ASSASSINS

MUSIC & LYRICS BY
Stephen Sondheim

BOOK BY
John Weidman

BLACK SWAN
STATE THEATRE
COMPANY

ASSASSINS is based on an idea by Charles Gilbert Jr.

Playwrights Horizons Inc. – New York City
Produced ASSASSINS Off-Broadway in 1990

Licensed exclusively by Music Theatre International (Australasia).

All performance materials supplied by Hal Leonard Australia.

Orchestrations by
Michael Starobin

First Broadway Production,
2004 Roundabout Theatre Company
Todd Haimes, Artistic Director

HEATH LEDGER THEATRE
STATE THEATRE CENTRE OF WA

16 JUN TO 01 JUL

DURATION *95 minutes (no interval)*
WARNING *Adult themes, coarse language, sex & drug references, smoking on stage, strobe/flashes, simulated executions and gun violence; ages 16+*

WARNING *This production contains references to gun violence, trauma and other themes. Support and counselling are available. If you or anyone you know needs help:*

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STRANGE ANIMALS

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FEATURING IN ORDER OF APPEARANCE

LUKE HEWITT	Proprietor
CAMERON STEENS	Leon Czolgosz
NICK EYNAUD	John Hinckley
WILL O'MAHONY	Charles Guiteau
NATHAN STARK	Giuseppe Zangara
GEOFF KELSO	Samuel Byck
MACKENZIE DUNN	Lynette "Squeaky" Fromme
CAITLIN BERESFORD-ORD	Sara Jane Moore
BRENDAN HANSON	John Wilkes Booth
FINN ALEXANDER	Balladeer
NATASHA VICKERY	Emma Goldman
OLIVER HALUSZ	Young Boy
JACOB CLAYTON	Young Boy

Other characters played by members of the Company

ROGER HODGMAN	Director
JANGOO CHAPKHANA	Musical Director
LAWRIE CULLEN-TAIT	Set Designer
LYNN FERGUSON	Costume Designer
MARK HOWETT	Lighting Designer
BRETT SMITH	Sound Designer
MICHAEL CARMODY	Video Designer
CLAUDIA ALESSI	Choreographer
JULIA MOODY	Vocal Coach
DENNIS VRCIC	Percussionist/Drummer
PETER JEAVONS	Acoustic Bass
RAYMOND WALKER	Guitar
CHLOE OGILVIE	Lighting Design Associate
HUGO AGUILAR LÓPEZ	Stage Manager
KATIE MOORE	Assistant Stage Manager
JENNY EDWARDS	Costume Construction
SARAH FORBES	Costume Construction
NICOLE MARRINGTON	Costume Construction
JULIA ROTHERFORD	Wardrobe Assistant/Dresser
SOPHIE WILKINSON	Wardrobe Student Intern
BEN GREEN	Set Construction
LOUISE GRIMSHAW	Armourer
MAREK SYZLER	Scenic Artist
KIM WESTBROOK	Transport

SYNOPSIS

Assassins tells the stories of nine people who committed (or attempted to commit) political murder in the United States of America over a period of two centuries. The musical moves through various times and places with imagined meetings between these assassins.

The play begins as one by one, a collection of misfits enters a fairground shooting gallery. Here, the Proprietor entices the group to purchase guns, offering prizes to "come on and kill a President" ("Everybody's Got The Right"). Assassins from various eras (Leon Czolgosz, John Hinckley, Charles Guiteau, Giuseppe Zangara, Samuel Byck, Lynette "Squeaky" Fromme and Sara Jane Moore) are presented with their guns. John Wilkes Booth enters the fairground and the Proprietor announces him to the others as their pioneer. A voice announces President Abraham Lincoln's arrival and as Booth exits the gallery – a shot rings out.

Enter the Balladeer, a personification of the American Dream, who begins to tell Booth's story ("The Ballad of Booth"). Booth attempts to rationalize the murder of President Lincoln in his diary, blaming him for the Civil War and destruction of the South. The Balladeer interrupts, suggesting that the motive really had more to do with his personal failures. Booth begs him to tell a different story; but is pursued by Union soldiers and shot before he can salvage his legacy.

In the next scene, a radio reports that Giuseppe Zangara attempted to assassinate President Franklin D. Roosevelt. He misses the President and inadvertently kills Chicago Mayor Anton Cermak instead. Bystanders are interviewed, recounting their version of events, each convinced that they saved the President ("How I Saved Roosevelt"). Zangara is outraged that his story has been pushed to the side and sentenced to death by electric chair.

