Great Ridolphi*' (Blaz Award for New Writing Perth Fringeworld), the multiple award winning *FAG/STAG* (co-written with Jeffrey Jay Fowler), award winning *Old Love* (Audience Development Award - Blue Room) and award winning *Flood* (PAWA best new play), *BALI* (co-written with Jeffrey Jay Fowler), and *The 1s, The 0s, and Everything In Between* (RIPTIDE and ATYP). As a co-deviser/performer Chris' work includes *Lé Nør [The Rain]* (Perth Festival/PICA/MPAC and TLGH), *Stay With Us* (TLGH), *All That Glitters* (TLGH), *Falling Through Clouds* (TLGH) and the award winning *It's Dark Outside* (ArtsHub Innovation Award – 2013 and Helpmann nominated) for The Last Great Hunt. In 2012 he was a member of Griffin Theatre Company's inaugural StoryLab group and is currently a resident artist at Black Swan.





CLARE WATSON / DIRECTOR

Clare is the Artistic Director and Co-CEO of Black Swan. For the company, she has directed *The Cherry Orchard*, *The Torrents* (a co-production with STC), *Our Town*, *Xenides*, *The Events*, *You Know We Belong Together* (a co-production with Perth Festival and DAADA) 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 is an MTC Women Directors' Program alumna. Clare is a graduate of Directing at the Victorian College of the Arts. She is a trained teacher and worked in high schools in Victoria for 15 years, and was also the Education Manager at Malthouse Theatre.

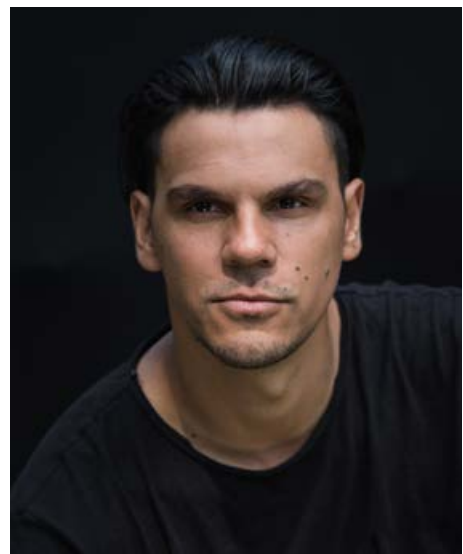


IAN WILKES / DIRECTOR

Ian is a proud Noongar man of the Wadjuk and Balladong people. He graduated from WAAPA (Aboriginal theatre) in 2008. Theatre credits include *Honey Spot*, *Kaarla Kaatijin*, *So Long Suckers*, *Hecate* for Yirra Yaakin Theatre Company and *The Long Forgotten Dream* for Sydney Theatre Company. In 2015 Ian performed at the Opera House with the long running WA show *Binjareb Pinjarra*.

Ian has also developed skills in directing and writing. Productions directed by him include *Kep Kaatijin*, *Songbird* (The Blue Room collaboration), *Boodjar Kaatijin* (also written by Ian) and *Djinda Kaatijin* (2019) for Yirra Yaakin, *Hobo* (2016) for the Blue Room. He was also assistant director of Yirra Yaakin's 2014 production *King Hit* and recently co-created and performed in *Galup* (2021) for Perth Festival.

Amongst Ian's acting and directing career he is also a talented dancer. He teaches traditional and contemporary dance to the younger generation by combining his knowledge of culture, theatre and performance.





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 Cherry Orchard* (Black Swan), *Black Brass* (Performing Lines), *Cloudstreet* (Black Swan/Malthouse), *Hecate* (Yirra Yaakin), *Boorna Waanginy: The Trees Speak* (Perth Festival 2017/2019) for which she was also 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).



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 fine arts and lighting for performance. Lucy has designed lighting for companies such as STC, Perth Theatre Company, Malthouse, Griffin, 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 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 make her an identifiable theatre artist.





DR CLINT BRACKNELL / COMPOSER & SOUND DESIGNER

Clint is an Associate Professor at WAAPA and Kurungkurl Katitjin, ECU. His credits as composer, sound designer and musical director include *Hecate* (Yirra Yaakin/Bell Shakespeare) which won best composition in the 2020 Performing Arts Awards, *The Cherry Orchard*, *Water*, *The Caucasian Chalk Circle* (Black Swan), *Skylab* (Black Swan/Yirra Yaakin), *Mission Songs Project: 1957 Palm Island Strike* (Sydney Festival, Darwin Festival), *King Hit* (Yirra Yaakin), and *The Red Tree* (Barking Gecko) which was nominated for 'best original score' in the Helpmann Awards. His PhD at Music from UWA was awarded the 2016 Robert Street Prize for most outstanding thesis.



