

NOËL COWARD'S  
**BLITHE  
SPIRIT**

BLACK SWAN STATE THEATRE COMPANY PRESENTS



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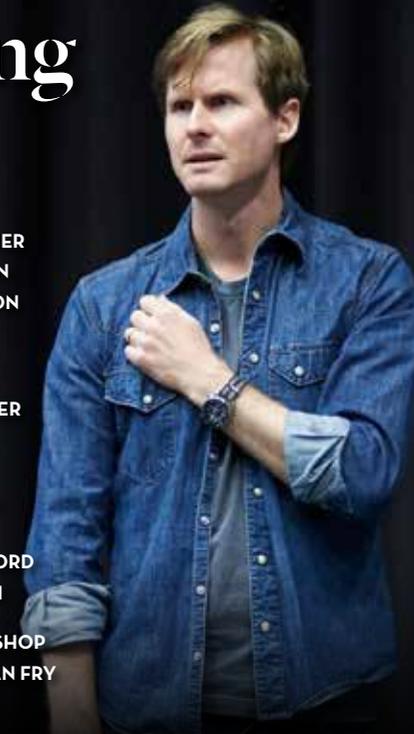
DURATION Approx 2 hr 30 mins [incl interval]  
WARNING *Blithe Spirit* contains smoking of herbal cigarettes



black swan  
STATE THEATRE COMPANY

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BLACK SWAN  
STATE THEATRE  
COMPANY

# Featuring



Charles Condomine  
Ruth Condomine  
Mrs Bradman  
Madame Arcati  
Edith  
Dr Bradman  
Elvira Condomine

Director  
Set & Costume Designer  
Lighting Designer  
Sound Design/Composer  
Voice & Dialect Coach  
Stage Manager  
Assistant Stage Manager

Set Construction  
Show Crew  
Additional Scenic Work  
Transport  
Costume Makers  
Milliner  
Hair & Make-up Consultant  
'Ghost' wig construction

ADAM BOOTH  
ADRIANE DAFF  
MICHELLE FORNASIER  
ALISON VAN REEKEN  
ELLA HETHERINGTON  
MICHAEL LONEY  
JO MORRIS

JEFFREY JAY FOWLER  
BRYAN WOLTJEN  
JON BUSWELL  
ASH GIBSON GREIG  
LUZITA FEREDAY  
GEORGIA LANDRE-ORD  
CLAUDIA BLAGAICH

PLUMB ARTSWORKSHOP  
ROHIN BEST, NATHAN FRY  
RUBY SMEDLEY  
KIM WESTBROOK  
JENNIFER EDWARDS, JENNIFER STEWART  
SUSI RIGG  
VIRGINIA HAWDON  
LYNN FERGUSON

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# Synopsis

CHARLES CONDOMINE IS PLANNING A NEW NOVEL – TAKING A STEP IN A SPECTRAL DIRECTION AND WRITING ABOUT THE OCCULT. THE SCEPTICAL NOVELIST AND HIS WIFE, RUTH, INVITE THE OUTLANDISH MADAME ARCATI TO THEIR HOME, IN THE HOPES THAT THE SELF-PROCLAIMED CLAIRVOYANT WILL PROVIDE MATERIAL FOR HIS BOOK.

The séance goes awry as Charles realises Madame Arcati is far more than a harmless fraud when she accidentally summons his first wife, Elvira, back from the grave.

The inadvertent raising of Charles' first wife casts a nasty shadow upon his second marriage, as Elvira, unseen by Ruth, stirs trouble within their home.

The haunting begins to drive Charles and Ruth mad, while Elvira's efforts of sabotage go from mischievous to downright murderous.

Charles wants to enforce the vow 'til death do us part' but can one ever truly leave the past behind?

## Playwright NOËL COWARD



Noël Peirce Coward was born in 1899 and made his professional stage debut at the age of 12, leading to many child actor appearances over the next few years. His breakthrough

in playwriting was the controversial *The Vortex* (1924) which made his name as both actor and playwright in the West End and on Broadway. Coward wrote a string of successful plays, musicals and intimate revues including *Fallen Angels* (1925), *Hay Fever* (1925), *Easy Virtue* (1926), *This Year of Grace* (1928), and *Bitter Sweet* (1929). His professional partnership with childhood friend Gertrude Lawrence started with *Private Lives* (1931), and continued with *Tonight at 8.30* (1936).

During World War II he wrote *Blithe Spirit*, which ran for 1,997 performances, outlasting the War (a West End record until *The Mousetrap* overtook it), *This Happy Breed* and *Present Laughter* (both 1943). His two wartime screenplays, *In Which We Serve* and *Brief Encounter*, quickly became classics of British cinema.

However, the post-war years were more difficult. Austerity Britain – the London critics determined – was out of tune with the brittle Coward wit. In response, Coward re-invented himself as a cabaret and TV star, particularly in America, and in 1955 he played a sell-out season in Las Vegas featuring many of his most famous songs, including *Mad About the Boy*, *I'll See You Again* and *Mad Dogs and Englishmen*. In the mid-1950s he settled in Jamaica and Switzerland, and enjoyed a renaissance in the early 1960s becoming the first living playwright to be performed by the National Theatre, when he directed *Hay Fever* there. Late in his career he was lauded for his roles in a number of films including *Our Man In Havana* (1959) and *The Italian Job* (1968).

Writer, actor, director, film producer, painter, songwriter, cabaret artist as well as an author of a novel, verse, essays and autobiographies, he was called by close friends 'The Master'. His final West End appearance was *Song at Twilight* in 1966, which he wrote and starred in. He was knighted in 1970 and died peacefully in 1973 in his beloved Jamaica.

## Acknowledgements

Black Swan State Theatre Company would like to acknowledge the Wadjuk people from the Noongar nation who are the traditional owners and custodians of this land. We pay respect to the Elders; for they hold the history, the cultural practice and traditions of their people. It is a privilege to be together on Noongar country.