Chicago 1901, anarchist leader Emma Goldman lectures at a rally and Leon Czolgosz is enraptured. He declares his love for her but is knocked back as Goldman instructs him to redirect his passions to the fight for social justice. "Squeaky" Fromme and Sara Jane Moore meet on a park bench and share a joint. Fromme declares to be the lover of criminal and cult leader Charles Manson. Moore, toting an oversized handbag and a bucket of Kentucky Fried Chicken, shares that she's an FBI informant and five-time divorcée. They bond over a shared hatred of their fathers and as the scene ends, they shoot the KFC bucket to pieces, screaming in delight.

Czolgosz enters, reflecting on the deaths of miners, steel millers and factory workers; men just like him. He realises how many men it takes to make a gun. Fellow assassins, Booth, Guiteau and Moore join him in a quartet, in which they honour a single gun's power to change the world ("Gun Song"). Czolgosz

decides that his gun will claim another life – the President. At the 1901 Pan American Exposition, Czolgosz arrives to see President William McKinley shaking visitors' hands. He joins the receiving line and when he reaches President McKinley, he shoots him ("The Ballad of Czolgosz").

Samuel Byck sits at home, wearing an old Santa suit. Byck talks into a tape recorder, recording a message for composer Leonard Bernstein. He accuses Bernstein of ignoring him, just as other celebrities have. John Hinckley appears, serenading a picture of a girl with his guitar. Fromme creeps up on him and asks him to play her a song (requesting "Helter Skelter"). Hinckley refuses as Fromme notices the picture recognising Jodie Foster, who Hinckley claims to be his girlfriend. The two begin a disturbed duet ("Unworthy of Your Love"), with Hinckley declaring his love for Foster and Fromme singing of her love for Manson.

Back at the Proprietor's gallery, Charles Guiteau flirts (unsuccessfully) with Moore. After he is rebuffed, Guiteau becomes enraged and declares that he is extraordinary. At a train station, Guiteau approaches President Andrew Garfield, asking for the position of Ambassador to France. When he is mocked, he shoots. Awaiting his execution for the murder of President Garfield, he shares a poem he wrote 'I Am Going to the Lordy'. The Balladeer describes his trial as Guiteau dances to the gallows, singing ("The Ballad of Guiteau").

The next scene follows Fromme and Moore as they prepare to assassinate President Gerald Ford. Moore has just shot her dog accidently; and her nine-year-old son is being dragged along. President Ford enters and both their attempts fail: Fromme's gun jams and Moore mistakenly drops all her bullets on the floor. Byck drives to the airport to hijack a plane, recording a message to President Richard Nixon. He claims that killing the President is the only solution to America's problems.

The assassins gather once again at the gallery, demanding their prize from the Proprietor. They argue that they haven't received the rewards they were 'promised'. The Balladeer appears and tells them that killing a President was never the answer. Realising their actions didn't solve their problems, they descend into desperation. Led by Byck and the Proprietor, they sing a song for all Americans dispossessed by the American Dream ("Another National Anthem").

The scene shifts to the Texas School Book Depository where Lee Harvey Oswald prepares to kill himself. Booth appears and with the other assassins, he tells Oswald that shooting the President is a better solution than suicide. In a chorus the assassins implore him to shoot President John F. Kennedy, saying that it's the only way for him to truly connect with his country. President Kennedy's motorcade passes while Oswald crouches at the window and shoots.

After the assassination, American citizens remember where they were when the President was shot ("Something Just Broke"). Now with Oswald in their ranks, the assassins regroup at the gallery once more. United, they restate their motives – a redefinition of the American Dream ("Everybody's Got The Right Finale").

CREATORS

STEPHEN SONDHEIM

Stephen Sondheim wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened On The Way To The Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday In The Park With George* (1984), *Into The Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959) and *Do I Hear A Waltz?* (1965) and additional lyrics for *CANDIDE* (1973).

Anthologies of his work include *Side By Side By Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim On Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy (*1990) and the television production *Evening Primrose* (1966).

His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made A Hat* (2011). In 2010 the Broadway theatre formerly known as Henry Miller's Theatre was renamed in his honour.

JOHN WEIDMAN

John Weidman has written the books for a wide variety of musicals, among them *Pacific Overtures* (Tony nomination, Best Book), *Assassins* (Tony Award, Best Musical Revival), and *Road Show* (Lucille Lortel nomination, Best Musical), all with scores by Stephen Sondheim; *Contact* (Tony nomination, Best Book; Tony Award, Best Musical), co-created with dancer/director/choreographer Susan Stroman; *Happiness*, score by Scott Frankel and Michael Korie, directed and choreographed by Susan Stroman; *Take Flight* and *Big* (Tony nomination, Best Book), scores by Richard Maltby Jr. and David Shire; and the new book, co-authored with Timothy Crouse, for the Lincoln Center Theater/Roundabout Theatre revivals of Cole Porter's *Anything Goes* (Tony Awards, Best Musical Revival; Olivier Award, Best Musical Production).

