

BLACK SWAN STATE THEATRE COMPANY PRESENTS

BY ARRANGEMENT WITH HAL LEONARD AUSTRALIA PTY LTD, ON BEHALF OF JOSEF WEINBERGER LONDON

# ANGELS *in* AMERICA

WA  
PREMIERE

28 MAY  
— TO —  
JUN 19

Heath Ledger  
Theatre  
STATE THEATRE  
CENTRE OF WA

PART 1:  
MILLENNIUM  
APPROACHES

— — — — —  
*My wrath is as  
fearsome as my  
countenance is  
splendid*  
— — — — —

*by* TONY KUSHNER

**WARNING** Contains adult themes, coarse language, frontal male nudity,  
simulated sex and smoking of herbal cigarettes

**DURATION** approx. 2 hrs 45 mins [incl interval]

25  
YEARS



black swan  
STATE THEATRE COMPANY

## Artistic director

The artistic director and cast are inseparable within a production, working in tandem like two gears to create magic on stage.

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## Cast

### FEATURING

ADAM BOOTH  
STUART HALUSZ  
FELICITY MCKAY  
JO MORRIS  
WILL O'MAHONY  
KENNETH RANSOM  
TONI SCANLAN  
JOHN STANTON

Prior Walter, Man in Park  
Joseph Porter Pitt, Prior 1, Eskimo  
The Angel, Nurse, Ella Chapter, Woman in South Bronx  
Harper Amaty Pitt, Martin Heller  
Louis Ironson  
Belize, Mr Lies  
Hannah Porter Pitt, Rabbi, Dr Henry, Ethel Rosenberg  
Roy Cohn, Prior 2

KATE CHERRY  
JOE LUI  
CHRISTINA SMITH  
MATT SCOTT  
ASH GIBSON GREIG  
ANDY FRASER  
LISA SCOTT MURPHY  
LUZITA FEREDAY  
PETER SUTHERLAND  
CLAUDIA BLAGAICH  
NATHAN FRY

Director  
Assistant Director  
Set & Costume Designer  
Lighting Designer  
Sound Designer/Composer  
Fight Director  
Movement Director  
Voice & Dialect Coach  
Stage Manager  
Assistant Stage Manager  
Company Mechanist

BLACK SWAN STATE  
THEATRE COMPANY  
LES HICKFORD  
ROHIN BEST &  
RUBY SMEDLEY  
BEN GREEN &  
COLIN BEST  
ELIZABETH BLACKMORE  
LOUISE ARCUS

Set Construction  
Master Carpenter  
Show Crew  
Workshop Crew  
Costume Maker  
Dresser

Angel wings manufactured by Andy Cross & Louise Grimshaw  
Burning book manufactured by Andy Cross

*Angels in America* was commissioned by and received its premiere at the Eureka Theatre, San Francisco, in May 1991.

Also produced by Centre Theatre Group/Mark Taper Forum of Los Angeles (Gordon Davidson, Artistic Director/Producer).

Produced in New York at the Walter Kerr Theatre by Jujamcyn Theatre, Mark Taper Forum with Margo Lion, Susan Quint Gallin, Jon B. Platt, The Baruch-Frankel-Viertel Group and Frederick Zollo in association with Herb Alpert.

If you would like to find out more about Black Swan State Theatre Company, visit [bsstc.com.au](http://bsstc.com.au) and sign up to the mailing list, or connect with us on



[www.jacmac.com.au](http://www.jacmac.com.au)

## SYNOPSIS

The lives of two seemingly different couples, lovers Louis Ironson and Prior Walter, and Mormon lawyer Joe Pitt and his wife Harper, become intertwined amidst the turbulent landscape of New York City, 1985.

Joe's mentor, right-wing lawyer Roy Cohn, offers him a job at the Justice Department in Washington DC - a big career move. But Joe's wife Harper is addicted to Valium and suffers from anxiety and hallucinations, and doesn't want to move to Washington.

Meanwhile, Louis has just buried his grandmother when Prior reveals that he's been diagnosed with AIDS. Louis tries to care for Prior but as his condition deteriorates, Louis finds he cannot stand the strain and fear.

The two couples' fates interweave as Joe stumbles upon Louis crying in the bathroom of the courthouse where they work, and they strike up an unlikely friendship. Harper and Prior also meet, in a fantastical mutual dream sequence in which Prior, operating on the 'threshold of revelation', reveals to Harper that her husband is a closeted homosexual.

When Harper confronts Joe about his sexuality, Joe admits he has struggled inwardly with the issue. Roy receives a different kind of surprise: he too has been diagnosed with AIDS. But Roy refuses to accept he has contracted AIDS, a disease of homosexuals; instead he has 'liver cancer'.

As the days pass, Prior's illness and Harper's terrors both grow worse. Prior experiences hallucinations more and more. Louis strays from Prior's bedside and eventually tells him he's moving out. Joe drunkenly calls his mother to confess his feelings, which she doesn't accept. Louis and Joe grow closer. Harper and Joe break down, and Harper summons one of her delusions, Mr. Lies, to whisk her away. Joe refuses Roy's job offer, shocked upon hearing about Roy's illegal and immoral actions.

Amongst the chaos, an angel appears. *Greetings, Prophet. The Great Work begins!*

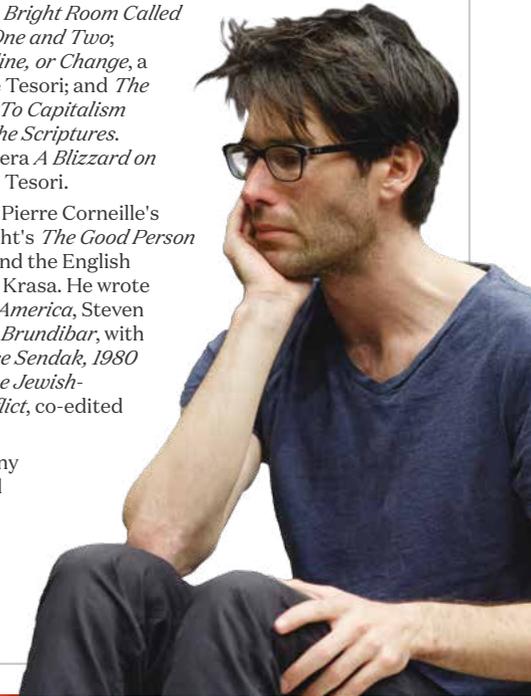
### TONY KUSHNER Playwright



Tony Kushner's plays include *A Bright Room Called Day*; *Angels in America, Parts One and Two*; *Slavs!*; *Homebody/Kabul*; *Caroline, or Change*, a musical with composer Jeanine Tesori; and *The Intelligent Homosexual's Guide To Capitalism And Socialism With A Key To The Scriptures*. He wrote the libretto for the opera *A Blizzard on Marblehead Neck*, also with Ms. Tesori.

