

BLACK SWAN STATE THEATRE COMPANY & MALHOUSE THEATRE PRESENT

PICNIC *at* HANGING ROCK

WA
PREMIERE

1 APR
TO
APR 17

Heath Ledger
Theatre
STATE THEATRE
CENTRE OF WA



A new play
by TOM WRIGHT
adapted from JOAN LINDSAY'S novel

WARNING Contains occasional coarse language

DURATION 90mins [no interval]

25
YEARS



black swan
STATE THEATRE COMPANY

BLACK SWAN STATE THEATRE COMPANY'S
2016 SEASON

Step into our world

- **PICNIC at HANGING ROCK**
- **ANGELS in AMERICA Part One**
- **The CAUCASIAN CHALK CIRCLE**
- **CLINTON: The Musical** • **TARTUFFE**

*Best seats,
 premium
 service, great
 savings, unique
 experiences*



PACKAGES
 from \$176

Subscribe now at
www.bsste.com.au

Subscribe online for 2 or more people before 30 April 2016, and be in the draw to win an evening of free entertainment from Big Sky Entertainment at your next private party (valued at \$750).



FEATURING

HARRIET
 GORDON-ANDERSON
 ARIELLE GRAY
 AMBER MCMAHON
 ELIZABETH NABBEN
 NIKKI SHIELS

MATTHEW LUTTON
 Director
 ZOË ATKINSON
 Set & Costume
 Designer
 PAUL JACKSON
 Lighting Designer
 ASH GIBSON GREIG
 Composer
 J. DAVID FRANZKE
 Sound Designer

TIA CLARK
 Stage Manager
 LYNDIE LI WAN PO
 Assistant Stage Manager
(Malthouse season)
 GEORGIA LANDRE-ORD
 Assistant Stage Manager
(Black Swan season)
 GOFFREDO MAMELI
 Steel Fabricator



Rehearsal images by Pia Johnson.

PICNIC AT HANGING ROCK IS PROUDLY SUPPORTED BY:

PRINCIPAL PARTNER



ASSOCIATE & REGIONAL PARTNER



ASSOCIATE PARTNER



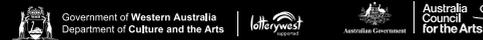
OPENING NIGHT PARTNER



NEWSPAPER PARTNER



GOVERNMENT PARTNERS



If you would like to find out more about Black Swan State Theatre Company, visit bsste.com.au and sign up to the mailing list, or connect with us on



SYNOPSIS

Australia's greatest mystery begins with five Victorian schoolgirls. Students of Appleyard College, a rural and remote, prim and proper private girl's school, they recite the details of an excursion gone horribly wrong.

Under the care of two governesses, the schoolgirls ventured into the fierce outback for a Valentine's Day picnic with their classmates at Hanging Rock. Despite being warned off it, the beloved Miranda, the cruel Marion and the beautiful Irma climb the volcanic monolith, trailed by the charmless Edith, who eventually turns back.

One of the governesses and the three girls disappear that afternoon. Only one is ever seen again.

As the excursion returns in disarray, the tragedy echoes throughout the community. Sara, an orphan in the care of the college, laments having been left behind with their compassionless headmistress, Madame Appleyard, who is determined to fit her to

the ideal of an English Lady. Edith is gently interrogated about the other girls, but she is disoriented and unclear on events.

With the help of Aboriginal trackers, the police scour the Rock but turn up nothing. A witness to the girls' ascent, Michael, a young Englishman on holiday, becomes embroiled in the case and decides to search on his own.

Irma's reappearance sparks hope, but she has no memory of her experience on the Rock, and no knowledge of the whereabouts of Miranda, Marion or Miss McCraw.

When another girl mysteriously dies, it seems the horrors of that fateful day will never end. Can you solve the secret of Hanging Rock?

A NOTE FROM THE DIRECTOR

Three girls and one schoolteacher vanished on Hanging Rock in 1900. In 1967 Lindsay prefaced her novel with "whether *Picnic at Hanging Rock* is fact or fiction, my readers must decide for themselves." We now know that Lindsay's story is a carefully crafted fiction, but we like to think the story is true.

