

GLENGARRY GLEN ROSS

BLACK SWAN STATE THEATRE COMPANY PRESENTS



23
MAY
— TO —
14
JUN

HEATH
LEDGER
THEATRE

BY DAVID MAMET

STATE THEATRE OF WESTERN AUSTRALIA

DURATION Approx 1 hr 35 mins [no interval]

WARNING *Glengarry Glen Ross* contains adult themes,
frequent coarse language and smoking of herbal cigarettes



black swan
STATE THEATRE COMPANY



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Stuart Halusz, Associate Director



WESTRAL

Featuring

George Arronow
 Detective Baylen
 John Williamson
 Dave Moss
 Shelley Levene
 James Lingk
 Ricky Roma

LUKE HEWITT
 BEN MORTLEY
 WILL O'MAHONY
 KENNETH RANSOM
 PETER ROWSTHORN
 STEVE TURNER
 DAMIAN WALSH-HOWLING

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

KATE CHERRY
 RICHARD ROBERTS
 PATRICK HOWE
 JON BUSWELL
 BEN COLLINS
 LUZITA FEREDAY
 ANDY FRASER
 GEORGIA LANDRE-ORD
 CLAUDIA BLAGAICH
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2015

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by David Mamet
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EXTINCTION
by Hannie Rayson
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THE RED BALLOON
by Albert Lamorisse
Stage Adaptation by Hilary Bell
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Tom Kitt Brian Yorkey
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Synopsis

RICKY ROMA HAS IT ALL—HE'S A SUCCESSFUL, SMOOTH TALKING SALESMAN THAT'S ON TOP OF HIS GAME. UNFORTUNATELY, THIS DOESN'T CHANGE THE FACT THAT HE AND THE REST OF HIS REAL ESTATE OFFICE ARE IN SERIOUS DANGER OF LOSING THEIR JOBS IF THEY DON'T SELL THE WORST PROPERTIES IN CHICAGO TO THE MOST UNWILLING BUYERS.

The guys are willing to try anything to get by—veteran salesman Shelley Levene tries bribery, Ricky picks apart the insecurities of his clients and nobody has any trouble lying. Unhappy with their treatment, one of the salesmen suggests breaking into the office and selling the leads to rival agencies. It all seems like the tough talk of a jaded employee; that is, until the office actually gets robbed.

A surly detective thrown into the morally questionable world of real estate is the last

thing the four salesmen need, and what follows is a mad scramble for the thieves to come clean, as well as for Ricky and Shelley to hang on to the sales they've made over the past few days.

It becomes clear that not everybody is going to keep their job, and some may even be headed to jail! All the scheming, lying and deceit catches up with the salesmen as they are forced to face the true cost of their actions.

Acknowledgments

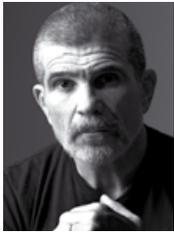
Black Swan State Theatre Company would like to acknowledge the Wadjuk people from the Noongar nation who are the traditional owners and custodians of this land. We pay respect to the Elders; for they hold the history, the cultural practice and traditions of their people. It is a privilege to be together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

Black Swan would like to thank Brian Heller and the Arts Angels, Cathy Penglis, Jordan Phoebe, Melbourne Theatre Company, Nathan Fry, Rohin Best, Ruby Smedley and Brendon Parnell.

We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.

Playwright DAVID MAMET

Photo by: Brigitte Lacombe



Plays by David Mamet include: *The Anarchist*, *Race*, *Keep Your Pantheon*, *School*, *November*, *Romance*, *Boston Marriage*, *Faustus*, *Oleanna*, *Glengarry Glen Ross* (1984 Pulitzer Prize and

New York Drama Critics Circle Award), *American Buffalo*, *The Old Neighborhood*, *A Life in the Theatre*, *Speed-the-Plow*, *Edmond*, *Lakeboat*, *The Water Engine*, *The Woods*, *Sexual Perversity in Chicago*, *Reunion* and *The Cryptogram* (1995 Obie Award).

His translations and adaptations include: *Faustus and Red River* by Pierre Laville; and *The Cherry Orchard*, *Three Sisters* and *Uncle Vanya* by Anton Chekhov. His film writing credits include: *The Postman*

Always Rings Twice, *The Verdict* and *The Untouchables*. His film writing and directing credits include: *House of Games*, *Oleanna*, *Homicide*, *The Spanish Prisoner*, *Heist*, *Spartan* and *Redbelt*.

