

BLACK SWAN STATE THEATRE COMPANY PRESENTS

A BLACK SWAN LAB PRODUCTION

# LOADED

A DOUBLE BILL OF NEW PLAYS

**SHUT**  
YOUR MOUTH

*by Gita Bezard*

**TONSILS +  
TWEEZERS**

*by Will O'Mahony*



14 TO 7  
JAN FEB

STUDIO  
UNDERGROUND  
State Theatre  
Centre of WA

WORLD PREMIERE

**WARNING** Adult themes, strong language and use of replica weapons

**DURATION**  
2 hrs 30 mins [incl interval]

25  
YEARS



black swan  
STATE THEATRE COMPANY



**Wesfarmers Arts**  
**BLACK SWAN**  
**STATE THEATRE**  
**COMPANY &**  
**WESFARMERS**  
**ARTS / MAKING**  
**THE IMPOSSIBLE**  
**POSSIBLE**

Stuart Halusz, Associate Director



**GIRL SHUT**  
**YOUR MOUTH**

**TONSILS+**  
**TWEEZERS**

**FEATURING**

**SHALOM BRUNE-FRANKLIN**  
 Grace

**BRITTANY MOREL**  
 Darcy

**STEPHANIE PANOZZO**  
 Mia

**JESSICA PATERSON**  
 Katie

**JEFFREY JAY FOWLER**  
 Director

**LAWRIE CULLEN-TAIT**  
 Set & Costume  
 Designer

**MARK HOWETT**  
 Lighting Designer

**JOE LUI**  
 Sound Designer

**CHRIS DONNELLY**  
 Assistant Lighting  
 Designer

**GEORGIA LANDRE-ORD**  
 Stage Manager  
*(Girl Shut Your Mouth)*  
 Assistant Stage Manager  
*(Tonsils + Tweezers)*

**CLAUDIA BLAGAICH**  
 Stage Manager  
*(Tonsils + Tweezers)*  
 Assistant Stage Manager  
*(Girl Shut Your Mouth)*

**FEATURING**

**ADAM SOLLIS**  
 Max

**LINCOLN VICKERY**  
 Tonsils

**MEGAN WILDING**  
 Beth

**HOA XUANDE**  
 Lewis

**WILL O'MAHONY**  
 Director

**BLACK SWAN STATE**  
**THEATRE COMPANY**  
 Set Construction

**LES HICKFORD**  
 Head Carpenter

**NATHAN FRY**  
 Black Swan  
 Head Mechanist

*Girl Shut Your Mouth* and *Tonsils + Tweezers* were developed with the support of Playwriting Australia at the National Script Workshops 2014.

**LOADED: A DOUBLE BILL OF NEW PLAYS IS PROUDLY SUPPORTED BY:**

PRINCIPAL PARTNER

**RioTinto**

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## *Girl Shut Your Mouth*

### SYNOPSIS

Katie, Grace, Mia and Darcy are your average 16-year-old girls. They love boys and dresses and the idea of a feminist future. Everything about them is normal. Except their friends die on a monthly basis. Except their lives are in danger if they go out after dark. Except they aren't really your average 16-year-old girls at all.

In an attack on their school, Katie was shot, and her bullet means that now she's going to leave this place. She's heading to a place where they welcome you with open arms, where no one tells you what to do, where you can live and believe and act how you want.

Darcy's been through her own ordeal, but Grace and Mia are wracked with jealousy about Katie's new future. It doesn't help that

they have yet another funeral to attend – with fake orchids no less, but that's not even the worst one they've seen.

So they resolve to get bullets of their own. But that's easier said than done. And what if it doesn't end the way they want it to? What if the place Katie's going isn't what they think it is?

### NOTE FROM THE PLAYWRIGHT

**In writing *Girl Shut Your Mouth* I wanted to create a world that was our own and not our own, both familiar and totally unrecognisable.**

The young women of this world are familiar enough to us; they are challenging, flippant, defiant and loveable, capable of courage and cruelty at the same time. But the world around them is full of danger and their desperation to escape leaves them brave and naïve. They have ideas of what a better life might look like but no idea of what that reality might be.

