

Extinction

BLACK SWAN STATE THEATRE COMPANY PRESENTS



19
SEP
— TO —
04
OCT



BY HANNIE RAYSON

STATE THEATRE OF WESTERN AUSTRALIA

DURATION Approx 2 hrs 10 mins [incl interval]
WARNING *Extinction* contains coarse language and adult themes



black swan
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Featuring

Dr Piper Ross
Harry Jewell
Heather Dixon-Brown
Andy Dixon

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

Set Construction

Master Carpenter
Show Crew
Additional Crew
AV Consultation and Filming

HANNAH DAY
MATT DYKTYNSKI
SARAH MCNEILL
MYLES POLLARD

STUART HALUSZ
BRYAN WOLTJEN
TRENT SUIDGEEST
BEN COLLINS
LUZITA FEREDAY
ANDY FRASER
JOEL BICKFORD
HUGO LOPEZ
BENJAMIN COOPER

SHOW WORKS AND
BLACK SWAN STATE THEATRE COMPANY
LES HICKFORD
NATHAN FRY, MATTHEW VAN LEEUWEN
BRENDON PARNELL
MICHAEL MACLEAN

Extinction was originally commissioned by the Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Grove, Executive Producer with funds provided by the Alfred P. Sloan Foundation.

Any enquiries regarding performance rights of *Extinction* should be directed to HLA Management Pty Ltd, PO Box 1536, Strawberry Hills, NSW 2012, Australia. Phone (02) 9549 3000, Fax (02) 9310 4113, Email hla@hlamgt.com.au

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Synopsis

ONE STORMY NIGHT, HARRY JEWELL IS DRIVING ON A LONELY ROAD NEAR CAPE OTWAY IN SOUTHERN VICTORIA WHEN HE HITS AN ANIMAL. HE GREW UP NEAR HERE; HE IMMEDIATELY RECOGNISES THAT THE INJURED ANIMAL IS A RARE SPOTTED QUOLL.

Harry drives to a wildlife shelter, where young American zoologist Piper Ross is working as a volunteer. They fight to save the quoll's life.

The encounter gives Harry a brilliant idea. He is a mining executive and he knows that the Otway Ranges are rich in coal. He decides to develop a coal mine here and, with the help of conservation director Heather Dixon-Brown, use some of the profits to rehabilitate the great Otway forests – with a view to save the spotted quoll from extinction.

Harry's plan has another benefit. It enables him to get much closer to the very spirited and very attractive Piper.

But there is a complicating factor. Piper is going out with Andy Dixon, the local vet. Andy is outraged at any suggestion of mining in the Otway Ranges, and mining coal is absolutely unthinkable. He's determined to stop Harry – but Andy has secrets of his own.

So begins a passionate story about sex, power and corruption in the age of global warming.

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 David and Pat Thorne, Chadd Bamfield and Katie Snushall, Caversham Wildlife Park; Edward Hicks; Lizzie Corke, CEO of the Conservation Ecology Centre, Cape Otway; Dr Rebecca Lonsdale, Consultant Veterinarian; Murdoch University and the School of Veterinary and Life Sciences; Liz Bryan, Faunatech; Andy Cross; Katie Southwell; Brian Heller and the Arts Angels; and Cathy Penglis. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.

Playwright HANNIE RAYSON



Hannie Rayson is the author of fourteen plays. She has established a reputation for topical, complex dramas written with wit and insight. A graduate of Melbourne University and the Victorian College of the Arts, she has an

Honorary Doctorate of Letters from La Trobe University.

Her plays have been performed throughout Australia and overseas, in English and in translation. The plays include *Mary*, *Room to Move*, *Hotel Sorrento*, *Falling From Grace*, *Scenes from a Separation* (co-written with Andrew Bovell), *Competitive Tenderness*, *Life After George*, *Inheritance*, *Two Brothers*, *The Glass Soldier* and *The Swimming Club*. She has been awarded two Australian Writers' Guild Awards, four Helpmann Awards, two NSW Premier's Literary Awards and a Victorian Premier's Literary Award as well as The

Age Performing Arts Award and The Sidney Myer Performing Arts Award.