He has adapted and translated Pierre Corneille's *The Illusion*, S.Y. Ansky's *The Dybbuk*, Bertolt Brecht's *The Good Person of Sezuam* and *Mother Courage and Her Children*; and the English language libretto for the opera *Brundibár* by Hans Krasa. He wrote the screenplays for Mike Nichols' film of *Angels in America*, Steven Spielberg's *Munich* and *Lincoln*. His books include *Brundibar*, with illustrations by Maurice Sendak; *The Art of Maurice Sendak, 1980 to the Present*; and *Wrestling With Zion: Progressive Jewish-American Responses to the Palestinian/Israeli Conflict*, co-edited with Alisa Solomon.

Kushner is the recipient of a Pulitzer Prize, two Tony Awards, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy Award and an Oscar nomination, among other honours. In 2008, he was the first recipient of the Steinberg Distinguished Playwright Award. He lives in Manhattan with his husband, Mark Harris.



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STATE THEATRE COMPANY

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## A NOTE FROM THE DIRECTOR

Andre Bernstein says Kushner is "concerned with the moral responsibilities of people in politically repressive times." As the world is faced with leaders like Le Pen and Trump coming to prominence it seems like an ideal time to revisit a play that speaks of grace and forgiveness as it dissects the viciousness of power misused.

This production is set in the exact time period in which it was written, because so much of it has to do with people waiting with anticipation and dread to see what the new millennium would bring. I lived in America at the time, and we just had this sense that anything could happen. We could break out of expectations and conservative chains and live as we desired.

And then suddenly beautiful young men were dying of a disease that nobody understood, and the celebrations came to an end. A whole group of young people were looking after other young people who were dying.

I look back now and think how innocent we were. It might be old school, but I believe we need to look to the past to understand the tumultuous times of today; to understand the cultural wars that are going on now, we need to understand the cultural wars that went on then.

This play covers it all. It links that era of tumult and confusion to the pogroms in Russia. It looks at climate change,

Mormonism, being true to ourselves, looking after people who are vulnerable. It is boundlessly compassionate, but it is not earnest. It is strong, but it does not dictate. It is political, but it does not prescribe.

It helped me understand the world I was living in. It has theatricality, surprise, cruelty and joy. It says even in the most difficult of circumstances we can find community. We can transcend pain and fear. It also makes fun of us. Maybe we are just put on earth to work it out ourselves. Maybe an angel arriving is not going to solve much at all.

At one point in the 1990s *Angels in America* was staged more than Shakespeare in the U.S. It has won numerous awards. It is excellent writing, great characters and marvelous opportunities for actors and designers. I am very proud to have the opportunity to share this brilliant play for the first time with Perth audiences.

**KATE CHERRY**  
Director

**KATE CHERRY** Director



**BLACK SWAN:** *Glengarry Glen Ross, 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/Queensland 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: *Art Day.* 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:** 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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## Step Up Your Support - We Made It!

Thank you to everyone who supported our Step Up Your Support campaign to help us to reach our fundraising target. Creative Partnerships Australia, an initiative of the Australian government, will now match all donations received, up to \$50,000. This support will help us continue our artist development programs and our International Collaboration project.

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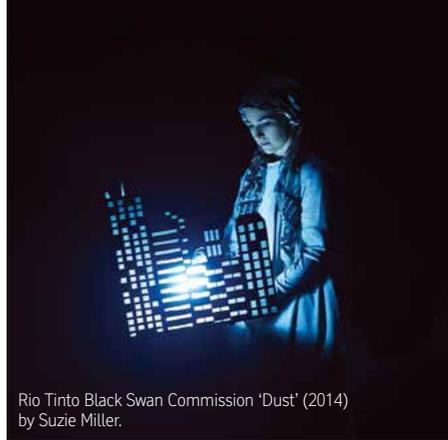
## ACKNOWLEDGMENTS

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, Tom Brayshaw, Nick Wollan and Melbourne Theatre Company, Queensland Theatre Company, Dr Richard Chaney, Barbie Q (Matthew McPharlin), and Helen Searle. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.



The performance 'Red Dog' by Neil Gladwin (2006) was commissioned by Rio Tinto and performed to regional and city audiences. Illustration by Future Shelter.



Rio Tinto Black Swan Commission 'Dust' (2014) by Suzie Miller.



Rio Tinto \$20 Tickets programme encourages new audiences to visit the theatre.

## A NOTE FROM THE DESIGNER

*Angels in America* is a theatrical piece that calls for an intrinsically theatrical space, an epic that requires the mechanics at times exposed but also concealed.

The moments of magic are invested with as much integrity as the moments of realism, and there is an essential need for the piece to flow as seamlessly as possible from one moment to the next. This led to the creation of a formal space captured within the workings of the theatre itself – a clinical white floor and monumental neo-classic ceiling suspended in the black theatre void surrounded by an exposed lighting grid. I wanted to emphasize the journey of the play towards its millennial conclusion - the walls closing in but also the sense of hope approaching from outside the space.

This will be my last design for Black Swan with Kate Cherry at the helm. Kate gave me my first professional design job at Melbourne Theatre Company, 16 years ago, and I still don't know why she

did – I was incredibly young and very inexperienced. She has since given me countless opportunities to design some of the most wonderful stories ever written. She has also through various programs at Black Swan allowed me to pass on the guidance and mentorship she showed me to another generation of young designers. Kate's willingness to foster new talent and give them opportunities could easily be overlooked amongst her other achievements here at Black Swan – but without it I certainly wouldn't be designing works like this. I'd like personally thank Kate for the doors she has opened and the journeys we have taken.

