

BLACK SWAN STATE THEATRE COMPANY PRESENTS  
A BLACK SWAN LAB PRODUCTION

# A PERFECT SPECIMEN



*by*  
**NATHANIEL  
MONCRIEFF**

WA  
PREMIERE

**30 JUN**  
— TO —  
**JUL 17**

Studio  
Underground  
STATE THEATRE  
CENTRE OF WA

**WARNING** Adult themes and simulated sex

**DURATION** approx. 90 mins [no interval]

25  
YEARS



black swan  
STATE THEATRE COMPANY



**Wesfarmers Arts**

**THE BLACK SWAN LAB & WESFARMERS ARTS / MAKING THE IMPOSSIBLE POSSIBLE**

Stuart Halusz, Associate Director



**FEATURING**

**ADRIANE DAFF**  
**REBECCA DAVIS**

Julia Pastrana  
Marian Trumbull/  
Valeriya Nekrasov

**LUKE HEWITT**  
**GREG MCNEILL**  
**IGOR SAS**

Theodore Lent  
Cornell Wurlitzer  
Dr Gregory Alyokhin

**STUART HALUSZ**  
**FRANCES DANCKERT**  
**LYNN FERGUSON**  
**JOE LUI**

Director  
Set Designer  
Costume Designer  
Lighting Designer

**BRETT SMITH**  
**ANDY FRASER**  
**LUZITA FEREDAY**  
**HUGO LOPEZ**  
**RHIANNE PERRIE**

Sound Designer  
Fight Director  
Voice & Dialect Coach  
Stage Manager  
Assistant Stage Manager

**BLACK SWAN STATE THEATRE COMPANY**  
**JENNY EDWARDS**

Set Construction  
Costume Maker

Presented as part of the Winter Arts Festival 2016.

**A PERFECT SPECIMEN IS PROUDLY SUPPORTED BY:**

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would like  
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about Black Swan  
State Theatre Company,  
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## SYNOPSIS

The true story of a travelling freak show and its star attraction, the “ape-woman” Julia Pastrana, our tale begins in a small town and a Russian winter.

Julia’s husband and manager, Theodore Lent and his business partner, Cornell Wurlitzer lead their American troupe on a tour of Russia and Poland. A calculating businessman, Lent’s exploitative relationship with his wife has turned her into a celebrated human curiosity.

After years of touring with Lent, Julia is desperate to quit and escape the audience’s jeers and laughter, to build a life with her husband far from the stage. She reveals that she has fallen pregnant, hoping a baby will convince Lent to quit the business but also terrified that the baby will suffer from the same affliction as she. Lent gives her empty promises but is thinking of the opportunity of another ‘star attraction’, even while he flees to the chambers of Marian Trumbull, a beautiful but aging acrobat.

When tragedy strikes twice, Lent is left to pick up the pieces. But when he goes too far, no one can stop him. Must the show go on?



## 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 Li-Anne Carroll, Dawn Pascoe, Queensland Theatre Company, the WAAPA Props department, Louise Grimshaw, Renee Doring, Justine White, Paul O'Connor, Aurelio Costarella, Renee Pilkington, Elvie Haluszkiewicz, Fliptease Circus, Propagander Perth Prop Hire, Lot Twenty, Cathy Penglis, and Brian Heller and the Arts Angels. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.

## A NOTE FROM THE PLAYWRIGHT

In 2008, my housemate at the time passed on a few books he thought I might enjoy. Among them was a tattered 70s paperback entitled *Very Special People* by Frederick Drimmer - a book that recounted stories of numerous famous circus “freaks” from the nineteenth and early twentieth centuries.

All were fascinating and sad, but only the lives of a small few were granted an entire chapter. Julia Pastrana was one of these, for her story was so eventful, so fantastical, so tragic, that the whole book could have been dedicated to her. Upon reading it, I was certain Drimmer had made it up. So of course I was compelled to research the tale further. And of course it was entirely, bizarrely true.