For television she has written *Sloth* (ABC, *Seven Deadly Sins*) and co-written two episodes of *SeaChange*. A feature film of *Hotel Sorrento*, produced in 1995, was nominated for ten Australian Film Institute Awards. In 1999 she received the Magazine Publishers' Society of Australia's Columnist of the Year Award for her regular contributions to HQ magazine.

Hannie made playwriting history when *Life After George* was the first play to be nominated for the Miles Franklin Award. In 2006 and again in 2009 she was shortlisted for the Melbourne Prize for Literature, a prize for a Victoria-based writer whose body of published or produced work has made an outstanding contribution to Australian literature and to cultural and intellectual life.

Her memoir, *Hello Beautiful! Scenes from a Life*, was published in 2015 and is available from all good bookshops and can be ordered from Text Publishing.

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A Note from the Director

IT WOULD BE EASIER, I IMAGINE, THOUGH I ADMIT I'VE NEVER TRIED, TO WRITE A PLAY THAT PUTS FORWARD A CENTRAL ARGUMENT BASED ON ONE'S OWN POLITICAL VIEWPOINT. YOUR AUDIENCE WOULD KNOW INSTANTLY WHO THE BAD GUYS ARE, WHERE THE MORAL AND ETHICAL ISSUES LIE, AND ULTIMATELY, LONG BEFORE THEY GET THERE, WHAT THE END HOLDS IN STORE FOR THEM. SOCIO-POLITICAL THEATRE. ISSUES DRIVEN, CORRIDOR THEATRE.

Much harder I think, to carve out the grey areas that lie beneath and beyond the black and white issues of a central theme, one which has many jutting arms and ripples into the sea of social conscience. Much more of a challenge to investigate characters who are all in their own way flawed, to examine and explore the decisions they make under pressure, when the stakes are high and the outcomes devastating.

The skill and thrill of Hannie Rayson's writing lies in her dexterous ability to simply tell a story about four everyday people, against the backdrop of the biggest issue that faces our species today, that of the impact of our way of life on the changing climate of our planet. To tell a story that reflects on what it means to choose what we think is worth saving in our lives, to examine what we hold dear, to consider the lasting impact of our legacy and to take note of that golden, nebulous thing called opportunity.

Here we stand in a world that has the opportunity for science to inform so much of our existence and our relationship to the universe, where we have the ability to make changes that will have a positive effect on the legacy we leave for our children's children. Here we live in a world where politicians neglect the opportunity to act and are guided by economy over ecology, as if the human race is somehow interdependent from the rest of the world around us. From the time of European settlement in Australia we have seen the extinction of 29 species of mammal alone, to say nothing of the countless birds, reptiles, insects, fish, plants...

...and here in this theatre you sit, one of the most exciting of places - on the precipice of the potential for allowing change into your lives; in this crucible of opportunity. Stories like this remind us that when you change, the world changes...

I would like to thank Hannie Rayson for her generosity, grace and openness to change; my wonderful cast who have approached this new work with tenacity and bold exploration; my talented design team who continue to delight and inspire; Production Manager Garry Ferguson for pulling it all together; and Kate Cherry, because opportunity is one of the greatest gifts in life.