It's about a vanishing childhood for young women who are facing a future of violence and coming to terms with a world where they are not equal. I wanted to explore the idea of violence a young woman might face, from school shootings in USA and

Pakistan, to the way women are treated in our detention centres, to everyday threats (and realities) of violence against women in Australia.

This play is about the extreme, but to me it resonates with situations at home and around the world. At its heart it is about a woman's right to be free and equal, to have a voice and use that voice for whatever she chooses.

**GITA BEZARD**  
*Playwright*

## *Tonsils + Tweezers*

### SYNOPSIS

**Tonsils and Tweezers are best friends - inseparable. A dynamic duo. Binary stars. Not even a freak accident 10 years ago can tear them apart. Because 'friends forever', right?**

But today is different. Today Tweezers is going to 'do something.' Today Tweezers has a gun. Today, in an act that will bind them together for life, Tweezers wants to go shoot up their high school reunion.

Can Tonsils save his friend? He's up against Macbeth, the school bully, even gravity itself.

And whilst things that are apart may want to be together, things that are together want to be apart.

*Tonsils + Tweezers* is a play about ghosts and grief. A play where the only thing scarier than a gun is saying goodbye.

### NOTE FROM THE PLAYWRIGHT

***Tonsils + Tweezers* is a play about friendship and a caution against 'friendly.'**

If a friend is as Oscar Wilde said "someone who stabs you in the front," then 'friendly' is nice and safe – and, therefore, I suspect, all the more dangerous.

Because as the world continues to move from market economies to market societies, where money holds a megaphone and everything's wallpapered with a billboard-sized smile, 'friendly' seems to have taken us hostage. Why? Because 'friendly' sells. Suddenly all around us we have really 'friendly friends' introducing us to 'super-user-friendly' products.

And in this airbrushed jungle of jingles and sales, the parts of us that are desperate and damaged – the parts not fit to be advertised – get buried and denied. Which worries me. Because perhaps what scares us when we hear of the world's latest atrocity is not just that any of us could have been an innocent,

indiscriminate victim. No. Perhaps what equally scares us is our understanding that deep down, given the right cocktail of circumstance, we know ourselves capable of some similar act of madness.

So *Tonsils + Tweezers* offers a challenge. It invites you to journey with a character that is decidedly (even defiantly) 'unfriendly'. It's a play about finding friends, losing friends, owning friends, and hating friends. A play about forgiveness, guilt, loathing and love. A play that asks whether the veneer of our too-friendly world – a world so desperate to be our best of pals - risks reducing friendship to something sanitized, safe and sadly trivial.

**WILL O'MAHONY**  
*Playwright & Director*

**GITA BEZARD** *Girl Shut Your Mouth* Playwright



Gita is a Perth based playwright, performer and director. In 2015 she premiered her work *Yoshi's Castle* at the 2015 FringeWorld Festival and directed *All That Glitters* at the Blue Room Theatre. In 2014 she was a part of Playwriting Australia's Script Workshop with her play *Girl Shut Your Mouth*.

In 2013 she was selected for the Re-Gen program for the National Play Festival for her play *House and Brood* and was Artist-in-Residence at the Albany Vancouver Arts Centre.

Gita has twice won an Emerging Writer Award from Black Swan and was awarded the StagesWA Co-Commission to adapt two plays by Eugene Ionesco for Perth Theatre Company in 2012. With *The Last Great Hunt* she has performed in *Minnie and Mona* at the Edinburgh Festival and Brisbane Festival. In 2012 she received a DCA Young People and the Arts Fellowship to do professional development in the UK and USA.

**WILL O'MAHONY** *Tonsils + Tweezers* Playwright & Director



Will is a multi-award-winning actor who began writing and directing in 2012. Directing credits include: *The Mars Project* (WAAPA), *Great White* (Blue Room Theatre), *Punk Rock* (WAAPA), *The Boys* (WAAPA) and *Fire* (WAYTCO).

In his short time as a playwright, Will has written six plays: *Great White*, *Coma Land*, *Marshmallow Men*, *Tonsils + Tweezers*, *Helium* and *The Mars Project* - while also founding The Skeletal System, an ensemble dedicated to new Australian writing.

