

BLACK SWAN STATE THEATRE COMPANY PRESENTS  
IN COLLABORATION WITH THE NATIONAL THEATRE OF CHINA

由黑天鹅州立剧院出品, 与中国国家话剧院合作

高加索灰阑记

*The* CAUCASIAN  
CHALK CIRCLE

30 JUL  
— TO —  
AUG 14

Heath Ledger  
Theatre  
STATE THEATRE  
CENTRE OF WA

*by* BERTOLT BRECHT

TRANSLATED BY Ralph Manheim

WARNING Contains adult themes

DURATION approx. 2 hrs 45 mins [incl interval]

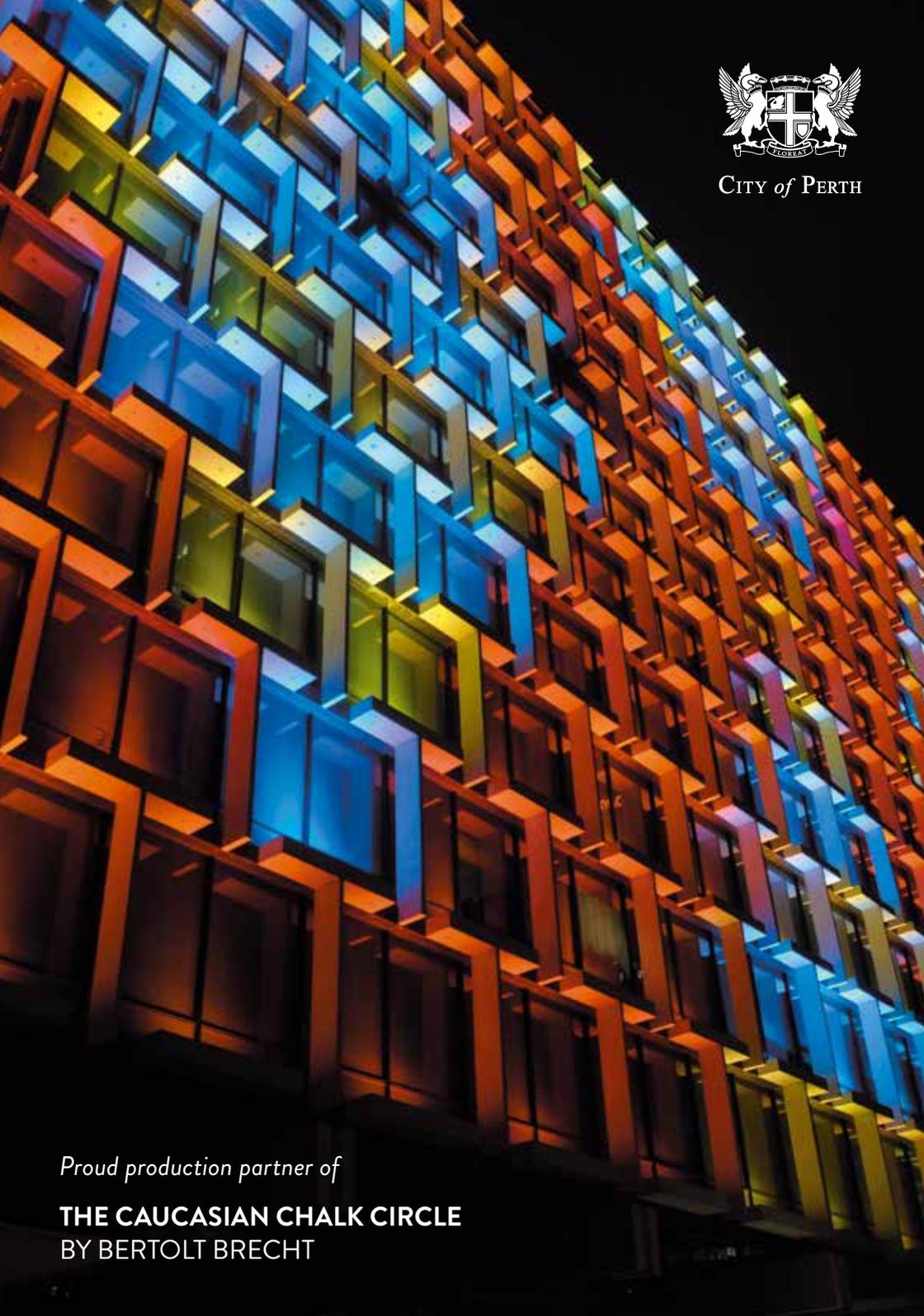
25  
YEARS



black swan  
STATE THEATRE COMPANY



CITY OF PERTH



Proud production partner of

**THE CAUCASIAN CHALK CIRCLE**  
BY BERTOLT BRECHT

## FEATURING

|  |   |
|--|---|
| <b>CAITLIN BERESFORD-ORD</b>               | The Governor's Wife, The Woman, 1 <sup>st</sup> Woman, An Old Woman, Ludovika, Kulak C                          |
| <b>ADAM BOOTH</b>                          | Beggar, Doctor, Servant, Stablehand, The Corporal, 1 <sup>st</sup> Architect, 1 <sup>st</sup> Ironshirt, Yussup |
| <b>KYLIE FARMER</b><br>[Kaar jilba Kaardn] | Servant, Woman Cook, The Peasant Woman, The Mother-In-Law, The Bandit   |
| <b>LUKE HEWITT</b>                         | The Fat Prince, The Landlord, 2 <sup>nd</sup> Man, The Monk, The Fugitive, The Invalid, Kulak B, The Lawyer     |
| <b>GEOFF KELSO</b>                         | The Governor, Man Cook, The Peasant, Hired Hand, A Musician, Azdak  |
| <b>ALEX MALONE</b>                         | Beggar, Grusha  |
| <b>FELICITY MCKAY</b>                      | Beggar, 2 <sup>nd</sup> Architect, Servant, Young Woman, Younger Lady   |
| <b>LYNETTE NARKLE</b>                      | Old Woman, Singer   |
| <b>KENNETH RANSOM</b>                      | A Soldier, The Old Man, The Ironshirt, Shauva   |
| <b>JAMES SWEENY</b>                        | Soldier, Simon, First Man, The Peasant, 2 <sup>nd</sup> Ironshirt, The Lame Man, Dust Covered Rider             |
| <b>STEVE TURNER</b>                        | Beggar, The Aide-de-Camp, The House Servant, Lavrenti, The Nephew, The Blackmailer, Hired Hand, Kulak A         |
| <b>ALISON VAN REEKEN</b>                   | Beggar, Servant, Nurse, Older Lady, The Sister-In-Law, Another Woman, 3 <sup>rd</sup> Ironshirt                 |
| <b>DR WANG XIAOYING</b>                    | Director  |
| <b>RICHARD ROBERTS</b>                     | Set Designer  |
| <b>ZHAO YAN</b>                            | Costume Designer  |
| <b>PROF ZHANG HUAXIANG</b>                 | Prop/Mask Designer  |
| <b>MARK HOWETT</b>                         | Lighting Designer   |
| <b>DR CLINT BRACKNELL</b>                  | Composer/Musical Director/Sound Designer  |
| <b>CHEN TAO &amp;</b>                      |   |
| <b>FELIX CHING CHING HO</b>                | Assistant Directors   |
| <b>LIU HONG PING</b>                       | Assistant Designer  |
| <b>ARUNACHALA</b>                          | Percussionist   |
| <b>DR CLINT BRACKNELL</b>                  | Guitarist/Singer  |
| <b>PETER SUTHERLAND</b>                    | Stage Manager   |
| <b>GEORGIA LANDRE-ORD</b>                  | Assistant Stage Manager   |
| <b>DOMINIQUE DUVAL</b>                     | Stage Management Secondment   |
| <b>GARY SIGLEY</b>                         | Translation assistance  |
| <b>BLACK SWAN STATE THEATRE COMPANY</b>    | Set Construction  |
| <b>LES HICKFORD</b>                        | Workshop Manager  |
| <b>NATHAN FRY</b>                          | Company Mechanist   |
| <b>BEN GREEN</b>                           | Casual Workshop Crew  |
| <b>ROHIN BEST &amp;</b>                    |   |
| <b>RUBY SMEDLEY</b>                        | Performance Crew  |
| <b>ANDREW CROSS</b>                        | Prop Construction   |

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



Presented as part of the Winter Arts Festival 2016

# SYNOPSIS

**Our production begins with a revolt by The Princes against the Grand Duke and his government. The Duke flees and escapes, but the Governor is not so lucky: he is seized and beheaded by the Fat Prince.**

As the Governor's wife, Natella, rushes to escape, she leaves behind their infant son, Michael. Kitchen maid Grusha, separated from her betrothed, the soldier Simon during the uprising, finds Michael and protects him.