Stuart Halusz
DIRECTOR

Stuart Halusz DIRECTOR



BLACK SWAN: *The House on The Lake*. ACTOR: *Dinner, Laughter on the 23rd Floor, The Importance of Being Earnest, The White Divers of Broome, Rising Water, A Midsummer Night's Dream, Twelfth Night, Much Ado About Nothing, The Memory of Water, Far Away, Who's Afraid of Virginia Woolf?*. Black Swan/Melbourne Theatre Company: *National Interest*. Black Swan/Big Sky Entertainment: *Shakespeare Shenanigans*. **OTHER THEATRE:** Red Ryder Productions: *Loveplay*. Perth Theatre Company: *The Big Picture, Taking Liberty, Marmalade and Egg, Skin Tight, Noble Rot for Uncut Gems*. Deckchair Theatre: *Taking Liberty, The Modern International Dead, The Comedy of Errors, As You Like It*. Shakespeare Globe Centre: *King Lear, Sonnet Stroll*. Australian Shakespeare Company: *A Midsummer Night's Dream*. Agelink Theatre: *Dear Heart, As Ships Pass By, Here to Stay, Christmas Spirit*. Belvoir Street Theatre: *Essington Lewis: I Am Work*. Performing Arts Productions: *Homme Fatale - The Joey Stefano Story, Lady Chatterley's Lover, Anne of Green Gables*. Ensemble Theatre: *Dags*. Downstairs at the Maj: *Pinter's People*. **TV:** *The Great Mint Swindle, Cloudstreet, The Great Escape, Air Australia, CNNNN, The Secret Life of Us, Blonde, Blue Heelers, Thunderstone, Big Sky, Fallen Angels*. **FILM:** *The Reckoning, Victim*. **DIRECTOR:** Midnite Youth Theatre: *Troilus and Cressida*. WA Youth Theatre Company: *Romeo and Juliet*. Maelstrom Productions: *On A Day in Summer in A Garden*. **OTHER:** Proud member of Equity since 1995. **AWARDS:** 2000 Narrator of the Year Award. **TRAINING:** WAAPA, The Inaugural International Artistic Fellowship to Shakespeare Globe Theatre, London and SA FDI Intermediate Stage Combat.

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A Note from the Set & Costume Designer

HERE WE ARE: A SPECIES, HUMANITY.

An astounding series of circumstances. A spectacular and most unlikely incident. A situation we share with so many other species whom we know precious little about.

Our habitat is fragile, but we hide from this fragility in concrete boxes whose climate we can control.

This climate-controlled chamber is a trap though. Focault's prison. An Orwellian nightmare. A neat but tragically sheer precipice, a fall from which we may never again rise.

The connection to our former Eden is tenuous. We see glimpses of it through windows; on iPads; an occasional holiday perhaps, increasingly in headlines from a reluctant press.

The design seeks to highlight the stark disjunct between where now we are

and what we have unwittingly forsaken. The trim tidy chambers we constantly expand, fill and stack, and the cost of that unmitigated growth. The rainforests of Cape Otway are at the heart of this story, and are the fulcrum of the design. By definition, the rainforests are sheltered in deep valleys; they are epic, beautiful, hallowed islands that house gossamer spectacles of evolution. Unique to this place. Unique to this era. A delicately balanced cornucopia of flora and fauna, nobly led by one marsupial apex predator inexplicably missing from the nation's flagship species. Potentially lost to the world forever.

We must hope, but we must act too. Hope for these species, and so for us, dwindles with silence, shame and apathy.

Bryan Woltjen
SET & COSTUME DESIGNER



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A STAR ALLIANCE MEMBER

Cast

Dr Piper Ross HANNAH DAY



BLACK SWAN: This marks Hannah's debut with Black Swan. She is a 2015 Emerging Artist. **OTHER THEATRE:** Shakespeare WA: *Twelfth Night, Much Ado About Nothing*. Blue Room Theatre: *Broken Colour, Tinkertown*. Upstart Theatre: *Romeo and Juliet, Circle in the Sand, A Streetcar Named Desire*. **TV:** BBC/Little Commet: *Pram Face*. BBC: *Sadie J*. Fountain TV/BBC: *Dani's House*. **FILM:** *Coffeehead* (writer/actor). **RADIO:** BBC Radio 4: *The Jupiter Society*. The Open Window: *Nathan Naylor*. BBC Radio 4: *Ned Chaillet*. **ASSISTANT DIRECTOR:** **THEATRE:** Edinburgh Festival: *The Boy from Centreville*. **TV:** Seven

Network: *Home And Away*. Cargo Entertainment: *Kill Me Three Times*. BBC: *Pram Face, Doctors*. BBC/CBBC: *Dani's House*. **AWARDS:** Recipient of the Dianna Wade Award. **TRAINING:** Shakespeare Lab, Bell Shakespeare, BA (Hons) Acting, Central School of Speech and Drama.