Mr. Mamet is also the author of: *Warm and Cold*, a book for children with drawings by Donald Sultan, and two other children's books, *Passover* and *The Duck and the Goat*; *Writing in Restaurants*, *Some Freaks*, and *Make-Believe Town*, three volumes of essays; *The Hero Pony* and *The China Man*, a book of poems; *Three Children's Plays*, *On Directing Film*, *The Cabin*; and the novels *The Village*, *The Old Religion* and *Wilson*. His other books include the acting books, *True & False* and *Three Uses of the Knife*, *Bambi vs. Godzilla*, *The Secret Knowledge*, *The Wicked Son*, *Theatre*, and *Three War Stories*. His most recent play, *China Doll*, is scheduled for production on Broadway in 2015.

Kate Cherry DIRECTOR



BLACK SWAN: *Dinner*, *Laughter on the 23rd Floor*, *The Seagull*, *A Streetcar Named Desire*, *Shrine*, *The Importance of Being Earnest*, *Arcadia*, *The White Divers of Broome*, *Rising Water*, *A Midsummer Night's Dream*, *Boundary Street*, *Madagascar*, *Much Ado About Nothing*, *The Glass Menagerie*, *The Year of Magical Thinking*. Black Swan/Sydney Theatre Company: *Signs of Life*. Black Swan/Queensland Theatre Company: *Other Desert Cities*, *Cat on a Hot Tin Roof*, *The Clean House*. Black Swan/Melbourne Theatre Company: *The Swimming Club*. **OTHER THEATRE:** Melbourne Theatre Company: *Flora*, *Take Me Out*, *Honour*, *The Glass*

Menagerie, *Humble Boy*, *The Goat or Who is Sylvia?*, *Cloud Nine*, *Laughter on the 23rd Floor*, *Sweet Bird of Youth*, *The Duchess of Malfi*, *Three Days of Rain*, *Betrayal*, *Death of a Salesman*, *Art and Soul*, *All My Sons*, *The Clean House*, *Burnt Piano*, *The Woman in the Window*, *Life After George*, as well as its national tour. Queensland Theatre Company: *The Female of the Species*. Playbox: *The Sick Room*, *The Tempest*, *Miracles*, *Spring Awakening*. Queensland University Theatre: *Our Country's Good*. Geelong Performing Arts Centre: *Our Country's Good*. Victorian Arts Centre: *Electra*. WAAPA: *Cloudstreet*, *Three Sisters*. **OTHER THEATRE (INTERNATIONAL):** American Conservatory Theatre: *Romeo and Juliet*. Shakespeare and Company: *Cymbeline*. California Shakespeare Festival: *Pericles*. As an inaugural member of Lincoln Center's Director's Lab, Kate was invited to direct *Speaking in Tongues* and *The Bay at Nice* (American premiere) for the Lab. She has also directed *The Love of the Nightingale*, *Fen*, *Statements Made After an Arrest*, *Capoeira*, and *White Trash in Love* (the musical). **OPERA:** Opera Queensland: *La Traviata*. NZ Opera: *Madame Butterfly*. Victorian Opera: *The Turn of the Screw*, *The Coronation of Poppea*. Opera Australia: *Brundibar*. **POSITIONS:** Artistic Director of Black Swan State Theatre Company. Her previous roles include Associate Director at Melbourne Theatre Company 1995–2005; Artistic Associate at Playbox; and Professor of Directing at University of California and Colorado College. **AWARDS & FELLOWSHIPS:** Kate received a Helpmann and a Green Room Award for *Life After George*. Her achievements in the US include New York Drama League Directing Fellow and the Gielgud Award for Best Emerging Director of the Classics. **TRAINING:** Kate received her MFA from UCLA and a B.A. in English Literature from Bard College.

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As an Associate Partner of Glengarry Glen Ross we hope you enjoy the show.

Gary Smith
Chairman of Partners, WA

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A Note from the Set & Costume Designer

KATE CHERRY RANG ME LAST YEAR WITH A PROPOSITION – TO DESIGN THE SETS AND COSTUMES FOR A PRODUCTION OF *GLENGARRY GLEN ROSS*, BUT WITHIN AN UNUSUAL TIMEFRAME.