Black Swan would like to thank Brian Heller and the Arts Angels, Cathy Penglis and the Queensland Theatre Company Wardrobe department. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.

For real-world experience. Think Murdoch.

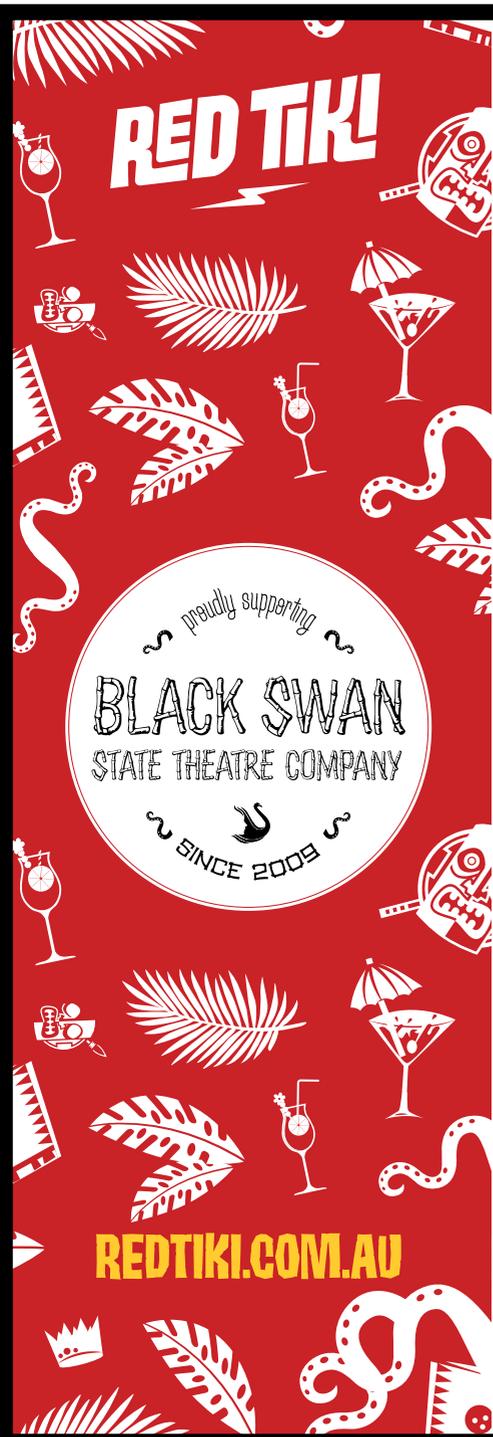
Our students participate in real-world internships with Black Swan State Theatre Company.

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## A Note from the Director

IT'S EASY TO PROMISE 'I'LL LOVE YOU FOREVER' TO MORE THAN ONE PERSON ACROSS THE COURSE OF A LIFETIME, BECAUSE IT'S EASY IN THE FIRST, FINE, CARELESS RAPTURE TO BELIEVE THAT IT'S TRUE. LOVE CAN BE SO CONVINCING.

I was proposed to once. My boyfriend of a year and I were sitting on the couch in his dim apartment in Harlem, New York, watching a show about serial killers, drinking bourbon and eating ice cream. He asked if I'd like to get married so I could live in the United States with him. I said I'd think about it. It was humid that night, and the racketing air conditioner we'd wedged into the window of his first floor bedroom did little to help me sleep. I knew if we didn't agree to get married that once I got back to Australia our relationship would fade out and switch off. Which it did.

To me, *Blithe Spirit* isn't really a play about the undead, but it is a play about ghosts. It's about moving on with your life when a small part of you, perhaps even a version of who you are, has to stay behind. It's about fantasising of the outcome of the decisions you didn't make.

The decisions I have made have lead me to this exciting time of directing my first main stage show for Black Swan. It's a joy to have such a talented cast, beautiful set and professional company and crew. And, of course, such a great play to work on. I admit I was wary of approaching a text from the 1940s that I am not allowed to cut a single word of, as much of my career has focused on making new plays. Plus, more than a few people have asked me how I am going to make *Blithe Spirit* relevant in 2015. But I'm confident in my choice. After all, *Blithe Spirit* is a play about the decision you make when choosing who to love for the rest of your life, and I don't think that's ever irrelevant.

**Jeffrey Jay Fowler**  
DIRECTOR

Jeffrey Jay Fowler DIRECTOR



**BLACK SWAN:** *Shadowboxing*. ASSISTANT DIRECTOR: *A Midsummer Night's Dream, Honour*. **OTHER THEATRE:** DIRECTOR: The Last Great Hunt: *Old Love*. Theatreworks: *Private View*. WRITER/DIRECTOR: Curtin University: *Escape Goat Utopia*. WA Youth Theatre: *Fish Out of Water*. Little y Theatre Company: *Second Hands*. Mythophobic Productions: *Hope is the Saddest, Zen's Red Mouth*. PLAYWRIGHT: Unima: *Red Lashes*. The Duck House: *Minnie and Mona Play Dead*. ACTOR/PLAYWRIGHT: Mythophobic Productions: *A history of drinking*. The Last Great Hunt: *Elephants, FAG/STAG*. **OTHER:** Jeffrey Jay is an Associate Director at Black Swan. **AWARDS:**

2014 PAWA Best New Play for *Elephants*. 2013 Martin Sims Award for *Minnie and Mona Play Dead*. 2012 Fringe World Best Theatre Award for *Hope is the Saddest*. 2009 Blue Room Judges Award for Outstanding Writing and Performance for *A history of drinking*. **TRAINING:** Graduate Diploma in Directing, NIDA, 2010.



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# A Note from the Set & Costume Designer

ILLUSION, STAGE MAGIC, THE ROMANCE OF THE SÉANCE AND DESIGNING FOR THE UNDEAD WERE KEY ATTRACTIONS FOR ME WHEN FIRST APPROACHED TO DESIGN *BLITHE SPIRIT*.