In 1975 Peter Weir adapted the novel into a feature film, inserting into our national unconscious the image of white muslin dresses moving through bracken, panpipe music accompanying rock face, and a schoolgirl yelling "Miranda!" into the outcrops. Many cite the film as launching a new wave of Australian cinema, but something more also occurred; a new Australian myth was created.

This production of Joan Lindsay's novel is told by five schoolgirls. They know the myth as if they were there in 1900, as if they are schoolgirls trapped in the wrong time. They have access to the mystery, and will play for us the moments that we might be able to understand.

The production begins with a recitation of the fateful day in 1900 when Miranda, Irma, Marion and Miss McGraw disappeared. They speak about the malleability of time, of crossing creeks and sleep, and of colonialism, of the white Australian ignorance of what surrounds them, the land we are foreigners in, the land we fail to listen to, the land we have tried to tame with Englishness and Naming.

The disappearance of the girls is a horror beyond comprehension for the community

at Appleyard College. It is a trauma that everyone responds to. The girl from the orphanage, Sara, her body is contorted from the horror of being left behind. The Headmistress, Madame Appleyard, insists on more vigilant teachings of restraint to help Australia "mature". The young English visitor, Michael, sheds his Englishness because of an obsession with Miranda, a girl with golden locks, who he saw only for a moment, hanging in the air, leaping across a creek.

The central character of *Picnic at Hanging Rock* however is the landscape. It releases and disturbs all the characters in the myth. There is no literal representation of the rock in this production; it is a presence, frequently evoked by language. But sometimes we see landscape thinking in the sign over the stage, or glimpse a physical manifestation hanging in the shadows, or sense it's infiltrating presence in the darkness.

We invite you into the Australian myth of Hanging Rock, one that has been in our national imaginations for decades, and one that will undoubtedly be retold for many decades to come.

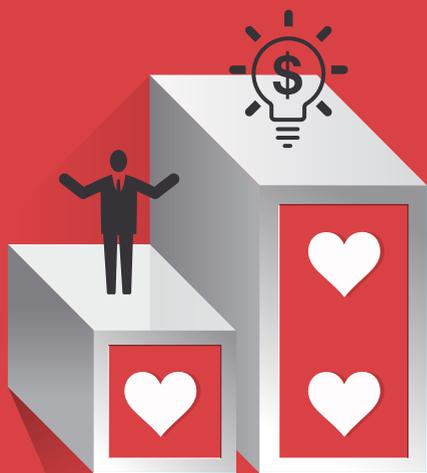
MATTHEW LUTTON

MATTHEW LUTTON Director



Matthew is Artistic Director of Malthouse Theatre. Prior to this, he was Associate Director at Malthouse and Black Swan, and the director of *Thinice* [TI]. For Black Swan, Matthew directed *The Lady Aoi*, *Woyzeck*, and *The Visit*. For Malthouse, he has directed *I Am a Miracle*, *Night on Bald Mountain*, *The Bloody Chamber*, *Dance of Death*, *Pompeii, L.A.*, *On the Misconception of Oedipus*, *Die Winterreise*, *The Trial*, and *Tartuffe*. Other directing credits include *The Mysteries: Genesis* (STC), *The Duel* (STC/TI), and *Love Me Tender* (Belvoir/TI). His opera directing credits include *Make No Noise* (Bavarian State Opera), *Elektra* (West Australian Opera/TI/Opera Australia), and *The Flying Dutchman* (NZ Opera).

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.

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



creative
partnerships
australia

All donations must be received by 13 May 2016 to qualify.

TOM WRIGHT Playwright



Tom has written a number of award-winning plays and adaptations, including *The Caucasian Chalk Circle*, *The War of the Roses*, *The Lost Echo*, *Lorlei*, *Medea*, *Babes in the Wood*, *Baal*, *Optimism*, *On the Misconception of Oedipus*, *The Histrionic* and *Black Diggers*. He was Associate Director of Sydney Theatre Company from 2004 to 2012, and has worked as an actor and director at Playbox (now Malthouse), Melbourne Theatre Company, State Theatre Company SA, La Mama, Company B (now Belvoir), Anthill, Gilgul, Mene Mene, Bell Shakespeare, Chunky Move, Black Swan, and Chamber Made Opera.