The Fat Prince sets two of his Ironshirts after Grusha to capture Michael. Helpless and afraid, she abandons the child at the entrance to a farmhouse, anxious to return to the capital to find Simon. But as she turns back, she encounters the Ironshirts and instead returns to the farmhouse to protect Michael. Grusha fights her way out with Michael and races to her brother Lavrenti's house in the northern mountains.

As rumours spread about Michael being her illegitimate child, Grusha's brother arranges for her to marry a deathly ill man. Reluctant to betray Simon, Grusha finally agrees to the marriage to protect Michael. On their wedding day, it is announced that the Grand Duke has restored order and the soldiers, including Simon, are coming home. Grusha's new husband Yussup reveals he has been feigning illness to avoid joining the war effort, and his return to health means Grusha is trapped.

Two years pass and Simon eventually tracks Grusha down but she is still unhappily married. Ironshirts seize Michael and take

him back to Natella, who has returned with the Duke and wants her son. Grusha follows them to the city to fight for her son in the courts.

We leave Grusha's story here for now, to learn about the judge who will preside over Michael's case. Azdak, a village scribe, harbours a fugitive from the Ironshirts on the night of the uprising. When it turns out the fugitive was the Grand Duke himself, Azdak ashamedly turns himself in to the courts to be tried.

At the courthouse, he finds that the judge and officials have been hung, and that the populist uprising is being suppressed by the Princes. The Fat Prince appears, looking to make his nephew a new judge, but the Ironshirts present make Azdak a judge instead.

Eventually, the Grand Duke returns to power, the Fat Prince is beheaded, and Azdak is to be hung for bending the law to advantage the poor. At the final moment, a pardon from the Grand Duke allows Azdak to remain a judge for having saved the Duke's life.

The tales intertwine when Azdak, Grusha and Natella meet in the courtroom. How will Azdak decide who the real mother of Michael is?

BY SAMUEL COX

# 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 Ziyin Wang Gantner and Carrillo Gantner AO for their invaluable support, guidance and assistance on this project from the very beginning, Andy Fraser for his assistance on fight choreography, Brendan Hanson for his assistance on vocal work, the Zhi Dan Chang Dance School, the Chung Wah Association, Edward Chin, Associate Professor Chu Xianhua from the Confucius Institute, Brian Heller and the Arts Angels, and Cathy Penglis. A very special thank you to Gary Sigley for his translation work, expertise and guidance for this entire project. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.

THE CAUCASIAN CHALK CIRCLE IS PROUDLY SUPPORTED BY:

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## BERTOLT BRECHT Playwright



The playwright, poet and director Bertolt Brecht was born in Augsburg, Germany in February 1898. Following a period working as assistant to Max Reinhardt at the famous Deutsches Theater, he established himself as a playwright and director during the 1920s and early 1930s with plays such as *Baal*, *Man is Man*, *The Threepenny Opera* and *The Mother*. It was during this period that he started to form his theories of epic theatre which informed so much of his later work. In 1930, the premiere of Brecht and Weill's *The Rise and Fall of the City of Mahagonny* caused a riot as the increasingly influential Nazi party objected to its morality and critical tone.

When Hitler came to power in 1933, Brecht and his wife, actress Helene Weigel, left Germany and lived in a number of European cities before eventually settling in the USA in 1941 where he remained until 1947. During the war years, he wrote many of his best known plays, including *The Life of Galileo*, *The Caucasian Chalk Circle*, *Mother Courage and her Children* and *The Resistible Rise of Arturo Ui*, and also published an anthology of poetry, *Poems in Exile*. He returned to Europe in 1947 and shortly after his arrival formed the Berliner Ensemble. His post-war plays include *Mr Puntila and his Man Matti* and an adaptation of Sophocles' *Antigone*.