POLLY LOW / DRAMATURG

Polly feels privileged to have worked dramaturgically with playwrights Ian Michael and Chris Isaacs throughout the *York* script development process.

Her credits as dramaturg with the company are numerous, her work feeding into many productions (such as Suzie Miller's *Dust*, Tim Winton's *Rising Water*, Oriel Gray's *The Torrents...*). Scripts she has dramaturged from concept to stage for Black Swan include Hellie Turner's adaptation of *The Lighthouse Girl*, Hilary Bell's adaptation of *The Red Balloon*, Jane Bodie's *Water*, Gita Bezard's, Barbara Hostalek's, Chris Isaacs', Hellie Turner's and Mararo Wangai's *Unsung Heroes*.

Long ago, Polly began her career in theatre as an actor and has worked for Black Swan in this capacity many times. Acting has helped form the basis of her dramaturgy, and her Masters thesis explored the relationship between playwright and dramaturg.

Polly also works extensively as a freelance dramaturg. She has dramaturged 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 in Esperance, Shark Bay and Albany). Polly also helps to run the Yirra Yaarnz scriptwriting program and worked dramaturgically on the scripts *Banned* and *Cracked*, by Barbara Hostalek, which grew out of that program. Similarly, she is currently dramaturging Narelle Thorne's comedy, *Dating Black*, slated for production at Yirra Yaakin this year.



**JULIA MOODY /
VOICE COACH**

Julia has been Voice Coach on many Black Swan productions including *Clinton: The Musical*, *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*, *The Importance of Being Earnest*, *Madagascar*, *The Glass Menagerie* 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, has been a board member of the Australian Voice Association, and is an Associate teacher of Fitzmaurice Voicework.

**NASTASSJA NORWOOD /
FIGHT DIRECTOR**

A graduate of the Contemporary Performance and Theatre Studies Course at WAAPA, since 2013 Nastassja has trained with and assisted Andy Fraser of Stage Combat Perth at a variety of companies and institutions including WAAPA, WA Opera, and Yirra Yaakin Theatre Company. She has also assisted on other Black Swan productions including *As You Like It*, *Dinner* and *Venus In Fur*. Nastassja was also a regular fixture at the Western Regional Stage Combat Workshops from 2014-2017 and attended the 2016 Paddy Crean International Stage Combat Workshop at the Banff Centre for the Arts in Alberta, Canada. She debuted with Black Swan Theatre company with the production of *Oklahoma!* (2020).





SHAKIRA CLANTON / EMMA, IRENE CAMPBELL, IRIS, ENSEMBLE

Shakira is a 2015 graduate of the National Institute of Dramatic Art, prior to which she trained in the Aboriginal Theatre Program at WAAPA in Perth and the Aboriginal Centre of the Performing Arts in Brisbane.

Theatre credits include, Simone Tucker in *The Long Forgotten Dream* (STC), Barbara in *Barbara and the Camp Dogs* (Belvoir/Queensland Theatre), Herself in *Still I Rise*, Marcia Langton/Pam Burridge in *I'm With Her* (Darlinghurst Theatre Company) and the acclaimed one woman show *The Weekend* (Sydney Festival/Mooghalin Performing Arts) for which she was nominated for Best Female Actor in a Mainstage Production at the 2019 Sydney Theatre Awards.

Film and TV credits include, *Eden* (Stan), *Frayed* and *Diary of an Uber Driver* (ABC), *Doctor Doctor*, *Hyde and Seek* (Nine Network) and *Stone Bros*. Shakira appeared as herself in the SBS documentary *Brainscience* and has also voiced the characters of Mirra and Kirra in *Little K & Big Cuz*.