Jeffrey passed through London last year and met with me. We chatted and delved a little deeper into the intricate, beautiful, hilarious and charming world of the Condomines.

One of the ways we approached the design was to begin by looking beyond the mere setting, in this case the living room of an otherwise very domestic house in Kent, and into the heart of the story. Underneath the wit and whimsy in the text lies rich seams of inspiration.

Jealousy, betrayal, revenge and longing to name a few. In researching the architecture of the time, and allowing instinct and fancy to veer us into the décor of more grandiose times, we came across a stunning St Petersburg, converted Georgian warehouse artist's studio. Exactly the kind of world a self-indulgent and whimsical writer might choose to live in, safe from the troubles plaguing humanity at the time and able to contain something of a Gothic and Victorian touch.

The word 'mythic' came up and we spoke about this idea of space that responds to the presence of the supernatural. A space that contributes to the feeling of estrangement that Charles experiences as his own research into Madame Arcati's mystical profession goes horribly, horribly wrong...

**Bryan Woltjen**  
SET & COSTUME DESIGNER



# Cast

Charles Condomine **ADAM BOOTH**



**BLACK SWAN:** *Venus in Fur, The Seagull.* **OTHER THEATRE:** National Theatre of Great Britain/Global Creatures: *War Horse.* Perth Festival/Look Left Look Right: *You Once Said Yes.* Bell Shakespeare: *Twelfth Night.* B Sharp: *Ladybird.* Griffin Independent: *Under Ice, Stoning Mary.* Riverside Theatre: *Four Deaths in the Life of Ronaldo Abok.* Merrigong Theatre Company: *4 Plays about Wollongong.* Tamarama Rock Surfers: *Sold.* **FILM:** *Water.* **TV:** *Crownies, Slide, The Pacific, The Great Mint Swindle, Home and Away, Review with Myles Barlow.* **TRAINING:** NIDA Graduate 2006.

Ruth Condomine **ADRIANE DAFF**



**BLACK SWAN:** *Flood, Death of a Salesman, The Importance of Being Earnest, Arcadia, The White Divers of Broome, Boundary Street, A Midsummer Night's Dream, The Crucible.* The HotBed Ensemble: *Yellow Moon: The Ballad of Leila and Lee, The Shape of Things.* BeActive BSX Theatre: *Woyzeck, The Visit.* **OTHER THEATRE:** The Last Great Hunt: *Elephants, Falling Through Clouds, Yoshi's Castle.* Perth Theatre Company: *The Pride, The Chatroom.* Barking Gecko Theatre Company: *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (tour). Side Pony Productions: *The Confidence Man, The*

*Pride, The Manic Pony, Scarecrow, Motor City Blues.* Side Pony Productions/Weeping Spoon Productions: *The Wives of Hemingway.* The Skeletal System: *Great White.* ThinIce: *The Gathering.* Weeping Spoon Productions: *Monogamy.* **WEB:** *AshBecLee.* **TV:** *Cloudstreet, Blood in the Sand, The Sleepover Club, Bom Bali.* **FILM:** *Foot/Ball/Breakers, Tartan, You be the Widow, Lions and Tigers, Before Closing.* **OTHER:** Adriane was the Assistant Director for *Old Love* by The Last Great Hunt. She is a proud member of Equity since 2005. **AWARDS:** Blue Room Theatre Judge's Choice Award: *Great White, The Pride.* Blue Room Theatre Member's Choice Award: *Great White, The Pride.* The 2012 ArtsHub Youth Arts Award. 2005 Equity Guild Award for Best Supporting Actress for *The Visit.* **TRAINING:** 2004 WAAPA Theatre Arts. 2009 Ward Acting Studio (Meisner). 2011 Ecole Philippe Gaulier (Le Jeu).

Mrs Bradman **MICHELLE FORNASIER**



**BLACK SWAN:** *Day One, A Hotel, Evening, National Interest, The White Divers of Broome, The Memory of Water, The Lady Aoi.* Be Active BSX: *The Visit.* **OTHER THEATRE:** Deckchair Theatre: *The Modern International Dead.* Onward Production: *Private Lives.* Kay & MacLean Productions: *The Graduate.* Logos Productions: *The Spook.* Shakespeare WA: *A Midsummer Night's Dream.* Perth Theatre Company: *Baby Boomer Blues, Bombshells.* Perth Theatre Company/PIAF/Western Edge: *The Turning.* Barking Gecko: *The Troll from the Bowl.* Queensland Theatre Company: *The Marriage of Figaro.*

Fractal Theatre: *Metamorphosis.* **TV:** *Stormworld, Sleepover Club II, Snobs, Going Home, Water Rats.* **FILM:** *Calling Gerry Molloy, Boy.* **OTHER:** Proud member of Equity since 1998. **AWARDS:** 2005 Equity Award for Best Actress in *The Visit.* **TRAINING:** University of Southern Queensland.

Edith **ELLA HETHERINGTON**



**BLACK SWAN:** *Shadowboxing* (also writer), *Red Dog.* **OTHER THEATRE:** The Comedians: *A Circle of Buzzards.* Weeping Spoon Productions: *Trampoline.* Barking Gecko Theatre Company: *Duck, Death and The Tulip, This Girl Laughs, This Girl Cries, This Girl Does Nothing, The Red Tree, The Lost Girl, Fatty Wombat, Castle Rascals.* Renegade Productions: *The Tribe, The Book of Death, A Story of Life.* Little Y

Theatre Company: *Glengarry Glen Ross.* La Fura Del Baus: *The Experience.* Legs On The Wall/NIDA: *Extend.* Bizircus: *Flaming Idiots.* Pinstripe Circus: *Ayers Rock Surf Lifesaving Club, Dreamhouse.* Nicole in Red: *Velvet Sushi, Topsy.* Road Physical Theatre: *Nights Norns, Light Cloud.* Other works for WASO, Steamworks. Performing Lines, Kaleidoscope Ensemble, Strut and Fret, Perth Theatre Company, Night Train Production and The MoxyCollective. **FILM/TV:** *The War That Changed Us, 209 Nights.* **OTHER:** Ella is a teaching artist for Black Swan, Barking Gecko, NIDA, Actors Hub, DADAA and the WA Circus School. She has worked on numerous community arts projects locally and regionally. **TRAINING:** Total Theatre Graduate.