Brecht died in Berlin on 14 August 1956 and remains a hugely influential theatre practitioner throughout the world.

## RALPH MANHEIM Translator



Ralph Frederick Manheim, born in 1907, was an American translator of German and French literature, as well as occasional works from Dutch, Polish and Hungarian.

Manheim lived for a year in Germany and Austria as an adolescent, graduated from Harvard University at the age of nineteen, and studied at universities in Munich and Vienna before the rise to power of Adolf Hitler. His career as a translator began with Hitler's *Mein Kampf*, published in 1943.

Manheim translated the works of Bertolt Brecht (in collaboration with John Willett), Louis-Ferdinand Céline, Günter Grass, Peter Handke, philosopher Martin Heidegger, Hermann Hesse, Novalis, and many others. In 1961, he rendered transcripts of the trial in Jerusalem of Adolf Eichmann into English; Grimm's *Tales For Young and Old - The Complete Stories*, published in 1977; and Michael Ende's *The Neverending Story*. Modern readers are familiar with his 1986 translation of E.T.A. Hoffmann's *Nutcracker (The Nutcracker and the Mouse King)*, the story which inspired Tchaikovsky's ballet.

Manheim moved to Paris in 1950 and lived there until 1985, when he moved with his fourth wife to Cambridge, England, where he died from complications associated with prostate cancer in 1992.



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When cultures unite, surprising and exciting ideas  
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KPMG is proud to support Black Swan State Theatre  
Company in its collaboration with the National Theatre of  
China. We hope you enjoy *The Caucasian Chalk Circle*.

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**DR WANG XIAOYING** Director



Dr Wang Xiaoying is the Vice President of the National Theatre of China, Vice President of the China Theatre Association, Committee Member of the China Federation of Literary and Art Circles, Executive Member of the Chinese Drama Art Research Association, and visiting Professor of the Central Academy of Drama in China.

He holds a Doctoral Degree in Directing. As a national first-class Director and a State-level specialist with a special State allowance, he entered the first group of Four Groups Talent Project launched by the China Publicity and Culture System. He was awarded Excellent Drama Artist and Outstanding Director of the New Century.

His representative drama works in recent years include: *Taking Leave*, *Fu Sheng*, *Richard III*, *Burnt by the Sun*, *Jane Eyre*, *Copenhagen*, *The Crucible*, *Chopin, 1977*, *The Man and the Wilderness*, *The Legend of a Hero*, and *Blindness*. His other representative works include: Opera *Diaoyu City*, Dance Drama *Escorting the Bride*, Music Drama *Old Mansion*, *The Broken Bridge*, Huangmei Opera *Half of a Moon*, Shaoxing/Yueju Opera *The Zhao's Orphan*, Peking Opera *Xin Qiji*, Pingju Opera *Half River Clear Half Red River*.

Dr Wang has been invited to drama troupes in Broadway, Hong Kong and Macao to direct *Zhuang Zhou Teasing His Wife*, *Blindness* and *Everything in the Garden*, among others.

Based on his rich experience in theatre and drama, he has been actively engaged in the study of director art theory. So far, he has published research papers which include *From Dramatic Assumption to Poetic Imagery and Dramatic Assumption in Drama Performance* (doctoral dissertation).

He has been awarded the national prize of "Five-One Project", the Wenhua Award for Outstanding Director Award, the Golden Lion Award for Outstanding Director Award, the Cao Yu Drama Prize for Outstanding Director and Outstanding Review Award, the China Theatre Festival Outstanding Director award, the China Little Theatre Festival Outstanding Director award, the China Peking Opera Festival Golden Prize, the China Shaoxing/Yueju Festival Golden Prize and the China Literary Criticism Award.

## A NOTE FROM THE DIRECTOR

I would like to express my gratitude to Black Swan State Theatre Company for inviting me to come and direct *The Caucasian Chalk Circle*. The preparation for our collaboration has been an ongoing process for the past 2 years, but we have finally accomplished it, all whilst Black Swan celebrates its 25<sup>th</sup> year of foundation, but even more significantly, the last show, which is to be held on 14 August, is the same day that commemorates the 60<sup>th</sup> anniversary of Bertolt Brecht's passing away.

*The Caucasian Chalk Circle* was inspired by an 800-year-old Yuan dynasty classical Chinese fable, "The Circle of Chalk". In fact, even as early as 2100 years ago, a story with a somewhat similar theme had already been written during the Eastern Han dynasty. Coincidentally, according to what has been recorded in the Bible over 2900 years ago, the story of King Solomon also presented a conclusion much like in *The Caucasian Chalk Circle*, the only difference is the method he used, which wasn't to argue back and forth, but to use a knife to stab the protagonist to death. Something I find very intriguing is that our ancestors, both of the east and the west, used the exact same wisdom to make judgment of what was good and evil.

This production is an ancient Chinese story, written by a classic German playwright, performed by an Australian troupe, whom I invited me, a Chinese director, so I made sure that I brought some Chinese-style understanding and Chinese-style stage processes to this production. The scenery, lighting, costumes and masks were a collaboration by both Australian and Chinese designers, with music that was composed and sung by local indigenous musicians and paired together with a Southeast Asian style of percussion accompaniment. This kind of repeated flow, collision and fusion of different cultures, has made for an artistic creation that has its own unique scenery, which truly is impressive.

I look forward to seeing the Australian actors dressed up in Chinese-style costumes and masks, using their own physical and emotional performance of *The Caucasian Chalk Circle*, to present to the audience a wonderful creation of a rich and diverse cultural cooperation.

**DR WANG XIAOYING**  
Director

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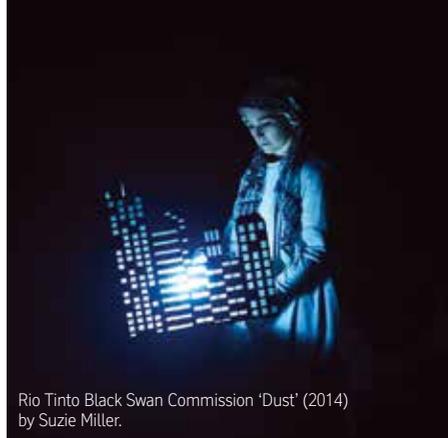


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The performance 'Red Dog' by Neil Gladwin (2006) was commissioned by Rio Tinto and performed to regional and city audiences. Illustration by Future Shelter.