By the time I pitched the idea of turning it into a play to the Black Swan Emerging Writers Group in 2013, my life was in a tumultuous state. After working a corporate job for three years – a time in which I’d scarcely written any new work – I suddenly found myself unemployed, with my thirtieth birthday fast approaching. Filled with anxiety and uncertainty, I threw myself into *A Perfect Specimen* as a way to cope. And the more I considered what I wanted it to be, the more I thought about an anecdote Drimmer had fleetingly alluded to in his book. Late in life, Julia’s manager and husband, Theodore Lent, had been witnessed tearing up his money and tossing it into the Neva River.

The play would end up being about many things, but foremost in my mind was the cost of greed. Lent was the most ruthless of profiteers, willing to exploit his loved ones in both life and death, and eventually he would pay a Faustian price for it. Julia Pastrana on the other hand, despite bearing witness to the ugliest aspects of human nature,

remained generous and dignified to all those she encountered until her death. Her last recorded words were: “I die happy knowing I have been loved for myself”. One can’t know what Lent’s last words were, but contentment would certainly not have entered into the equation.

*A Perfect Specimen* was to be an important play for me, especially in terms of restoring my confidence as a writer. Yet I likely would never have attempted it without the encouragement and support of Black Swan State Theatre Company and their Emerging Writers Group. The fact it would go from being a story I would relate incessantly to friends to a play performed on the State Theatre Centre stage is a testament to passion of the late Malcolm Robertson, the dedication of Kate Cherry, the guidance of Damon Lockwood, the genius of Hellie Turner and the enthusiasm of Stuart Halusz. I must also praise the dedication of everyone I haven’t named at Black Swan, and especially the cast and crew of *A Perfect Specimen* for their incredible and tireless work. I’m extremely humbled by the production before you tonight; I hope you enjoy it, and I hope I’ve done Julia’s story justice.

**NATHANIEL MONCRIEFF**  
*Playwright*

## A NOTE FROM THE DIRECTOR

In today's world of airbrushed models and the pursuit of homogenised beauty, it is more important than ever to remind ourselves of the beauty within, of the importance of self-worth and the value of self-acceptance. As an enlightened society we should focus on acceptance rather than tolerance, and celebrate diversity rather than striving to be just like everyone else. The wonderful tapestry of nature has more threads than we can count, more colours than we can name and a greater potential for variety than we can possibly comprehend.

During the mid to late 19<sup>th</sup> Century travelling 'freak' shows were very popular throughout America and Europe. The star attraction of Theodore Lent's show was his wife Julia Pastrana, who at just four and a half feet tall and with protruding teeth and gums, covered in hair, must have been quite an amazing spectacle for people who lived in a time where travel outside your home town was unusual, a time when Darwin's theory had only just been put forward, a time of deep religious beliefs where the devil's work was manifest in a multitude of ways to people who had no scientific explanation for things inexplicable, things only blind faith can provide an answer for.

Proclaimed everywhere they went as an ape-woman, bear woman, ugliest woman in the world, nondescript, half man half beast, Julia must have had an incredible grace and dignity matched with an equally strong internal resolve. To transcend such treatment and go on to master three languages, to sing and dance her way in front of jeering, laughing crowds, is in itself an act of beauty.

Lent's treatment of her for commercial gain is quite shocking, and Nathaniel Moncrieff's excellent play asks the audience to question their own prejudices and notions of what is beautiful, what is normal and what is the true value of human dignity and respect for the individual.

Thanks to Wesfarmers Arts and the Patrons Club for their continued support of the Black Swan Lab. Special thanks must go to Garry Ferguson who has worked so hard in helping to realise our vision, and Lynn Ferguson who has worked equally as hard in creating beautiful, detailed mainstage costumes on a studio budget!