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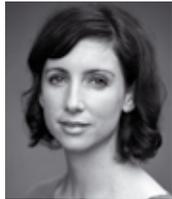
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Dr Bradman Michael Loney



**BLACK SWAN:** *The Seagull, A Streetcar Named Desire, The Importance of Being Earnest, A Midsummer Night's Dream, Much Ado About Nothing, Così.* **OTHER THEATRE:** MS Society: *Cinderella, Puss in Boots.* Onward Production: *Private Lives, Deep Blue Sea.* Regal Theatre: *Oliver!* Perth Theatre Company: *Face To Face* (Perth and Brazil), *Shadow of the Eagle, Speaking in Tongues, Soulmates, The Goat or Who is Sylvia?* Deckchair Theatre: *Sweettown.* Effie Crump Theatre: *Noel and Gertie.* Hole in the Wall Theatre: *A Doll's House, Sweeney Todd the Demon Barber of Fleet Street.* **TV:** *The Great Mint Swindle, Shark Net, Southern Cross, Minty, Ship To Shore, Coronation Street, Howards' Way, Cloudstreet, The Circuit.* **FILM:** *Drift, Needle.* **DIRECTOR:** *Exactly like You! The Magic of Dorothy Fields, The Catalinas of Crawley Bay, You've Got That Thing! A Tribute to Cole Porter.* **OTHER:** Michael has been a proud member of Equity since 1978. **AWARDS:** Equity Guild: 2010 Best Supporting Actor for *Much Ado About Nothing*, 2000 Best Actor for *Speaking in Tongues.* **TRAINING:** Bristol Old Vic Theatre School 1980-1982 with the aid of a Rotary Foundation Scholarship. BA (English) from Curtin University 1977.

Elvira Condomine JO MORRIS



**BLACK SWAN:** *Laughter on the 23rd Floor, A Streetcar Named Desire, Death of a Salesman, The White Divers of Broome, The Crucible.* The HotBed Ensemble: *Portraits of Modern Evil, The Caucasian Chalk Circle.* Be Active BSX: *The Laramie Project.* **OTHER THEATRE:** Produced and Performed in *Those who fall in love like anchors dropped upon the ocean floor* for The Blue Room and Perth Fringe. 2015 Perth Fringe/Summer Nights: *The Pigeons, Pluck.* Barking Gecko: *This Girl Laughs, This Girl Cries, This Girl Does Nothing.* The Blue Room: *Welcome to Slaughter, The Yellow Wallpaper, The Myth of Julian Rose, The Rusalka Thread.* Deckchair: *In the Garden.* Agelink Theatre: *Red Flowering Gums, Cis and Barbiche, The Greatest Woman in the World.* Darlinghurst Theatre/In the Raw Festival: *Eenie Meeny Miny Mo.* **FILM:** *Sororal, Esoterica, The Projectionist.* **AWARDS:** Winner 2014 PAWA Award for Best Actress in *A Streetcar Named Desire.* Winner 2014 Blue Room Award for Best Production and Member's Choice for *Those who fall...* **TRAINING:** 2003 NIDA graduate.



Madame Arcati ALISON VAN REEKEN



**BLACK SWAN:** *Dinner, Dust, A Streetcar Named Desire, The Motherf\*\*ker with the Hat, Boy Gets Girl, When The Rain Stops Falling, A Midsummer Night's Dream, The Female of the Species, Life x 3, The Crucible, Woyzeck, The Carnivores, A Man with Five Children.* **OTHER THEATRE:** Onward Production: *The Deep Blue Sea, 7 Deadly Sins, 4 Deadly Sinners.* Kay & McLean Productions: *The Graduate.* Perth Theatre Company: *White Rabbit, Red Rabbit, An Oak Tree, The Turning, Charitable Intent.* Red Ryder Productions: *Dying City, A Moment on the Lips.* Class Act: *Twelfth Night.* Renstar: *She Told Me So.* Darlinghurst Theatre: *Five Stories High, The Treatment, Etta Jenks.* Old Fitzroy Theatre: *Dogs Barking, Paradise.* Belvoir St Theatre Downstairs: *Chambres, An Idiot Amongst Us, Edmund.* **TV:** *Three Acts of Murder, The Sleepover Club, Murder Call, All Saints, Water Rats.* **FILM:** *These Final Hours, George Jones and the Giant Squid, Middle Children, All the Way.* **PRODUCER:** *Dealer's Choice, The Mozart Faction, Loveplay, Looming the Memory, Dying City, Fat Pig.* **OTHER:** Proud member of Equity since 1996. **TRAINING:** Diploma of Performance Studies (Theatre) from WAAPA and Curtin University. **AWARDS:** Best Actor (Female) 2011 Equity Guild Award for *The Deep Blue Sea* and Best Supporting Actor (Female) 2006 Equity Guild Award for *The Carnivores.*



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# Creatives

## Set & Costume Designer **BRYAN WOLTJEN**



**BLACK SWAN:** *The Motherf\*\*ker with the Hat, When The Rain Stops Falling, Ninety, The Web, Cyrano de Bergerac, Far Away, Who's Afraid Of Virginia Woolf?, The Messiah, The Lady Aoi, Accidental Death of an Anarchist, X-Stacy.* Be Active BSX: *Striptease/Mountain Language, The Visit.* **OTHER THEATRE:** Dash Arts London: *The Dash Arts Dacha.* The Rose Theatre Kingston: *The Lion, Witch & Wardrobe Story Trail.* Dirty Market: *Mrs Horton's Finger, Kill the Beast: The Boy Who Kicked Pigs, He Had Hairy Hands.* Perth Festival: *The Flowering Tree.* Darwin Festival: *Wulamanayuwi and the Seven Pamanui.* Barking Gecko: *Fatty*