*Great White* was awarded Best Script at the PAWA awards and its debut production received three 2013 Blue Room Theatre awards, while *Tonsils + Tweezers* received a Playwriting Australia National Script Workshop, before winning the 2014 Black Swan Emerging Writers Group's Best New Play Award.

**JEFFREY JAY FOWLER** *Girl Shut Your Mouth* Director



**BLACK SWAN:** *Blithe Spirit*, *Shadowboxing*. ASSISTANT DIRECTOR: *A Midsummer Night's Dream*, *Honour*. **OTHER THEATRE: DIRECTOR:** *The Last Great Hunt*: *Old Love*. Theatreworks: *Private View*. **WRITER/ DIRECTOR:** Curtin University: *Escape Goat Utopia*. WA Youth Theatre: *Fish Out of Water*. Little y Theatre Company: *Second Hands*. Mythophobic Productions: *Hope is the Saddest*, *Zen's Red Mouth*. **PLAYWRIGHT:** Unima: *Red Lashes*. The Duck House: *Minnie and Mona Play Dead*. **ACTOR/ PLAYWRIGHT:** Mythophobic Productions: *A history of drinking*. The Last Great Hunt: *Elephants*, *FAG/STAG*. **OTHER:** Jeffrey Jay is an Associate Director at Black Swan. **AWARDS:** 2014 PAWA Best New Play for *Elephants*. 2013 Martin Sims Award for *Minnie and Mona Play Dead*. 2012 Fringe World Best Theatre Award for *Hope is the Saddest*. 2009 Blue Room Judges Award for Outstanding Writing and Performance for *A history of drinking*. **TRAINING:** Graduate Diploma in Directing, NIDA 2010.

## SPECIAL TRIBUTE

MALCOLM ROBERTSON (1933 - 2016)

Malcolm Robertson, long standing friend to Wal Cherry and mentor to Kate Cherry, supported through his foundation Black Swan's artist development programs. These included the creation of The Black Swan Lab, Emerging Writers Group and the newly formed Bridging Company of WAAPA acting graduates. He was an esteemed colleague and friend, passionate about making a difference to theatre makers in WA, touching the lives of many artists nationally.

He was thrilled with Lawrie Cullen-Tait's production of *Venus in Fur*, a much-lauded production in last year's Fringe World Festival. Gita Bezard and Will O'Mahony, presenting their new plays as part of *LOADED*, were both Malcolm Robertson Award winners as is Nathaniel Moncrieff with his play *A Perfect Specimen*, which will be produced in the Studio Underground later this year.

He will be dearly missed.

## ACKNOWLEDGEMENTS

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

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

If you are struggling with anxiety or depression, support and counselling are available:

**Lifeline** 13 11 14  
**beyondblue** 1300 22 4636 [beyondblue.org.au](http://beyondblue.org.au)  
**QLife** 1800 184 527 (Free) [qlife.org.au](http://qlife.org.au)

## A note from the SET & COSTUME DESIGNER

Designing for new works, the boundaries can be limitless.

Often the spaces can be conceptual and the realities altered. I step through this by breaking the script down in detail, labelling meanings, emotions, events and listing all props, costumes and entrances and exits required. I gather and correlate visual imagery and research and work very closely with the director exploring ideas and analysing what is important for them in the work. Together we discuss and dissect the material, exchange ideas, uncover details and toy with grand visions. As the set and costume designer my job is to facilitate these shared discoveries and turn them into practical possibilities.

As freelancers, we are often working on a few jobs at once, as lead up times take months, so designing for this double bill was not really different. As creatives, we immerse ourselves in and explore many elements and facets of story. We dive into the universe of the text and its characters. We search for a style, informing it by metaphor, symbol, memory, experience, instinct, colour, form, texture and so on. For this particular process, working with both texts and both directors in tandem, it just meant that I was immersed in two new and very different worlds at exactly the same time.