**CHRISTINA SMITH**  
Set & Costume Designer

*Read Christina's full note on our blog at [bsstc.com.au](http://bsstc.com.au)*

## Bringing stories to centre stage

### Let's wind the clock back 18 years to 1998

This was the year that Rio Tinto partnered with Black Swan State Theatre Company to bring productions to regional audiences across our State.

Over the years the partnership has continued to connect West Australians with world class theatre and create new opportunities for emerging artists and playwrights.

In 2016 Rio Tinto is celebrating its 50th anniversary and Black Swan, its 25th.

Rio Tinto and Black Swan look forward to being part of a future filled with theatre and imagination that West Australians can all enjoy.

[riotintogroundbreakers.com](http://riotintogroundbreakers.com)



## CAST

### ADAM BOOTH Prior Walter, Man in Park



**BLACK SWAN:** *Blithe Spirit, 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: *A Sri Lankan Tamil Asylum Seeker's Story, 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.

### STUART HALUSZ Joseph Porter Pitt, Prior 1, Eskimo



**BLACK SWAN:** *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*. **DIRECTOR:** *Extinction, The House on The Lake*. **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.

### FELICITY MCKAY The Angel, Nurse, Ella Chapter, Woman in South Brox



**BLACK SWAN:** *Venus in Fur*. **OTHER THEATRE:** The Skeletal System: *The Mars Project*. Adelaide Fringe + Old Fitz Theatre: *Lucidity*. New Theatre: *Slut*. Perth Fringe: *Fat Pig*. **TELEVISION:** *Wolf Creek, The War That Changed Us*. **SHORT FILM:** *Mina, Once Upon a Time in the North West, Jennifer's Coming Home*. **AWARDS:** 2015 Fringe World Festival WA Emerging Artist Award, 2014 Sally Burton Award for Shakespeare performance of Olivia in *Twelfth Night*. 2013 WAAPA 'Effie Crump' Award for Most Improved Student. **TRAINING:** WAAPA Advanced Diploma of Performing Arts (Acting). Lynette Sheldon Actors Studio.

### JO MORRIS Harper Amaty Pitt, Martin Heller



**BLACK SWAN:** *Blithe Spirit, 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 on the ocean floor* for The Blue Room Theatre. Fringe World Festival/Summer Nights: *Resort Apocalypse, The Pigeons, Pluck*. Barking Gecko: *Bambert's Book of Lost Stories, This Girl Laughs, This Girl Cries, This Girl Does Nothing*. Blue Room Theatre: *Between Solar Systems, Latitudes, Welcome to Slaughter, The Yellow Wallpaper, The Myth of Julian Rose, The Rusalka Thread*. Deckchair Theatre: *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 for *A Streetcar Named Desire*, Winner 2014 Blue Room Award for Best Production and Member's Choice for *Those who fall...* **TRAINING:** 2003 NIDA graduate.

### WILL O'MAHONY Louis Ironson



**BLACK SWAN:** *Glengarry Glen Ross, Flood, Twelfth Night*. The HotBed Ensemble: *pool (no water), The Dark Room*. **WRITER/DIRECTOR:** *Tonsils + Tweezers*. **OTHER THEATRE:** Onward Productions: *Red, The Deep Blue Sea*. Barking Gecko Theatre Company: *Amber Amulet*. Perth Theatre Company: *The Haunting of Daniel Gartrell*. The Blue Room Theatre: *Great White, Fat Pig*. 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*. **DIRECTOR:** WAAPA: *The Mars Project, Punk Rock, The Boys*. WA Youth Theatre Company: *Fire*. Hayman Theatre

Company: *The Knife, the Fork and the Stranger*. The Skeletal System: *The Mars Project, Great White*. **WRITER:** *The Mars Project, Great White*. **AWARDS:** 2015 Black Swan Emerging Writer's Award for *Tonsils + Tweezers*. 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.

### KENNETH RANSOM Belize, Mr Lies



**BLACK SWAN:** *Glengarry Glen Ross, 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:** La Boite Theatre Company: *Prize Fighter*. 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*. **TRAINING:** University of California, Los Angeles, CA - Master of Fine Arts, Theatre Arts; The Colorado College, Colorado Springs, CO - Bachelor of Arts, Drama.

**TONISCANLAN** Hannah Porter Pitt, Rabbi, Dr Henry, Ethel Rosenberg



**BLACK SWAN:** This marks Toni's debut with the Company. **OTHER THEATRE:** Sydney Theatre Company: *Blood Wedding, Our Town, Troupers, King Lear, Cuckoo's Country, Madras House*. Ensemble: *Richard III, Let the Sun Shine, A View From the Bridge, I'm Not Rappaport, All My Sons, The Price*. Riverside: *Hamlet, King Lear*. Darlinghurst Theatre/Good Works/Eternity Playhouse Grand opening show: *All My Sons*. Company B: *Ruben Guthrie*. QTC: *The Family, Too Young for Ghosts*. Q Theatre: *Daylight Saving, Kid Stakes*. TN Theatre Co: *Private Lives, Boy's Own Macbeth, Cloud 9, The Conquests of Carmen Miranda*. Griffin Theatre: *King Tide,*

*Back Beat, White Nancy*. Playhouse Theatre: *Fields of Heaven*. Her Majesty's Theatre, Perth: *Annie*. Hole in the Wall Theatre: *In His Own Right, Under Milkwood*. **DIRECTOR:** QUT: *The Seagull, Cherry Orchard, Three Sisters*. WAAPA: *A Cheery Soul*. **FILM:** *The Forest, Vacant Possession, Loveless, Homebrew, Breakaway, Tenderhooks, Contact, High Tide*. **TV:** *The Hiding, Crownies, Answered by Fire, MDA, Backberner, Crash Palace, Water Rats, Bordertown, Blue Healers, GP*. **AWARDS:** 2008 Sydney Critics Award for Best Actress for *King Tide*. 2014 Sydney Theatre Awards winner for Best Actress in a Leading Role in an Independent Production for *All My Sons*. 2008 Sydney Theatre Awards winner for *King Tide*. **TRAINING:** the Drama Centre, London.