**STUART HALUSZ**  
Director



**NATHANIEL MONCRIEFF** Playwright



Nathaniel Moncrieff is a Perth-born playwright. His first play, *Sleepyhead*, won The Fellowship of Australian Writers' 2009 Di Cranston Award and was shortlisted for the 2010 Griffin Award, leading to productions by MKA in Melbourne and Upstart Theatre Company in Perth.

He has subsequently authored the plays *Tinkertown*, which received productions by MKA and The Comedians in 2012; *A Perfect Specimen*, which received the Malcolm Robertson Award and was shortlisted for the 2014 Di Cranston Award; *The Burning*, performed at the 2014 Regional Arts Australia Summit and Artgold's 2015 Heart of Gold Festival as a collaboration between Black Swan State Theatre Company and Stage Left Theatre Troupe; *A Circle of Buzzards*, which debuted as part of the 2015 Perth Blue Room Summer Nights season; and *The Doll Hospital*, workshopped and performed as part of MKA's 2015 SUBTXT season. He has recently been awarded the Fellowship of Australian Writer's 2015 National Literary Award for his play *The Burning*, based on a non-fiction novel about the Kalgoorlie-Boulder race riots of 1934.

Nathaniel has also participated in both The Australian Theatre for Young People's Fresh Ink program and Black Swan State Theatre Company's Emerging Writers Group.

**STUART HALUSZ** Director



**BLACK SWAN:** *Extinction, The House on The Lake*. **ACTOR:** *Angels in America, Part One, Dinner, Laughter on the 23rd Floor, The Importance of Being Earnest, The White Divers of Broome, Rising Water, A Midsummer Night's Dream, Twelfth Night, Much Ado About Nothing, The Memory of Water, Far Away, Who's Afraid of Virginia Woolf?*. Black Swan/Melbourne Theatre Company: *National Interest*. Black Swan/Big Sky

Entertainment: *Shakespeare Shenanigans*. **OTHER THEATRE:** Red Ryder Productions: *Loveplay*. Perth Theatre Company: *The Big Picture, Taking Liberty, Marmalade and Egg, Skin Tight, Noble Rot for Uncut Gems*. Deckchair Theatre: *Taking Liberty, The Modern International Dead, The Comedy of Errors, As You Like It*. Shakespeare Globe Centre: *King Lear, Sonnet Stroll*. Australian Shakespeare Company: *A Midsummer Night's Dream*. Agelink Theatre: *Dear Heart, As Ships Pass By, Here to Stay, Christmas Spirit*. Belvoir Street Theatre: *Essington Lewis: I Am Work*. Performing Arts Productions: *Homme Fatale - The Joey Stefano Story, Lady Chatterley's Lover, Anne of Green Gables*. Ensemble Theatre: *Dags*. Downstairs at the Maj: *Pinter's People*. **TV:** *The Great Mint Swindle, Cloudstreet, The Great Escape, Air Australia, CNNNN, The Secret Life of Us, Blonde, Blue Heelers, Thunderstone, Big Sky, Fallen Angels*. **FILM:** *The Reckoning, Victim*. **DIRECTOR:** Midnite Youth Theatre: *Troilus and Cressida*. WA Youth Theatre Company: *Romeo and Juliet*. Maelstrom Productions: *On A Day in Summer in A Garden*. **OTHER:** Proud member of Equity since 1995. **AWARDS:** 2000 Narrator of the Year Award. **TRAINING:** WAAPA, The Inaugural International Artistic Fellowship to Shakespeare Globe Theatre, London and SA FDI Intermediate Stage Combat.



## A NOTE FROM THE SET DESIGNER

A 19th century Russian winter and the world of entertainment; one of faded beauty and grandeur.

Years of traveling and exploitation have taken their toll on the environment. The world of the play is alive, yet hollow, rotting from the inside out. Julia is a pure soul caught in the middle of a never ending parade of humiliation.

The layers of curtains and drapes create a suspended arena. Fabrics and textures that were once intended for warmth, familiarity and protection from external forces - natural and social alike - are now warped out of proportion. Their scale casts a more ominous presence over the characters within the space; heightening the notion of Julia's sense of displacement in a world of constant scrutiny and exploitation.