*Wombat, The Littlest Bird, Trains of Thought, The Lost Girl.* Deckchair Theatre: *Modern International Dead, Twelfth Night, Wonderlands.* ThinIce: *Antigone, Bed, The Gathering.* Gossips' Feast: *Construction of the Human Heart.* **DESIGN AND PUPPETRY DESIGN:** Spare Parts Puppet Theatre: *Grendel and the Gladiator, Muttaborrasaurus Mary Surefoot's Shoe Collection.* **OTHER:** Asia-Link Residency in India, 2007-2008. **AWARDS:** 2009 WA Equity Guild Award for Best Designer for *Far Away.* 2005 WA Equity Guild Award for Best Designer for *The Visit.* 2002 WA Fringe Festival Award for Best Visual Design for *Return to Sender.* 1993 Mary Durack Award for Young Writers. **TRAINING:** 1998 WAAPA graduate in Production & Design (Design).

## Lighting Designer **JON BUSWELL**



**BLACK SWAN:** *Glengarry Glen Ross, The Seagull, Signs of Life, Twelfth Night, The Glass Menagerie, Madagascar, The Female of the Species.* **OTHER THEATRE (AUSTRALIA):** Melbourne Theatre Company: *All My Sons, The Clean House, Ray's Tempest, Cheech, Boy Gets Girl, Things We Do for Love, The Glass Menagerie, Love Song, The 39 Steps.* Sydney Theatre Company: *A Midsummer Night's Dream.* Tinderbox Productions: *Talking Heads.* **OTHER THEATRE (BRITAIN):** Royal Exchange Theatre, Manchester: *Twelfth Night, Sherlock Holmes in Trouble, A Midsummer Night's Dream, Port.* Theatre Royal Haymarket,

London: *Lady Windermere's Fan, The Royal Family.* Chichester Festival Theatre: *Stairs to the Roof, The Accrington Pals, Wild Orchids, The Coffee House.* Apollo Theatre: *My Brilliant Divorce.* **BALLET:** West Australian Ballet: *La Sylphide, Peter Pan, Pinocchio, Cinderella, The Nutcracker.* The Australian Ballet: *Monument, Raymonda, Constant Variants, Symphonie Fantastique, Interplay.* Royal New Zealand Ballet: *Giselle, Swan Lake, Don Quixote, The Sleeping Beauty, Peter Pan.* Queensland Ballet: *Coppelia.* **OPERA:** Victorian Opera: *Così Fan Tutte, The Coronation of Poppea.* Lyric Opera of Chicago: *Otello.* New Zealand Opera: *The Flying Dutchman.*

Sound Design/Composer **ASH GIBSON GREIG**



**BLACK SWAN:** *Dinner, The Seagull, As You Like It, Day One, A Hotel, Evening, The Importance of Being Earnest, Arcadia, A Midsummer Night's Dream, Twelfth Night, Much Ado About Nothing, The Memory of Water, The Messiah, The Lady Aoi.* Black Swan/Queensland Theatre Company: *The Clean House.* **OTHER THEATRE:** Malthouse: *The Trial.* The Last Great Hunt: *Falling Through Clouds.* ThinIce: *The Red Shoes, Bed, The Gathering, The Visit.* Barking Gecko: *Storm Boy, The Amber Amulet, Aesop's Fable, Gogo Fish, The Troll From the Bowl, Hidden Dragons.* **TV:** *Who Do You Think You Are, The War That Changed Us, The Lloyd Rayney Story, Dream House, Boom Town, Murdoch, Yagan, Singapore 1942, Jandamarra's War, Desert War, Leaky Boat, Ned's Head, Desperately Seeking Doctor, Time Trackers.* **FILM:** *Frackman, Big Mamma's Boy.* **AWARDS:** 2014 AACTA Award Best Sound in a Documentary for *Desert War*, 2014 WA Screen Award Best Music Long Form and Best Music Short Form, 2013 WA Screen Award Best Music Long Form for *Desert War*, 2009 WA Screen Award for Excellence in Craft (Composition), 2007 APRA/AGSC Awards for Best Music for a Short Film, *Iron Bird.*



Voice & Dialect Coach **LUZITA FEREDAY**



**BLACK SWAN:** *Glengarry Glen Ross, Dinner, The Damned, Glengarry Glen Ross.* **OTHER THEATRE:** Barking Gecko Theatre Company: *Jasper Jones, ONEFIVEZEROSEVEN, Driving Into Walls.* Two Left Feet Productions: *Annie, The Musical.* The Blue Room Theatre and Nest Ensemble: *Joey: The Mechanical Boy.* WAAPA: *Great Expectations, The Berkoffs, The Bacchae, The Greeks, Beauty and the Beast, The Laramie Project, Violet, Rise and Fall of Little Voice, Blood Will Have Blood.* **DIRECTOR:** Luzita's directing credits include work for John Curtin College of the Arts, WA Youth Theatre Company and the National Youth Theatre of Great Britain. **ACTOR:** Royal Shakespeare Company: *A Midsummer Night's Dream.* Man in the Moon: *Edmond.* Channel Theatre Company: *Jack and the Giant Killer.* Hackney Empire: *Taking Liberties.* Almeida Theatre: *Surrender Dorothy/Paca Mamas Blessing.* Bloomsbury Theatre: *Blood Wedding.* **TV:** *Firm Friends, Minder.* **FILM:** *Sister, My Sister.* **OTHER:** Luzita has taught Voice Fundamentals to Bachelor of Performing Arts students at WAAPA, Curtin University, Notre Dame University, The Royal Academy of Dramatic Art (RADA), and Royal Central School of Speech and Drama (CSSD). **TRAINING:** Royal Academy of Dramatic Art (RADA) Acting graduate 1992, Royal Central School of Speech and Drama (CSSD) Postgraduate Diploma in Applied Theatre 2007. Luzita is about to complete her Masters by Research at Edith Cowan University (WAAPA) on Accent and Dialect Training for Actors.

