

BLACK SWAN STATE THEATRE COMPANY & QUEENSLAND THEATRE COMPANY PRESENT

MOLIÈRE'S TARTUFFE

The Hypocrite



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PREMIERE

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Heath Ledger
Theatre
STATE THEATRE
CENTRE OF WA

← →
*Vice and
virtue collide!*
← →

a new version by
JUSTIN FLEMING

WARNING Contains adult themes

DURATION approx. 2 hrs 30 mins [incl interval]

25
YEARS



black swan
STATE THEATRE COMPANY



FEATURING

- | | |
|----------------------------------|---------------------------|
| JENNY DAVIS | Madame Pernelle |
| DARREN GILSHENAN | Tartuffe |
| TESSA LIND | Mariane |
| HUGH PARKER | Cleante |
| JAMES SWEENEY | Valere |
| STEVE TURNER | Orgon |
| ALISON VAN REEKEN | Elmire |
| EMILY WEIR | Dorine |
| ALEX WILLIAMS | Damis |
| | |
| KATE CHERRY | Director |
| RICHARD ROBERTS | Set & Costume Designer |
| DAVID MURRAY | Lighting Designer |
| TONY BRUMPTON | Sound Designer/Composer |
| PETER SUTHERLAND | Stage Manager |
| GEORGIA LANDRE-ORD | Assistant Stage Manager |
| | |
| BLACK SWAN STATE THEATRE COMPANY | Set Construction |
| NATHAN FRY | Company Mechanist |
| MAREK SZYLER | Scenic Art |
| BEN GREEN,
MICHAEL COLEMAN | Construction Crew |
| ROHIN BEST | Bump In Crew |
| JENNY EDWARDS | Costumer |
| RAQUEL ALESSI | Hair & Make Up Consultant |

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

   

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SYNOPSIS

Wealthy Orgon's house is divided. Orgon and his mother, Madame Pernelle think newcomer Tartuffe is a pious man of the cloth. But Orgon's family, including his wife Elmire, son Damis, daughter Mariane, brother-in-law Cléante – even Dorine the servant – see Tartuffe as a hypocritical fraud who has Orgon under his thumb.

When Orgon returns from a couple of days in the country, he's far more interested in Tartuffe than his ill wife. Cléante questions him about Tartuffe and the rumoured postponement of Mariane's wedding to her fiancé Valere, but Orgon is offended and secretive. He then calls in Mariane and reveals his plan to have her wed Tartuffe instead of Valere! Mariane is speechless, but servant Dorine steps in.

When Damis hears about Orgon's plans for Mariane and Tartuffe, he's furious. But Dorine has a plan to reveal Tartuffe's real character and arranges for him and Orgon's wife Elmire to meet – all while Damis secretly watches. But it blows up in their faces when

Orgon refuses to believe Damis about what he saw, and instead disinherits him and gives his whole estate to Tartuffe.

Cléante attempts to reason with Tartuffe, but Tartuffe refuses. Things are getting worse and worse. Mariane, Dorine and Elmire plead with Orgon to come to his senses, but he stands firm in his decisions.

Finally Elmire snaps – she forces Orgon to hide so she can show him the true Tartuffe. There is danger in this, as Tartuffe has the rights to Orgon's estate – plus some other very sensitive documents.

Will Tartuffe prevail in his outrageous swindle, or will a miracle save Orgon and his family?



JUSTIN FLEMING Playwright



Justin Fleming's plays include *Hammer* (Ensemble/Festival of Sydney), *The Cobra* (STCy/MTC/Wilton Morley Productions, starring Sir Robert Helpmann), *Harold In Italy* (STC/Teatr Studijni, Lodz, Poland), *Burnt Piano* (Belvoir Company B Theatre/MTC/HB Playwrights Foundation Theatre New York, Mainstage Hobart/Dallas Theater Centre/France Australia Theatre, Paris/Centaur Theatre, Montréal/Ensemble Theatre Sydney), *Coup d'Etat* (MTC/Western Canada Theatre/ NIDA/Riverside Theatres/ Bondi Pavilion Theatre), *Kangaroo* (Square Brackets Theatre/Illawarra Performing Arts Centre), *Junction* (NIDA), and a translation of Moliere's

The School for Wives for Bell Shakespeare Company's national tour.