JOAN LINDSAY Author



Joan Lindsay was born Joan à Beckett Weigall in Melbourne in 1896. She attended Clyde Girls Grammar School – the model for Appleyard College in *Picnic at Hanging Rock* – and the National Gallery of Victoria Art School, where she studied painting. On Valentine’s Day 1922 she married Daryl Lindsay in London. She chose Valentine’s Day 1900 as the setting for *Picnic at Hanging Rock*, her best-known work, which was first published in 1967 and is the basis for the 1975 film of the same name by Peter Weir. She died in Melbourne in 1984.

IMAGE SOURCE: THE STATE LIBRARY OF VICTORIA

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



WorleyParsons

resources & energy

Focussed on performance

Proud Opening Night Partner of Black Swan State Theatre Company



www.worleyparsons.com

THERE'S A NEW WORLD STANDARD IN DOMESTIC BUSINESS CLASS



Introducing 'The Business'. Flying coast to coast on the Virgin Australia A330.

australia
Associate and Regional Partner
Black Swan State Theatre Company

CAST

HARRIET GORDON-ANDERSON



BLACK SWAN: This marks Harriet's debut with the Company. **OTHER THEATRE:** Fringe World Festival, Perth: *Moving On Inc.* Griffin: *Never Hurt Anyone.* Sydney Fringe: *The Staffroom.* WAAPA: *Tender Napalm, All My Sons, Pride and Prejudice, Measure for Measure, The Grapes of Wrath.* **FILM:** *Little Girl Lost, Your Mob, Our Mob, Swiss Avalanche, Splendours of a Mind.* **AWARDS:** 2015 WAAPA Leslie Anderson Award for Excellence in Acting.

ARIELLE GRAY



BLACK SWAN: *A Midsummer Night's Dream.* The HotBed Ensemble: *pool (no water), The Dark Room, The Laramie Project.* **OTHER THEATRE:** The Last Great Hunt: *It's Dark Outside* (originally commissioned by Perth Theatre Company), *All That Glitters, Old Love, Yoshi's Castle, Falling Through Clouds, Monroe & Associates, Minnie & Mona Play Dead.* PIAF/English National Opera: *Madama Butterfly* (puppeteer). Shakespeare WA: *A Midsummer Night's Dream.* Gray Ruby Productions: *Nobody Cares But You, Duck, Duck, Goose!* Mythophobic Productions: *Hope is the Saddest, Zen's Red Mouth.* **FILM:** *The Reckoning, Little Sparrows, Esoterica.* **OTHER:**

Arielle is a performer, theatre-maker, puppeteer, improviser and co-founder of theatre company The Last Great Hunt. **AWARDS:** ArtsHub Critics' Choice Award for *It's Dark Outside.* FringeWorld Martin Sims Best New WA Work for *Minnie & Mona Play Dead* and *Monroe & Associates.* FringeWorld Emerging Artist Award for individual performance for *Minnie & Mona Play Dead.* **TRAINING:** Arielle has a B.A. in Contemporary Performance jointly delivered by WAAPA and SOCA.

AMBER MCMAHON



BLACK SWAN: This marks Amber's debut with the Company. **OTHER THEATRE:** Malthouse Theatre: *Optimism.* Melbourne Theatre Company/ Kay & McLean: *North by Northwest.* Belvoir: *Angels in America.* STCSA/ Windmill: *Girl Asleep, School Dance.* Sydney Theatre Company Actors Ensemble: *The War of the Roses, Season at Sarsaparilla, The Lost Echo.* **FILM:** *Girl Asleep, The Hamster Wheel, Yes We Canberra.* **AWARDS:** Helpmann Award for Best Supporting Actress in a Play for *School Dance.* **TRAINING:** Trained at Flinders University Drama Centre, the Stella Adler Company & SIT1 Company in NYC.