Since his children were pre-schoolers, Weidman has written for *Sesame Street*, receiving more than a dozen Emmy Awards for Outstanding Writing for a Children's Program. From 1999 to 2009 he served as President of the Dramatists Guild of America.

STEPHEN SONDHEIM:

AMERICA'S DREAM

BY ALLY DENING

Stephen Sondheim is a devout purveyor of mentorship. He was mentored by greats such as Oscar Hammerstein II, Robert Barrow and Avant Garde composer, Milton Babbitt. Sondheim himself went on to teach at Oxford, found Young Playwrights Inc and personally mentored the late Jonathon Larson *(Rent)* who he eulogised in the Feb 11, 1996 edition of The New York Times.

At the age of 10, Sondheim met his first mentor, Oscar Hammerstein II, the man who we can thank for this marvellous maestro. "If Oscar had been a geologist, I would have become a geologist" states Sondheim. In his early teenage years Sondheim penned a satire about his school which he presented to Hammerstein. They spent an afternoon going over the work which Hammerstein described as "the worst thing I've ever seen, but not untalented" and then he sent the young Sondheim away with instructions for further study. "I learned more about writing musicals in that afternoon than most people learn in a lifetime" Sondheim claims.

The two things that Sondheim holds in the highest regard are the diversification of an artist and the ability to surprise an audience. These values are clearly communicated in his popular body of work. He has achieved prominence through works such as *Saturday Night, West Side Story, Gypsy, A Funny Thing Happened on the Way to the Forum, Anyone can Whistle, Do I Hear a Waltz, Company, Follies, A Little Night Music, The Frogs, Pacific Overtures, Sweeney Todd, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Passion, Bounce, Roadshow* and of course, *Assassins.* Here are a few of our favourite pieces, each infused with his signature acerbic wit.

WEST SIDE STORY

West Side Story was Sondheim's first professional musical. Sondheim refers to the lyrics of the show as his 'baby pictures'. This is where his humility becomes evident, the modern-day Romeo and Juliet story is one of the best loved musicals of all time. It brought Shakespeare back to the streets and revolutionised musical theatre by exploring social issues on stage for the first time.

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Sondheim's obsession with diverse source material really shines in *Sweeney Todd.* The show received eight Tony's upon its 1979 Broadway premiere and has since received a film adaptation starring Johnny Depp and Helena Bonham Carter. Sweeney Todd is back from his wrongful exile and seeking revenge. Luckily for the proprietress of a failing pie shop, Sweeney Todd opens his barber practice upstairs and begins supplying her with an unusual meat. As new faces appear (and disappear) their joint venture gains momentum and the duo discover that there's 'No Place Like London'.

SUNDAY IN THE PARK WITH GEORGE

The show revolves around George, a fictionalised version of painter Georges Seurat, who dedicates himself to painting his masterpiece and his great-grandson, George II a conflicted and cynical contemporary artist. Another cautionary tale, *Sunday In the Park with George* warns of the alienating nature of obsession and exposes the harsh realities of 'the craft above all else.'

A NOTE FROM THE

DIRECTOR

Stephen Sondheim once said that Assassins, was the only piece that he would not change or rewrite if given the chance.

Working on it again I can see why. It is an extraordinarily concentrated hundred minutes of glorious music, high drama, comedy and danger.

The structure is unusual. It's really a revue, combining imaginative depictions of historical events over a hundred years of American history with marvellously surreal scenes in which the various assassins and would-be assassins connect with each other. Each scene is different in tone and style, and each character totally unique. The last thirty minutes matches anything I have directed in terms of building drama and almost unbearable tension.

Most of the actual events are depicted with great accuracy - albeit in a very economical way. With others, the book writer John Weidman and Sondheim have taken dramatic licence – the manner of Booth's death, the connection between Squeaky Fromme and Sara Jane Moore, for example, and the in extraordinary penultimate scene. But the inventions seem logical and psychologically appropriate.

The music is a kind of pastiche history of American music from the 1860s to the 1980s, paralleling the events. There are echoes of Stephen Foster, Sousa, Copland, The Carpenters and many others, all with the unique Sondheim touch.

It seems particularly relevant now.

In the opening scene, it is impossible to watch the Proprietor hand round guns to the odd group of misfits, loners and angry people that went on to attempt assassinations without thinking about the burning issue of guns in contemporary America.