The rehearsal period would be split – two weeks in January and two in May. Usually the rehearsal period is a straight four weeks in the rehearsal room and then it's into the theatre. By the time the actors begin their journey with the play, almost all the key design decisions have been made – often months in advance (and with opera this can be years!). Doing it this way meant that for the start of rehearsals in January, I arrived with some research images from the 1980's – suits, offices, Chinese restaurants, cigarette vending machines, real estate agents, etc, along with a blank pad of paper and a poised pencil.

you need is for it to have to pause while the sets are changed. Clearly we needed some sort of mechanism and it quickly became clear that would be a revolving stage.

When we began to think about the design possibilities of the play, it's sometimes helpful to start by finding adjectives to describe its world – like masculine, naturalistic, cold, comfortless, brutal, and hard edged. The designer's job is then to try to express those words with visual images using colour, material, shape and space.

Over those two weeks in January, we puzzled over how we wanted to approach the world of the play while simultaneously the actors were puzzling over the characters that inhabit that world. The result I hope is a design that feels more connected with and supportive of the actors, who in turn are breathing life into the characters written by Mamet in this brilliant, confronting play.

Richard Roberts
SET & COSTUME DESIGNER

It's a two act play. Act 1 consists of three separate scenes in a Chinese restaurant, then Act 2 is set in a real estate office. Once the decision was made that there would not be an interval, then the big technical challenge is – how do we move seamlessly from one scene to the next without slowing down the pace of the play? Once the play builds up its head of steam, the last thing



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Cast

George Arronow LUKE HEWITT



BLACK SWAN: *As You Like It, A Streetcar Named Desire, Death of a Salesman, A Midsummer Night's Dream, Boundary Street, Twelfth Night, Much Ado About Nothing, Red Dog, One Destiny.* Black Swan/Happy Dagger: *Cyrano de Bergerac.* **OTHER THEATRE:** Kay & McLean Productions: *The Graduate* (Perth & Melbourne). Perth Theatre Company: *Alienation, An Oak Tree, Speed-the-Plow, Amadeus, Face to Face, Milk and Honey.* Deckchair Theatre: *Krakouer!, Wonderlands, As You Like It, A Comedy of Errors, Twelfth Night, Much Ado About Nothing, A Midsummer Night's Dream, Romeo and Juliet.* kompany

M: *Bone Dry, Tours of the Gun, Roadtrain.* Sydney Theatre Company: *One Day in '67* Yirra Yaakin: *One Day in '67, King Hit.* Belvoir/Griffin Theatre Company/Thin Ice: *Love Me Tender.* EHJ Productions: *Twelfth Night, Much Ado About Nothing, The Taming of the Shrew, Romeo and Juliet, The Wind in the Willows.* Jedda Productions: *Windows.* Make a Mile Productions: *Road Train.* Mark Turton: *Strong Left Hand.* White Crow Productions: *Bombs and Suitcases.* The Blue Room: *The Monkey Bomb, Green Meat is for Takeaways.* Handzon Theatre: *Chat – The Musical.* Shining Wit: *Bouncers.* Fairweather Productions: *Thermophobia.* Hole in the Wall Theatre: *A Tuna Christmas.* Swy Theatre: *1959 Pink Thunderbird Convertible.* **TV:** *Serangoon Road, The War That Changed Us, Cloudstreet, Constructing Australia: Pipe Dreams, Streetsmartz, Parallax, Wormwood, Shark Net, Bush Patrol, Ship to Shore, The Copopple.* **FILM:** *Two Fists One Heart, Stone Bros, Crush, Wait Till Your Father Gets Home, George Jones and the Giant Squid.* **OTHER:** Luke was a founding member of kompany M and has appeared in TV commercials and countless voice-over roles for both TV and radio. Luke has been a proud member of Equity since 1986. **AWARDS:** Equity Guild: 2009 Best Actor for *Speed the Plow*, 2008 Best Actor for *Roadtrain.*

Detective Baylen BEN MORTLEY



BLACK SWAN: *Laughter on the 23rd Floor, The Seagull, Dust.* **OTHER THEATRE:** TheMOXYCollective: *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor.* Spare Parts Puppet Theatre: *The Night Zoo.* Sydney Theatre Company: *Waikiki Hip, The Crucible, Beautiful.* Company B Belvoir: *The Lieutenant of Inishmore.* Bell Shakespeare Company: *King Lear.* Ensemble Theatre: *Between Us, Kimberly Aimbo.* Belvoir Bsharp: *Whore, Duck.* Stables/Griffin Theatre Company: *Live Acts on Stage, Kayak/Borderlines.* Darlinghurst Theatre: *Breathing Corpses.* The Blue Room: *Robots Vs Art.* Perth Festival: *You Once Said*