Burnt Piano was shortlisted for the NSW Premier's Literary Award, won the New York New Dramatists' Exchange Award and was the inaugural play for the international exchange between Melbourne Theatre Company and the Centaur Theatre, Montréal. *Coup D'Etat* won the Banff PlayRites Residency, made the final short-list for the Patrick White Prize and was nominated for an AWGIE award. *The Department Store* won the inaugural Mitch Mathews Award at Parnassus' Den Theatre Company. *His Mother's Voice* was shortlisted for the Rodney Seaborn Prize, the Edward Albee Masterclass and won the Mitch Mathews Award at Parnassus' Den.

As librettist, Justin collaborated on *Ripper* (with Thos Hodgson/Ensemble Theatre), *Accidental Miracles* (WAAPA/STC), *The Ninth Wonder* (STC), the English Tour and London season of *Crystal Balls* (Compact Opera/Sadler's Wells) and *Tess of the D'Urbervilles* (Savoy Theatre, London/UK tour, music by Stephen Edwards), and *Satango* with composer Stewart D'Arrietta (Griffin Theatre Co/Riverside Theatres). Opera Australia has commissioned Justin to write a new English libretto for Franz Lehár's *The Merry Widow*, directed by Graeme Murphy.

Justin has been Writer in Residence at the Dr. Robert and Lina Thyll-Dürr Foundation, Elba, where he translated Moliere's *Tartuffe (The Hypocrite)* (MTC/Bell Shakespeare) and wrote *A Land Beyond the River* (Phoenix Education) for Bakehouse Theatre's Storylines Festival. As writer-in-residence at Arthur Boyd's Bundanon, he wrote *Origin*, performed at The Art of Evolution Conference, Courtauld Institute, London, and the Art Gallery of NSW, directed by Wayne Harrison.

The New York Ensemble Studio Theatre commissioned Justin to write *Soldier of the Mind*, a play on Spanish Nobel winning neurophysicist, Santiago Ramon y Cajal. His translation and adaptation of Molière's *Les Femmes Savantes, The Literati*, recently played to a sell out season for Griffin Theatre Company and Bell Shakespeare Company in Sydney and Parramatta. *Burnt Piano*, the movie, is in pre-production, directed by Fred Schepisi

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 Queensland Theatre Company, Concert and Corporate Productions (*Clinton: The Musical*), 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.

A NOTE FROM THE PLAYWRIGHT

We live in an age of spin. The wonderful thing about *Tartuffe* is that so did Molière. And the spin doctors of religion are a rich field for biting satire.

We're not concerned here - and nor was Molière - with those good people who help the poor, comfort the sick, educate the young and inspire communities to moral action. No. But those charlatans who exploit families at their most vulnerable; those wolves who call young people to their flock and proceed to ruin their lives; those hypocrites who talk of heaven while plundering the earth - for these, Molière is both uproariously funny and gut-wrenchingly merciless. He spoke to his century and he speaks to ours.

Writing to King Louis XIV, imploring him to allow the potentially explosive *Tartuffe* to be produced, Molière wrote: "Sire, The duty of the comedy being to reform men through entertainment, I have always believed that,

in my occupation, I could not do better than to attack, by satirical portraits, the vices of my century; and hypocrisy, without doubt, is one of the most common of perversions, and the most dangerous. So I had this idea, that I could render a service to the honest people of your kingdom if I wrote a comedy which exposes these hypocrites by putting on public display the extravagant mask and the hidden trickery of these charlatans of devotion, whose aim is to trap people with fraudulent zeal masquerading as sophisticated piety."

The plea worked. The King consented. The Church fumed. The audience laughed.

JUSTIN FLEMING
Playwright

KATE CHERRY Director



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

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

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A NOTE FROM THE DESIGNER

Tartuffe was written in the second half of the 17th century and when first performed it was presented in costumes and a setting that were contemporary to the time. Fast forward to a production in 2016 in Perth and the question arises – do we recreate the clothes and setting of the original or do we transpose it to our world allowing it to have the same connection as the original had with its contemporary audience?

Justin Fleming's version really made that decision for us with his incredibly clever translation, preserving the original structure of the text while using modern Australian language. So it didn't take Director Kate Cherry and me long to decide to place the play quite clearly in a modern Australian house and firmly in the present day. It's a world of shiny contemporary architecture, of designer labels and a world where money is the name of the game.

The play also needs a design solution that allows us to move quickly from one scene to another – either a single unit set providing all the needs of the play, or a flexible space able to transform in front of us from one scene to the next. In the end we opted for both – a unit set describing a contemporary house in an upmarket suburb of any Australian city with all the trappings of a

well-heeled family, but placed on a revolve allowing us to move from exterior to interior and back, without breaking the momentum of the play.