**JOHN STANTON** Roy Cohn, Prior 2



**BLACK SWAN:** *Death of a Salesman*. Black Swan/Queensland Theatre Company: *Cat On A Hot Tin Roof*. **OTHER THEATRE:** Queensland Theatre Company: *The Tempest, Julius Caesar, Major Barbara, Honour, Moby Dick Rehearsed*. Sydney Theatre Company: *Festen, King Lear, Angels in America, All My Sons, Big and Little, Anthony & Cleopatra, Nicholas Nickleby*. Melbourne Theatre Company: *The Tempest, All My Sons, Festen, Sweet Bird Of Youth, The Misanthrope, Julius Caesar, Under Milk Wood, Arms and The Man, A Doll's House, Betrayal, Arsenic and Old Lace, Macbeth, The Rivals, Les Liaisons Dangereuses*. State Theatre Company South Australia:

*Under Milk Wood, Who's Afraid Of Virginia Wolf?, Nicolas Nickleby*. Gary Penny Productions: *American Buffalo*. Belvoir Theatre: *The Masterbuilder*. Melbourne Symphony Orchestra: *Beethoven Festival, Mozart: Life and Death in Word and Music*. Sydney Symphony Orchestra: *Oratorio: Journey to Horseshoe Bend*. Melbourne's Forty Five Downstairs: *And When He Falls* (one man show). Her Majesty's Theatre, Adelaide: *Dracula*. **FILM:** *Beneath Hill 60, Darkness Falls, Vacant Possession, Rent-A-Cop, Tai Pan, The Great McCarthy, Naked Country*. **TV:** *Doctor Blake's Mysteries, McLeod's Daughters, Through My Eyes, The Man From Snowy River, The Dismissal, Bellamy*. **AWARDS:** Sydney Critics Award 1990, Variety Club Award 1990 for *Moby Dick Rehearsed*, Best Actor Logie for *The Dismissal*.



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*The*  
**CAUCASIAN  
CHALK CIRCLE**  
*by* BERTOLT BRECHT

30 JUL  
TO  
AUG 14

*Terrible is the seductive  
temptation to do good!*

## CREATIVES

### JOELUI Assistant Director



**BLACK SWAN:** SOUND DESIGNER: *LOADED: A Double Bill of New Plays*. LIGHTING DESIGNER: *Venus in Fur*. **OTHER THEATRE: DIRECTOR/ WRITER:** Renegade Productions: *Letters Home, Laryngectomy, The Book of Death (A Story of Life), The Tribe*. **DIRECTOR:** Renegade Productions: *Selkie*. Blue Room Theatre: *Giving Up the Ghosts*. Nicole in Red: *Kitsch*. Fringe World 2013: *If I Drown I Can Swim*. Deckchair Theatre (Emerging Director): *Taking Liberty, Lorelei, Modern International Dead*. **COMPOSER/ SOUND DESIGNER:** Yirra Yaakin Theatre Company: *The Fever and the Fret, Kaarla Kaatjin*. Performing Lines: *The Magic Hour*. Perth Theatre

Company: *From the Rubble, Operation Zebra*. Steamworks Productions: *Standing Bird 2/Verge* (also lighting design), *Rites*. **LIGHTING DESIGNER:** Ochre Dance Company: *Dreamtide*. The Skeletal System: *Great White*. WAYTCO: *Fire and Another*. **ACTOR:** Renegade Productions/Blue Room Theatre: *Letters Home*. Theatreworks: *Letters Home*. PVI Collective: *Blackmarket*. **POSITIONS:** Joe is a founding member and creative leader of Renegade Productions. **AWARDS:** Blue Room Theatre Awards: Judge's Choice Award for *Laryngectomy*. **TRAINING:** Bachelor of Arts Murdoch University.

### CHRISTINA SMITH Set & Costume Designer



**BLACK SWAN:** *As You Like It, A Streetcar Named Desire, Rising Water, Much Ado About Nothing, The Year of Magical Thinking*. Black Swan/ Queensland Theatre Company: *Gasp!, Other Desert Cities*. Black Swan/ Melbourne Theatre Company: *National Interest, The Swimming Club*. SET DESIGNER: *A Midsummer Night's Dream, Twelfth Night*. COSTUME DESIGNER: *Blackrock*. **OTHER THEATRE:** State Opera of South Australia/ New Zealand Opera: *La Traviata*. Melbourne Theatre Company: *Elling, Clybourne Park, The Seed, A Beheading in Spokane, Boston Marriage, Blackbird, Who's Afraid of Virginia Woolf?, The Clean House, Things We*

*Do For Love, The Daylight Atheist, Honour*. Malthouse Theatre: *Porn.Cake, Black Medea*. The Production Company: *Nice Work If You Can Get It*. Queensland Theatre Company: *The Odd Couple, Mother Courage and her Children, The Female of the Species*. Sydney Theatre Company: *Troupers*. Bell Shakespeare: *The Two Gentlemen of Verona*. Ilbijerri: *Rainbow's End*. Playbox: *Julia 3, Ruby Moon, Svetlana in Slingbacks, Post Felicity, Inside OI*. Red Stitch: *Jesus Hopped the A Train*. Neonheart Theatre: *The Eskimo*. Victorian Opera: *The Turn of the Screw, Così Fan Tutte*. New Zealand Opera: *Madame Butterfly*. **COSTUME DESIGNER:** Melbourne Theatre Company: *Realism, Humble Boy, Proof, Sweet Bird of Youth, Three Days of Rain*. The Australian Ballet: *Personal Best*. Victorian Opera: *The Voyage to the Moon, The Marriage of Figaro, The Magic Flute, Don Giovanni*. West Australian Ballet: *The Nutcracker*.