Yes. **FILMS:** *Dingo, Lantana, Drift, Foreshadow* and the soon to be released *Pinch.* **TV:** *Cloudstreet, McLeod's Daughters, Home and Away, Backberner.* **AWARDS:** Best Performance Award Blue Room Awards 2014 for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor.* **TRAINING:** 1997 Graduate of the National Institute of Dramatic Art (NIDA). 2002–2003 Ecole Philippe Gaulier in Paris. 2005 Shakespeare and the Voice with Cicely Berry. In 2013 Ben completed his Post Graduate Diploma in Film & Television at Curtin University.

John Williamson WILL O'MAHONY



BLACK SWAN: *Flood, Twelfth Night.* The HotBed Ensemble: *pool (no water), The Dark Room.* **OTHER THEATRE:** Onward Productions: *Deep Blue Sea, Red.* Barking Gecko Theatre Company: *Amber Amulet.* Perth Theatre Company: *The Haunting of Daniel Gartrell.* The Blue Room: *Great White, Fat Pig, The Improved.* Shakespeare WA: *A Midsummer Night's Dream, The Taming of the Shrew, Romeo & Juliet, The Tempest, Comedy of Errors.* Riverside Theatre: *Shakespeare's R&J.* **TV:** *An Accidental Soldier.* **FILM:** *Hi, My Name is Billy.* **DIRECTOR:** WAAPA: *Punk Rock, The Boys.* WA

Youth Theatre Company: *Fire.* Hayman Theatre Company: *The Knife, the Fork and the Stranger.* The Skeletal System: *Great White, The Improved.* **WRITER:** *TNT, Great White, The Improved.* **AWARDS:** 2015 Black Swan Emerging Writer's Award for *TNT.* 2014 PAWA Best New Script and Member's Choice Blue Room Theatre Award for *Great White.* 2012 Equity Benevolent Guild Award Best Supporting Actor for *Red,* 2009 Equity Benevolent Guild Award Best Newcomer for *The Haunting of Daniel Gartrell.* **TRAINING:** 2007 WAAPA Acting, 2011 WAAPA Directing.



Dave Moss **KENNETH RANSOM**



BLACK SWAN: *Dinner, The House on The Lake, The Motherf**ker with the Hat, A Midsummer Night's Dream, Boundary Street, Twelfth Night, The Sapphires, Much Ado About Nothing.* **OTHER THEATRE:** Ensemble Theatre: *McReele.* Company B Belvoir: *Stuff Happens.* Queensland Theatre Company: *The Female of the Species.* Melbourne Theatre Company: *Boy Gets Girl, Take Me Out, Metamorphoses, Twelfth Night, Measure for Measure, The Duchess of Malfi, Macbeth, Hamlet Explorations.* Shakespeare & Co: *As You Like It, The Tempest, Julius Caesar, A Midsummer Night's Dream, The Comedy of Errors.* Mark

Taper Forum: *Julius Caesar, Life Without Men.* **OPERA:** Opera Australia: *The Abduction from the Seraglio.* Theatreworks: *Rigoletto.* **TV:** *Childhood's End, Nightmares & Dreamscapes, Scooter Secret Agent, Code III4, Counterstrike, The Secret Life of Us, Border Patrol, Crash Zone, Backberner, China Beach, Hotel, Fame.* **FILM:** *Gods of Egypt, Voodoo Lagoon, Crocodile Hunter – Collision Course, Crocodile Dundee in LA, Dead End, There Goes My Baby.* **OTHER:** Proud member of Equity since 1996.