Like an adventure playground that allows kids to play imaginatively, a set should offer opportunities to the director and actors to invent and play. It's been such a pleasure to watch them play on the set through the rehearsal period – often finding ways of using the set that Kate and I could never have imagined during the earlier design process. The potential that we both hoped the set held within has been well and truly realised by this fabulous cast in this wonderful play.

RICHARD ROBERTS
Set & Costume Designer



CAST

JENNY DAVIS Madame Pernelle



BLACK SWAN: *The Importance of Being Earnest, Money and Friends.*
OTHER THEATRE: Onward Production & Black Swan: *Seven Deadly Sins, Four Deadly Sinners.* Onward Production: *Singular Women* Perth Theatre Company: *Bombshells* (national tour), *Face to Face* (international tour), *Bench, The Shoehorn Sonata.* Hole in the Wall Theatre: *Bold Girls, A Midsummer Night's Dream, The Cherry Orchard, Tom and Viv, Bodies, Benefactors, How the Other Half Loves, Fen, Female Parts, Beyond Therapy, The Importance of Being Earnest, Mrs Klein, Mirandolina, The Misanthrope, Vanities, Playboy of the Western World, Mourning Becomes Electra.*

Playhouse Theatre: *The Taming of the Shrew, Top Girls, Funny Peculiar, A Month of Sundays, Middle Aged Spread.* Effie Crump Theatre: *The Two of Us, One for the Road* (international tour), *Deckchairs, Home Open.* Handzon Theatre: *Breast Stroke.* Agelink Theatre: *Swan River Saga.* **TV:** *The Great Mint Swindle, Lockie Leonard* (Series 2), *Samantha, Sweat, Fran, Maths Break.* **DIRECTOR:** Perth Theatre Company: *The Chatroom, Tango, Social Climbers, The Vagina Monologues.* Effie Crump Theatre: *Lipstick Dreams, By Degrees, Double Diagnosis, Christmas Crackers.* Agelink Theatre: *Cis and Barbiche, Life In Their Hands, The Greatest Woman in the World, Dear Heart* (international tour), *Quartet* (national tour), *The Time Of Your Life, And Now the Governor's Wife, Red Flowering Gums, Sarah of Enderslea Farm.* WA Youth Theatre: *Clark in Sarajevo, Cloudstreet, The Tempest, Mother Courage and Her Children, The Golden Age, The Caucasian Chalk Circle, Blue Remembered Hills, The Trojan Women.* Handzon Theatre: *Wedding Games, The Merry Wives of Hay Street.* **OTHER:** Artistic Director Agelink Theatre and playwright including *Cis and Barbiche, Life In Their Hands, And Now the Governor's Wife, Red Flowering Gums, Dear Heart, Sarah of Enderslea Farm, The Time of Your Life, Here to Stay, As Ships Pass By, Dear Heart* novel published by Allen & Unwin. Proud member of Australian Equity since 1978. **AWARDS:** 2003 Centenary Award for services to the theatre. 2010 Equity Guild Award. **TRAINING:** Central School of Speech and Drama, London, Teacher's Diploma Voice & speech London University.

DARREN GILSHENAN Tartuffe



BLACK SWAN: Black Swan/Pork Chop: *Last Cab to Darwin.* **OTHER THEATRE:** Ensemble Theatre: *Who's Afraid of Virginia Woolf, Absent Friends.* Sydney Theatre Company/State Theatre Company of South Australia: *Machou Picchu.* Global Creatures: *Strictly Ballroom The Musical.* Theatre of Image: *Monkey.* Spencer Production: *Mother and Son.* Melbourne Theatre Company: *Elling, Don Parties On.* Sydney Theatre Company: *Loot, Tot Mom, The White Guard, Our Town, Elling, The Beauty Queen of Leenane, Fool's Island.* Griffin Theatre: *Strange Attractor.* Bell Shakespeare: *The Government Inspector, Comedy of Errors, War of*