**SET DESIGNER:** Melbourne Theatre Company: *Boy Gets Girl*. Victorian Opera: *The Flying Dutchman*. The Production Company: *Curtains, Showboat*. **OTHER:** Scenic elements for the Tim Burton exhibition at ACMI, Circa theatre installation at the National Museum of Australia. Design team for 2006 Commonwealth Games Opening and Closing Ceremonies. **AWARDS:** 2005 Green Room Award in theatre design for *Honour, The Daylight Atheist* and *Julia 3*. **TRAINING:** Set and Costume Design at WAAPA.



### MATT SCOTT Lighting Designer



**BLACK SWAN:** *As You Like It, Rising Water, The Year of Magical Thinking*. Black Swan/Melbourne Theatre Company: *The Swimming Club*. **OTHER THEATRE:** Melbourne Theatre Company: *Last Man Standing, The Weir, Jumpy, The Mountaintop, Elling, His Girl Friday, Red, The Seed, Tribes, The Importance of Being Earnest, Clybourne Park, Next to Normal, A Beheading in Spokane, Don Parties On, Life Without Me, All About My Mother, Boston Marriage, The Grenade, The Drowsy Chaperone, Godzone, God of Carnage, The Birthday Party, August: Osage County, Realism, Grace, The Hypocrite, Cat on a Hot Tin Roof, Blackbird, Scarlett O'Hara at the Crimson*

*Parrot, Frost/Nixon, Rock 'n' Roll, Don Juan in Soho, Who's Afraid of Virginia Woolf?, The Pillowman, Don's Party, Entertaining Mr Sloane, Tomfoolery, The Female of the Species, Festen, Doubt, The 25th Annual Putnam County Spelling Bee, Dumb Show, Hitchcock Blonde, King Lear, The Sapphires, Urinetown, Les Liaisons Dangereuses, Blithe Spirit, The Blue Room, The Woman in the Window*. Queensland Theatre Company: *The Odd Couple, Betrayal, The Alchemist, Titus Anatomy, The Woman Before, A Streetcar Named Desire, A Christmas Carol, Oedipus the King, The Goat, Proof, The Venetian Twins, The Lonesome West, Phedra, The Messiah, Buried Child, The Forest, The Sunshine Club, Radiance* and many more. Sydney Theatre Company: *Rock 'n' Roll, The 25th Annual Putnam County Spelling Bee, Urinetown, Doubt, Blithe Spirit, The Glass Menagerie, Morning Sacrifice, The Sunshine Club*. Bell Shakespeare: *Henry 4, Much Ado About Nothing, The Alchemist, Titus, As You Like It, Macbeth, Richard III, Romeo and Juliet, The Merchant of Venice*. Belvoir: *Jasper Jones, Paul, The Sapphires, Stolen*. Victorian Opera: *Banquet of Secrets, Voyage to the Moon, The Flying Dutchman, Nixon In China, The Rake's Progress, The Turn of the Screw, Xerxes, Orpheus et Eurydice*. Opera Australia: *Aida* (Opera on Sydney Harbour), *The Pearl Fishers, Rigoletto, Don Pasquale, La Sonnambula, La Boheme*. OZ Opera (now touring regionally): *The Magic Flute, Don Giovanni, Madame Butterfly*. Opera Queensland: *La Boheme, Cinderella, Così Fan Tutte*. NZ Opera: *La Traviata* (with OQ & SOSA), *Madame Butterfly*. Expressions Dance Company: *The Red Shoes, Where the Heart is*. Queensland Ballet: *Elegance, Sync, Refraction, Orpheus, Petrushka, Cloudland, Don Quixote, The Fold/ Burning*. **AWARDS:** Matt has received numerous awards, including a 2005 Helpmann Award for his lighting on *Urinetown*, which followed his 2003 Helpmann Award for *The Blue Room*.

### ASH GIBSON GREIG Sound Designer/Composer



**BLACK SWAN:** *The Red Balloon, Blithe Spirit, 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/ Malthouse Theatre: *Picnic at Hanging Rock*. 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* (Australia), *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*.

#### ANDY FRASER Fight Director



**BLACK SWAN:** *Next to Normal, Extinction, 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, Mutatar 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: *Faust, Otello, Tosca, Carmen, Don Giovanni.* **TV:** *Lockie Leonard Human Torpedo, The Shark Net.* **FILM:** *Otherlife, 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.

#### LISA SCOTT MURPHY Movement Director



**BLACK SWAN:** *The Importance of Being Earnest, Arcadia, Rising Water, A Midsummer Night's Dream, Much Ado About Nothing, The Glass Menagerie, A Man with Five Children.* **OTHER THEATRE:** Theatre South: *Mother Courage, Windy Gully.* Griffin Theatre: *The Heartbreak Kid, Binge.* Belvoir Theatre: *Les Enfants du Paradis, Lipstick Dreams.* Sydney Theatre Company: *Rivers of China.* PIAF: *Live Acts on Stage.* Onward Productions: *Red.* Deckchair Theatre: *Lorelei.* Perth Theatre Company: *The Ugly One, The Song Was Wrong.* Original Physical Theatre: *Savage Hope, Trespass, Ten to a Room.* **POSITIONS:** Lisa was for 21 years a Senior

Lecturer and resident movement coach at the Western Australian Academy of Performing Arts (WAAPA). **OTHER:** In addition to her work as a Movement Director, Lisa works as a director, Feldenkrais Practitioner and teacher. **TRAINING:** Lisa trained in Paris with Lecoq, Pagneux, Gaulier & Oida and in Sydney with Entr'Acte. She has a Master of Creative Arts degree in Movement Design from the University of Wollongong and is a certified Feldenkrais Practitioner (Institute of Movement Studies, Berkeley Calif).



#### LUZITA FEREDAY Voice & Dialect Coach



**BLACK SWAN:** *Extinction, 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/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 currently teaches Voice to Acting and Musical Theatre students at WAAPA and has also taught at 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 has a Masters by Research at Edith Cowan University (WAAPA) on Accent and Dialect Training for Actors.