And when, towards the end in "Another National Anthem", the disappointed assassins demand "where's my prize" and sing of their right to "*be* happy" (a telling distortion of the right to the "*pursuit* of happiness" in The Declaration of Human Rights) the lyrics uncannily echo the words of many of the angry and disappointed voters who elected Donald Trump.

I think Sondheim's is one of the most important and unique voices in the theatre of the last few generations. He is daring and varied in his subject matter, demanding a great deal of his performers with complicated music (that sounds much simpler to an audience than it actually is). *Assassins* is a wonderful example of his work, with a fine book by John Weidman that compliments the music brilliantly. The cast and creatives of this production all feel privileged to be working on it.

ROGER HODGMAN
Director

ROGER HODGMAN Director

BLACK SWAN: *As You Like It*, *Twelfth Night*, *The Memory of Water, Closer*, *Art, Copenhagen, Private Lives*). **OTHER THEATRE**: Over 125 productions for Melbourne Theatre Company, Vancouver Playhouse, Shaw Festival (Canada), Sydney Theatre Company, Queensland Theatre Company, State Theatre Company of South Australia, The Production Company, IMG, TML Enterprises, Victorian Opera, Opera Australia, NZ Opera, Queensland, and other companies. **MUSICALS:** Productions include *Sweeney Todd*, (Sydney Critics Award for Best Musical), *Assassins*, *A Little Night Music* (Green Room Award for Best Musical), *Into The Woods, Follies, Wonderful Town, She Loves Me, Grey Gardens, Chitty Chitty Bang Bang, Fiddler on the Roof and Dirty Rotten Scoundrels* (Sydney Critics Award for Best Musical). **OPERA:** Opera Australia: *Rigoletto*, *Lakme*, *Don Pasquale*. Queensland Opera: *Rigoletto*, *La Cenerentola*. Victorian Opera: *Xerxes*, *Baroque Triple Bill, Nixon in China* (Green Room Award for Best Production); New Zealand Opera: *Xerxes.* **TV:** Numerous dramas including *Wentworth*, *A Place to Call Home, Lockie Leonard*, *The Secret Life of Us*, *Stepfather of the Bride, City Homicide*. **POSITIONS:** Roger was Artistic Director of the Vancouver Playhouse, Dean of the School of Drama at the Victorian College of the Arts and Artistic Director of Melbourne Theatre Company for 12 years, directing over fifty productions . He now has a busy freelance career directing plays, operas, musicals and numerous TV dramas throughout Australia and in Canada, New Zealand and Japan. **AWARDS:** Helpmann Award for Best Director *for Grey Gardens*. Green Room Awards for Best Director for *Who's Afraid of Virginia Woolf*?, *A Little Night Music* and *Flying Dutchman*. Silver Bear for Best Telemovie at Chicago Film festival for *Stepfather of the Bride*. Numerous nominations for Green Room, Helpmann, Sydney Theatre and AFI Awards.

ACKNOWLEDGMENTS

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

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SONG LIST

Everybody's Got The Right
Proprietor, Assassins

The Ballad of Booth
Balladeer, Booth

How I Saved Roosevelt
Bystanders, Zangara

Gun Song
Czolgosz, Booth, Guiteau, Moore

The Ballad of Czolgosz
Balladeer, Fairgoers

Unworthy of Your Love
Hinckley, Fromme

The Ballad of Guiteau
Guiteau, Balladeer

Another National Anthem
Balladeer, Assassins, Proprietor

Something Just Broke
Housewife, Proprietor, American Citizens

Everybody's Got The Right (Finale)
Assassins

WHO'S WHO?

ASSASSIN: John Wilkes Booth (1838–1865)

An actor and passionate champion of the South during the Civil War. Assassinated President Lincoln during a performance of *Our American Cousin* at Ford's Theatre, Washington DC, April 14, 1865.

PRESIDENT: Abraham Lincoln

ASSASSIN: Charles Guiteau (1841–1882)

A Republican, theologian and lawyer who wrote a campaign speech for President Garfield and assassinated him to promote the sales of his book, in the waiting room of the Baltimore & Potomac Railroad Station, Washington 2 July 1881.

PRESIDENT: James A. Garfield

ASSASSIN: Leon Czolgosz (1873–1901)

The son of Polish Catholic immigrants who spent most of his life as a factory worker and keen anarchist (after attending lectures held by Emma Goldman). Assassinated President McKinley during a public reception at the temple of Music Pavilion at the Pan-American Exposition, Buffalo, New York, 6 September 1901.