ISAAC DIAMOND / SAM, MICK FINLEY, ENSEMBLE

Isaac is a theatre maker and actor from Boorloo. His passion for performing in evocative and nuanced work was enriched during his time at WAAPA, where he completed his Bachelor of Performing Arts, majoring in Performance Making. His training in diverse disciplines have helped mould Isaac into an adaptable, versatile and deeply connected performer. In 2018 Isaac was honoured to receive the Stephen Stone award for Best Performance at the Blue Room Theatre awards. Recently Isaac has appeared in shows and theatres all over Perth and Australia with: *Cloud Nine* (WAYTCO), *The Night Zoo* (Spare Parts Puppet Theatre), *Penthouse* (Lazy Yarns), *The Twits* (SPPT), *I Feel Fine* (public service announcement) and *HOUSE* (Barking Gecko). Isaac was recently seen in an episode of ABC's *The Heights* and a number of locally produced short films.





JO MORRIS /
SHAUNA, SHARON POTTS, NURSE SIÂN LANG, ENSEMBLE

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. Most recently she appeared in The Last Great Hunt's production of *Whistleblower* for Perth Festival. She has worked and collaborated with companies such as Barking Gecko, Black Swan, 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 *Price Tag*, *The Book of Life* and *Alone Outside*.



BEN MORTLEY /
REMOVALIST ONE, MICHAEL, OFFICER ROBINSON, ENSEMBLE

Ben is a performer and film maker. His screen credits include feature films *Dingo*, *Lantana*, *Drift*, *Pinch* and *The Gateway*, with award-winning performances in *Zelos*, and *The Decadent and the Depraved*. TV credits include: *McLeod's Daughters*, *Cloudstreet*, *Home & Away*, *A Place to Call Home* and *Itch*. He has performed in theatres around Australia: Black Swan, STC, Belvoir, Bell Shakespeare, The Ensemble Theatre, Barking Gecko, Spare Parts Puppet Theatre, Griffin Theatre and The Blue Room Theatre. Most recently, he played the lead in the short film *Carmentis*, which had its world premiere at Tribeca Film Festival, winning major awards at CinefestOz, St Kilda Film and the San José International Short Film Festival. Ben is currently developing a TV series and studying for his Master of Counselling.



**BENJAMIN NARKLE /
LEWIS, LUCAS, ENSEMBLE**

Benjamin is a Noongar boy and skilled actor. His theatrical acting debut was in Yirra Yaakin and Black Swan's production of *Skylab*. Since then, he starred as Dylan in the SBS short form series, *KGB*; and starred as Joe and Si Crowell in Black Swan's production of *Our Town*. Benjamin has also appeared on *On Country Kitchen* and in several TV commercials. Benjamin performs in a traditional Aboriginal children's dance group, called 'Koolangkas Kreate'.

**JACOB NARKLE /
LEWIS, LUCAS, ENSEMBLE**

Jacob is a Noongar boy and talented actor whose theatre acting debut was in Yirra Yaakin and Black Swan's production of *Skylab*. Since then, Jacob played Garraway in the Sydney Theatre Company production for the UK Tour of *Secret River*. He starred as Joe and Si Crowell in Black Swan's production of *Our Town*. Jacob has also appeared on *On Country Kitchen* and in several TV commercials. Jacob performs in a traditional Aboriginal children's dance group, called 'Koolangkas Kreate'.



**SOPHIE QUIN /
RACHEL, ENSEMBLE**

Recently moving to Perth from the Wheatbelt town of Northam, Sophie has been dedicated to developing her career in the Arts. She has trained at Perth Academy of Performing Arts in stage and film Acting, Musical Theatre and Singing and has trained in multiple styles of dance in Northam and Perth. *York* marks her professional theatre debut and she is thrilled to work with Black Swan and is excited for this opportunity. A recent high school graduate, Sophie has participated in several Community Theatre Productions and has received awards for Excellence in Drama in her community. Sophie is a member of the WA Youth Theatre Company and enjoys working as a choreographer and teaching assistant at PAPA. In her spare time she continues her training to hone her skills as a triple threat performer and is committed to bringing her passion to every project she undertakes.

**MAITLAND SCHNAARS /
REMOVALIST TWO, CARETAKER MR JONES, KENNETH, ENSEMBLE**

Maitland is one of Western Australia's premier Indigenous contemporary theatre artists. He co-founded the international theatre company Corazon de Vaca and has performed in and co-created a number of their productions, both in Spain and Perth. He has recently performed in productions for Black Swan and a co-production for Queensland Theatre and Griffin Theatre. He has worked with many independent theatre companies in Perth and continues to work with artists from various backgrounds such as dance, multimedia and music. In 2016 he won the Performing Arts WA Best Actor award. He is also a member of Wadumbah Noongar Dance Group.