#### PETER SUTHERLAND Stage Manager



**BLACK SWAN:** *Dinner, The Seagull, As You Like It, Midsummer [a play with songs], A Streetcar Named Desire.* Black Swan/Belvoir: *The Sapphires.* **OTHER THEATRE:** Queensland Theatre Company (QTC): *Oedipus Doesn't Live Here Anymore, Quartet, Black Diggers, Venus in Fur, Kelly, Elizabeth, No Man's Land, Faustus, Grimm Tales, Betrayal, The Crucible, The Female of the Species, Rabbit Hole, The August Moon, Molly Sweeney, Buried Child, Dirt, Fred, Fountains Beyond, The Skin of Our Teeth.* QTC/Bell Shakespeare: *Faustus, The Alchemist, The Tragedy of Richard III, Anatomy Titus Fall of Rome: A Shakespeare Commentary.* QTC/Belvoir:

*Summer of the Seventeenth Doll.* QTC/QPAC: *The School of Arts.* QTC/Playbox: *The Fortunes of Richard Mahony.* Bell Shakespeare: *The Tempest, Henry IV, King Lear, The Government Inspector, Macbeth, The Merchant of Venice, Romeo and Juliet, Measure for Measure, Wars of the Roses, Hamlet, Richard III.* Sydney Theatre Company: *Blacked Up, Stones in His Pockets, Barrymore.* Griffin Theatre Company: *Wicked Sisters.* Melbourne Theatre Company: *Dumb Show, The Herbal Bed, A Little Night Music.* Legs On The Wall: *Eora Crossing, Flying Blind.* Darwin Theatre Company: *The Winter's Tale, Così, Diving for Pearls, Emma.* **OPERA:** Sydney Conservatorium of Music: *The Beggar's Opera.* Queensland Conservatorium of Music: *Orpheus in the Underworld.* **TRAINING:** NIDA Bachelor of Dramatic Arts, Technical Production.

#### CLAUDIA BLAGAICH Assistant Stage Manager



**BLACK SWAN:** *Girl Shut Your Mouth, Blithe Spirit, Glengarry Glen Ross, Dinner, Laughter on the 23rd Floor.* **STAGE MANAGER:** *Tonsils + Tweezers, 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 Hoard 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.



## THEN AND NOW

In 2016 Black Swan celebrates its 25<sup>th</sup> year, sharing the milestone with Tony Kushner's highly lauded, ground-breaking production *Angels in America, Part One: Millennium Approaches*.

Enjoying its world premiere in May 1991, just months before we were founded in July the same year, *Angels in America, Part One* follows the tumultuous journey of two couples during the HIV/AIDS epidemic in New York City during the Reagan-era. As we present Kushner's masterpiece, let's look back at the world, theatre, and Black Swan 25 years ago.

Internationally, Iraq's occupation of Kuwait, under the leadership of Saddam Hussein, had drawn a coalition of United Nations forces into the war, enacting Operation Desert Storm. In the shadow of the USSR, the Balkan War raged, and Russian President Mikhail Gorbachev's resignation led to the dissolution of the Soviet Union and a host of newly independent nations. And a South African referendum favoured a new, multicultural constitution that saw apartheid dismantled once and for all.

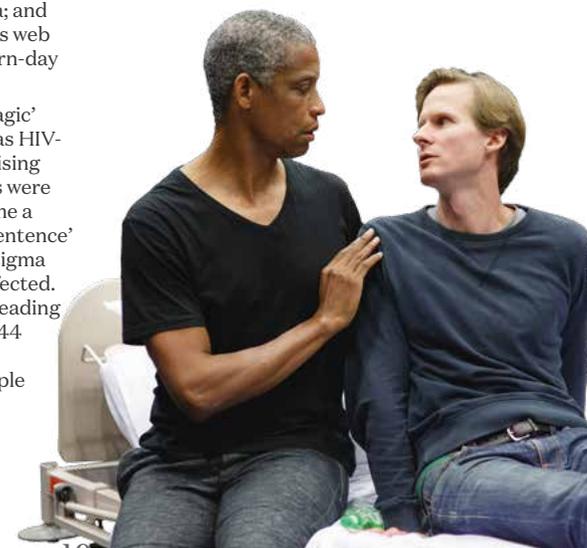
Culturally, the world mourned the loss of iconic performer Freddie Mercury, the lead singer of the band Queen, who fell victim to HIV/AIDS; celebrated the release of the album *Nevermind* by Nirvana which launched the early 1990s Grunge era; and was introduced to Tim Berners-Lee's web browser (the precursor to the modern-day Internet).

American basketball star Earvin 'Magic' Johnson's announcement that he was HIV-positive shocked the world, emphasising that people of all sexual orientations were susceptible to the disease. He became a symbol for beating the HIV 'death sentence' and made inroads to reducing the stigma and discrimination against those affected. However, AIDS was still the second leading cause of death among men aged 25-44 and the World Health Organisation estimated that nearly 10 million people were infected worldwide.

In theatre, *Miss Saigon* premiered on Broadway to rave reviews. However, it was *The Will Rogers Follies* that won Best Musical at the 45<sup>th</sup> Tony Awards for bringing the life and career of famed comic and performer Will Rogers to West End. Neil Simon's play *Lost in Yonkers* won the Pulitzer Prize for Drama.

At home, West Australian Minister Bob Hawke led a Federal Labor government, only to be replaced by then-Treasurer Paul Keating in December to finalise the once-secret 'Kirribilli agreement'. In WA, the Royal Commission into the WA Inc scandal saw the dealings of former Premier Brian Burke and several prominent businessmen closely examined.

It was then that Black Swan's founding Chair Janet Holmes à Court and founding Artistic Director Andrew Ross came together to create a new theatre company, with Will Queckett and Duncan Ord. The move was inspired by Ross' production of *Bran Nue Dae* at the 1990 Festival of Perth, and Janet Holmes à Court remains our patron to this day.



## ABOUT BLACK SWAN

**Black Swan's strength lies in artist development, how we encourage access and engage with our community. We have seen enormous growth in building audiences, building capacity and establishing a benchmark for quality productions of scale in Western Australia. Looking to our future we have three areas of core strategic focus: artist development, education and regional engagement.**

### ARTIST DEVELOPMENT

The following programs promote Western Australian talent, create stories significant to the Western Australian community and develop new pathways for artists and audiences alike.