ELIZABETH NABBEN



BLACK SWAN: This marks Elizabeth's debut with the Company. **OTHER THEATRE:** Malthouse Theatre: *Antigone, 'Tis a Pity She's a Whore.* Sydney Theatre Company: *Dance Better at Parties.* Melbourne Theatre Company: *The Crucible.* MKA Theatre of New Writing: *Triangle, The Trouble with Harry.* Louise Withers and Associates: *A Murder is Announced* (National tour). **TV:** *Childhood's End, Winners and Losers, Neighbours, The Doctor Blake Mysteries.* **FILM:** *Truth.* **TRAINING:** Victorian College of the Arts, 2010.

NIKKI SHIELDS



BLACK SWAN: This marks Nikki's debut with the Company. **OTHER THEATRE:** Malthouse Theatre: *Night on Bald Mountain, The Dragon, Elizabeth: Almost by Chance a Woman.* Melbourne Theatre Company: *The Cherry Orchard, True Minds, Top Girls, Don Parties On.* Griffin Theatre/ MKA/La Mama: *The Unspoken Word is 'Joe'.* Bell Shakespeare: *The Dream.* Melbourne Festival: *M + M.* Black Sequin Productions: *Madeleine.* Daniel Schlusser Ensemble: *The Dollhouse, Peer Gynt.* **FILM:** *The Eye of the Storm, Perfect Pair.* **TV:** *Rush, Neighbours, Childhood's End, The Greatest Love of All, Little Acorns.* **TRAINING:** Victorian College of the Arts.

singaporeair.com



SINGAPORE
AIRLINES

PROUD SPONSOR
OF BLACK SWAN
STATE THEATRE COMPANY



APN
OUTDOOR

THE CENTRE FOR ATTENTION
PROUD ASSOCIATE PARTNER OF PICNIC AT HANGING ROCK



apnoutdoor.com.au

CREATIVES

ZOË ATKINSON Set & Costume Designer



BLACK SWAN: *Signs of Life, Jandamarra, Uncle Vanya, Copenhagen, The Unexpected Man, Away, Plainsong.* Black Swan/Malthouse Theatre: *The Carnivores.* COSTUME DESIGNER: *The Odyssey.* SET DESIGNER: *The Crucible.* **OTHER THEATRE:** Malthouse Theatre: *The Odyssey, On the Misconception of Oedipus.* Barbican BITE/Ridiculusmus (UK)/Brisbane Powerhouse: *The Importance of Being Earnest.* Carry Grant Players/Maison de la Culture de Nevers (France): *Snark, The Way of the bravest* (set, co-devisor). Perth Theatre Company: *Skin Tight, Bench, Cox Four.* Deckchair Theatre: *A Midsummer Night's Dream, Much Ado About Nothing, This Hospital is My Country.* Spare Parts Puppet Theatre: *The Velveteen Rabbit, Eat the Moon, Out of the Blue, The Bunyip of Berkley's Creek, Spellbound.* **DANCE:** The Splinter Group/Sasha Waltz and Guests (Germany)/ Brisbane Powerhouse: *Lawn.* **COSTUME DESIGNER:** Perth Theatre Company/Delira Productions: *The Haunting of Daniel Gartrell.* Steamworks: *The Drover's Wives.* **OPERA:** Opera Conference: *La Fanciulla del West.* Thin Ice/West Australian Opera/Opera Australia: *Elektra.* New Zealand Opera: *The Flying Dutchman.* **DESIGNER/ARTISTIC ASSOCIATE:** Perth International Arts Festival: *HOME.* **AWARDS:** 2010 Green Room Award Best Design for *Lawn*, 2007 Equity Award Best Design for *The Crucible*, 2006 Helpmann Award Best Costume Design for *The Odyssey*, Young Australian of the Year for the Arts, 2000. **TRAINING:** Prague Academy of The Performing Arts, Faculty of Puppetry and Alternative Theatre, International Institute of Figurative Theatre (Czech Republic), Institute Internationale de la Marionette, France.