Shelley Levene **PETER ROWSTHORN**



BLACK SWAN: *Laughter on the 23rd Floor, The Importance of Being Earnest.* **OTHER THEATRE:** Melbourne Theatre Company: *Laughter On The 23rd Floor, The Tempest, Certified Male, Bouncers, The New Rocky Horror.* **TV:** *The West Real Estate Program, Underbelly: Squizzy, Who Do You Think You Are, Talkin' Bout Your Generation, Henry and Aaron's Seven Steps To Super Stardom, The Jesters, Thank God You're Here (Series 1-4), Can We Help?, Snake Tales, Out Of The Question, Kath & Kim (Series 1-4), Da Kath & Kim Code (telemovie), Little Oberon, All Saints, World Comedy Unplugged, Rove (Live), Sunday Roast, Gonged*

But Not Forgotten, Recovery, Hey Hey It's Saturday, Hessian's Shed, IMT, The Gift, Best Of Hey Hey Stand Ups, Australian Comedians In Concert, Denton, Something Hot Before Bed, Tonight Live, The Big Gig, Let The Blood Run Free, The Comedy Company, Midday With Ray Martin. **FILM:** *Paper Planes, Kath & Kimderella, Crackers, Bonza.* **LIVE COMEDY:** *World's Worst Circus With Anthony Morgan, Blood Capsule Ensemble Show, Let The Blood Run Free II Ensemble Show, Pick A Hit With Bob Downe & Gina Riley, Peter Rowsthorn Phones Home Solo Show, Let The Blood Run Free Ensemble Show, Christmas On A Stick with Glenn Robbins & Maryanne Fahey.*

James Lingk **STEVE TURNER**



BLACK SWAN: *Dinner, As You Like It, A Streetcar Named Desire, Boy Gets Girl, Arcadia, When The Rain Stops Falling, Twelfth Night, Much Ado About Nothing, The Glass Menagerie, The Crucible, The Carnivores, On Our Selection, To Whom It May Concern.* Black Swan/Happy Dagger Theatre: *Cyrano de Bergerac.* Black Swan/Bunuba Films: *Jandamarra.* **OTHER THEATRE:** Kay & McLean Productions: *The Graduate.* Perth Theatre Company: *Speed-the-Plow, The Turning, Tango, Talk About The Passion, Weekend Breaks, Molly Sweeney.* Effie Crump Theatre: *Relatively Speaking, Below, Signal Driver, President Wilson in Paris.* WA

Theatre Co: *Italian American Reconciliation.* Deckchair Theatre: *The Fremantle Candidate, The Modern International Dead, Grace, Much Ado About Nothing, The Comedy of Errors, Twelfth Night, Bell in the Storm.* kompany M: *The Gun, Luv Struk, Bone Dry, Road Train, Jeepers Creepers, Windows.* The Blue Room: *October, Killer Joe.* The Regal Theatre: *Allo Allo.* Performing Artists: *Lady Chatterley's Lover.* The Artisan Collective: *Requiem for Dalinka.* SWY Theatre Co: *Teachers, Under Milkwood.* Hole in The Wall Theatre: *Twelfth Night, Rusty Bugles.* **OTHER:** Proud member of Equity since 1987. **AWARDS:** 2007 WA Equity Guild Award Members Choice for *The Crucible*, 2002 WA Equity Guild Award for Best Actor for *Below* and the 2001 WA Equity Guild Award for Best Actor for *To Whom It May Concern.*

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Ricky Roma **DAMIAN WALSH-HOWLING**



BLACK SWAN: *Glengarry Glen Ross* marks Damian's debut with the Company. **OTHER THEATRE:** B Sharp: *A View Of Concrete*. Danny And The Deep Blue Sea. City of Yarra: *Mojo*. Company B Belvoir: *Crave*. Hoy Polloy Theatre: *Fool For Love*. Men. **FILM:** *The Reef*, *Macbeth*, *He Died With A Falafel In His Hand*, *Mystery Road*, *Around the Block*, *A Wreck A Tangle*, *Ned Kelly*, *Saturn's Return*. **TV:** *Underbelly*, *The Secret Life of Us*, *Panic At Rock Island*, *Terra Nova*, *Old School*, *Janet King*, *The Time of Our Lives*, *Brothers in Arms*, *Bikie Wars: Brothers in Arms*, *East West 101*, *Rescue Special Ops*, *Old School*, *Satisfaction*, *Wilfred*, *All Saints*, *Blue Heelers*, *Halifax F.P.*, *Stingers*. **OTHER:** As a presenter, Damian hosted Nine Network's *Customs* series and for the programme *Flickerfest On Extra*. Damian recently wrote and directed the award-winning short film, *Suspended*. **AWARDS:** AFI Award in 2008 for Best Supporting Actor in a Television Drama for *Underbelly*. Best Actor Award at A Night of Horror International Film Festival for *The Reef*.