PRESIDENT: William McKinley

ASSASSIN: Giuseppe Zangara (1900–1933)

A short (under five feet) immigrant who failed to assassinate President-Elect Roosevelt as he stopped to give a speech to well-wishers in Bayfront Park, Miami, Florida, 15 February 1933. Zangara had to stand on a chair and it wobbled.

PRESIDENT: Franklin D. Roosevelt

ASSASSIN: Samuel Byck (1930–1974)

An unemployed loner, who picketed the White House on Christmas Eve dressed as Santa Claus, and died trying to implement his assassination plan of President Nixon at Baltimore-Washington International Airport. He hijacked a commercial jetliner which he intended to crash dive into the White House, 22 Feb 1974.

PRESIDENT: Richard Nixon

ASSASSIN: Lynette "Squeaky" Fromme (1948–)

Attempted to assassinate President Ford as he left the Senator Hotel, Sacramento, California, 5 September 1975. She was a member of the "family" of disciples of the mass murderer Charles Manson.

PRESIDENT: Gerald Ford

ASSASSIN: Sarah Jane Moore (1930–)

A five-times married FBI informer, who attempted to assassinate President Ford to re-establish her radical credentials, as he left the St Francis Hotel, San Francisco, California, 22 September 1975. This occurred seventeen days after Squeaky Fromme's attempt.

PRESIDENT: Gerald Ford

ASSASSIN: John Hinckley (1955–)

A university dropout and aspiring songwriter with an obsession with *Taxi Driver*…To impress actress Jodi Foster, Hinckley attempted to assassinate President Regan as he left the Washington Hilton, 30 March 1981.

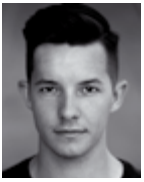
PRESIDENT: Ronald Reagan

ASSASSIN: Lee Harvey Oswald (1939–1963)

An ex-Marine turned stock boy in the Texas School Book Depository who assassinated President Kennedy from the sixth floor of the Texas School Book Depository, Dallas, Texas, 22 November 1963.

PRESIDENT: John F. Kennedy

CAST



FINN ALEXANDER Balladeer
BLACK SWAN: *Assassins* marks Finn's debut with the Company. Finn is Perth born and bred and completed WAAPA's Certificate II (Music Theatre) in 2014 before successfully auditioning for their Bachelor course. During his time at WAAPA, his roles included Reverend Hale in *The Crucible*, Angel in *RENT* and Amos in *Chicago* as well as dance ensemble roles in *Bring It On*: *The Musical* and *42nd Street*. **OTHER THEATRE:** *StageArt: Bare The Musical.* Midsumma Festival: *Spice Up Your Life: The Ultimate 90s Experience*. **TRAINING:** WAAPA Graduate 2017.

CAITLIN BERESFORD-ORD Sara Jane Moore
BLACK SWAN: *The Caucasian Chalk Circle, 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:** Fringe World Festival 2013 &2018, Fremantle Arts Festival, Cabaret Soiree Carnivale The Maj*: A Rhapsody in Red.* **DIRECTOR:** *John Curtin College of the Arts: Cloudstreet, Aladdin*. **FILM:** *Red Dog, True Blue.* **TV:** *The War that Changed Us* (ABC), *Home and Away, White Collar Blue, Life Support.* **POSITIONS:** Teaching Artist for Black Swan, Bell Shakespeare, International School's Theatre Association (ISTA), Artist in Residence (AiR) Grant Recipient for Black Swan and Murdoch University. **LECTURER:** WAAPA, Curtin University and Notre Dame. **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:** WAAPA graduate 1999. Caitlin would like to dedicate this to the memory of the wonderful Mark Priestley, who used to sing the Ballad of Czolgosz in her parents' loungeroom.

JACOB CLAYTON Young Boy
BLACK SWAN: *Assassins* marks Jacob's debut with the Company and is a 14-year-old triple threat – actor, singer, dancer who has performed in a number of theatre and musical theatre productions. **OTHER THEATRE:** Playlovers: The Jungle Book; The Trolleys. Phoenix Theatre: Mulan Jnr; Black Box: Camp Rock The Musical; Harbour Theatre: Lord Of The Flies **TV:** Telethon Performances; The Couch for Foxtel Aurora. **AWARDS:** 2016 Marloo Theatre: Encouragement Award; 2016 Robert Finlay Award: Best Youth Production 'The Trolleys'. **TRAINING:** Ali Roberts Studio (acting); One Mob Studios (dance); Joondalup Entertainers Theatre School (acting, singing); Bel Canto Performing Arts (Musical Theatre).