PAUL JACKSON Lighting Designer



BLACK SWAN: *Red Dog, The Odyssey.* **OTHER:** Paul has designed for most of Australia's major and independent performing arts companies. He has taught at Melbourne University, RMIT University and VCA, and his work has featured in festivals and programmes in the United States, Asia, Europe and the UK. Paul was listed in the Smart 100 in 2004, is a Churchill Fellow and was an Artistic Associate at Malthouse Theatre from 2007-2013. **AWARDS:** Paul has received four Green Room Awards, a Helpmann Award and a Sydney Theatre Award.

ASH GIBSON GREIG 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/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.*

J. DAVID FRANZKE Sound Designer



BLACK SWAN: This marks David's debut with the Company. **OTHER THEATRE:** Malthouse Theatre: *Night on Bald Mountain, Pompeii, L.A.* Ranters Theatre: *Song, Intimacy, Holiday.* Melbourne Theatre Company: *The Beast, Australia Day, The Joy of Text.* Sydney Theatre Company: *The Wonderful World of Dissocia.* **OTHER:** David is a composer and sound designer whose work spans film, theatre, visual art installation, and album production. He has collaborated extensively with visual artist David Rosetzky, and with composer Bernd Friedmann on various album projects. **AWARDS:** Green Room Award for Composition & Sound Design for *Night on Bald Mountain.*

TIA CLARK Stage Manager



BLACK SWAN: This marks Tia's debut with the Company. **OTHER THEATRE:** Malthouse Theatre: *I Am a Miracle, Timeshare, Hello, Goodbye and Happy Birthday, Walking into the Bigness, Ugly Mugs, The Government Inspector, The Bloody Chamber, Dance of Death.* Gordon Frost Organisation: *Grease, A Funny Thing Happened on the Way to the Forum.* Belvoir St Theatre: *Every Breath.* The Production Company: *The King and I, The Boy from Oz, Sugar (Some Like It Hot), Anything Goes, Kismet, Grey Gardens.* Buzz Dance Theatre: *Behind the Veneer, At The Beach.* **TRAINING:** Graduated from WAAPA, 2009.

GEORGIA LANDRE-ORD Assistant Stage Manager

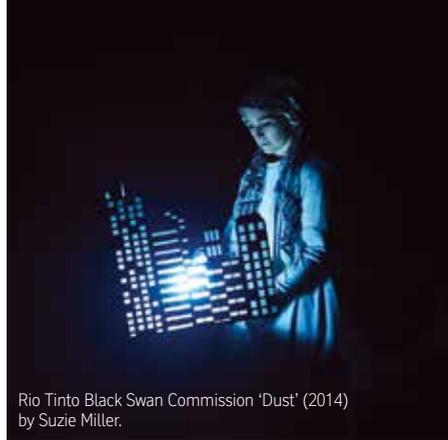


BLACK SWAN: *Tonsils + Tweezers, Flood, Midsummer [a play with songs], The Importance of Being Earnest.* Black Swan/Sydney Theatre Company: *Signs of Life.* STAGE MANAGER: *Girl Shut Your Mouth, The Red Balloon, Shadowboxing, Blithe Spirit, Glengarry Glen Ross.* **OTHER THEATRE:** Perth International Arts Festival 2016: *Home.* Bill Kenwright Ltd: *Evita* (UK national tour), *Scrooge, Cabaret* (England national tour). Western Australian Youth Theatre Company: *The Dreaming Hill.* Walleystack International: *Strong.* **FILM/TV:** AFLM Films: *A Few Less Men* (Runner). CM Films: *Carluccio's Corroboree* (Production Coordinator/assistant). Constable Care: *Emily Wasted, Shirt Front* (Production Designer). **TRAINING:** WAAPA Advance Diploma in Stage Management. Western Australian Screen Academy Bachelor of Communication in Film Producing.





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.

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

EVOKING AN ENDURING MYTH

"It's one of those rare things in Australian literature which has transcended its origins and become a myth," says [writer Tom] Wright. Joan Lindsay's 1967 novel and Peter Weir's 1975 film were so evocative, they created a kind of faux-history.