Harry Jewell MATT DYKTYNSKI



BLACK SWAN: *Day One, A Hotel, Evening, Boundary Street, The Female of the Species*. **OTHER THEATRE:** Melbourne Theatre Company: *The Gift, All My Sons, Cloud Nine, Sweet Bird of Youth, Death of a Salesman, Pride and Prejudice, The Talented Mr Ripley, The Club, Assassins*. Sydney Theatre Company: *Pride and Prejudice, Third World Blues, Poor Boy*. Playbox Theatre: *The Passion and Its Deep Connection with Lemon Delicious Pudding*. Instinct Entertainment: *Strange Bedfellows*. Belvoir Company B: *Parlour Song*. **TV:** *Mr & Mrs Murder, The Doctor Blake Mysteries, Lowdown, Offspring, Rush, Rake, All Saints, The Cricket*

Show (UK), The Secret Life of Us, Backberner, Shock Jock (series I & II), Halifax (series VI), Shortcuts, Something in the Air, Blue Heelers, Sit Down Shut Up, Horace and Tina, Water Rats, Stingers, State Coroner, Raw FM, The Man from Snowy River IV, GP. **FILM:** *Wil, The Referees, Japanese Story, Take Away, Sparky D Comes to Town, Dead End, Heaven's Burning, True Love and Chaos, Road to Nhill, Love and Other Catastrophes*. **OTHER:** As a stand-up comedian Matt has performed all over the world including five years on the highly competitive UK comedy circuit. Matt has written and performed solo shows at the Edinburgh Festival (including a sell-out season at London's Soho Theatre) and has twice produced his work at the Melbourne International Comedy Festival. Matt is a proud member of Equity. **TRAINING:** NIDA graduate 1992.

Heather Dixon-Brown SARAH MCNEILL



BLACK SWAN: *The Seagull, Shrine, The Clean House, The Swimming Club*. **OTHER THEATRE:** Janus Productions: *Blood Brothers*. Shanghai Lil Productions: *Three On, One Off*. The Brainbox Project Downstairs at the Maj: *Pinter's People*. Perth Theatre Company: *Chat Room, Social Climbers, The Censor, The Vagina Monologues*. Effie Crump Theatre: *Events on a Hotel Terrace, Affairs in a Tent, Man Woman and Shaw, Allison's Rub, Deckchairs, Ernest the Musical, Conjugal Rites*. Civic Theatre Restaurant: *Five Past Nine*. Phoenix Theatre Company: *Dusa Fish Stas and Vi*. **TV:** *The Circuit, Minty, Bush Patrol, Carson's*

Law, Prisoner. **OTHER:** Sarah toured nationally in the production *Chat Room* and wrote and presented *The Beatification of Mary MacKillop*. She is also the arts editor with Post Newspapers. **TRAINING:** Sarah trained at LAMDA/Tavistock Repertory Company in London and the Royal Melbourne Institute of Technology in Film and Television.

Andy Dixon MYLES POLLARD



BLACK SWAN: *Boy Gets Girl, A Midsummer Night's Dream, The Glass Menagerie*. **OTHER THEATRE:** Brisbane Powerhouse: *The True Story Of Butterfish*. Belvoir St Theatre, B Sharp: *Mistero Buffo*. Ensemble Theatre: *End of the Rainbow*. Bell Shakespeare Company: *Romeo and Juliet, The Winters Tale*. **TV:** *Home and Away, The War That Changed Us, Packed To The Rafters, Sea Patrol (Series 5), Underbelly – A Tale of Two Cities, Rescue: Special Ops Series 2, McLeod's Daughters, Double Trouble, Water Rats, Wildside, East West 101*. **FILM:** *Foreshadow, Drift* (co-producer), *Thirst, X-Men Origins: Wolverine, Looking For Grace*.

TRAINING: NIDA 1998 Graduate.