the Roses, Measure for Measure, The Servant of Two Masters, Comedy of Errors, Richard the III, Anthony and Cleopatra, Julius Caesar, The Venetian Twins, Henry V. Company B: *Snugglepot & Cuddlepie.* STC/MTC: *Urinetown - The Musical.* Norda: *Not Like Beckett.* Spirit Entertainment: *The Complete Works of William Shakespeare.* **FEATURE FILM:** *A Few Less Men, ABC, Save Your Legs, Women He's Undressed.* **SHORT FILM:** *Liebermans in the Sky, Blood Pulls a Gun, Swinger.* **TV:** *Here Come the Habibs, No Activity* (Series 1 & 2), *Maximum Choppage, The Killing Field, Old School, Rake 3, Devils Playground, Janet King, Top of the Lake, A Moody Christmas, Chandon Pictures, Derrick, Dossa & Joe, Full Frontal, The Elegant Gentleman's Guide to Knife Fighting, The Outlaw Michael Howe, The Moodys* (Series 1 & 2). **AWARDS:** Best Actor Helpmann Award for *The Servant of Two Masters.* Equity Ensemble Awards for *The Moodys* and *A Moody Christmas.* Time Out Theatre Award Best Actor for *Fools Island, The White Guard, Loot.* Cannes Film Festival Jury Award, Best Short Film for *Swinger.* **TRAINING:** National Institute of Dramatic Art (NIDA) 1988.

TESSA LIND Mariane



BLACK SWAN: This marks Tessa's debut with the Company. **OTHER THEATRE:** Tamarama Rock Surfers: *Pigeon.* ATYP: *Kaleidoscope, Bookends, Gossip, This Territory.* NIDA: *Thirst, Pains of Youth, The Underpants, A Very Crappy Christmas, Flight, As You Like It, Guys and Dolls, Lyrebird, Nana, Lost in Space, The Seagull.* **FILM:** *Blue Steel* (short), *Eco Warriors* (short), *La Pomodoro Della Famiglia.* **TV:** *Winter: TKF II, Wonderland, Miss Fisher's Murder Mysteries.* **TRAINING:** Second City Comedy Masterclass with Matt Hovde 2015, Larry Moss Masterclass 2012 and 2013, Camera Audition Intensive Masterclass with Les Chantery 2012,

Richard's Rampage Master Class with Kevin Spacey 2011, Clowning with Philippe Gaulier 2008, Bachelor of Dramatic Art Graduate from NIDA 2011.

HUGH PARKER Cleante



BLACK SWAN: Black Swan/QTC: *The Clean House, Cat on a Hot Tin Roof.* **OTHER THEATRE:** Queensland Theatre Company: *Much Ado About Nothing, The Seagull, Brisbane, The Pitch, Kelly, Fractions* (with Hothouse Theatre), *Betrayal, 25 Down.* La Boite Theatre Company: *Straight White Men* (with State Theatre Company), *A Doll's House, Pale Blue Dot, Julius Caesar.* Arts Centre Gold Coast: *Hotel Beche de Mer.* shake and stir theatre co: *1984.* Ride On Theatre: *The Blind Date Project.* The Byre Theatre St Andrews (UK): *The Thirty Nine Steps.* Teenage Cancer Charity Trust: *Cream of British Comedy.* The Royal Shakespeare Company: *A Midsummer Night's Dream.* **FILM:**

Space/Time, Bullets for the Dead, My Mistress, Fatal Honeymoon, Crooked Business, Sinbad and the Minotaur. **TV:** *The Family Law, Gallipoli, Secrets and Lies, The Killing Field, The Strip, Sea Patrol.* UK TV: *Vincent, Casualty, Doctors, Monarch of the Glen II, EastEnders, Smoke, Jonathan Creek, Broken News, 2 Pints of Lager and a Packet of Crisps, The World According to Bex, Wild West, 15 Storeys High, Doctors and Nurses, The Office, People Like Us, Beast, The Peter Principle, I'm Alan Partridge, Black Books, Lucky Jim.* **WRITER:** BBC: *Bruiser, The Fast Show.* Channel 4: *Comedy Nation.* **TRAINING:** Royal Academy of Dramatic Art, London.

JAMES SWEENY Valere



BLACK SWAN: *The Caucasian Chalk Circle, Laughter on the 23rd Floor, As You Like It.* **OTHER THEATRE:** Barking Gecko: *Hamlet.* Smock Alley Theatre Company: *The Swell Tour* (Dublin tour). **TV:** *Neighbours, Brock, Molly.* **OTHER:** James was head co-writer for the production of *The Swell Party.* **TRAINING:** 2013 WAAPA Acting.