"People still clamber all over the rock and say 'this is where it happened', as though it was history," says Wright.

"Even though we know it didn't happen we like to think it did. It raises an interesting question about necessary myths. Sometimes societies invent myths because they need them. It's like a refraction of the Fred McCubbin paintings of lost girls, all the way through the stories of Lindy Chamberlain and missing children. There's a big psycho-social neurosis in the Australian body politic that floats around, and Lindsay's genius was she captured it in a way that still seems pressing."

Wright says the play is an adaptation of the novel rather than the film. He's respected Lindsay's original, so presumably pan pipes can't be guaranteed. "We were given permission by the Lindsay estate to adapt it. One request was this wouldn't be some attempt to set this in the 21st century or change the sexes ... I didn't want the story to be transposed into some new scenario where suddenly it's a 2016 scene with Caulfield Grammar boys. That would have been alarming!"

Instead he and director Matthew Lutton confined themselves to a cast of five – young women who embody several characters. Wright's version is "as much an act of recitation and of memory as it is of narrative".

"The first and longest scene of the play is the five actresses telling us in direct address form the events of that Valentine's Day in 1900 as Joan Lindsay describes them, which I've lifted from the novel and placed in their minds. So we don't act out Miranda and Marion and Irma and Edith all climbing the rock. That's all described. The action starts with the after-effects, much as it does in the novel."

Naming and taming was the habit of early settlers and squatters as they hacked through the bush. By Lindsay's 1960s, a modern impulse laid bare the impact of colonialism. It's this awareness that gives the story new life for Wright and Lutton.

"Lindsay never refers specifically to Indigenous culture; the only reference in the entire book is to Aboriginal trackers. Having said that, I feel it's very present all the way through," says Wright.

"She's tapping into a strong tradition of the people of the Kulin nations for whom a place like Hanging Rock was something like a portal; a place so full of spiritual life that it almost hung in the air like a sounding fork.

"One of the ways of reading this story is about a colonial people coming into contact with a landscape they don't have the equipment to understand. It has the capacity to be so powerful it can obliterate you."

Excerpts from article in The Age, 19 February 2016, written by Sonia Harford

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.

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** 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, development and international programs.



WHITE SWANS

Michela Fini, Sandy Honey and Sallie-Anne Manford have led this successful and innovative private giving circle to collectively help enrich WA's growing enthusiasm for the arts. Thank you.

Jo & Ian Adamson	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	Phiippa & Ron Packer
Debbie & Peter Chappell	Christine & John Hedges	Lindsey & Peter Platt
Catherine Cole & Tim Pavy	Sandy & Peter Honey	Ingrid & Mark Puzey
Warren & Linda Coli	Gina & Ben Lisle	Veronique Ramen
Tracey & Charles Crompton	Mei Lon Ng & Tom Shannon	Shareen Traub & Peter Lee
Camillo & Joanne Della Maddalena	Sallie-Anne & Michael Manford	Linda Savage & Stephen Davis
Marco D'Orsogna	Toby & Tony Manford	Carolyn Stewart
Treffina & Graham Dowland	Holly & Michael Mastermen	Natasha & Ross Taylor
	Sue McDonald & Mark Westbrook	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	Judith & Kon Kozak	Simon & Alison Stewart
Bill Bloking & Debbie Cozart	Meredith & James McClements	Tim & Chris Ungar
Bernard & Pam Cresswell	Moeschi Hair Stylists	Anonymous (1)
Diana & Peter Hammond	Kate O'Hara	
Lloyd & Toni Houthuysen		

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	Trina Mahon
Rachel Huber	Belinda Lake	

Members:

Tamryn Barker	John Drennan	Andrea Righetti
Leandro Cavalcanti	Michelle Kerr	Josh Starick
Ashley Chan	Vincenzo Nici	

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

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

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

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

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

Dr Rob Larbalestier	Delys and Alan Newman
Walter Millsted	Michael & Helen Tuite

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

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

BEHIND THE SCENES \$500 TO \$999

Susan & Brendan Adler
David & Minnette Ambrose
Ben & Shannon Carter
Andrew & Jan Connor
Karen Fleischer
Nancy Hackett