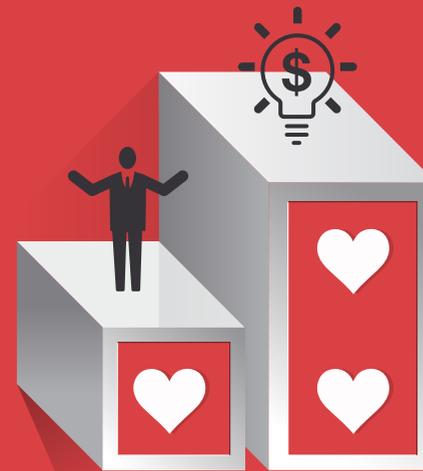
Two separate plays meant that the production resources were stretched. Twice as many props and clothes to alter, coordinate, source, launder and maintain. Twice as many rehearsal reports to be across and complex scheduling. The lighting designer has to make the rig work for both shows and the sound designer needs to compose for two different worlds. Even though both shows rehearsed at different times, the rehearsal room was split in half and marked up separately, which meant that props and the space could be left as is between times.

My design concept was to create one space that could serve both worlds and transform to create an appropriate dynamic for each text to be acted out upon, rather than a complete set change at interval. This was achieved by devising a neutral space and frame that could be used and dressed differently. It also supported the overall context of the project – the framing of these new works.

The double bill was a great initiative to work on - two new plays, two directors, two sets of cast and a creative team. It was a creatively satisfying and stimulating project to work on as a designer.

**LAWRIE CULLEN-TAIT**  
*Set and Costume Designer*

# Step Up Your Support In 2016



It's our 25th anniversary year and we invite you to step up your donation or consider donating to Black Swan for the very first time.

Visit [www.bsstc.com.au/support](http://www.bsstc.com.au/support).

Donate now and your donation will be matched by Creative Partnerships Australia  
**DOLLAR FOR DOLLAR**

25  
YEARS



black swan  
STATE THEATRE COMPANY

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All donations must be received by 13 May 2015 to qualify.



## *Girl Shut Your Mouth* CAST

SHALOM BRUNE-FRANKLIN Grace



**BLACK SWAN:** This marks Shalom's debut with the Company.  
**FILM:** *Other Life*. **TV:** *Barracuda*. **AWARDS:** Shalom received the inaugural Chris Edmund Performing Arts Scholarship.  
**TRAINING:** WAAPA Graduate 2015.

BRITTANY MOREL Darcy



**BLACK SWAN:** This marks Brittany's debut with the Company.  
**OTHER THEATRE:** WAAPA: *All My Sons, Pride and Prejudice, Measure for Measure*. **SHORT FILM:** *To The End*. **AWARDS:** Best Female Actor, WA Screen Academy Awards 2015. **TRAINING:** WAAPA Graduate 2015.

STEPHANIE PANOZZO Mia



**BLACK SWAN:** This marks Stephanie's debut with the Company.  
**OTHER THEATRE:** Doppelganger Theatre Company: *The Dreamer Examines His Pillow*. WAAPA: *Blood Wedding, Punk Rock, Grapes of Wrath, All My Sons*. **AWARDS:** Top Class, VCE Season of Excellence at Melbourne Recital Centre. **TRAINING:** WAAPA Bachelor of Arts (Acting). 16th Street Actors Studio Graduate. Stella Adler Studio of Acting, Los Angeles.

JESSICA PATERSON Katie



**BLACK SWAN:** This marks Jessica's debut with the Company.  
**OTHER THEATRE:** ATYP/Bakehouse: *Great Expectations*. WAAPA: *Pride & Prejudice, Punk Rock, Macbeth*. **TRAINING:** Bachelor of Music (Hons) from the Sydney Conservatorium of Music, 2008. Bachelor of Arts (Acting) from WAAPA, 2015.

## *Tonsils + Tweezers* CAST

ADAM SOLLIS Max



**BLACK SWAN:** This marks Adam's debut with the Company.  
**TV:** *Cloudstreet, Gallipoli's Deep Secret, Stormworld*.  
**FILM:** *Every Family's Nightmare*. **TRAINING:** WAAPA Graduate 2014.

LINCOLN VICKERY Tonsils



**BLACK SWAN:** This marks Lincoln's debut with the Company.  
**OTHER THEATRE:** WAAPA: *Columbinus, Pride and Prejudice*.  
**SHORT FILM:** *True Colours*. **TRAINING:** WAAPA Graduate 2015.