MACKENZIE DUNN Lynette "Squeaky" Fromme

BLACK SWAN: *Summer of the Seventeenth Doll*. Mackenzie will be joining the Australian cast of *Jersey Boys* in August playing Francine, Frankie Valli's daughter. In 2015 she workshopped the role of Thalia in Matthew Robinson's new musical *Atlantis*. **AWARDS**: Julie Michael Cabaret Competition Winner 2016. **TRAINING:** WAAPA Music Theatre Graduate 2017.

NICK EYNAUD John Hinckley

BLACK SWAN: *Assassins* marks Nick's debut with the Company. **OTHER THEATRE:** Melbourne Theatre Company: *Last Man Standing*. NCL: (European tour) *Priscilla Queen of the Desert* Melbourne Fringe Festival/ (RL Productions: Nick wrote and performed his solo show *A Star is Bored.* with Mad About Theatre Company: Mary Sunshine in *Chicago* and Zach in *A Chorus Line* **TRAINING:** Centrestage Performing Arts School and WAAPA Music Theatre Graduate 2014.

OLIVER HALUSZ Young Boy

BLACK SWAN: *Assassins* marks Oliver's debut with the Company. **OTHER THEATRE:** Agelink Theatre: *Between Wind and Water, Life in Their Hands, Coming Home, Don't Forget Me Cobber, The Time of Your Life, Sarah of Enderslea Farm* WAAPA: *Coriolanus.* **RADIO:** Youth arts reviewer for Capitol Radio FM. **TRAINING:** Current student of the Specialist Visual and Performing Arts Program at Mount Lawley Senior High School. Oliver is 13 years.

BRENDAN HANSON John Wilkes Booth

BLACK SWAN: *I Am My Own Wife*, *Clinton: The Musical, Next to Normal, As You Like It, Midsummer [a play with songs], Arcadia, A Midsummer Night's Dream, Twelfth Night, Much Ado About Nothing*. **OTHER THEATRE:** Brainbox Productions: *The Last Five Years, Lebensraum*. Deckchair Theatre: *Checklist for an Armed Robber, The Lonely Hearts Club, Twelfth Night, The Comedy of Errors, As You Like It*. Logos Productions: *The Spook*. Shakespeare Festival NSW: *A Midsummer Night's Dream*. Mildura Arts Festival*: Water to Wine*. Brainstorm Theatre: *Misfits*. Agelink Theatre: *As Ships Pass By*. **TV:** *I Will Survive,*

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Air Australia, Under One Roof. **FILM:** *South Pacific*. **OPERA:** Lost and Found: *The Telephone*. Opera Australia*: Tristan und Isolde*. WA Opera: *The Tales of Hoffman, Tosca, Carmen, Orpheus in the Underworld, The Magic Flute*. Nova Ensemble: *Into the Shimmer Heat*. Singapore Lyric Opera: *Die Fledermaus*. **AS DIRECTOR:** WA Opera: Opera in the Park, Our Opera, Our WA, Opera's Got Talent. WAAPA: Cabaret Carnivale, Opera! The Opera, *Dido and Aeneas, La Serva e Lússero*. **MUSICALS:** Musae: *Oklahoma!*. ICW Productions: *Les Miserables, Company, Cats*. David Atkins: *Singin' in the Rain*. Cameron Macintosh: *Les Miserables*. Production Company: *Mame, She Loves Me*. Action Theatre, Singapore *Chang & Eng – The Musical*. Gordon Frost *Grease.* **OTHER:** Brendan has toured his one man show *Homeward Bound and Gagged* around Australia. **AWARDS:** Equity Guild Award for Best Actor for *Lebensraum*. PAWA award for Best Supporting actor for Clinton The Musical. **TRAINING:** WAAPA graduate.

LUKE HEWITT Proprieter

BLACK SWAN: *Clinton, The Musical, The Caucasian Chalk Circle, 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*. **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 Samuel Byck

BLACK SWAN: *Endgame, The Caucasian Chalk Circle, 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, The Floating World, Waiting for Godot, Sister Girl, Twelfth Night, Welcome to Broome* (co-pro Belvoir St*), Dead Heart* (co-pro Belvoir St*).* **BLACK SWAN ASSISTANT DIRECTOR:** *The Island, Career Highlights of the Mamu.* **OTHER THEATRE:** Spare Parts Theatre Company: *Nobody Owns the Moon*. 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, Royal Commission into the Australian Economy.* The Pinjarra Project: *Bindjarreb Pinjarra.* **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:** ACTOR: *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).