Natalie Jenkins
Ryan Kucharski
Francis Landels
Megan Lowe
Amanda Luke
Deborah Luke

Lee-Anne Raeside
Kerry Sanderson AO
Gavin Toovey
Joy Wearne
Anonymous (4)

\$50 TO \$499

Helen Ackroyd
Robyn Atherton
Karen Barrymore
Robin & Michael Beech
Patricia Berridge
Barbara Biki
John Blackwell
Amanda Boudville
Geoffrey Bovell
Dr Sue Boyd
Robert Brand
Jan Cain
Marcello & Gayle Cardaci
Jennifer Carson
Debra Carter
Giovanni Cartoni
Katherine Cheng
Anita & James Clayton
Sue Colyer
Peter Conole
Amber Craike
Wes Cutajar
Norma Curnow
Janet & Ian Dunlop
Mark & Yvette Dawson

Allan Drake
Janet & Ian Dunlop
Terry Edwards
Shirley Egan
Stuart Evans
Ken & Glenda Evans
Karl Frost
Rony & Rebecca Gabbay
Charles & Patricia Galluccio
Liam Gobbert
Elizabeth Grindrod
Lisa Hando
David Hardie
Jan Harse
Lee Hartz
Patricia Hodgkinson
Anne Holt
Colin & Cara Hoppe
Brian Isger
Max & Norma Kay
Jamie Kelly
Nicole Kerr
Nofra Klinik
Louis & Miriam Landau

Elizabeth Lane
Bruce Lugton
Dale Marriott
David McIntyre
Ross & Sally McLennan
Margaret Medcalf
Frances Moon
Peter & Elizabeth Moore
Terry Moylan
Lynn Morzenti
Margaret Muirhead
Roger & Alexis Mullen
Anthony Munro
Jordan Nix
Melanie Price
Michael & Wendy Price
Isaac & Laura Raiter
Anne & Brian Ross

Joanne Samer
Carol Shannon
Lindsay Silbert
Jacinta Sirr
Jeffrey Skates
Jan Stacey
Patricia Sugars
Laurence Symonds
Elizabeth Townsend
John & Barbara Turney
Scott Vivian-Williams
David Walker
David Wallace
Sharon & Dean Walters
Charlotte Welton
Brigid Woss
Don Young
Anonymous (31)

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.

AMELIA PARK
(WINES)

*International Red Winemaker
of the Year 2015*
INTERNATIONAL WINE COMPETITION
FINALIST

Margaret River Winery of the Year
MELBOURNE INTERNATIONAL WINE
COMPETITION 2014

"A name this on the rise"
JAMES LAWTHOR MW

Our new cellar door is open daily
from 10am to 4:30pm
1957 Carnarvon Road Wilyup, 62197

Tradition. Craft. Quality.

BLACK SWAN STATE THEATRE COMPANY

FOUNDING PATRON

Janet Holmes à Court AC

PATRON

Sam Walsh AO

CHAIR

Mark Barnaba AM

DEPUTY CHAIR

Kate O'Hara

TREASURER

Craig Yaxley

DIRECTORS

Alan Cransberg
Nicola Forrest
Andrew Harding
Rob McKenzie
Vicki Robinson
Linda Savage