STEVE TURNER Orgon



BLACK SWAN: *The Caucasian Chalk Circle, Glengarry Glen Ross, Dinner, As You Like It, A Streetcar Named Desire, Boy Gets Girl, Arcadia, When The Rain Stops Falling, Twelfth Night, Much Ado About Nothing, The Glass Menagerie, The Crucible, The Carnivores, On Our Selection, To Whom It May Concern.* Black Swan/Happy Dagger Theatre: *Cyrano de Bergerac.* Black Swan/Bunuba Films: *Jandamarra.* **OTHER THEATRE:** The Last Great Hunt: *The Great Ridolphi.* Kay & McLean Productions: *The Graduate.* Perth Theatre Company: *Speed-the-Plow, The Turning, Tango, Talk About The Passion, Weekend Breaks, Molly Sweeney.* Effie Crump Theatre: *Relatively Speaking, Below, Signal Driver, President Wilson in Paris.* WA Theatre Co: *Italian American Reconciliation.* Deckchair Theatre: *The Fremantle Candidate, The Modern International Dead, Grace, Much Ado About Nothing, The Comedy of Errors, Twelfth Night, Bell in the Storm.* kompany M: *The Gun, Luv Struk, Bone Dry, Road Train, Jeepers Creepers, Windows.* The Blue Room: *October, Killer Joe.* The Regal Theatre: *Allo Allo.* Performing Artists: *Lady Chatterley's Lover.* The Artisan Collective: *Requiem for Dalinka.* SWY Theatre Co: *Teachers, Under Milkwood.* Hole in The Wall Theatre: *Twelfth Night, Rusty Bugles.* **OTHER:** Proud member of Equity since 1987. **AWARDS:** 2007 WA Equity Guild Award Members Choice for *The Crucible*, 2002 WA Equity Guild Award for Best Actor for *Below* and the 2001 WA Equity Guild Award for Best Actor for *To Whom It May Concern.* Martin Sims Award, 2016 (Fringe World Festival), The West Australian Arts Editor Award (WA Winner) 2016, *The Great Ridolphi.*

ALISON VAN REEKEN Elmiré



BLACK SWAN: *The Caucasian Chalk Circle, Blithe Spirit, Dinner, Dust, A Streetcar Named Desire, The Motherf**ker with the Hat, Boy Gets Girl, When The Rain Stops Falling, A Midsummer Night's Dream, The Female of the Species, Life x 3, The Crucible, Woyzeck, The Carnivores, A Man with Five Children.* **OTHER THEATRE:** Onward Production: *The Deep Blue Sea, 7 Deadly Sins, 4 Deadly Sinners.* Kay & McLean Productions: *The Graduate.* Perth Theatre Company: *White Rabbit, Red Rabbit, An Oak Tree, The Turning, Charitable Intent.* Red Ryder Productions: *Dying City, A Moment on the Lips.* Class Act: *Twelfth Night.* Renstar: *She Told Me So.* Darlinghurst Theatre: *Five Stories High, The Treatment, Etta Jenks.* Old Fitzroy Theatre: *Dogs Barking, Paradise.* Belvoir St Theatre Downstairs: *Chambres, An Idiot Amongst Us, Edmund.* **TV:** *Three Acts of Murder, The Sleepover Club, Murder Call, All Saints, Water Rats.* **FILM:** *Hounds of Love, A Few Less Men, Other Life, These Final Hours, George Jones and the Giant Squid, Middle Children, All the Way.* **PRODUCER:** *Dealer's Choice, The Mozart Faction, Loveplay, Looming the Memory, Dying City, Fat Pig.* **OTHER:** Proud member of Equity since 1996. **AWARDS:** Best Actor (Female) 2011 Equity Guild Award for *The Deep Blue Sea* and Best Supporting Actor (Female) 2006 Equity Guild Award for *The Carnivores.* **TRAINING:** Diploma of Performance Studies (Theatre) from WAAPA and Curtin University.

EMILY WEIR Dorine



BLACK SWAN: This marks Emily's debut with the Company. **OTHER THEATRE:** QUT student productions: *The Laramie Project, The Seagull, Hamlet, Government Inspector, Dead Man's Cellphone, Angels in America.* **TV:** *The Sleepover Club, Hoges Telemovie.* **AWARDS:** 2015 Zonta Babette Stephens Best New Female Talent Award and scholarship for *Hamlet.* **TRAINING:** QUT Fine Arts Student 2016.