A layer of filth, grime and dust covers the set. I wanted to create an environment that suggests nothing is ever cleaned or taken care of; the suspended drapes subliminally suggest that nothing is grounded.

Everything is temporary and ready to be whipped up and moved to another show, another country, another tour of degradation. Julia tries her best to counter this by creating a nesting space for herself, a space that makes her feel safe and away from the public eye.

Nathaniel Moncrieff's work examines the struggle of being caught between public and private spaces, the moral tensions between monetary success and happiness; love and exploitation and getting lost in a world of capital gain. When does the pursuit of success outweigh basic human morals, crossing to a point of no return?

**FRANCES DANCKERT**  
Set Designer



## CAST

**ADRIANE DAFF** Julia Pastrana



**BLACK SWAN:** *Blithe Spirit, Flood, Death of a Salesman, The Importance of Being Earnest, Arcadia, The White Divers of Broome, Boundary Street, A Midsummer Night's Dream, The Crucible.* The HotBed Ensemble: *Yellow Moon: The Ballad of Leila and Lee, The Shape of Things.* BeActive BSX Theatre: *Woyzeck, The Visit.* **OTHER THEATRE:** The Last Great Hunt: *All That Glitters, Old Love* (as assistant director), *Elephants, Falling Through Clouds, Yoshi's Castle.* Perth Theatre Company: *The Pride, The Chatroom.* Barking Gecko Theatre Company: *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (tour). Side Pony Productions: *The Confidence Man, The Pride, The Manic Pony, Scarecrow, Motor City Blues.* Side Pony Productions/Weeping Spoon Productions: *The Wives of Hemingway.* The Skeletal System: *Great White.* ThinIce: *The Gathering.* Weeping Spoon Productions: *Monogamy.* **WEB:** *AshBecLee.* **TV:** *Cloudstreet, Blood in the Sand, The Sleepover Club, Bom Bali.* **FILM:** *A Few Less Men, Other Life, Can't Win Do Try, Tartan, You be the Widow, Lions and Tigers, Before Closing.* **OTHER:** Adriane is a proud member of Equity since 2005. **AWARDS:** *Elephants* winner of the PAWA Best New Script, *Great White* best ensemble performance Blue Room Judge's Award and Member's Choice Award 2013, Co-wrote *The Pride* which received the 2010 Blue Room Theatre Judges Choice Award, Blue Room Theatre Member's Award, the 2012 ArtsHub Youth Arts award and the 2006 Blue Room Theatre Judge's Choice Award. 2005 Equity Guild Award for Best Supporting Actress for *The Visit.* **TRAINING:** 2004 WAAPA Theatre Arts. 2009 Ward Acting Studio (Meisner). 2011 Ecole Philippe Gaulier (Le Jeu).

**REBECCA DAVIS** Marian Trumbull/Valeriya Nekrasov



**BLACK SWAN:** *Dinner, The Seagull, Other Desert Cities, The Importance of Being Earnest, Arcadia, Boundary Street, Madagascar, The Memory of Water.* Black Swan/Queensland Theatre Company: *Other Desert Cities.* Black Swan/Onward Production: *Seven Deadly Sins, Four Deadly Sinners.* **OTHER THEATRE:** Onward Production: *Singular Women.* Perth Theatre Company: *The Big Picture, The Vagina Monologues.* Deckchair Theatre: *As You Like It.* Brainbox Project/His Majesty's Theatre: *The Mercy Seat.* Barking Gecko: *Skylab.* Agelink Theatre: *The Greatest Women in the World, Dear Heart, Airswimming.* Red Ryder Productions: *A Moment on the Lips.* Australian Shakespeare Company: *A Midsummer Night's Dream.* EHJ Productions: *Lady Chatterley's Lover.* Performing Arts Productions: *Anne of Green Gables, Miles Franklin.* Lookout Theatre: *In Lambeth.* Shakespeare Globe Theatre: *King Lear.* **CO-PRODUCER:** 2016 Shakespeare 400 Festival, Perth. **TV:** *Lockie Leonard* (Series II), *Sleepover Club* (Series II), *State Coroner, Murder Call.* **FILM:** *The Reckoning, The Mystery of Natalie Wood, Victim.* **OTHER:** Proud member of Equity since 1983. Rebecca is a Company Director of Big Sky Entertainment. **AWARDS:** 2008 Equity Guild Award for Best Actress for *The Greatest Woman in the World.* **TRAINING:** 2001 Inaugural International Artistic Fellowship to Shakespeare Globe Theatre, London.