PHILANTHROPY COMMITTEE

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

ARTISTIC DIRECTOR

Kate Cherry

EXECUTIVE DIRECTOR

Natalie Jenkins

ASSOCIATE DIRECTORS

Jeffrey Jay Fowler &
Stuart Halusz

LITERARY DIRECTOR

Polly Low

ARTISTIC COORDINATOR

Jessica Knight

FINANCE MANAGER

Amanda Luke

PRODUCTION MANAGER

Garry Ferguson

TECHNICAL MANAGER

Alex Fisher

WARDROBE MANAGER

Lynn Ferguson

CUTTER

Mandy Elmitt

WARDROBE ASSISTANT

Marie Nitschke-McGregor

PARTNERSHIPS MANAGER

Monique Beaudoire

PARTNERSHIPS COORDINATOR

Jordan Nix

PHILANTHROPY MANAGER

Andree McIntyre

PHILANTHROPY COORDINATOR

Amber Craike

MARKETING & AUDIENCE DEVELOPMENT MANAGER

Maria Sioulas

MARKETING COORDINATOR

Kerry Miller

TICKETING & SUBSCRIPTION OFFICER

Amy Welsh

PUBLICITY

Irene Jarzabek

EDUCATION & COMMUNITY ACCESS MANAGER

Alena Tompkins

EDUCATION & COMMUNITY ACCESS ASSISTANT

Goya Zheng

2016 INTERNS

Samuel Cox
Madeleine Jolly-Fuentes
Scott McArdle
Harry McGrath

OVERSEAS REPRESENTATIVES

London Diana Franklin
and Yolande Bird,
New York Stuart Thompson



PERTH THEATRE TRUST

CHAIRMAN

Morgan Solomon

TRUSTEES

Max Kay AM, Cit WA
Michelle Tremain
Cr. Jim Adamos
Cr. Janet Davidson AO JP

DEPARTMENT OF CULTURE AND THE ARTS, DIRECTOR GENERAL

Duncan Ord

ACTING GENERAL MANAGER

Rudi Gracias

STATE THEATRE CENTRE OF WESTERN AUSTRALIA

MANAGER

Alice Jorgensen

ASSISTANT MANAGER

Sarah Wells

TECHNICAL MANAGER

Graham Piper

EVENT OPERATIONS COORDINATOR

Ashlee Karpinczyk

EVENTS SUPERVISOR

Brittany Woodhams

ADMINISTRATION OFFICER

Natalie McKeivitt

ASSISTANT TECHNICAL MANAGER

Mitch Thomas

HEAD OF LIGHTING

Sam Elbery

HEAD OF AUDIO

Tim Collins

HEAD MECHANIST

Eoin O'Brian

STAGE DOOR KEEPER

Karen Farmer



At Malthouse Theatre, our vision is to captivate audiences with theatre that pushes boundaries. We collaborate with local and international artists, to create theatre that puts provocative, entertaining and authentic human experiences onstage.

We champion artistic and cultural diversity; we advocate for alternate points of view.

The theatre we produce explores Melbourne and Australia, personally, socially and politically, and sparks complex conversations about

our place in the world. We believe theatre can be – and should be – an agent of change.

Malthouse Theatre is proud to partner with Black Swan State Theatre Company on this co-production of *Picnic at Hanging Rock*.

We hope you enjoy this courageous reinterpretation of a literary classic. For more of Melbourne's most contemporary theatre experiences, visit us in Southbank at Malthouse Theatre.



MalthouseTheatre  f
MalthouseMelb  t
MalthouseTheatre  i

malthousetheatre.com.au
113 Sturt St, Southbank VIC

// what happens next.

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



BUSINESS ADVISORY PARTNER



The Caucasian Chalk Circle

CULTURAL EXCHANGE PARTNER



Australia China Business Council
澳大利亚中国工商业委员会

AIRLINE PARTNER



ASSOCIATE & REGIONAL PARTNER



Picnic at Hanging Rock

NEWSPAPER PARTNER



ASSOCIATE PARTNERS



Angels in America



Tartuffe



Picnic at Hanging Rock

REGIONAL PARTNER



SEASON PARTNERS



SEASON PARTNERS



SEASON PARTNERS



HOTEL PARTNER



CHINA ADVISORY PARTNER



ENTERTAINMENT PARTNER



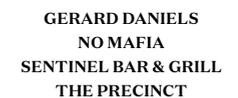
WINE PARTNER



BEER PARTNER



COMPANY PARTNER



FOUNDATION PARTNERS



PATRONS CLUB

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

PRIVATE GIVING CIRCLES

Local Larrikins
White Swans
Wild Swans

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 its 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

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



YEARS OF IRON ORE

Principal Partner

RioTinto