ALEX WILLIAMS Damis



BLACK SWAN: This marks Alex's debut with the Company. **OTHER THEATRE:** Bell Shakespeare Company: *Romeo and Juliet.* WAAPA: *The Kid, The Laramie Project, Blood Will Have Blood, Anna Karenina.* **TV:** *Underground: The Julian Assange Story, INXS: Never Tear Us Apart, Catching Milat, Brock.* **FILM:** *Paper Planes, The Reckoning, No More Fallen Heroes* (short), *Mercy* (short), *Gingers* (short), *The Reckoning.* **TRAINING:** 2011 WAAPA Acting.



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CREATIVES

RICHARD ROBERTS Set & Costume Designer



BLACK SWAN: *Glengarry Glen Ross*. Black Swan/Queensland Theatre Company: *Managing Carmen*. Black Swan/Company B Belvoir: *The Sapphires*. **SET DESIGNER:** *The Caucasian Chalk Circle*. **OTHER THEATRE:** Queensland Theatre Company: *Design For Living*, *Fountains Beyond*, *The Sunshine Club*. Melbourne Theatre Company: *Solomon and Marion*, *Next to Normal*, *The Gift*, *Frost/Nixon*, *All My Sons*, *Hitchcock Blonde*, *Take Me Out*, *The Sapphires*, *The Goat*, *Humble Boy*, *Laughter on the 23rd Floor*, *Three Days of Rain*, *Death of a Salesman*, *Life After George*. Melbourne Theatre Company/Sydney Theatre Company: *The Grenade*, *Australia Day*. Playbox

Theatre Company: *Stolen*, *The Sick Room*. Sydney Theatre Company: *True West*, *Riflemind*, *Stones in His Pockets*. Opera Australia: *Rigoletto*, *Don Pasquale*, *My Fair Lady*, *The Pirates of Penzance*, *Die Fledermaus*, *La Sonnambula*. New Zealand Opera: *Rigoletto*. Victorian Opera: *The Magic Flute*, *Baroque Triple Bill*, *Don Giovanni*, *Nixon in China*, *The Coronation of Poppea*, *The Marriage of Figaro*. The Australian Ballet: *Raymonda*, *Requiem*. West Australian Ballet: *La Fille Mal Gardee*, *La Sylphide*. National Institute of Circus Arts: *Divino*. Arts Asia Pacific: *Avenue Q*. Ambassador Theatre Group, UK: *Riflemind*. Hong Kong Academy of Performing Arts: *The House of Bernarda Alba*, *The Marriage of Figaro*. **POSITIONS:** Head of Design: WAAPA (1991-96). Head of the School of Production: Victorian College of the Arts (2000-07). Head of Design: Hong Kong Academy of Performing Arts (2013-15). **AWARDS:** Greenroom Awards: Best Design for Drama, *Stolen* 1998, *Life After George* 2000. Best Design in Dance *Requiem* 2001, *Molto Vivace* 2004.

DAVID MURRAY Lighting Designer



BLACK SWAN: *Boundary Street*, *The Clean House*, *Much Ado About Nothing*. Black Swan/QTC: *Cat on a Hot Tin Roof*. **OTHER THEATRE:** Brisbane Festival: *Electronique*, *The Fiveways*. Imaginary Theatre: *Tashi Plays*. Sydney Theatre Company: *Heretic*, *Moby Dick*, *Garden of Granddaughters*, *Tap Dogs*. Melbourne Theatre Company: *Man the Balloon*, *Betrayal*, *Bombshells*, *The Chairs*, *Laughter on the 23rd Floor*, *Honour*, *Humble Boy*, *Take Me Out*, *Life After George*. Queensland Theatre Company: *The Female of the Species*, *Puss in Boots*. Melbourne International Festival: *Barbara Cook in Concert*, *Better with a Band*, *Moby*

Dick, *Joel Grey*, *Betty Buckley*, *Dudley Moore*, *Michael Feinstein*, *The River Spectacular*, *Follies in Concert*. Playbox: *Still Angela*, *Tear from a Glass Eye*, *Language of the Gods*, *Extremities*. **OPERA:** Victoria State Opera/Opera Australia: *The Magic Flute*, *Don Carlos*, *Così Fan Tutte*, *Carmen*, *The Snow Queen*, *Love in the Age of Therapy*. Chamber Made Opera: *Improvement: Don Leaves Linda*, *The Burrow*, *Fall of the House of Usher*, *Greek*, *Wide Sargasso Sea*, *Gauguin – A Synthetic Opera*, *Motherland*, *Eight Songs For a Mad King*, *Slow Love*. **DANCE:** Singapore Dance Theatre: *Madama Butterfly*, *Cinderella*. Australian Ballet: *Theme & Variations*, *John's Book of Alleged Dances*. Australian Ballet School/Singapore Dance Theatre: *The Red Shoes*. **OTHER:** David designed the site lighting for Expo 88 and national and international tours of Circus Oz, *The Wizard of Oz*, *Hair*, *Hot Shoe Shuffle*, *Into the Woods*, *The New Rocky Horror Show*, *Dancin' Dynamite* and *Seesaw*. **AWARDS:** Green Room Awards for *Love in the Age of Therapy*, *Motherland*, *Life after George*, *Still Angela* and *Language of the Gods*. FEIP Award for Set and Lighting Design for *Seesaw*. Entech's Stage and Concert Lighting Designer Award for *The Puccini Spectacular*. **TRAINING:** Sydney Conservatorium of Music.