**LUKE HEWITT** Theodore Lent



**BLACK SWAN:** *Glengarry Glen Ross, A Streetcar Named Desire, As You Like It, 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*. Jemma 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:** *DAFUQ?, 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:** *Jasper Jones, Otherlife, Two Fists One Heart, Stone Bros, Crush, Wait Till Your Father Gets Home, George Jones and the Giant Squid*. **OTHER:** Luke has appeared in TV commercials and countless voice-over roles for both TV and radio and has been the narrator for the series *Australia's Outback Truckers* (seasons 1-4) as well as *Railroad Australia* (season 1) and *Australia's Outback Pilots* (season 1) for Discovery Channel Australia, UK and Europe. 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*.

#### GREG MCNEILL Cornell Wurlitzer



**BLACK SWAN:** *Dinner, Gasp, The Seagull, As You Like It, The White Divers of Broome, The Damned, Madagascar, The Crucible, The Year of Living Dangerously, Money and Friends*. Black Swan/Queensland Theatre Company: *Managing Carmen*. **OTHER THEATRE:** Perth Theatre Company: *The Removalists, An Oak Tree, Baby Boomer Blues, Cargo, Soulmates, Welcome to Dullsville, Face to Face, Covert, Cox Four, Speaking in Tongues, Third World Blues, Siren, A Passionate Woman, Dead Funny, Lockie Leonard Human Torpedo*. Ensemble Theatre Sydney: *A Conversation*. State Theatre Company of WA: *Antony and Cleopatra,*

*The Country Wife, Orpheus Descending, The Season at Sarsaparilla, Away*. Deckchair Theatre: *Taking Liberty, Sweettown*. Shakespeare in the Park: *Twelfth Night, The Taming of the Shrew*. Effie Crump Theatre: *Conjugal Rites, Rattle Of A Simple Man, The Wee Small Hours, Livingstone, Home Open, Bedfellows, Going Bananas*. Hole In The Wall: *Death of a Salesman, Rusty Bugles*. Independent: *Macbeth, To Have and To Hold, Troilus and Cressida, A Strong Left Hand*. **TV:** *The War That Changed Us, Cloudstreet, Foreign Exchange, The Shark Net, Murder x 3, Fast Tracks, Bay City, Ship to Shore, Clowning Around*. **FILM:** *Drift, Japanese Story, Justice, Teesh and Trude, Boxed In, Pink Pajamas*. **DIRECTOR:** *Talk About the Passion*. **OTHER:** Greg is a proud member of Actor's Equity since 1989. **AWARDS:** WA Equity Guild Award: 2011 Best Leading Actor for *Madagascar*.

#### IGOR SAS Dr Gregory Alyokhin



**BLACK SWAN:** *Laughter on the 23rd Floor, As You Like It, Death of a Salesman, When the Rain Stops Falling, The Web, The Female of the Species, Zastrozzi - Master of Discipline, The Man With Five Children*. Black Swan/Melbourne Theatre Company: *The Swimming Club*. Black Swan/ThinIce: *The Gathering*. **OTHER THEATRE:** Barking Gecko: *Bambert's Book of Lost Stories*. Melbourne Theatre Company: *Art*. Malthouse Theatre/Sydney Theatre Company: *The Trial*. ThinIce: *The Red Shoes*. The Blue Room: *The Country, Fragmented, The Butcher*. Happy Dagger: *The York Crucifixion*. Lighthouse/State Theatre Company of South Australia: *The Conquest of*