Stage Manager **GEORGIA LANDRE-ORD**



**BLACK SWAN:** *Glengarry Glen Ross.* ASSISTANT STAGE MANAGER: *Flood, Midsummer [a play with songs], The Importance of Being Earnest.* Black Swan/Sydney Theatre Company: *Signs of Life.* **OTHER THEATRE:** *Evita* (UK national tour). Bill Kenwright Ltd: *Scrooge, Cabaret* (England national tour). Wallestack International: *Strong.* **TRAINING:** WAAPA Advance Diploma in Stage Management.

Assistant Stage Manager **CLAUDIA BLAGAICH**



**BLACK SWAN:** *Glengarry Glen Ross, Dinner, Laughter on the 23rd Floor.* Stage Manager: *Venus in Fur.* **OTHER THEATRE:** Louise Wither and Associates: *A Murder is Announced.* **PRODUCTION MANAGER:** ICW Productions: *The Mikado.* **EVENTS:** Right Angle Events & Accolade Event Management: *White Night Melbourne 2014, Tom Hoop Cup International Water Polo Tournament 2012.* Spirit Entertainment: *Oz Concert 2011.* City of Perth: *Christmas Nativity 2011.* **FILM:** ABC Raw Nerve Funding: *Tartan* (Associate Producer). **AWARDS:** 2012 Hawaiian award for Stage Management. **TRAINING:** 2012 WAAPA graduate in Stage Management. 2013 WASA graduate in Producing.

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# Ghostly Relations

BY CHANTEL DYBALL

GHOSTLY SPIRIT CHARACTERS HAVE BEEN PRESENT ON THE STAGE SINCE THEATRE'S GREEK BEGINNINGS, HOLDING OUR PREOCCUPATION AND INTEREST ACROSS THE AGES. FROM LITERATURE TO FILM TO STAGE, THE PRESENCE (OR LACK) OF SPECTRAL CHARACTERS HAVE RESONATED IN POPULAR STORIES, PARTICULARLY THOSE REGARDING LOVE AND ROMANCE. HERE ARE A FEW OF OUR FAVOURITE AND MOST SPECTACULAR GHOSTLY LOVE STORIES:

## THE PHANTOM OF THE OPERA

The extraordinary musical by Andrew Lloyd Webber was initially sparked from the novel of the same name by French writer, Gaston Leroux. The musical follows the undeniably obsessive love of the titular character, the "Opera Ghost", for Christine Daae, a ballerina and aspiring soprano. Although the Phantom is not a spectre in the literal sense, he is feared and shamed to a shadowy existence beneath the majestic Paris Opera House due to his physical appearance. As he attempts to win Christine's love, acting as her "Angel of Music", the tragic tale reflects a love that never dies.

## HAMLET

One of Shakespeare's most famous ghosts exists in the revenge tragedy *Hamlet*. Prince Hamlet's murdered father's spirit manifests and declares revenge on his brother Claudius. Claudius is not only guilty of murder, but of usurping his throne and marrying his dead brother's wife! Hamlet aims to avenge his father, the most important figure in his life, even through death. His love and devotion to his father's memory surpasses even the worldly love he has for Ophelia. As one of Shakespeare's most iconic tragedies, *Hamlet* reminds audiences that our loved ones remain in our conscious even when they have left this world.

## GHOST

The cult-classic film starring Demi Moore and Patrick Swayze recognises the enduring nature of love, even when life has been lost. After Sam (Swayze) uncovers an embezzling scam and is murdered, his wife Molly (Moore) is in danger too. Sam plays a watchful ghost, lingering in the shadows and enlisting some humorous helpers to protect his love from grave threats. As an immaterial protector, he struggles to prove his abiding affection for Molly – but with the help of some very sensual clay, he makes his presence known. His spiritual sojourn suggests that even after death, "the love inside, you take it with you."

## CORPSE BRIDE

The quirky and whimsical mind of Tim Burton brought a tale from Jewish folklore to animation in *Corpse Bride*, a tragic tale of romance and passion. Victor and Victoria intend to marry but when Victor practices his vows before the ceremony, he inadvertently summons a new 'bride'. Emily's unrequited love has her spiring Victor away to the land of the dead, where he spends his time planning ways to get back to his life and lover. The land of the dead is not a dreary and ominous place, but its charms (and Emily) do not hold his heart. Emily and the ghostly inhabitants decide to let Victor return to the world as they realise the meaninglessness of existence if it is not filled with love.



# About Black Swan

FOUNDED IN 1991, WE ARE WESTERN AUSTRALIA'S FLAGSHIP THEATRE COMPANY, EARNING CRITICAL AND POPULAR ACCLAIM FOR OUR WORLD PREMIERE PRODUCTIONS AND HIGHLY DISTINCTIVE RE-INTERPRETATIONS OF INTERNATIONAL THEATRE CLASSICS.

Landmark productions under Kate Cherry's artistic leadership include: *A Streetcar Named Desire* which broke box office records; three world premieres by Tim Winton – *Shrine* (Perth, Albany and Centenary Festival in Canberra), *Rising Water* (Perth, Albany and Melbourne Theatre Company) and *Signs of Life* (Perth, Albany and Sydney Opera House); *The Sapphires*

(Perth, Canberra, London and Korea); and *Boundary Street* (Perth and Brisbane Festival).

Black Swan produces an annual season of exceptional theatre, as well as an extensive education and regional engagement programs, commissions program and artist development program.

## KEY PROGRAM AREAS

### EDUCATION

We are committed to supporting educators in developing an appreciation of the performing arts, with selected performances, workshops, quality resources and value adding experiences that support and complement the Western Australian and Australian curriculum. Heavily subsidised student ticket prices and school subscription packages are offered in addition to work experience internships and high school and tertiary student ambassador programs.