TONY BRUMPTON Sound Designer/Composer



BLACK SWAN: Black Swan/QTC: *Gasp!*, *Other Desert Cities*, *Managing Carmen*, *God of Carnage*. **OTHER THEATRE:** Queensland Theatre Company: *The Wider Earth* (co-production with Dead Puppet Society), *Quartet*, *Grounded*, *Black Diggers* (co-production with Sydney Festival), *The Mountaintop*, *Australia Day*, *Design For Living*, *Pygmalion*, *No Man's Land* (co-production with Sydney Theatre Company), *Sacre Bleu!*, *Macbeth* (co-production with Brisbane Festival), *Fat Pig*, *The Little Dog Laughed*, *The Crucible*, *I Am My Own Wife*, *Private Fears in Public Places*, *Absurd Person Singular*, *The Removalists*, *Waiting for Godot*, *Hurry Up and Wait* (co-

production with deBase Theatre Company), *Eating Ice Cream With Your Eyes Closed*, *Beckett x3*, *Maxine Mellor's Mystery Project* (co-production with State Library of Queensland). White Rabbit Theatre company: *The Grand*. Centenary of Canberra Festival: *Kungkarangkalpa (Seven Sisters Songlines)*. Brisbane Festival: *Freeze Frame*, *King Here After*. Dead Puppet Society: *The Harbinger*, *The Timely Death of Victor Blott*. I-Pin Lin's productions: *Bamboo*, *Harmony*, *4orces*. QUT Dance: *Current*, *Accented Bodies*, *Altered States*. **CO-SOUND DESIGNER:** *The August Moon*, *Anatomy Titus Fall of Rome: A Shakespeare Commentary* (co-production with Bell Shakespeare Company), *Stones in his Pockets*. **DIRECTOR:** Vena Cava: *RABBAR*. **POSITIONS:** Queensland Theatre Company: Affiliate Artist (2014), Associate Artist (2011), Emerging Artist (2010). Dead Puppet Society: Resident Artist (2016). Lecturer at Queensland University of Technology.

PETER SUTHERLAND Stage Manager



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

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

GEORGIA LANDRE-ORD Assistant Stage Manager



BLACK SWAN: *The Caucasian Chalk Circle*, *Tonsils + Tweezers*, *Flood*, *Midsummer [a play with songs]*, *The Importance of Being Earnest*. Black Swan/Sydney Theatre Company: *Signs of Life*. Black Swan/Malthouse Theatre: *Picnic at Hanging Rock*. STAGE MANAGER: *Girl Shut Your Mouth*, *The Red Balloon*, *Shadowboxing*, *Blithe Spirit*, *Glengarry Glen Ross*. **OTHER THEATRE:** Perth International Arts Festival 2016: *Home*. Western Australian Ballet: *Beauty and the Beast*. Bill Kenwright Ltd: *Evita* (UK tour), *Scrooge*, *Cabaret* (England national tour). Western Australian Youth Theatre Company: *The Dreaming Hill*. **FILM/TV:** AFLM Films: *A Few Less Men* (Runner). CM Films: *Carluccio's Six Seasons* (Production Coordinator/assistant).

Constable Care: *Emily Wasted*, *Shirt Front*, *BStreetSmart* (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

FAREWELL TO KATE CHERRY

Black Swan State Theatre Company would like to say a heartfelt thank you and congratulations to Kate Cherry, as she departs the company after nine years as Artistic Director.

Over her nine-year tenure, Kate directed 24 productions, championed new artist and audience development programs, commissioned and produced new works, and brought outstanding talent to our stages.