MEGAN WILDING Beth



**BLACK SWAN:** This marks Megan's debut with the Company.  
**OTHER THEATRE:** WAAPA: *Measure for Measure, The Grapes of Wrath, Pride and Prejudice, The Playboy of the Western World*. **AWARDS:** 2015 Sally Burton Award for Excellence in Shakespeare. **TRAINING:** Certificate IV in Screen and Theatre Studies, Eora College (2011). Certificate IV in Aboriginal Theatre, WAAPA (2012). WAAPA Graduate 2015.

HOA XUANDE Lewis



**BLACK SWAN:** This marks Hoa's debut with the Company.  
**OTHER THEATRE:** Barking Gecko Theatre Company: *Jasper Jones*.  
**TV:** *Underbelly III: The Golden Mile, SeaPatrol 4, Rescue: Special Ops*.  
**FILM:** *Careless Love, Other Life*. **AWARDS:** 2015 Nine Network Australia Award for Best Actor (Male) for the short film *To The End*.  
**TRAINING:** WAAPA Graduate 2015.

## CREATIVES

### LAWRIE CULLEN-TAIT Set & Costume Designer



**BLACK SWAN:** DIRECTOR & COSTUME DESIGNER: *Venus in Fur*. ASSISTANT DIRECTOR: *As You Like It, A Streetcar Named Desire*. SET & COSTUME DESIGNER: *The Year of Living Dangerously*. **OTHER THEATRE:** DIRECTOR: Onward Production: *Red*. Perth Theatre Company: *An Oak Tree*. The Blue Room/Fringe World: *The Night Guardian*. The Blue Room/Art Gallery of Western Australia: *Picasso's Goldfinch*. Downstairs at His Majesty's/ New York City's Barefoot Theatre Company's International Festival, the 70/70 Horowitz Project: *Lebensraum*. Metcalf Theatre: *Music From The Whirlwind*. Tennant Creek High School and Community: *Romeo And Juliet, A Midsummer Night's Dream, Macbeth*. Otago University, New Zealand: *Breath Out And I Breathe You In*. **SET DESIGNER:** Onward Production: *Deep Blue Sea*. The Blue Room Theatre: *Red Silk*. Omnibus Productions: *The Secret Garden*. Buzz Dance Theatre: *Snip Happy*. Tura New Music: *Rendezvous An Opera Noir*. **PRODUCTION DESIGNER:** Southern Star Entertainment/Magna Films Ireland: *Foreign Exchange*. **TV:** *Teesh and Trude, Death of The Mega Beast, Outback Upfront, The Pet Show, The Bombing of Darwin An Awkward Truth*.

**ART DIRECTOR:** ABC/Goal Post Productions: *Lockie Leonard Series 2*. **POSITIONS:** Lectured in Art Direction at WAAPA. Partner and co-founder of Plumb Construction & Design. **AWARDS:** Equity Guild: 2012 Best Production for *Red*. **TRAINING:** WAAPA Production and Design - Set and Costume Design, WAAPA Directing.

### MARK HOWETT Lighting Designer



**BLACK SWAN:** *Cloudstreet, Corrugation Road, Miss Bosnia, Così, Sixteen Words for Water, Floating World, The Drawer Boy*. **OTHER THEATRE:** Mark has worked as a Lighting Designer, Vision Designer and Director for international productions in theatre, film, dance and opera, working with Andrew Lloyd Webber, Geoffrey Rush, Cate Blanchett, Rufus Norris, Gale Edwards, Neil Armfield and Francesca Zambello. Many of his works have toured internationally, including stage productions of *Evita, Cabaret, Blood Brothers, No Sugar, Up the Road* and *As You Like It; Norma* for Opera Australia; *Rites and Amalgamate* for Australian Ballet & Bangarra Dance

Theatre. Many works have been broadcast by ABC and his designs have illuminated New York, the West End and Europe. **AWARDS:** Robert Helpmann Award for Lighting Design for *Cloudstreet*, 2002 and Best Presented Concert for *Kura Tunga*. Greenroom Award 2006 Best Lighting Design for *The Love of Three Oranges*, Greenroom Award 2009 for Lighting Design for *Roadkill*. **TRAINING:** Theatre Design, School of Drama, Yale University.