WILL O'MAHONY Charles Guiteau

BLACK SWAN: *Hir*, *Angels in America*, *Part One*, *Glengarry Glen Ross*, *Flood*, *Twelfth Night*. The HotBed Ensemble: *pool (no water)*, *The Dark Room*. **WRITER/DIRECTOR**: *Coma Land*, *Tonsils + Tweezers*. **OTHER THEATRE:** Onward Productions: *Red*, *The Deep Blue Sea*. Barking Gecko Theatre Company: *Amber Amulet*. Perth Theatre Company: *The Haunting of Daniel Gartrell*. The Blue Room Theatre: *Great White*, *Fat Pig*. Shakespeare WA: *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Romeo & Juliet*, *The Tempest*, *Comedy of Errors*. Riverside Theatre: Shakespeare's *R&J*. **DIRECTOR:** Curtin & The Blue Room: Body Farm. WAAPA: *The Mars Project*, *Punk Rock*, *The Boys*. WA Youth Theatre Company: *Fire*. Hayman Theatre Company: *The Knife*, *the Fork and the Stranger*. The Skeletal System: *The Mars Project*, *Great White*. **WRITER:** *Minneapolis*, *The Mars Project*, *Great White*. **AWARDS:** 2015 Black Swan Emerging Writer's Award for *Tonsils + Tweezers*. 2014 PAWA Best New Script and Member's Choice Blue Room Theatre Award for *Great White*. 2012 Equity Benevolent Guild Award Best Supporting Actor for *Red*, 2009 Equity Benevolent Guild Award Best Newcomer for *The Haunting of Daniel Gartrell*. **TRAINING:** 2007 WAAPA Acting, 2011 WAAPA Directing.

NATHAN STARK Giuseppe Zangara

BLACK SWAN: *Assassins* marks Nathan's debut with the Company. **OTHER THEATRE:** West Australian Opera: *The Cunning Little Vixen*, Act-Belong-Commit: *Our Opera Our WA*, Opera in the Park – *La Boheme, Lucia di Lammermoor*, *The Merry Widow*. Art Centre Melbourne: Morning Melodies – *Christmas Melodies.* **POSITIONS:** Senior Tutor at the Australian Girls Choir. **OTHER:** Philharmonia Australia/Live Nation Australia: Adele 2017 Australian Tour, Sydney. **TRAINING:** WAAPA Graduate 2016 Bachelor of Arts (Music Theatre).

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CAMERON STEENS Leon Czolgosz

BLACK SWAN: *Assassins* marks Cameron's debut with the Company. Whilst at WAAPA, played Tom Collins in *Rent*, Nick Bottom in *A Midsummer Night's Dream*, Thomas Danforth in *The Crucible*, Bill Sweeney in *Heathers the Musical*, Abner Dillon in *42nd Street* and was in the ensembles of *Dido & Aeneas*, *Bring It On the Musical* and *Chicago*. **TRAINING:** WAAPA: Certificate IV (Classic Voice 2013) and a Certificate II (Music Theatre 2014). Bachelor of Arts (Music Theatre).

NATASHA VICKERY Emma Goldman

BLACK SWAN: *Assassins* marks Natasha's debut with the Company. **OTHER THEATRE:** Riverside Theatre: *The Word Before Shakespeare.* Pinchgut Opera: *Dioclesian.* **SHORT FILM:** *Long Lost*. Awards: Whiddon International Artist Scholarship. **OTHER:** MEAA Equity Internship with Gristmill 2018, Sydney Theatre Company's Young Playwright's Residency 2009. During her time at WAAPA, Natasha played Viola in Shakespeare's *Twelfth Night*, Liz Essendine in *Present Laughter* and Polly Peachum in *The Threepenny Opera*. **TRAINING:** WAAPA Graduate 2017 Bachelor of Arts (Acting).

CREATIVES

JANGOO CHAPKHANA Musical Director

BLACK SWAN: *Assassin* marks Jangoo's debut with the Company. **AS MUSICAL DIRECTOR:** ICW Productions: *Company*. City of Joondalup: *West End Wonder, A Hard Day's Night, Fiesta, The Music of Queen* **AS ASSISTANT MUSICAL DIRECTOR**: ICW Productions: *Oliver!, The Mikado, The Sound of Music, The Phantom of the Opera, Les Miserables, Cats!* **POSITIONS:** Director of Music, Trinity Uniting Church **RECORDINGS:** *Anatomy of a Trio, Come Fly With Me* (The Sinatra Album), *Grand Bazaar.* **TRAINING:** B. Mus. Hons (UWA), SIMT, Dip. ABRSM, LRSM, FRSM, A. Mus. A, Peter The Great Academy (St Petersberg).