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Creatives

Set & Costume Designer **BRYAN WOLTJEN**



BLACK SWAN: *Blithe Spirit, 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 Hairly Hands.* Perth Festival: *The Flowering Tree.* Darwin Festival: *Wulamanayui 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 **TRENT SUIDGEEST**



BLACK SWAN: *Laughter on the 23rd Floor, Dust, The House on The Lake, Midsummer [a play with songs], The Importance of Being Earnest, The Motherf**ker With The Hat, Boy Gets Girl, Arcadia, The White Divers of Broome, When The Rain Stops Falling, Ninety, A Midsummer Night's Dream (with Graham Walne).* Black Swan/Belvoir: *The Sapphires.* Black Swan/Queensland Theatre Company: *Gasp!, Other Desert Cities, Managing Carmen.* Black Swan/Melbourne Theatre Company: *National Interest.* The HotBed Ensemble: *pool (no water), The Dark Room.* SET & LIGHTING

DESIGNER: *Dinner, Shrine, Death of a Salesman.* **OTHER THEATRE:** Barking Gecko: *The Rabbits, Jasper Jones, Duck, Death and the Tulip, The Amber Amulet, Fatty Wombat.* Yirra Yaakin: *Waltzing The Wilarra.* Sydney Festival: *I Am Eora.* The Production Company: *Nice Work If You Can Get It, Kismet, The King and I.* Perth Theatre Company: *An Oak Tree.* Steps Youth Dance Company: *Try Hard, Compact Dance, Moonwebs & Scorched Thongs.* Strut Dance/Alice Lee Holland: *Tiny Little Tragedies.* Aimee Smith: *Borderline, Wintering.* Buzz Dance: *Genie(us).* **SET & LIGHTING DESIGNER:** Steps Youth Dance Company: *Fights & Flights.* **OTHER:** Trent worked on installations for the Jackman Furness Foundation of Performing Arts Launch, and Perth Festival Gardens 2012-2015. Trent was a DCA Young People and the Arts Funding Panelist, 2009-2012, and on the WAAPA Board, 2007-2008. **TRAINING:** 2008 WAAPA graduate.

Sound Design/Composer **BEN COLLINS**



BLACK SWAN: *Shadowboxing, Glengarry Glen Ross, Laughter on the 23rd Floor, A Streetcar Named Desire, Flood, Midsummer [a play with songs], Shrine, Death of a Salesman, Boy Gets Girl, Signs of Life, The White Divers of Broome, When The Rain Stops Falling, Ninety, Madagascar.* The HotBed Ensemble: *pool (no water), The Dark Room.* Black Swan/Queensland Theatre Company: *Cat on a Hot Tin Roof.* Black Swan/Onward Production: *Seven Deadly Sins, Four Deadly Sinners.* SOUND EDITOR: *The Swimming Club.* **OTHER THEATRE:** The Hayman Theatre: *Attempts on Her Life.* **FILM:** *The Expert, Happy Haven, Eternus,*

Dox, Miss Coolbaroo, Time Enough, The Adjuster. **OTHER:** Ben has composed for the West Australian Youth Jazz Orchestra, Mace Francis Orchestra and St Hilda's Concert Orchestra and played Saxophone in Black Swan's production *The Sapphires.* Mixed Media Dance Project: *Reality In a Box.* Buzz Dance: *Behind the Veneer.* Ben has performed with many artists including James Morrison, Don Burrows, Tommy Tycho, Ben Folds, Peter Farnan, Rob Guest, Anthony Warlow, Lesley Garrett, Grace Knight, Pete Murray, Christine Anu and Casey Donovan. **AWARDS:** 2008 WA Screen Award for Best Original Score for *Dox*, 2004 WA Youth Jazz Orchestra Award for Scholarship for Contribution, 2004 Jaxter Artist Award in the Jazz Category for Big Mama Nelson. **TRAINING:** 2003 WAAPA graduate.

Voice Coach **LUZITA FEREDAY**



BLACK SWAN: *Blithe Spirit, Glengarry Glen Ross, Dinner, The Damned.* **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.