This year's, special in-school and regional touring is *Shadowboxing* written by Ella Hetherington and directed by Jeffrey Jay Fowler. *Shadowboxing* explores what happens when we define ourselves by the opinions of others rather than who we are. In a digital landscape full of answers to unasked questions – *Shadowboxing* offers questions truly worth contemplating.

Suitable for ages 12-17 years, *Shadowboxing* will tour schools and regional areas in Western Australia in 2015.

### REGIONAL ENGAGEMENT

Black Swan aims to develop long-term, reciprocal relationships with regional and remote Western Australia, embed theatre in the lives of all Western Australians, regardless of location, and support vitality, pride and strength in communities.

Underpinning this strategy is the appointment of regional ambassadors, who act as a conduit between the company and their communities in the delivery of live broadcasts, regional tours and other community engagement activities. The 2015 Live Broadcast will be Noël Coward's *Blithe Spirit* in late July.

### RIO TINTO BLACK SWAN COMMISSIONS

This program, supported by our Principal Partner Rio Tinto, enables Black Swan to commission Australia's leading playwrights to develop new works. These works will reveal to Western Australians, stories about ourselves and showcase our work to the world. In 2015, we will present another commission in the adaptation of *The Red Balloon* by Hilary Bell.

### BLACK SWAN LAB

We have programmed two exciting and ambitious artistic collaborations as part of our second year of the Black Swan Lab. *Venus in Fur* by David Ives, part of the FRINGE WORLD Festival 2015 and *The Red Balloon* by Albert Lamorisse, with a stage adaptation by Hilary Bell, part of the 2015 AWESOME Festival. The Black Swan Lab allows emerging artists to work with us in a comprehensive and supportive environment.

It also allows us to develop works that may be suitable for future regional touring.

*Supported in part by the Patrons Club.*

*Venus in Fur supported in part by Wild Swans.*

### EMERGING ARTISTS

A critical component of our creative agenda is to provide professional pathways for emerging artists, including high potential directors, designers, writers, composers and actors. Black Swan supports them as they work towards establishing themselves on the national stage. This program provides access to training, mentoring and state-of-the-art theatre practice, to facilitate professional development within the realms of a state theatre company. It gives emerging artists the opportunity to work with Artistic Director Kate Cherry and our experienced creative teams, who mentor them throughout the year.

The Emerging Artists for 2015 are:

- Shannen Alyce
- Patrick Howe
- Hannah Day
- Joe Lui
- Ella
- Felicity McKay
- Hetherington
- India Mehta
- Joel Horwood
- Brett Smith

*Supported in part by the McCusker Charitable Foundation.*

### RESIDENT ARTISTS

The Resident Artists Program targets a range of experienced artists, including directors, designers, writers and composers, looking to advance their careers. The program provides opportunities for mentoring and interaction with Artistic Director Kate Cherry and our artistic team, as well as significant profiling and showcasing opportunities. Resident Artists also provide support and mentoring to the emerging artists. The Resident Artists for 2015 are:

- Jon Buswell
- Brendan Hanson
- Ben Collins
- Chrissie Parrott
- Andy Fraser
- Hellie Turner

*Supported in part by the Ian Potter Foundation.*

### EMERGING WRITERS GROUP

Black Swan's Emerging Writers Group will guide a group of playwrights who display determination, promise and originality through a one year script development program with the aim of creating scripts of an international standard. The program will equip emerging playwrights with the skills, networks and techniques to foster their own careers and give them the ability and confidence to manage their works and rights effectively.

The group is led by Black Swan's Associate Director Jeffrey Jay Fowler. The playwrights are encouraged to develop a clear understanding of Black Swan's creative vision, audience demographics and style. Black Swan will provide sustainable pathways for emerging writers wanting to produce work for the stage that can be considered in the future for Black Swan programming.

*Supported in part by the Malcolm Robertson Foundation.*

# Giving to Black Swan

Founding Patron, **Janet Holmes à Court AC** has played a significant role in the development of Black Swan's artistic development and education programs. Her generosity has provided a platform for future development of arts and culture in Western Australia.

The generous contribution of **Andrew and Nicola Forrest** to Black Swan is assisting our future development and security as Western Australian's State Flagship Theatre Company.

Thanks to our Patron **Sam Walsh** and **Leanne** for their support and leadership that has been a significant factor in Black Swan's success.

## BLACK SWAN BOARD

Thank you for giving generously in many ways and showing outstanding leadership.

- Mark Barnaba AM
- Alan Cransberg
- Nicola Forrest
- Andrew Harding
- Rob McKenzie
- Kate O'Hara
- Vicki Robinson
- Linda Savage
- Craig Yaxley

## PATRONS CLUB

Patrons Club members give generously to bring the Black Swan Lab to life and continue to create opportunities for artist development the staging of new works. Thank you.

- Janet Holmes à Court AC
- Adrian and Michela Fini
- Ungar Family Foundation
- Stan and Jean Perron

## FOUNDATIONS

We thank you for nurturing the talents of Western Australian artists through our education, development and international programs.



McCusker  
Charitable  
Foundation



FEILMAN  
FAMILY  
FOUNDATION

## WHITE SWANS

Michela Fini, Sandy Honey and Sallie Anne Manford have led this successful and innovative private giving circle to collectively help enrich WA's growing enthusiasm for the arts. Thank you.

- Jo & Ian Adamson
- John Bond & Linda Birmingham
- Katrina & Craig Burton
- Debbie & Peter Chappell
- Warren & Linda Coli
- Tracey & Charles Crompton
- Terri & Chris Dale
- Camillo & Joanne Della Maddalena
- Marco D'Orsogna
- Treffina & Graham Dowland
- Sally & Giles Everist
- Michela & Adrian Fini
- Annie & Brett Fogarty
- Nicola & Andrew Forrest
- Graham Forward & Jacqui Gilmour
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- Ingrid & Mark Puzey
- Veronique Ramen
- Eric Ripper, Marijana Ravlich & Heather Lyons
- Linda Savage & Stephen Davis
- Carolyn Stewart
- Natasha & Ross Taylor
- Debbie & Joe Throsby
- Julie & Eddie Van Beem
- Anonymous (1)

## LOCAL LARRIKINS

Janet Holmes à Court AC created this giving circle that continues to engage young Western Australians with theatre and bring Western Australian artists, creatives and stories to Black Swan audiences each year. Thank you.