*Carmen Miranda, The Blind Giant is Dancing, Twelfth Night, Pal Joey, The Marriage of Figaro, King Stag*. Magpie Theatre SA: *Golden Valley, Song of the Seals*. Australian Nouveau Theatre: *Don Juan*. Sydney Theatre Company: *Hamlet, Henry IV Part I*. SWY Theatre: *Stories from Suburban Road, A Night in the Arms of Raelene*. Effie Crump Theatre: *Below*. Hole in the Wall/Perth International Arts Festival: *Death of a Salesman, Rusty Bugles*. Perth Theatre Company: *Soulmates*. Yirra Yarkin: *Black Russians, King Hit*. **TV:** *Ship to Shore, The Gift, Parallax, Lockie Leonard*. **FILM:** *Twelfth Night, Justice, Teesh and Trude, Japanese Story, Needle, Three Acts*

*of Murder, Drift, The Turning, The Reckoning*. **MUSICAL THEATRE:** Adelaide Festival Centre/National Theatre London: *Guys and Dolls*. Fringe Festival Perth: *Bunga Bunga Burlesconi, Iron Ores*. **AS DIRECTOR:** Milestone Theatre: *Closer*. National Theatre Company (Perth): *TIE Company*. State Theatre Company of South Australia: *Magpie TIE*. **OTHER:** Igor is a proud member of Equity. **TRAINING:** ECU Postgraduate Diploma of Arts in Theatre Practices.

## CREATIVES

#### FRANCES DANCKERT Set Designer



**BLACK SWAN:** This marks Frances' debut with the Company. **OTHER THEATRE: SET & COSTUME DESIGNER:** Fringe World Festival, Perth: *34,000 Forks*. WAAPA: *Pride and Prejudice*. Jardi Dance Season: *Universal Order*. Scotch College: *Treasure Island*. **SET DESIGNER:** Midnite Youth Theatre Company: *Monkey!, A Funny Thing Happened on the Way to the Forum*. **COSTUME DESIGNER:** WAAPA: *A Midsummer Night's Dream, Blood Wedding, West Side Story*. **SCENIC DESIGNER/ARTIST:** St. Hilda's Anglican School for Girls: *Oliver! The Musical*. **AWARDS:** 2015 WAAPA Super Minimal Award for Creativity in Design. **TRAINING:** WAAPA Advanced Diploma of Live Production and Management Services (Design), 2015.

#### LYNN FERGUSON Costume Designer



**BLACK SWAN:** *Death of Salesman, The Importance of Being Earnest*. **OTHER THEATRE:** Bristol Old Vic: *The Dumb Waiter*. Traverse Theatre, Edinburgh: *Reader, Sharp Shorts*. NVA, Glasgow: *Sabotage*. Clamjamfrie, Glasgow: *Somewhere*. Unique Events, Edinburgh: *Christmas Capital, Mouth Music*. Gary Lang NT Dance, Darwin: *Goose Lagoon*. Tracks Dance, Darwin: *The Cook, The Queen & the Kelly, Endurance*. **POSITIONS:** Black Swan Wardrobe Manager 2011 to present. **HEAD OF WARDROBE:** Bristol Old Vic. Traverse Theatre, Edinburgh. Theatre Workshop, Edinburgh. **SUPERVISOR:** Grec Festival, Barcelona. Communicado Theatre, Edinburgh.

London Baroque Opera. **CUTTER:** Royal Lyceum Theatre, Edinburgh. Citizens Theatre, Glasgow. Cameron Mackintosh Ltd. **FILM/TV:** *Australia, Balibo* (Darwin), *Tartan Shorts, Ines de Castro, Mouth Music*. **OTHER:** Lynn has also worked for Unique Events, Edinburgh; National Library of Scotland (Exhibition); Kilkenny Events; and Charles Darwin University as a Visual Arts Lecturer. **TRAINING:** Arts University College (Bournemouth), Edinburgh College of Arts, Association of British Theatre Technicians.