#### THE BRIDGING COMPANY

Our most recent initiative that illustrates the professional pathway for artists coming through the Western Australian Academy of Performing Arts and onto global stages, is the establishment of The Bridging Company. Consisting of an ensemble of eight recent graduates from WAAPA's acting program, who made their professional Black Swan debuts in our Lab, bringing to life two new Australian plays.

#### THE BLACK SWAN LAB

The Black Swan Lab is a creative melting pot of emerging and established artists, a wonderful mix of old and new wisdom that empowers artists. In 2016, we expand the Lab to include The Bridging Company. If you have an appetite for new stories and are a theatre lover keen to witness exciting collaborative works, then these Black Swan Lab productions are sure to impress.

*Supported in part by the Patrons Club and Wesfarmers Arts*

#### 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 that engage meaningfully with Western Australians, and reflect our unique position in the world.

There are four commissioned works currently in development by Western Australian playwrights.

#### EMERGING ARTISTS

A driving force behind our creative agenda is to provide professional pathways for early career directors, designers, writers, composers and actors. Black Swan supports these artists as they establish themselves on the national stage. Artists involved in this program receive mentoring, assessment and the opportunity to hone skills in a professional environment.

The Emerging Artists for 2016 are:

**Joe Lui** - Emerging Director, mentored by Kate Cherry  
**Chris Donnelly** - Emerging Lighting Designer, mentored by Mark Howett  
**Shalom Brune-Franklin** - Emerging Actor  
**Brittany Morel** - Emerging Actor  
**Stephanie Panozzo** - Emerging Actor  
**Jessica Paterson** - Emerging Actor  
**Adam Sollis** - Emerging Actor  
**Lincoln Vickery** - Emerging Actor  
**Megan Wilding** - Emerging Actor  
**Hoa Xuande** - Emerging Actor

*Supported in part by the McCusker Charitable Foundation*

#### RESIDENT ARTISTS

This year-long program is for a select group of mid-career artists who are engaged with the company over the course of the year. You might see them on stage or hear their music in a production. Resident artists each have a unique skill set including, choreography, music, design, acting, dramaturgy and fight choreography. They use their skills to mentor other artists in the company, they advocate for their artistry and their fellow artists, and are a sounding board for the artistic leaders within the company.

The Resident Artists for 2016 are:

**Mark Howett** - Resident Designer  
**Lawrie Cullen-Tait** - Resident Designer  
**Hellie Turner** - Resident Writer  
**Luke Hewitt** - Resident Actor

*Supported in part by The Ian Potter Foundation*

#### EMERGING WRITERS GROUP

Emerging playwrights can apply for a year-long position in the company as a member of the Emerging Writers Group. The group meet once a month for discussion and to develop their work. By the end of the year, they will have written a play that receives a reading and is eligible for the Malcolm Robertson Award.

In 2016, all three writers for our Lab productions are Western Australians who developed their work through the Emerging Writers Group: Gita Bezard with *Girl Shut Your Mouth*, Will O'Mahony with *Tonsils + Tweezers* and later in the year we welcome back another WA playwright from this talented group, Nathaniel Moncrieff presenting *A Perfect Specimen*.

2015/16 emerging writers under the guidance of Associate Director Jeffrey Jay Fowler include; Zoe Hollyoak, Izaak Lim, Finn O'Branagain, Zoe Pepper, Mararo Wangai and Mikala Westall.

*Supported in part by the Malcolm Robertson Foundation*

### EDUCATION

Black Swan is committed to supporting educators in developing a lifelong love of theatre. We are accessible to all school communities with selected performances, workshops, quality resources and experiences that align with the 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.

### REGIONAL ENGAGEMENT

As part of our regional engagement strategy, we aim to embed theatre in the lives of all Western Australians regardless of location. Black Swan strives to engage with our regional communities in multiple ways throughout the year - through annual live broadcasts from the Heath Ledger Theatre, regional tours and long-term community engagement activities. Underpinning this strategy is the appointment of regional ambassadors, who act as a conduit between the company and their community.

*To find out more about our program areas visit [www.bsstc.com.au](http://www.bsstc.com.au).*

# GIVING TO BLACK SWAN

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

The generous contribution of **Andrew and Nicola Forrest** and **the Minderoo Foundation** to Black Swan is assisting our future development and security as Western Australia'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	Andrew Harding	Vicki Robinson
Alan Cransberg	Rob McKenzie	Linda Savage
Nicola Forrest	Kate O'Hara	Craig Yaxley

## BLACK SWAN PHILANTHROPY COMMITTEE

Thank you to our Philanthropy Committee members who assist in the development of our Philanthropy program.

Michela Fini	Gina Lisle	Fred Nagle
Rachel Huber	Sallie-Anne Manford	Mimi Packer
Garrod Keightley	Sue McDonald	Chris Ungar

## 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	Stan & Jean Perron	Ungar Family Foundation
Michela & Adrian Fini	Simon Lee Foundation	

## FOUNDATIONS

We thank you for nurturing the talents of Western Australian artists through our education, developmental 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	Michela & Adrian Fini	Rose & Tim Moore
Janet Barron & Geoffrey Bourhill	Annie & Brett Fogarty	Fred & Georgina Nagle
John & Linda Bond	Nicola & Andrew Forrest	Mimi & Willy Packer
Katrina & Craig Burton	Jacqui Gilmour & Graham Forward	Philippa & Ron Packer
Debbie & Peter Chappell	Christine & John Hedges	Lindsey & Peter Platt
Catherine Cole & Tim Pavy	Sandy & Peter Honey	Wendy & Garry Prendiville
Warren & Linda Coli	Gina & Ben Lisle	Ingrid & Mark Puzey
Tracey & Charles Crompton	Mei Lon Ng & Tom Shannon	Veronique Ramen
Camillo & Joanne Della Maddalena	Sallie-Anne & Michael Manford	Shareen Traub & Peter Lee
Marco D'Orsogna	Toby & Tony Manford	Linda Savage & Stephen Davis
Treffina & Graham Dowland	Holly & Michael Masterman	Carolyn Stewart
	Sue McDonald & Mark Westbrook	Natasha & Ross Taylor
		Anonymous (1)