- Janet Holmes à Court AC
- Bill Bloking
- Bernard Cresswell
- Diana & Peter Hammond
- Lloyd Houthuysen
- Garrod Keightley
- Judith Kozak
- Meredith & James McClements
- John McGlue & Sharon Dawson
- Kate O'Hara
- Stephen Scaffidi
- Simon & Alison Stewart
- Tim & Chris Ungar
- Terri-ann White
- Anonymous (2)

## WILD SWANS

Perth's emerging arts enthusiasts are collectively giving to drive a new generation of theatre audiences and artists. Thank you.

### Committee:

- Belinda Buratto
- Rachel Huber
- Trina Mahon
- Jane McEvoy
- Belinda Lake

### Members:

- Tamryn Barker
- Leandro Cavalcanti
- Ashley Chan
- John Drennan
- Michelle Kerr
- Vincenzo Nici
- Toni O'Brien
- Samantha Rees
- Andrea Righetti
- Josh Starick

## ENCORE!

Thank you to the following people who have kindly donated to Black Swan's giving program Encore! to support the 2015 season.

## ENCORE! \$10,000 AND ABOVE

- Janet Holmes à Court AC
- Feilman Family Foundation
- Malcolm Robertson Foundation
- McCusker Charitable Foundation
- Playking Foundation
- Sidney Myer Fund
- The Stan Perron Charitable Trust
- Linda Savage
- Sam & Leanne Walsh
- The Ian Potter Foundation
- In memory of Bern Ranford

## APPLAUSE \$5,000 TO \$9,999

- Rick & Carol Crabb
- Kay Giorgetta
- Macquarie Group Foundation
- Warwick Hemsley & Melissa Parke
- Richard Tarala & Lyn Beazley AO
- Mitsui Iron Ore Development Pty Ltd

## OPENING ACT \$2,500 TO \$4,999

- Dr Rob Larbalestier
- Walter Millsteed
- Delys Newman
- Michael & Helen Tuite

## FIRST CALL \$1,000 TO \$2,499

- Shane Colquhoun & Leigh Cathcart
- Andrew Drayton & Alecia Benzie
- Helen Cook
- Andrew Crocker & Dianne Sunderman
- Kevin Daken
- Peter & Lesley Davies
- Mary Ellen in memory of Kerensa
- John Foster
- Lianne & Raymond Gianoli
- Nicola Iffla
- Jim & Freda Irenic
- Gordon & Nena Johnston
- Ross & Fran Ledger
- Paul Mar
- Kevin Mataboni
- Andree McIntyre
- Craig Merrey
- Thurston Saulsman
- Robyn Tamke
- Bradley Van Luxemborg
- Anonymous (1)

### BEHIND THE SCENES \$500 TO \$999

- David & Minnette Ambrose
- Robyn Atherton
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- John & Sue Collins
- Evans-Vanderboom Family
- Karen Fleischer
- Nancy Hackett
- Natalie Jenkins
- Ryan Kucharski
- Francis Landels
- Megan Lowe
- Amanda Luke
- Deborah Luke
- Lee-Anne Raeside
- Gavin Toovey
- Joy Wearne
- Anonymous (3)

### \$50 TO \$499

- Helen Ackroyd
- David Ambrose
- Graham Anderson
- Karen Barrymore
- Robin & Michael Beech
- John Blackwell
- Amanda Boudville
- Geoffrey Bovell
- Dr Sue Boyd
- Robert Brant
- Jan Cain
- Jennifer Carson
- Debra Carter
- Giovanni Cartoni
- Katherine Cheng
- Anita & James Clayton
- Dr Sue Colyer
- Jan Connor
- Peter Conole
- Anthony Cousins
- Amber Craike
- Wes Cutajar
- Allan Drake
- Yvonne Earles
- Dr Terry Edwards
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- Stuart Evans
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- Susan Fleming
- Karl Frost
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- Elizabeth Lane
- Bruce Lugton
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- Frances Moon
- Terry Moylan
- Lynn Morzenti
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- Michael & Wendy Price
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- Carol Shannon
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- Jeffrey Skates
- Chook & Kelly Slater
- Flora & Lawrence Smith
- Jan Stacey
- Patricia Sugars
- Laurence Symonds
- Ross Symonds
- John & Barbara Turney
- Scott Vivian-Williams
- David Walker
- David Wallace
- Sharon & Dean Walters
- Charlotte Welton
- Brigid Woss
- Christopher Wray
- Don Young
- Anonymous (35)

### LEGACY LEADERS

Leave a legacy to ensure WA theatre remains sustainable for generations to come. A bequest cements a legacy in your memory and marks a meaningful bond with theatre and Black Swan. Thank you to those who have chosen to become Black Swan Legacy Leaders.

*Thank you to our patrons who support Black Swan as donors or by leaving a bequest. To support Black Swan please contact Andree McIntyre, Philanthropy Manager on 0417 187 025 or andree@bsstc.com.au.*



black swan  
STATE THEATRE COMPANY

# Black Swan State Theatre Company

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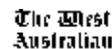
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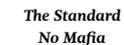
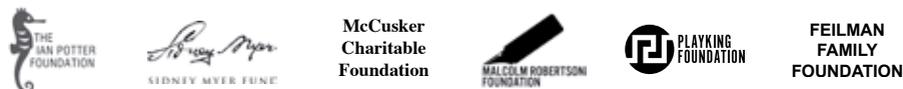
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Contact Monique Beaudoire, Partnerships Manager on (08) 6212 9305 to discuss how we can help you do business.



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Through Your Imagination*

Proudly supporting Black Swan  
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