#### JOE LUI Lighting Designer



**BLACK SWAN:** *Venus in Fur*. **SOUND DESIGNER:** *LOADED: A Double Bill of New Plays*. **ASSISTANT DIRECTOR:** *Angels in America, Part One*. **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 Kaatijn*. 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.

## BRETT SMITH Sound Designer



**BLACK SWAN:** SOUND DESIGNER/COMPOSER: *Venus in Fur, The House on The Lake*. SOUND ASSISTANT: *A Streetcar Named Desire, Midsummer [a play with songs], Shrine, Death of a Salesman*. **OTHER THEATRE:** The Last Great Hunt: *Elephants, Fag/Stag, Old Love*. Variegated Productions: *The Man and the Moon*. Craig Silvey: *Amber Amulet*. Michelle Robin-Anderson: *Welcome to Slaughter*. **DANCE:** Chrissie Parrott: *The Man*. Jo Pollitt: *Divided*. Shona Erskine: *White Matter*. Michael Whaites, Laura Boynes: *Hanging Space*. Rhiannon Newton: *Circle Dances*. Unkempt Dance: *Creature of Habit, Paperland*. Emma Fishwick: *InBetween, I contemplate my conclusion*. Isabella Stone: *Mouseprints*. **RECORDINGS:** The Chemist: *Ballet in the Badlands, Lullabies*. Mace Francis Orchestra: *Music for Average Photography*. Horizon Art Orchestra: *Live at the Bird*. **OTHER:** Brett's first performance work *When you're here, I'm nowhere* was curated as part of Proximity Festival 2015 at AGWA. Brett was a 2016 PIAF emerging artist and a 2014/2015 Emerging Artist for Black Swan. In 2015 he undertook an internship with the audio team on Cirque du Soleil's *Mystere* in Las Vegas. Brett has performed with many artists including The Chemist, Joel Quartermain, Kate Ceberano, The Mace Francis Orchestra, Daryl Somers, Benjamin Witt Band and Sean O'Neill. **AWARDS:** Bendat Family Trust Scholarship for musical excellence 2008. WAYJO/DCA Scholarship 2011. **TRAINING:** 2011 WAAPA Graduate.

## ANDY FRASER Fight Director



**BLACK SWAN:** *Angels in America, Part One, 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, Mutttacar 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: *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.

## LUZITA FEREDAY Voice & Dialect Coach



**BLACK SWAN:** *Angels in America, Part One, 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.

## HUGO LOPEZ Stage Manager



**BLACK SWAN:** *Next to Normal, Extinction, The House on The Lake, Twelfth Night*. The HotBed Ensemble: *The Shape of Things*. ASSISTANT STAGE MANAGER: *Madagascar*. **OTHER THEATRE:** Perth Theatre Company: *From the Rubble*. Lockwood Productions: *I Honestly Love You*. The Workshop Productions: *The Amber Amulet* (metro & regional school tour). **PRODUCTION & TOURING MANAGER:** Perth Theatre Company: *The Ugly One, Africa, The Pride, The Disappearances Project, Tender Napalm, The Adventures of Alvin Sputnik: Deep Sea Explorer, Blackbird, It's Dark Outside*. **PRODUCTION & STAGE MANAGER:** The Kabuki Drop: *The Elders Project* (Creative Development). Side Pony Productions: *The Pride* (Blue Room Season & Under The Radar Festival Brisbane tour). WAYTCO: *Sweat*. **ASSISTANT STAGE MANAGER:** West Australian Opera: *Opera in the Park* (Gianni Schicchi). BBC: *Doctor Who Symphonic Spectacular*. Shakespeare WA: *Taming of the Shrew*. **FESTIVAL & EVENTS:** Stage Manager for City of Joondalup's Joondalup Festival 2010/2014/2016, Valentine's Concert 2010-2011, Little Feet Festival 2010, Blues and Roots 2010, AUSDANCE WA's Dance Live (2013-2016), Up Late in Mount Hawthorn (2013), Variety WA's Christmas Party (2013-2014). **OTHER:** Academic Staff at the Western Australian Academy of Performing Arts (2012-2016). **AWARDS:** 2009 HAWAIIAN Award for Outstanding Achievement in Stage Management. **TRAINING:** 2009 WAAPA Advanced Diploma of Stage Management Graduate, CERTIV in Training and Assessment 2013 and a Bachelor of Performing Arts in 2014.