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.

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## A NOTE FROM THE DESIGNER

The first time I heard of the play *The Caucasian Chalk Circle* was in a class with the legendary director and teacher Wal Cherry (yes, Kate Cherry's father!). I was a student at Flinders University in my first year of a drama degree in the early seventies. I was struck then as now by the brilliance of the storytelling, the revolutionary approach to theatre making and of course the powerful political content of the play.

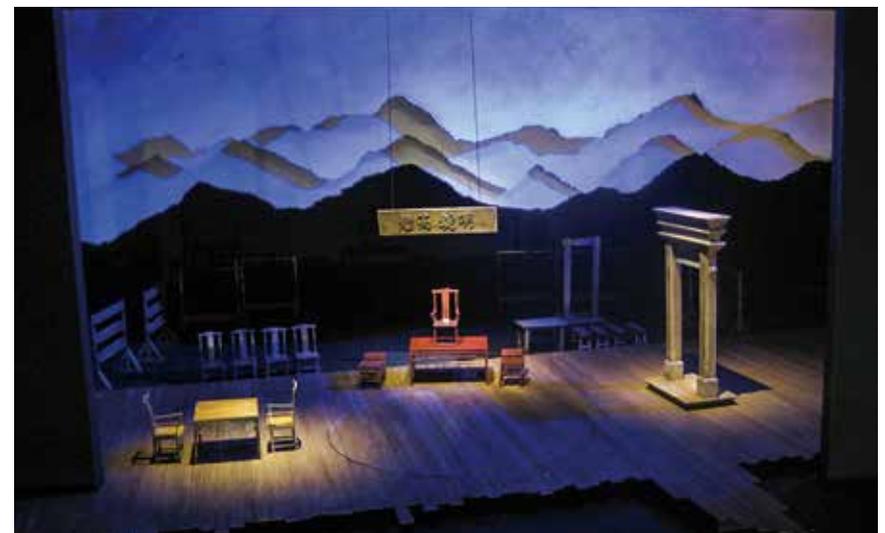
When I was approached to work on this production, I was living in Hong Kong, working at the Hong Kong Academy of Performing Arts as Head of Design - teaching students from both Hong Kong and mainland China. Living in a great Asian city like Hong Kong was a wonderful and rich experience and for the first time in my life, I felt what it was like to be the outsider looking in on a fascinating and ancient culture. The prospect of working on such a great play, with such celebrated Chinese and Australian collaborators made it an irresistible offer and I couldn't say yes fast enough!

Dr Wang and I first met each other over lunch in Beijing. I had gone there for a long weekend and thought that while I was there it might be a good idea to start the conversation. I remember him talking

about how interesting it was to be thinking about a play that had its origins in an ancient Chinese legend, retold by a German playwright, and ultimately to be performed by Australian actors. From that first meeting, the set design has evolved through a combination of Skype, email, a couple of visits by the Chinese team to us, and a flying visit to Beijing earlier this year by me and Production Manager, Garry Ferguson.

As Dr Wang predicted back there in Beijing, it has been interesting. But more than that it has been an enriching and wonderful experience engaging with this brilliant German play with my Chinese and Australian colleagues.

**RICHARD ROBERTS**  
*Set Designer*



# CAST

**CAITLIN BERESFORD-ORD** The Governor's Wife, The Woman, 1<sup>st</sup> Woman, An Old Woman, Ludovika, Kulak C



**BLACK SWAN:** *As You Like It, The White Divers of Broome, One Destiny.* Black Swan/Queensland Theatre Company: *Cat on a Hot Tin Roof*. **OTHER THEATRE:** Barking Gecko: *Living Lecture: Macbeth*. Deckchair Theatre: *A Checklist for an Armed Robber, Lonely Hearts Club*. Janus Entertainment: *Her Holiness*. Red Ryder Productions: *A Moment on the Lips, The Mozart Faction*. Agelink Theatre: *Airswimming*. The Moxy Collective: *The Maids*. His Majesty's Theatre/The Brainbox Project: *The Maj Monologues* (2008, 2009, 2011). Focus Theatre: *Necessary Targets*. Darlinghurst Theatre: *Portia Coughlan*. The Living Room Theatre: *The Intimacies of Women*. Gartre: *The Art of Success*. **CABARET:** Fringe World Festival: *Dave Warner's The King and Me* (2015 & 2016). **WRITER/PERFORMER:** Cabaret Soiree Carnivale: *A Rhapsody in Red*. **DIRECTOR:** John Curtin College of the Arts: *Cloudstreet, Aladdin*. **FILM:** *Blue Dog*. **TV:** *The War that Changed Us* (ABC), *Home and Away, White Collar Blue, Life Support*. **POSITIONS:** Teaching Artist for Black Swan, 2009-present. Arts Educator for Bell Shakespeare, 2008-present. AiR Grant Recipient for Black Swan at Yule Brook College, 2013. AiR Grant recipient for Murdoch University, 2014-2016. Writer/performer/manager for The CoverGirls, 2009-present. Teaching Artist/Lecturer for WAAPA and Curtin University, 2013-present. Equity Benevolent Guild Committee, 2008-2012. **OTHER:** Proud member of Equity since 1999. **AWARDS:** WA Equity Guild Awards: Members Choice Award for Best Actor in *The Mozart Faction*, 2013 Best Supporting Actress for *Cat on a Hot Tin Roof*. **TRAINING:** 2011 Margot Leitman, Storytelling Intensive. 2006 Mike Leigh Intensive Workshop with Rob Marchand. 1999 WAAPA graduate.