"Cherry has created a visually beautiful, intellectually stimulating, finely produced outing with this deceptively complex story of love and betrayal." Perth Now

"An audacious, free-spirited American masterpiece given a clearly struck and handsome revival by director Kate Cherry." The West Australian

"Cherry's insightful direction ensures the audience is kept on the edge of their seats." The Australian

"Cherry's vigorous, uncomplicated staging, supported by a talented, finely balanced cast, does justice to it in this impressive production." The West Australian

We wish Kate all the very best in her new role as Director and CEO of The National Institute of Dramatic Art.

BLACK SWAN PRODUCTIONS DIRECTED BY KATE CHERRY:

<i>The Year of Magical Thinking</i>	by Joan Didion	2009
<i>The Glass Menagerie</i>	by Tennessee Williams	2009
<i>Much Ado About Nothing</i>	by William Shakespeare	2009
<i>The Swimming Club</i>	by Hannie Rayson	2010
<i>The Clean House</i>	by Sarah Ruhl	2010
<i>Madagascar</i>	by J.T. Rogers	2010
<i>Boundary Street</i>	by Reg Cribb	2011
<i>A Midsummer Night's Dream</i>	by William Shakespeare	2011
<i>Rising Water</i>	by Tim Winton	2011
<i>Cat on a Hot Tin Roof</i>	by Tennessee Williams	2011
<i>The White Divers of Broome</i>	by Hilary Bell	2012
<i>Arcadia</i>	by Tom Stoppard	2012
<i>Signs of Life</i>	by Tim Winton	2012
<i>Boundary Street (remount)</i>	by Reg Cribb	2012
<i>The Importance of Being Earnest</i>	by Oscar Wilde	2013
<i>Other Desert Cities</i>	by Jon Robin Baitz	2013
<i>Shrine</i>	by Tim Winton	2013
<i>A Streetcar Named Desire</i>	by Tennessee Williams	2014
<i>The Seagull</i>	by Anton Chekhov	2014
<i>Laughter on the 23rd Floor</i>	by Neil Simon	2014
<i>Dinner</i>	by Moira Buffini	2015
<i>Glengarry Glen Ross</i>	by David Mamet	2015
<i>Angels in America: Part 1</i>	by Tony Kushner	2016
<i>Moliere's Tartuffe</i>	A new version by Justin Fleming	2016

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 Nathaniel Moncrieff with *A Perfect Specimen*.

2016 emerging writers under the guidance of Associate Director Jeffrey Jay Fowler include; Bill Scheggia, Clare Testoni, Andrew Sutherland, Jessica Messenger, Ian Sinclair and Kirsten Thomson.

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** and **the Minderoo Foundation** to Black Swan is assisting our future development and security as Western Australia's State Flagship Theatre Company.



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

BLACK SWAN BOARD

Thank you to our Board for giving generously in many ways and showing outstanding leadership.

Mark Barnaba AM	Rob McKenzie	Linda Savage
Alan Cransberg	Kate O'Hara	Craig Yaxley
Nicola Forrest	Vicki Robinson	

BLACK SWAN PHILANTHROPY COMMITTEE

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

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

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
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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
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		Anonymous (1)

LOCAL LARRIKINS

Janet Holmes à Court created this giving circle and with the help of other Larrikins it continues to engage young Western Australians with theatre and bring Western Australian artists, creatives and stories to Black Swan audiences each year. Thank you.

Janet Holmes à Court AC	Diana & Peter Hammond	Moeschi Hair Stylists
Susan & Brendan Adler	Lloyd & Toni Houthuysen	Kate O'Hara
Bill Blosing & Debbie Cozart	Judith & Kon Kozak	Simon & Alison Stewart
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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	Trina Mahon
Rachel Huber	Samantha Rees

Members:

Tamryn Barker	Ashley Chan	Jane McEvoy
Leandro Cavalcanti	Michelle Kerr	

ENCORE!

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

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

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♥♥ denotes donors involved in our Step Up Your Support campaign, made possible by Creative Partnerships Australia, an initiative of the Australian Government.



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LEGACY LEADERS

Leave a legacy to ensure WA theatre remains sustainable for generations to come. A bequest cements a legacy in your memory and marks a meaningful bond with theatre and Black Swan. Thank you to those who have chosen to become Black Swan Legacy Leaders.

Thank you to our patrons who support Black Swan as donors or by leaving a bequest. To support Black Swan please contact Andree McIntyre, Philanthropy Manager on 0417 187 025 or andree@bsstc.com.au.

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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

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



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