## RHIANNE PERRIE Assistant Stage Manager



**BLACK SWAN:** *The House on The Lake, People Smuggling* (development). **OTHER THEATRE: STAGE MANAGER/PRODUCTION MANAGER:** Barking Gecko Theatre Company: *In a Dark Dark Wood, Bamber's Book of Lost Stories, Jasper Jones, Storm Boy, This Girl's Laughs, This Girl Cries, This Girl Does Nothing*. West Australian Ballet: *Coppélia*. Perth Theatre Company: *The Song was Wrong, The Ugly One*. Spare Parts Puppet Theatre: *The Night Zoo*. WASO: *Symphony in the City* 2012-2015. OCHRE Contemporary Dance Company: *DNA, Raw Harsh Beauty, Dreamtime*. Blue Room Theatre: *Standing Bird 2, Verge*. Steps Youth Dance Company: *Threefold*. Woodford Folk Festival (Fire Event), Brisbane. **EVENT MANAGER:** Variety Annual Charity Ball 2012-2016. **TRAINING:** 2012 Bachelor of Arts (Stage Management), 2010 WAAPA graduate with Advanced Diploma in Stage Management.

## 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

### 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:**

- Janet Holmes à Court AC
- Michela and Adrian Fini
- Stan and Jean Perron
- Simon Lee Foundation
- Ungar Family 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@bsste.com.au](mailto:andree@bsste.com.au) or 0417 187 025.

## BLACK SWAN STATE THEATRE COMPANY

**FOUNDING PATRON**  
Janet Holmes à Court AC

**PATRON**  
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**CHAIR**  
Mark Barnaba AM

**DEPUTY CHAIR**  
Kate O'Hara

**TREASURER**  
Craig Yaxley

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Nicola Forrest  
Andrew Harding  
Rob McKenzie  
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**WARDROBE ASSISTANT**  
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Irene Jarzabek

**EDUCATION & COMMUNITY ACCESS MANAGER**  
Alena Tompkins

**EDUCATION & COMMUNITY ACCESS ASSISTANT**  
Madeleine Jolly-Fuentes

**2016 INTERNS**  
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Isa Cammarano  
Samuel Cox  
Caitlin Oakley  
Rebekah Ryan

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and Yolande Bird,  
New York Stuart Thompson



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Sam Elbery

**HEAD OF AUDIO**  
Tim Collins

**HEAD MECHANIST**  
Eoin O'Briain

BLACK SWAN STATE THEATRE COMPANY

THANKS OUR SUPPORTERS

PRINCIPAL PARTNER



GOVERNMENT PARTNER



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



BLACK SWAN LAB PARTNER



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.

OPENING NIGHT PARTNER



PRODUCTION PARTNERS



The Caucasian Chalk Circle



Angels in America

UNIVERSITY PARTNER



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The Caucasian Chalk Circle

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Angels in America



Tartuffe



Picnic at Hanging Rock



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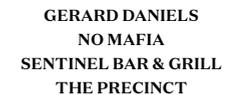
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Would your company benefit from a partnership with Black Swan?

Contact us to discuss how we can help you do business.

# 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.

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

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



YEARS OF IRON ORE

Principal Partner

RioTinto