Andy Fraser **FIGHT DIRECTOR**



BLACK SWAN: *Glengarry Glen Ross, Dinner, Venus in Fur, Laughter on the 23rd Floor, The Seagull, Dust, As You Like It, A Streetcar Named Desire, Flood, Midsummer [a play with songs], Death of a Salesman, The Motherf**ker with the Hat, Signs of Life, The White Divers of Broome, Ninety, Boundary Street, Twelfth Night, Much Ado About Nothing, The Web, Cyrano de Bergerac, The Female of the Species, Who's Afraid of Virginia Woolf?, The Crucible, The Carnivores, Accidental Death of an Anarchist, Zastrozzi: The Master of Discipline.* Black Swan/Queensland Theatre Company: *Other Desert Cities.* Black Swan/Big Sky Entertainment: *Shakespeare Shenanigans.* **OTHER THEATRE:** Perth Theatre Company: *The Removalists, The Haunting of Daniel Gartrell, Speed-the-Plow, Hamlet, Talk About the Passion.* Yirra Yaakin: *King Hit, Waltzing the Wilarra, Mother's Tongue, The Honey Spot, Muttacar Sorry Business.* Deckchair Theatre: *The Danger Age, Mimmie le Blanc, Love, Prayer to an Iron God.* Onward Production: *Private Lives, The Deep Blue Sea.* Shakespeare in the Park: *As You Like It, Comedy of Errors, Twelfth Night, Much Ado About Nothing, A Midsummer Night's Dream, Romeo and Juliet.* Barking Gecko: *Jasper Jones, Trains of Thought.* **OPERA:** West Australian Opera: *Otello, Tosca, Carmen, Don Giovanni.* **TV:** *Lockie Leonard Human Torpedo, The Shark Net.* **FILM:** *Teesh & Trude.* **TRAINING:** Fully certified Fight Director and Stage Combat Instructor holding accreditation from the Society of Australian Fight Directors and the British Academy of Dramatic Combat.



Stage Manager **HUGO LOPEZ**



BLACK SWAN: *The House on The Lake, Twelfth Night.* The HotBed Ensemble: *The Shape of Things.* **ASSISTANT STAGE MANAGER:** *Madagascar.* **OTHER THEATRE:** Perth Theatre Company: *From the Rubble.* Lockwood Productions: *I Honestly Love You.* **PRODUCTION & TOURING MANAGER:** Perth Theatre Company: *The Ugly One, Africa, The Pride, The Disappearances Project, Tender Napalm, The Adventures of Alvin Sputnik: Deep Sea Explorer, Blackbird, It's Dark Outside.* **PRODUCTION & STAGE MANAGER:** Side Pony Productions: *The Pride* (Blue Room Season & Under The Radar Festival Brisbane tour). **WAYTCO:** *Sweat.* **ASSISTANT STAGE MANAGER:** BBC: *Doctor Who Symphonic Spectacular.* Shakespeare WA: *Taming of the Shrew.* **FESTIVAL & EVENTS:** Stage Manager at Joondalup Festival 2014 (Eco Stage), Valentines Concert 2010-2011, Little Feet Festival 2010, Blues and Roots 2010, AUDANCE WA's Dance Live (2013-2015), Up Late in Mount Hawthorn (2013) & Variety WA's Christmas Party (2013-2014). Staff Coordinator at the Joondalup Festival 2010. Staff on the Roller Disco at Future Music Festival 2010. **OTHER:** Academic Staff at the Western Australian Academy of Performing Arts (2012-2015). **AWARDS:** 2009 HAWAIIAN Award for Outstanding Achievement in Stage Management. **TRAINING:** 2009 WAAPA Advanced Diploma of Stage Management Graduate, CERTIV in Training and Assessment 2013 and a Bachelor of Performing Arts in 2014.

Assistant Stage Manager **BENJAMIN COOPER**



BLACK SWAN: This marks Benjamin's debut with the Company. **OTHER THEATRE:** Gordon Frost Organisation: *Rocky Horror Show* [Perth Season]. Ambassadors Theatre Group: *Thriller Live* [Perth Season]. Perth Theatre Company: *A Number.* **STAGE MANAGER:** OCHRE Contemporary Dance Company: *Articulating Landscapes, Gravitas.* **TRAINING:** 2014 WAAPA graduate in Stage Management.