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Creatives

Set & Costume Designer **RICHARD ROBERTS**



BLACK SWAN: Black Swan/Queensland Theatre Company: *Managing Carmen*. Black Swan/Company B Belvoir: *The Sapphires*. **OTHER THEATRE:** Queensland Theatre Company: *Design For Living*, *Fountains Beyond*, *The Sunshine Club*. Melbourne Theatre Company: *Solomon and Marion*, *Next to Normal*, *The Gift*, *Frost/Nixon*, *All My Sons*, *Hitchcock Blonde*, *Take Me Out*, *The Sapphires*, *The Goat*, *Humble Boy*, *Laughter on the 23rd Floor*, *Three Days of Rain*, *Death of a Salesman*, *Life After George*. Melbourne Theatre Company/Sydney Theatre Company: *The Grenade*, *Australia Day*. Playbox Theatre Company: *Stolen*, *The Sick Room*. Sydney Theatre Company: *True West*, *Riflemind*, *Stones in His Pockets*. Opera Australia: *Rigoletto*, *Don Pasquale*, *My Fair Lady*, *The Pirates of Penzance*, *Die Fledermaus*, *La Sonnambula*. New Zealand Opera: *Rigoletto*. Victorian Opera: *The Magic Flute*, *Baroque Triple Bill*, *Don Giovanni*, *Nixon in China*, *The Coronation of Poppea*, *The Marriage of Figaro*. The Australian Ballet: *Raymonda*, *Requiem*. West Australian Ballet: *La Fille Mal Gardee*, *La Sylphide*. National Institute of Circus Arts: *Divino*. Arts Asia Pacific: *Avenue Q*. Ambassador Theatre Group, UK: *Riflemind*. Hong Kong Academy of Performing Arts: *The House of Bernarda Alba*, *The Marriage of Figaro*. **POSITIONS:** Head of Design: WAAPA (1991-96); Head of the School of Production: Victorian College of the Arts (2000-07); Head of Design: Hong Kong Academy of Performing Arts (2013-15). **AWARDS:** Greenroom Awards: Best Design for Drama, *Stolen* 1998, *Life After George* 2000. Best Design in *Dance Requiem* 2001, *Molto Vivace* 2004.

Associate Designer **PATRICK HOWE**



BLACK SWAN: Set Designer: *Venus in Fur*. **OTHER THEATRE:** Blue Room Theatre: *Hedda*, *Uncle Jack*, *Confessions of a Pyromaniac*. WAYTOC: *Punk Rock*. Cutting Room Floor: *Polly*. Skeletal System: *Coma land* (development). Set & Costume Designer: WAYTCO: *Fire*. Curtin University: *Teeth 2 Tail*. Assistant Designer: Barking Gecko: *Jasper Jones*. **OTHER:** Patrick is a Black Swan 2015 Emerging Artist. **TRAINING:** Bachelor of Performing Arts (Theatre Design), WAAPA. Patrick has also completed a cabinet making apprenticeship and studied Digital Art at The Australian National University.

Lighting Designer **JON BUSWELL**



BLACK SWAN: *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 Co ee 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 **BEN COLLINS**



BLACK SWAN: *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.* Black Swan/Queensland Theatre Company: *Cat on a Hot Tin Roof.* Black Swan/Onward Production: *Seven Deadly Sins, Four Deadly Sinners.* The HotBed Ensemble: *pool (no water), The Dark Room.* **SOUND EDITOR:** Black Swan/Melbourne Theatre Company: *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 Scholarship for Contribution, 2004 Jaxter Artist Award in the Jazz Category for *Big Mama Nelson.* **TRAINING:** 2003 WAAPA Music.

Voice & Dialect Coach **LUZITA FEREDAY**



BLACK SWAN: *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.

Fight Director **ANDY FRASER**



BLACK SWAN: *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, Mammie 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 **GEORGIA LANDRE-ORD**



BLACK SWAN: 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). Walleystack International: *Strong.* **TRAINING:** WAAPA Advance Diploma in Stage Management.

Assistant Stage Manager **CLAUDIA BLAGAICH**



BLACK SWAN: *Dinner, Laughter on the 23rd Floor.* Stage Manager: *Venus in Fur.* **OTHER THEATRE:** Louise Wither and Associates: *A Murder is Announced* [Perth season]. **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.