**ADAM BOOTH** Beggar, Doctor, Servant, Stablehand, The Corporal, 1<sup>st</sup> Architect, 1<sup>st</sup> Ironshirt, Yussup



**BLACK SWAN:** *Angels in America, Part One, Blithe Spirit, Venus in Fur, The Seagull*. **OTHER THEATRE:** National Theatre of Great Britain/Global Creatures: *War Horse*. Perth Festival/Look Left Look Right: *You Once Said Yes*. Bell Shakespeare: *Twelfth Night*. B Sharp: *Ladybird*. Griffin Independent: *Under Ice, Stoning Mary*. Riverside Theatre: *Four Deaths in the Life of Ronald Abok*. Merrigong Theatre Company: *A Sri Lankan Tamil Asylum Seeker's Story, 4 Plays About Wollongong*. Tamarama Rock Surfers: *Sold*. **FILM:** *Water*. **TV:** *Crownies, Slide, The Pacific, The Great Mint Swindle, Home and Away, Review with Myles Barlow*. **TRAINING:** NIDA Graduate 2006.

**KYLIE FARMER [KAARLJILBA KAARDN]** Servant, Woman Cook, The Peasant Woman, The Mother-In-Law, The Bandit



**BLACK SWAN:** *The White Divers of Broome, The Sapphires*. **OTHER THEATRE:** Darwin Festival: *Wulamanaywi & the Seven Pamanui*. Erth: *iBunyip*. Shakespeare WA: *A Midsummer Night's Dream*. The Australian Shakespeare Company: *Romeo and Juliet*. Yirra Yaakin/Sydney Theatre Company: *One Day in '67*. Yirra Yaakin: *Booyi Koora Koora, King Hit*. **PERFORMANCES:** CHOGM: Opening Ceremony (2011). Yirra Yaakin/PIAF: *Sonnets in Noongar*, Welcome to Country ceremony 2006 (and Co-Artistic Director). **TV:** *Redfern Now, The Gods of Wheat Street, Marngrook Footy Show, Main Actors, Sa Black Thing, Rosalie's Story*. **FILM:** *Stone Bros, Roll*. **SHORT FILM:** *Ace of Spades*. **DIRECTOR:** Belvoir: *Windmill Baby*. **ASSISTANT DIRECTOR:** Ilbijerri Theatre Company: *Beautiful One Day*. Belvoir: *The Business*. Amy Goes to Wadjemup. **TV PRESENTER:** *Waabiny Time, Survival Concert, Marngrook Footy Show*. **SCRIPTWRITER:** *Main Actors*. **OTHER:** Proud member of Equity since 2008.

**LUKE HEWITT** The Fat Prince, The Landlord, 2<sup>nd</sup> Man, The Monk, The Fugitive, The Invalid, Kulak B, The Lawyer



**BLACK SWAN:** *A Perfect Specimen, 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*.

**GEOFF KELSO** The Governor, Man Cook, The Peasant, Hired Hand, A Musician, Azdak



**BLACK SWAN:** *As You Like It, Rising Water, Twelfth Night, Much Ado About Nothing, The Memory of Water, Jandamarra, Accidental Death of an Anarchist, Uncle Vanya, Yandy, Copenhagen, ART, One Destiny, Popcorn, Welcome to Broome, The Floating World, Waiting for Godot, Sister Girl, Twelfth Night*. **ASSISTANT DIRECTOR:** *The Island, Career Highlights of the Mamu*. **OTHER THEATRE:** HIT Productions: *Australia Day, The Club*. Sydney Theatre Company: *Ying Tong: A Walk with the Goons, Democracy*. Perth Theatre Company: *The Ugly One, Shadow of the Eagle, Soulmates, Brilliant Lies*. Company B Belvoir: *As You Like It, Up the Road, Dead Heart, The Royal Commission into the Australian Economy*. The Pinjarra Project: *Bindjarreb Pinjarra*. Deckchair Theatre: *The Fremantle Candidate, Paddy*. State Theatre Company of WA: *Model Citizen, The Country Wife*. Hole in the Wall Theatre: *The Recruiting Officer, Our Country's Good, Seasons Greetings, The Trial, Travesties, Inner Voices*. National Theatre at the Playhouse: *Habeas Corpus, The Last of the Knucklemen, A Man For All Seasons, Kaspar*. **OPERA:** Opera Australia: *Die Fledermaus*. **TV:** *Cloudstreet, Murder in 3 Acts, Sharknet, Streetsmartz, Good News Week, Ship to Shore, Bush Patrol, The Gillies Report, A Country Practice, Rafferty's Rules*. **FILM:** *Son of a Gun, Last Shout, Where The Two Rivers Meet, Aftershocks, The Movers, Tennis Elbow*. **DIRECTOR:** *The Family Tree, Stripped*. **AWARDS:** Best Short Film ATOM Award 2011 for *Stripped*, Best Actor 2003 WA Equity Award for *Shadow of the Eagle*, Outstanding Actor 1991 Swan Gold Award for *Twelfth Night, The Recruiting Officer* and *Our Country's Good*, Best Actor and Best New Talent WA 1977 National Theatre Awards for *Inner Voices*. **TRAINING:** NIDA (1975), WA Screen Academy (2010).

ALEX MALONE Beggar, Grusha



**BLACK SWAN:** This marks Alex's debut with the Company. **OTHER THEATRE:** ATYP: *Spring Awakening - The Musical*. Spectrum Now Festival: *Orfeo ed Euridice*. **TV:** *A Place to Call Home* (Season 3). **FILM:** *Pulse*. **SHORT FILM:** *Zauberberg, Jennifer's Coming Home*. **TRAINING:** 2014 WAAPA Acting, Royal Academy of Dance, Ballet.