## LOCAL LARRIKINS

Janet Holmes à Court 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	Diana & Peter Hammond	Moeschi Hair Stylists
Susan & Brendan Adler	Lloyd & Toni Houthuysen	Kate O'Hara
Bill Blosing & Debbie Cozart	Judith & Kon Kozak	Simon & Alison Stewart
Bernard & Pam Cresswell	Meredith & James McClements	Tim & Chris Ungar
Elisa & Charles Fear		Anonymous (1)

## 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	Jane McEvoy	Samantha Rees
Rachel Huber	Trina Mahon	

## Members:

Tamryn Barker	Ashley Chan	Vincenzo Nici
Leandro Cavalcanti	Michelle Kerr	Andrea Righetti

## ENCORE!

Thank you to the following people who have kindly donated to Black Swan's giving program Encore! to support the 2016 season.

## ENCORE! \$10,000 AND ABOVE

Janet Holmes à Court AC	McCusker Charitable Foundation	The Stan Perron Charitable Trust
Michela & Adrian Fini	Playking Foundation	Linda Savage
Feilman Family Foundation	The Ian Potter Foundation	Simon Lee Foundation
Malcolm Robertson Foundation	The Myer Foundation	Ungar Family Foundation
		Sam & Leanne Walsh

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

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

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

Dr Rob Larbalestier	Walter Millstead	Michael & Helen Tuite
Gina & Ben Lisle	Delys & Alan Newman	

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

Robert Brand	John Foster	Thurston Saulsman
Shane Colquhoun & Leigh Cathcart	Lianne & Raymond Gianoli	Robyn Tamke
Helen Cook	Kay Giorgetta	Bradley Van Luxemborg
Andrew Crocker & Dianne Sunderman	Nicola Iffla	Anonymous (2)
Kevin Daken	Jim & Freda Irenic	
Peter & Lesley Davies	Ross & Fran Ledger	
Mary Ellen in memory of Kerensa	Paul Mar	
	Kevin Mattaboni	
	Andree McIntyre	

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

Susan & Brendan Adler	Nancy Hackett	Amanda Luke
David & Minnette Ambrose	Natalie Jenkins	Deborah Luke
Ben & Shannon Carter	Dita Jevons	Lee-Anne Raeside
Andrew & Jan Connor	Ryan Kucharski	Kerry Sanderson AO
Stuart Evans	Francis Landels	Joy Wearne
Karen Fleischer	Megan Lowe	Anonymous (3)

### \$50 TO \$499

Helen Ackroyd	Allan Drake	David McIntyre	Carol Shannon
David & Minnette Ambrose	Janet & Ian Dunlop	Margaret Medcalf	Lindsay Silbert
Robyn Atherton	Terry Edwards	Tess Metcalf	Jacinta Sirr
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Robin & Michael Beech	Stuart Evans	Frances Moon	Flora & Lawrence Smith
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Barbara Biki	Karl Frost	Terry Moylan	Laurence Symonds
Namy Bodinner	Rony & Rebecca Gabbay	Margaret Muirhead	Alena Tompkins
John Blackwell	Charles & Patricia Galluccio	Roger & Alexis Mullen	Elizabeth Townsend
Henry Boston	Liam Gobbert	Anthony Munro	David Walker
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Ronice Bowman	David Hardie	Esme Park	Charlotte Welton
Sue Boyd	Jan Harse	Michael Perrot	Joy Whitaker
Robert Brand	Lee Hartz	Melanie Price	Don Young
Peter Bradbeer	Patricia Hodgkinson	Michael & Wendy Price	Anonymous (39)
Roger Brotherton	Anne Holt	Isaac & Laura Raiter	
Jan Cain	Colin & Cara Hoppe	Anne & Brian Ross	
Marcello & Gayle Cardaci	Brian Isger		
Giovanni Cartoni	Irene Jarzabek		
Anita & James Clayton	Max & Norma Kay		
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Amber Craike	Nofra Klinik		
Norma Curnow	Louis & Miriam Landau		
Mark & Yvette Dawson	Dale Marriott		
Rachelle Doyle	Sheila McHale		

### 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.**

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Gina Lisle  
Sallie-Anne Manford  
Sue McDonald  
Fred Nagle  
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Chris Ungar

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Alena Tompkins

### EDUCATION & COMMUNITY ACCESS ASSISTANT

Madeleine Jolly-Fuentes

### 2016 INTERNS

Libby Bevis

Isa Cammarano

Samuel Cox

Caitlin Oakley

### OVERSEAS REPRESENTATIVES

London Diana Franklin

and Yolande Bird,

New York Stuart Thompson



### PERTH THEATRE TRUST

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Morgan Solomon

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AND THE ARTS,  
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Ashlee Karpinczyk

#### EVENTS SUPERVISOR

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### ASSISTANT TECHNICAL MANAGER

Mitch Thomas

### HEAD OF LIGHTING

Sam Elbery

### HEAD OF AUDIO

Tim Collins

### HEAD MECHANIST

Eoin O'Brian

BLACK SWAN STATE THEATRE COMPANY

THANKS OUR SUPPORTERS

PRINCIPAL PARTNER



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GOVERNMENT PARTNER



Black Swan State Theatre Company is assisted by the Australian Government through the Australia-China Council, its arts funding and advisory body.

EDUCATION & REGIONAL PARTNER



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GOVERNMENT PROJECT PARTNERS



The Caucasian Chalk Circle is supported by the Australian Government through the Australia-China Council of the Department of Foreign Affairs and Trade.

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The Caucasian Chalk Circle



Angels in America

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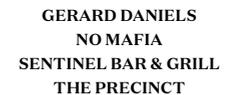
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# Bringing local stories to life

As Black Swan State Theatre Company enjoys its 25th anniversary in 2016, Rio Tinto also celebrates half a century of producing iron ore in the Pilbara.

Over those years a unique partnership has formed and grown, enabling the stories of Western Australia to find their way to the stage and be shared with all.

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Illustration by Future Shelter. Hand drawn by Western Australian artist Jane King.



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