YORK

CAST

ALISON VAN REEKEN / ROSY, MATRON ROSLYN BELL, ENSEMBLE

Alison studied at Curtin and WAAPA, graduating 25 year ago. She made her Black Swan debut in 2004 in Nick Enright's *A Man With Five Children*. Since then she has performed regularly with Black Swan and York will mark her 21st appearance for the company. Recent shows include *Unsung Heroes*, *In The Next Room/The Vibrator Play*, *Summer of the Seventeenth Doll*, *Let the Right One In*.

Alison is a co-producer with Emily McLean and Benj D'Addario of Red Ryder Productions, a local independent theatre company creating work since 2005. She performed in their most recent productions of *Grounded* in 2016, and *The Wolves* in 2019, both at The Blue Room theatre.

Alison regularly works with writers on new Australian work in productions such as *Dust* for Black Swan and *Toast* for Maiden Voyage, and in developments such as the Fresh Ink program with ATYP and Barking Gecko, Black Swan's Emerging Writers' Program. She has also been a participant in the National Playwrights Conference. Later this year she will appear in new works, *Nocturna* by Ian Sinclair and *The Kabuki Drop*, and Van Badham's adaptation of *Animal Farm* for Black Swan.

Film and TV credits include *H is for Happiness*, *Other Life*, *A Few Less Men*, *Hounds of Love*, and ABC series *The Heights*.

Awards include wins at Equity Guild Awards for Best Supporting Actor in 2006 and Best Actor in 2011, and PAWA Awards in 2015 Best Supporting Actor, 2016 Best Actor, and 2017 Best Supporting Actor. In 2007 she was nominated for a Helpmann Award for *The Carnivores*.



ELISE WILSON / ANGELA, ENSEMBLE

Elise Wilson is an Actor and Theatre-Maker who graduated from WAAPA's Bachelor of Performing Arts (Performance Making) course in 2018. Most recently, Elise played Jill in the Perth seasons of *The 91-Storey Treehouse* (CDP Productions, 2020) and made her feature film debut in *Everybody Gets Stabbed* (Catface Productions, 2021) at the WA Made Film Festival. Her role in *Grace* (The Blue Room Theatre & public service announcement, 2019) earned her a nomination for Best Newcomer at the PAWA Awards and her performance in *The Wolves* (The Blue Room Theatre & Red Ryder Productions, 2019) was acknowledged with a nomination for TBRT's Best Performer Award. Elise has also been improvising with The Big Hoo Haa since 2018, and was the Writer and Actor for *The Ransom*, a comedic short film and Senior Jury Prize Winner for WAYTCO's Loungeroom Project.





YORK

CREW

CLAUDIA BLAGAICH / STAGE MANAGER

Black Swan: Stage Manager: *Let the Right One In*, *The Eisteddfod*, *Clinton: The Musical*, *Tonsils + Tweezers*, *Venus in Fur*. Assistant Stage Manager: *The Lighthouse Girl*, *Angels in America - Part One*, *Girl Shut Your Mouth*, *The Red Balloon*, *Blithe Spirit*, *Glengarry Glen Ross*, *Dinner*, *Laughter on the 23rd Floor*. Other Theatre: Gordon Frost Organization: *Shrek the Musical*. Global Creatures: *Muriel's Wedding the Musical*. Michael Cassel Group & Nullarbor Productions: *Priscilla Queen of the Desert the Musical*. Malthouse Theatre Company: *Melancholia*. Louise Withers and Associates: *A Murder is Announced*. Events: David Atkins Enterprises: *White Night Melbourne & White Night Ballarat 2018*. Perth International Arts Festival: *Perth Writers Festival & Perth Chamber Festival 2017*. Great Big Events: *The Albany Convoy Commemorative Events 2014*. Right Angle Events & Accolade Event Management: *White Night Melbourne 2014*. Awards: 2012 Hawaiian Award for Stage Management. Training: 2012 WAAPA graduate in Stage Management. 2013 WASA graduate in Producing.



SOPHIA MORGAN / ASSISTANT STAGE MANAGER

Sophia graduated from WAAPA in 2020 with a Bachelor Degree in Stage Management. Since graduating she has worked on a number of productions in Perth, primarily as a Stage Manager. She has worked for Freeze Frame Opera, WA Youth Theatre Company, Prendiville College, WAAPA, and is currently employed by University Theatres at The University of Western Australia. Sophia has also worked as a lighting and vision operator at The Court and Magnet House as well as various shows in the Perth Fringe Festival.





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