FELICITY MCKAY Beggar, 2<sup>nd</sup> Architect, Servant, Young Woman, Younger Lady



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

LYNETTE NARKLE Old Woman, Singer



**BLACK SWAN:** This marks Lynette's debut with the Company. **OTHER THEATRE:** Yirra Yaakin: *Honey Spot* (WA/National tour), *The Bird*. Yirra Yaakin/Sydney Theatre Company: *One Day in '67*. Playhouse Theatre/Perth Festival/Belvoir: *No Sugar* (also Assistant Director). Playhouse Theatre: *Our Town, Moorli & the*

*Leprechaun, Barungin*. Belvoir: *State of Shock*. WA Theatre Co: *Capricornia, Kullark*. Deckchair Theatre: *Salt, Mustard, Vinegar, Pepper*. Portsmouth Festival: *The Dreamers* (national & international tour). World Expo, Vancouver: *No Sugar*. **FILM:** *The Sapphires, Ace of Spaces, Mad Bastards*. **TV:** *The Darkside, Southern Cross, My Mother, My Son, Bobtales, Natural Justice: Heat, Heartlands, Exile and the Kingdom, Jackaroo*. **DIRECTOR:** Yirra Yaakin: *Aliwa, Headspace, Donkalonk, Ooh La Lah Nyungah, The Wayarning*. **ASSOCIATE DIRECTOR:** Yirra Yaakin: *Runamuk*. Murdoch Uni: *An Aborigine Antigone* (also actor). Deckchair Theatre: *The Silent Years*. **POSITIONS:** Current Board co-opted Director (South West), Country Arts WA. Australia Council's Aboriginal and Torres Strait Islander Arts Board, 2008-2010. Yirra Yaakin Aboriginal Corporation Board, 2003-2007. Indigenous Programs Officer at Screenwest, 2003-2006. Associate Director at Yirra Yaakin Theatre Company, 2002-2006. WA representative on the Australia Council's Community Cultural Development Fund, 1996-1999.



KENNETH RANSOM A Soldier, The Old Man, The Ironshirt, Shauva



**BLACK SWAN:** *Angels in America, Part One, Glengarry Glen Ross, Dinner, The House on The Lake, The Motherf\*\*ker with the Hat, A Midsummer Night's Dream, Boundary Street, Twelfth Night, The Sapphires, Much Ado About Nothing*. **OTHER THEATRE:** La Boite Theatre Company: *Prize Fighter*. Ensemble Theatre: *McRee*. Company B Belvoir: *Stuff Happens*. Queensland Theatre Company: *The Female of the Species*. Melbourne Theatre Company: *Boy Gets Girl, Take Me Out, Metamorphoses, Twelfth Night, Measure for Measure, The Duchess of Malfi, Macbeth, Hamlet Explorations*. Shakespeare & Co: *As You Like It, The Tempest, Julius Caesar, A Midsummer Night's Dream, The Comedy of Errors*. Mark Taper Forum: *Julius Caesar, Life Without Men*. **OPERA:** Opera Australia: *The Abduction from the Seraglio*. Theatreworks: *Rigoletto*. **TV:** *Childhood's End, Nightmares & Dreamscapes, Scooter Secret Agent, Code IIIA, Counterstrike, The Secret Life of Us, Border Patrol, Crash Zone, Backburner, China Beach, Hotel, Fame*. **FILM:** *Gods of Egypt, Voodoo Lagoon, Crocodile Hunter - Collision Course, Crocodile Dundee in LA, Dead End, There Goes My Baby*. **TRAINING:** University of California, Los Angeles, CA - Master of Fine Arts, Theatre Arts; The Colorado College, Colorado Springs, CO - Bachelor of Arts, Drama.

JAMES SWEENEY Soldier, Simon, First Man, The Peasant, 2<sup>nd</sup> Ironshirt, The Lame Man, Dust Covered Rider



**BLACK SWAN:** *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 Beggar, The Aide-de-Camp, The House Servant, Lavrenti, The Nephew, The Blackmailer, Hired Hand, Kulak A



**BLACK SWAN:** *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 Beggar, Servant, Nurse, Older Lady, The Sister-In-Law, Another Woman, 3<sup>rd</sup> Ironshirt



**BLACK SWAN:** *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.

## CREATIVES

### RICHARD ROBERTS Set Designer



Richard Roberts is an Australian freelance theatre designer and teacher. His design experience has included designs for drama, dance, film, television and opera. Since his first professional engagement in 1977 as a resident designer at the State Theatre Company of South Australia, he has worked for all the major performing arts companies in Australia. Richard has worked with Black Swan on several productions, including *Glengarry Glen Ross* and the upcoming *Tartuffe*. Other work includes *Much Ado About Nothing* for Queensland Theatre Company; *Fiddler On The Roof* and *This Is Your Life* for Sydney Opera House; *True West* and *Riflemind* for Sydney

Theatre Company; *Last Man Standing, Solomon And Marion, Next To Normal, The Gift and Frost/Nixon* for Melbourne Theatre Company. As a teacher, he was Head of Design at WAAPA (1991-96), Head of Production at the VCA in Melbourne (2000-2010) and Head of Design at The Hong Kong Academy for Performing Arts (2013-15). He is now based in Melbourne as a freelance designer.

### ZHAO YAN Costume Designer



Zhao Yan is a national-level stage art designer at The National Theatre of China and a famous stage artist of China. She has designed costume for more than 70 dramas, operas, Beijing operas, musicals, films, and television, and has a broad range of styles. Her costume designs are exhibited in America, Egypt, Singapore, Korea, Vietnam, Hong Kong, Taiwan, Macao and other countries and regions. Zhao's designs have been featured in The Selected Works of One Hundred Chinese Stage Artists Designers. She has received the 9th Golden Lion of China Drama Stage Art Design Award, the Gold Prize of Chinese Second Stage Scenography

Exhibition Award, the Return of Hong Kong to Fashion Design Contest Award, The Ministry of Culture's National Art Troupes Excellent Performance Award (2012) for best costume design in the national art troupes of excellent programs, The First Prize Award of China Stage Art and Technology, The Costume Design Awards of the 11th Guangdong Arts Festival Outstanding Productions, and the China Association of Stage Art Awards (2009, 2011).