### JOELUI Sound Designer



**BLACK SWAN:** LIGHTING DESIGNER: *Venus in Fur*. **OTHER THEATRE:** DIRECTOR/WRITER: Renegade Productions: *Laryngectomy, The Book of Death (A Story of Life), The Tribe*. DIRECTOR: 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: *Kaarla Kaatijn*. Performing Lines: *The Magic Hour*. Perth Theatre Company: *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*. **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.

### CHRIS DONNELLY Assistant Lighting Designer



**BLACK SWAN:** LIGHTING DESIGNER: *Flood*. PRODUCTION ELECTRICIAN: *The Importance of Being Earnest*. **OTHER THEATRE:** LIGHTING DESIGNER: Shona Erskine: *White Matter*. Jo Morris and theMOXYcollective: *Those Who Fall In Love Like Anchors Dropped Upon The Ocean Floor*. SpoonTree Productions: *LaLaLuna*. Isabella Stone: *Mouseprint*. Danielle Michich: *Overexposed*. Company Upstairs: *From Afar On A Hill*. The Lost Boys: *Latitudes*. Whiskey and Boots: *Benjamin and Me*. Houston Sinclair Productions: *The Little Mermaid*. theMOXYcollective: *The Polite Gentleman*. Musea: *Oklahomd*. **WRITER:**

Renegade Productions: *Luminaire*. **TECHNICAL DIRECTOR:** Spootree Productions: *Letters End*. **PRODUCTION MANAGER:** Aimee Smith Productions: *Wintering*. Spootree Productions: *LaLaLuna*. Performing Lines: *The Ghost's Child*. Mondo Di Corpo: *Cured*. Sandpiper Productions: *The Turtle and the Trade Winds*. **TRAINING:** 2007 Murdoch University Bachelor of Arts (Hons).

### GEORGIA LANDRE-ORD Stage Manager (*Girl Shut Your Mouth*)

Assistant Stage Manager (*Tonsils + Tweezers*)



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

### CLAUDIA BLAGAICH Stage Manager (*Tonsils + Tweezers*)

Assistant Stage Manager (*Girl Shut Your Mouth*)



**BLACK SWAN:** STAGE MANAGER: *Venus in Fur*. ASSISTANT STAGE MANAGER: *The Red Balloon, Blithe Spirit, Glengarry Glen Ross, Dinner, Laughter on the 23rd Floor*. **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 Hoad 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.

## 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 graduates from WAAPA's 2015 acting program, who will make 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.

*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.

*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

### PATRONS CLUB

Black Swan greatly acknowledges the members of our Patrons Club for their generous commitment to supporting the Black Swan Lab and the activation of the Studio Underground.

The Patrons Club will help implement this essential development program for artists in Western Australia. They will ensure the WA theatre industry remains vibrant and sustainable through the Black Swan Lab and promote opportunities for collaboration between emerging and experienced artists.

**We thank the Patrons Club members for their support:**

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

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FOUNDATION



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Charitable  
Foundation



### WILD SWANS

A dynamic group of Perth's emerging business leaders and arts enthusiasts, the Wild Swans are supporters of Black Swan and Emerging Artists in the Black Swan Lab.

### PLAYING YOUR PART

If you are interested in supporting Black Swan, please contact our Philanthropy Manager Andree McIntyre on [andree@bsstc.com.au](mailto:andree@bsstc.com.au) or 0417 187 025.

## BLACK SWAN STATE THEATRE COMPANY

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Maria Sioulas

**MARKETING COORDINATOR**  
Kerry Miller

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Jessica Wedlake

**PUBLICITY**  
Irene Jarzabek

**EDUCATION & COMMUNITY  
ACCESS MANAGER**  
Alena Tompkins

**EDUCATION & COMMUNITY  
ACCESS ASSISTANT**  
Goya Zheng

**2016 INTERNS**  
Madeleine Jolly-Fuentes  
Harry McGrath

**OVERSEAS REPRESENTATIVES**  
*London* Diana Franklin  
and Yolande Bird,  
*New York* Stuart Thompson



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Cr. Janet Davidson AO JP  
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Rudi Gracias

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**ASSISTANT MANAGER**  
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**EVENTS SUPERVISOR**  
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BLACK SWAN STATE THEATRE COMPANY

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