Write what you know

BY SARAH NELSON

ARTISTIC INSPIRATION HAS LONG BAFLED ARTISTS AND SCIENTISTS ALIKE. WHERE DOES INSPIRATION COME FROM AND WHAT CAUSES IT? FOR MOST ARTISTS IT'S A COMBINATION OF MANY THINGS, FROM FAMILY TO DREAMS TO LIFE EXPERIENCES AND JOBS.

Playwright David Mamet, for example, held a number of unglamorous jobs: taxi driver, office cleaner, truck factory worker and in 1969 he worked as an office manager at a real estate sales office. Sound familiar? It should, because it was this job that inspired him to write the cutthroat, backstabbing classic *Glenrarry Glen Ross*.

So how many artists have drawn on their real life experiences and acquaintances as influences for their masterpieces? Here's a few that we think are worth a mention:

A DOLL'S HOUSE

Henrik Ibsen has stated that his play *A Doll's House* was based on the life of Laura Kieler and her husband Victor, good friends of Ibsen. As in the play, Laura signed an illegal loan in order to gain money to save her husband from tuberculosis. Laura asked Ibsen to recommend her work to his publisher, thinking that the sales of her book would repay her debt. When he refused, she forged a check for the money. In real life, when Victor discovered Laura's secret loan, he divorced her and had her committed to an asylum. The fate of his friend shook Ibsen deeply, although two years after she was committed Laura returned to Victor and their children (at Victor's urging) and went on to have her own successful writing career.

ONE FLEW OVER THE CUCKOO'S NEST

The inspiration for this controversial but highly acclaimed novel, which has been

adapted into a Broadway play and an award-winning movie, came while author Ken Kesey was working the graveyard shift as an orderly at a mental health facility in California. There, Kesey not only spent time talking to the patients and studying the workings of the facility, he also voluntarily took psychoactive and hallucinogenic drugs like LSD as part of an experimental program.

LAUGHTER ON THE 23RD FLOOR

Neil Simon was inspired to write *Laughter on the 23rd Floor* following his early career experience as a junior writer for *Your Show of Shows* with Sid Caesar. The play focuses on Max Prince, the star of a weekly comedy-variety show circa 1953, and his staff, including Simon's alter-ego Lucas Brickman, who maintains a running commentary on the writing, fighting, and wacky antics that take place in the writers' room.

SHERLOCK HOLMES

Scottish author and physician Sir Arthur Conan Doyle used his former boss, Dr Joseph Bell as a source of inspiration for his character Sherlock Holmes. Doyle met Bell in 1877, serving as his clerk at the Edinburgh Royal Infirmary, and was fascinated by Bell's observant ways – and his involvement in several police investigations. Bell is said to have been aware of this inspiration and took some pride in it.



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

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 support the Black Swan Lab to life and continue to create opportunities for 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



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
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- Michela & Adrian Fini
- Annie & Brett Fogarty
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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 created this giving circle that continues to engage young Western Australians with theatre and ensuring new Western Australian focused works are brought 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. Thank you.

Committee:

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

Members:

- Tamryn Barker
- Leandro Cavalcanti
- Ashley Chan
- Catriona Della Martina
- John Drennan
- Michelle Kerr
- Belinda Lake
- 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
- Malcolm Robertson Foundation
- McCusker Charitable Foundation
- Playking Foundation
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- Linda Savage
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- The Ian Potter Foundation
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OPENING ACT \$2,500 TO \$4,999

- Warwick Hemsley & Melissa Parke
- Dr Rob Larbalestier
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FIRST CALL \$1,000 TO \$2,499

- Shane Colquhoun & Leigh Cathcart
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- Anonymous (3)

\$50 TO \$499

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- David Wallace
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- Charlotte Welton
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- Don Young
- Anonymous (33)

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 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.



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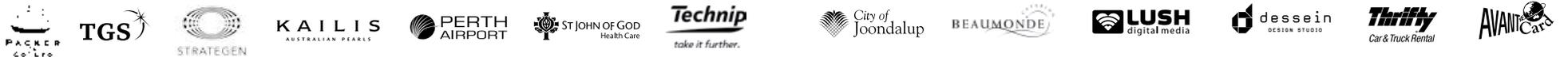


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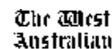
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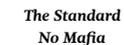
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