### PROF ZHANG HUAXIANG Prop/Mask Designer



Professor Zhang is an Associate Professor of The Central Academy of Drama based in Beijing, China. His mainstage drama design works include: *Fu Sheng, Taking Leave, Richard III, The Crucible, A Servant of Two Masters, Noises Off, Romulus the Great*

and *The Comedy of Errors.*



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### MARK HOWETT Lighting Designer



Mark has worked with Black Swan on several productions, including *LOADED: A Double Bill of New Plays*, *Cloudstreet*, *Corrugation Road*, *Miss Bosnia*, *Così*, *Sixteen Words for Water*, *Floating World* and *The Drawer Boy*. Mark has worked as a Lighting Designer, Vision Designer and Director for international productions in theatre, film, dance and opera, working with Andrew Lloyd Webber, Geoffrey Rush, Cate Blanchett, Rufus Norris, Gale Edwards, Neil Armfield and Francesca Zambello. Many of his works have toured internationally, including stage productions of *Evita*, *Cabaret*, *Blood Brothers*, *No Sugar*, *Up the Road* and *As You Like It*; *Norma* for Opera

Australia; *Rites and Amalgamate* for Australian Ballet & Bangarra Dance Theatre. Many works have been broadcast by ABC and his designs have illuminated New York, the West End and Europe. Mark received the Robert Helpmann Award for Lighting Design for *Cloudstreet*, 2002 and Best Presented Concert for *Kura Tunga*; the Greenroom Award 2006 for Best Lighting Design for *The Love of Three Oranges*, and Greenroom Award 2009 for Lighting Design for *Roadkill*. Mark trained in Theatre Design at the School of Drama, Yale University.

### DR CLINT BRACKNELL Composer/Musical Director/Sound Designer/Guitarist



Dr Clint Bracknell is a Wirlomin Nyungar from the south coast of WA and coordinates the Bachelor of Music Studies in Contemporary Music Practice at the University of Sydney. A musician and composer, he was nominated for 'Best Original Score' in the 2012 Helpmann Awards and creates music heard internationally across a range of media platforms. His published research explores the links between Aboriginal Australian song and languages, emerging technologies, and Indigenous creative futures.

### CHEN TAO Assistant Director



Chen Tao, Master of Science director, is an outstanding Chinese youth director. He has directed over twenty stage productions at The National Academy of Chinese Theatre Arts department, involving drama, musicals, Kunqu, Beijing Opera and Chinese traditional Opera. Chen has won the China Drama Festival's Best Director Award and over twenty other provincial and ministerial awards. He has published numerous theoretical articles and in 2013 was a visiting scholar at the University of California, Los Angeles (UCLA). In 2015 he had three stage productions selected for the China National Arts Fund.

### FELIX CHING CHING HO Assistant Director



Ching Ching is a Hong Kong-born Melbourne-based theatre director, performer and maker. She has directed Cantonese and Mandarin plays and musicals for the theatre groups at the University of Melbourne (2009-2011); *The Horror Face* (MKA); and *Viet Kieu* (co-created with Diana Nguyen/Melbourne Fringe 2013). As Assistant Director she has worked on: *Transmute: a Butoh Cabaret* (Union House Theatre); *Happy Ending* (Melbourne Theatre Company); *Cho Cho* (Melbourne Arts Centre/Playing Productions/National Theatre of China); *The Good Person of Szechuan* (Malthouse Theatre/National Theatre of China); and most recently curated

and directed *Approximate Translation* at Malthouse Theatre. She has performed in: *Grave* (Dewey Dell/Next Wave); *1938: An Opera* (Union House Theatre/Melbourne Fringe); and *The Sovereign Wife* (Sisters Grimm/MTC NEON). As a maker and performer, she has worked with composer Annie Hui-Hsin Hsieh and Ashlee Clapp as part of The 6th Melaka Art and Performance Festival 2014 and Mapping Melbourne 2014; and created performance *7412 Kilometres of Relations* with Natasha Philips for Big West Festival 2015. Ching Ching was part

of the Women Director's Program at Melbourne Theatre Company in 2015. She is currently a member of the New Working Group and sits on the Contemporary and Experimental Performance Panel for the Greenroom Awards.

### PETER SUTHERLAND Stage Manager



Peter's career as a Stage Manager has spanned 20 years including over 100 shows with many of the country's leading directors and theatre companies. His first show with Black Swan was *After The Ball* (1998), his most recent being *Angels in America, Part One* (2016). He has been stage managing large shows for Kate Cherry since 2007 at both Queensland Theatre Company and Black Swan. Pete spent more than a decade stage managing for John Bell at Bell Shakespeare Company, including the Helpmann Award winning *Richard 3* (2002) and John's final show as Artistic Director, *The Tempest* (2015). One of the highlights of Pete's career was stage managing

the award winning, 10th anniversary revival of *Page 8* for Bangarra Dance Theatre's 25th anniversary (2014). Pete holds a Bachelor of Dramatic Art in Technical Production from NIDA. Peter would like to dedicate all of the work that he does this year to his very dear friend David Page who passed away in April 2016.

### GEORGIA LANDRE-ORD Assistant Stage Manager



Georgia has worked in stage management for many Black Swan productions, including Assistant Stage Manager for *Picnic at Hanging Rock*, *Tonsils + Tweezers*, *Flood*, *Midsummer [a play with songs]*, *The Importance of Being Earnest* and *Signs of Life*, and Stage Manager for *Girl Shut Your Mouth*, *The Red Balloon*, *Shadowboxing*, *Blithe Spirit* and *Glengarry Glen Ross*. She has worked in stage management for Perth International Arts Festival and Western Australia Youth Theatre Company, and worked on several UK national tours including *Evita*, *Scrooge* and *Cabaret*, as well as Film and TV.

Georgia received an Advance Diploma in Stage Management at WAAPA, and a Bachelor of Communication in Film Producing at Western Australian Screen Academy.



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## Remember the time...

In our 25<sup>th</sup> year, we are collecting and celebrating stories from our community.

Whether it's a production you saw, a backstage tour you experienced, an encounter with an actor, writer or director – behind the scenes or in front. We want to hear your story.

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**[birthday.bsstc.com.au/submission](http://birthday.bsstc.com.au/submission)**.



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## WHAT IS BEIJING OPERA?

**Beijing Opera, also known as Peking Opera or Eastern Opera, is a form of traditional Chinese theatre which combines music, speech, mime, dance and acrobatics.**

It arose in the late 18<sup>th</sup> century and became fully developed and recognised by the mid-19<sup>th</sup> century. The form was extremely popular in the Qing dynasty court and has come to be regarded as one of the cultural treasures of China.

Beijing Opera is a comprehensive artform, blending speech, song, dance and movement together to narrate stories and depict characters in a symbolic and suggestive way, rather than realistic. Performers adhere to a variety of stylistic conventions that help audiences navigate the plot of the production. Above all else, the skill of performers is evaluated according to the beauty of their movements.