The Plight of the Tiger Quoll

BY LIZZIE CORKE

HANNIE RAYSON'S PLAY *EXTINCTION* DRAWS INSPIRATION FROM OUR WORK AT THE CONSERVATION ECOLOGY CENTRE (CEC) IN THE HEART OF THE OTWAY RANGES ON THE WILD, SOUTH COAST OF VICTORIA. THE CEC HAS A PASSION FOR THE CONSERVATION OF THE WILDLIFE OF THE OTWAYS, IN PARTICULAR, THE TIGER QUOLL (*DASYURUS MACULATUS*), WHICH, UNTIL RECENTLY, WAS FEARED TO BE EXTINCT IN THE REGION.

Australia's mammal extinction record is the worst in the world – over the last two hundred years 29 species have been lost and many more are battling for survival. We have an important responsibility to change this around.

That's where the quolls come in. As an apex native carnivore, the quolls help regulate the food chain and are critical to the resilience of their ecosystem. There are four species of quoll, one adapted to almost every Australian ecosystem. The largest is the Tiger Quoll, an animal native to the eastern coast of Australia, from Tasmania up to the far north.

Dr Jack Pascoe, CEC's Conservation & Research Manager, heads our program to locate remnant quoll populations and then assist them to re-establish their place in the food chain.

Jack says that tiger quoll populations are in free fall across their entire range. They are threatened by introduced predators such as foxes and feral cats, by a loss of habitat and by other human activities. But the greatest risk to their survival is a lack of research. Ecologists and land managers simply do not have the data to make informed decisions to manage habitats for the species' survival.

In our search for quolls, we use cameras, specially trained detection dogs and we rely on local reports of sightings. When Hannie first visited us in 2011, we had no evidence at all that any quolls still

survived. The sceptics told us we were on a fool's errand. But shortly after her visit, we collected our first piece of conclusive evidence. This was a scat sample (droppings): DNA testing proved they came from a Tiger Quoll. Since then, three more pieces of evidence have been collected (a scat, a hair and a photograph from a remote camera).

"We know we have a surviving wild population of Tiger Quolls in the Otways," explains Jack. "This is very encouraging – we now need to increase our understanding of the status of the species to build knowledge for long term conservation and to inform re-wilding efforts. And this will benefit all indigenous species in the region."

We have a clear research plan and the information we will gather will help to restore Tiger Quolls and other threatened species across the Otways – but we need to act quickly."

We are delighted that Hannie has chosen the battle to save the Tiger Quoll, as a subject for the theatre. Our hope is that people from all over the world will recognise what a very big achievement this rediscovery is – and join the CEC's effort to ensure that far from facing extinction, these magnificent creatures are once again ranging the Otways.

As Hannie says, "It is pretty amazing to be involved with something as momentous as helping to save a species."

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 to our board 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 and 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,



McCusker
Charitable
Foundation



FEILMAN
FAMILY
FOUNDATION

development and international programs.

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
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- Lindsey & Peter Platt
- Ingrid & Mark Puzey

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- 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 and with the help of other Larrikins it 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 Houthisen
- Garrod Keightley
- Judith Kozak
- Meredith & James McClements
- 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
- Playing 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
- Richard Tarala & Lyn Beazley AO
- Mitsui Iron Ore Development Pty Ltd

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

- Warwick Hemsley & Melissa Parke
- Dr Rob Larbalestier
- Walter Millsteed
- Delys Newman
- Michael & Helen Tuite

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

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

BEHIND THE SCENES \$500 TO \$999

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- Robyn Atherton
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- 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
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- Amber Craike
- Wes Cutajar
- Allan Drake
- Yvonne Earles
- Dr Terry Edwards
- Shirley Egan
- Stuart Evans
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- Susan Fleming
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- 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
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Black Swan State Theatre Company

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Jess Russell

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and Yolande Bird,

New York Stuart Thompson



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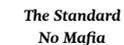
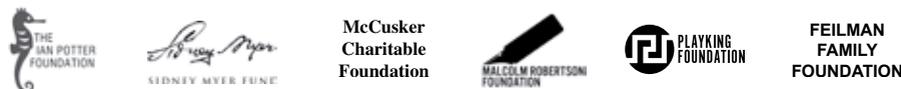
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Contact Monique Beaudoire, Partnerships Manager on (08) 6212 9305 to discuss how we can help you do business.



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