One of the really interesting aspects of Beijing Opera is the role of make-up/masks and costumes in representing and symbolising the personalities, characteristics and fates of the different characters. Costumes function first to distinguish the rank of the character being played, through use of colour, embroidery (or lack thereof) and more. For example, red and purple costumes with rich embroidery signify persons of high rank or virtue;

lower-ranking officials wear blue, while white can signify youth; high soled shoes are only worn by high-ranking characters; and most characters will wear a basic gown with varying levels of embroidery.

This form uses four main roles, each with numerous subtypes: Sheng (male – subtypes older, younger, military), Dan (female – subtypes older, younger, military, virtuous elite, vivacious unmarried), Jing (painted face male – generally a forceful character), and Chou (male comedic role). Performers are often the focal points on Beijing Opera's characteristically sparse stage.

The repertoire of Beijing Opera includes nearly 1,400 works, mostly taken from historical novels or traditional stories about civil, political and military struggles. Today, contemporary productions are frequently experimental in nature and may incorporate Western influences. In fact, Western works have increasingly been adapted for Peking opera, with the works of Shakespeare being especially popular.

Information from [eBeijing.gov.cn](http://eBeijing.gov.cn), Wikipedia



## 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](http://www.bsstc.com.au).*

# GIVING TO BLACK SWAN

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

The generous contribution of **Andrew and Nicola Forrest** and **the Minderoo Foundation** to Black Swan is assisting our future development and security as Western Australia's State Flagship Theatre Company.



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

## BLACK SWAN BOARD

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

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

## BLACK SWAN PHILANTHROPY COMMITTEE

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

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

## PATRONS CLUB

Patrons Club members give generously, to bring the Black Swan Lab to life and continue to create opportunities for artist development and the staging of new works. Thank you.

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

## FOUNDATIONS

We thank you for nurturing the talents of Western Australian artists through our education, development and international programs.



## WHITE SWANS

Michela Fini, Sandy Honey and Sallie-Anne Manford have lead this innovative private giving circle that this year has shared Black Swan's vision to bring this international collaboration and cultural exchange to life and broaden the experience and scope of works shared with WA audiences and artists. 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          |
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| Treffina & Graham Dowland        | Holly & Michael Masterman       | Carolyn Stewart              |
| Don & Anita Eftos                | Sue McDonald & Mark Westbrook   | Natasha & Ross Taylor        |
|                                  |                                 | Anonymous (1)                |

## LOCAL LARRIKINS

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

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

## WILD SWANS

Perth's emerging arts enthusiasts are collectively giving to drive a new generation of theatre audiences and artists. Thank you.

Committee:

|                 |             |               |
|-----------------|-------------|---------------|
| Belinda Buratto | Jane McEvoy | Samantha Rees |
| Rachel Huber    | Trina Mahon |               |

Members:

|                    |               |
|--------------------|---------------|
| Tamryn Barker      | Ashley Chan   |
| 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.

## Step Up Your Support - We Made It!



Thank you to everyone who supported our Step Up Your Support campaign. Creative Partnerships Australia, an initiative of the Australian government, has matched all donations received as part of the campaign, up to \$50,000. This support will help us continue our artist development programs and our International Collaboration project in our 25<sup>th</sup> anniversary year.

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Step Up Your Support donors have been marked ♥♥. Thank you also to our donors who choose to remain anonymous.

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|                              |                                |                                  |
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| Michela & Adrian Fini        | Playking Foundation            | Linda Savage                     |
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of Kerensa  
Dane Etheridge & Brooke  
Fowles  
John Foster  
Marilyn Fowler ♥♥  
Lianne & Raymond Gianoli  
Kay Giorgetta

Nicola Iffla  
Jim & Freda Irenic  
Ross & Fran Ledger  
Andree McIntyre  
Thurston Saulsman  
Robyn Tamke  
Bradley Van Luxemborg  
Anonymous (2)

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Andrew & Jan Connor  
Stuart Evans  
Karen Fleischer  
Nancy Hackett  
Natalie Jenkins

Dita Jevons  
Ryan Kucharski  
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Anonymous (4)

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Ambrose  
Robyn Atherton ♥♥  
Karen Barrymore  
Robin & Michael Beech  
Patricia Berridge  
Jessica Berry  
Barbara Biki  
Namy Bodinner ♥♥  
Henry Boston ♥♥  
Geoffrey Bovell  
Ronice Bowman  
Sue Boyd  
Peter Bradbeer  
Marcello & Gayle  
Cardaci  
Amber Craike ♥♥  
Norma Curnow

Mark & Yvette Dawson  
Rachelle Doyle ♥♥  
Allan Drake  
Janet & Ian Dunlop  
Shirley Egan  
Ken & Glenda Evans  
Debbie Ewing ♥♥  
Karl Frost  
Rony & Rebecca  
Gabbay  
Charles & Patricia  
Galluccio  
Liam Gobbert  
Martin & Mary Goodall  
Lou-Ann &  
Peter Green ♥♥  
David Hardie  
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Colin & Cara Hoppe

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Irene Jarzabek ♥♥  
Max & Norma Kay  
Nofra Klinik  
Louis & Miriam Landau  
Sheila McHale ♥♥  
David McIntyre  
Margaret Medcalf ♥♥  
Tess Metcalf ♥♥  
Frances Moon  
Peter & Elizabeth  
Moore  
Lynn Morzenti  
Terry Moylan  
Margaret Muirhead  
Roger & Alexis Mullen  
Anthony Munro  
Jordan Nix  
Michael Perrot ♥♥

Melanie Price ♥♥  
Michael & Wendy Price  
Isaac & Laura Raiter  
Jennifer Rankin  
Carol Shannon  
Lindsay Silbert  
Maria Sioulas ♥♥  
Jacinta Sirr ♥♥  
Jeffrey Skates  
Flora & Lawrence Smith  
Jane & Nigel Spry  
Laurence Symonds  
Alena Tompkins ♥♥  
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David Walker  
Charlotte Welton  
Joy Whitaker  
Don Young  
Anonymous (34)

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

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

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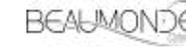


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Contact us to discuss how we can help you do business.

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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.



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