LAWRIE CULLEN-TAIT Set Designer

BLACK SWAN: SET DESIGNER: *The Lighthouse Girl* (including Regional WA tour). **SET & COSTUME DESIGNER:** *LOADED: A Double Bill of New Plays, The Year of Living Dangerously*. **DIRECTOR & COSTUME DESIGNER:** *Venus in Fur*. **DIRECTOR:** *Switzerland.* **ASSISTANT DIRECTOR:** *As You Like It, A Streetcar Named Desire*. **OTHER THEATRE: DIRECTOR/DESIGNER:** Onward Production: *Red*. PTC: *An Oak Tree*. The Blue Room/Fringe World: *The Night Guardian*. The Blue Room/Art Gallery of Western Australia: *Picasso's Goldfinch*. Downstairs at His Majesty's/New York City's Barefoot Theatre Company's International Festival, the 70/70 Horovitz Project: *Lebensraum*. Metcalf Theatre: *Music From The Whirlwind*. Tennant Creek High School and Community: *Romeo And Juliet, A MIdsummer Night's Dream, Macbeth*. Otago University: *Breath Out And I Breathe You In*. **DIRECTOR**: WAAPA: A View From The Bridge. **SET DESIGNER:** Onward Production: *Deep Blue Sea*. Omnibus Productions: *The Secret Garden*. **SET/COSTUME DESIGNER:** The Kabuki drop, WAYJO, iOTA: *Slap and Tickle*. Barking Gecko*: In A Dark Dark Wood.* The Kabuki drop, iOTA: *The Average Joe.* The Blue Room Theatre: *Red Silk*. Buzz Dance Theatre: *Snap Happy*. Tura New Music: *Rendezvous An Opera Noir*. **PRODUCTION DESIGNER FILM/TV:** Southern Star Entertainment/Magna Films Ireland: *Foreign Exchange*. SBS: *Teesh and Trude, ABC: Outback Upfront, The Pet Show,* Artemis: *Death of The Mega Beast, The Bombing of Darwin An Awkward Truth*. **ART DIRECTOR:** ABC/Goal Post Productions: *Lockie Leonard Series 2*. **POSITIONS**: Lectured in Art Direction at WAAPA. Co-founder of Plumb Construction & Design. **AWARDS:** Equity Guild: 2012 Best Production for *Red*. **TRAINING:** WAAPA Production and Design – Set and Costume Design, WAAPA Directing.

LYNN FERGUSON Costume Designer

BLACK SWAN: COSTUME DESIGNER: *The Lighthouse Girl*, (including WA regional tour). *A Perfect Specimen, Death of Salesman*, *The Importance of Being Earnest.* **OTHER THEATRE:** Bristol Old Vic: *The Dumb Waiter.* Traverse Theatre, Edinburgh: *Reader*, *Sharp Shorts*. NVA, Glasgow: *Sabotage*. Clamjamfrie, Glasgow: *Somewhere*. Unique Events, Edinburgh: *Christmas Capital, Mouth Music.* Gary Lang NT Dance, Darwin: *Goose Lagoon.* Tracks Dance, Darwin: *The Cook, The Queen & the Kelly, Endurance*. **POSITIONS:** Black Swan Wardrobe Manager

2011 to present. Head of wardrobe: Bristol Old Vic. Traverse Theatre, Edinburgh. Theatre Workshop, Edinburgh. Supervisor: Grec Festival, Barcelona. Communicado Theatre, Edinburgh. London Baroque Opera. Cutter: Royal Lyceum Theatre, Edinburgh. Citizens Theatre, Glasgow. Cameron Mackintosh Ltd. **FILM/TV:** *Australia, Balibo* (Darwin), *Tartan Shorts, Ines de Castro, Mouth Music*. **OTHER:** Lynn has also worked for Unique Events, Edinburgh; National Library of Scotland (Exhibition); Kilkenny Events; and Charles Darwin University as a Visual Arts Lecturer. **TRAINING:** Arts. University College (Bournemouth), Edinburgh College of Arts, Association of British Theatre Technicians.

MARK HOWETT Lighting Designer

BLACK SWAN: *Endgame*, *Clinton: The Musical, The Caucasian Chalk Circle, LOADED: A Double Bill of New Plays, Cloudstreet, Corrugation Road, Miss Bosnia, Cosi, Sixteen Words for Water, Floating World, The Drawer Boy*. **OTHER THEATRE**: Mark has worked as a Lighting Designer, Vision Designer and Director for international productions in theatre, film, dance and opera, working with Andrew Lloyd Webber, Geoffrey Rush, Cate Blanchett, Rufus Norris, Gale Edwards, Neil Armfield and Francesca Zambello. Many of his works have toured internationally, including stage productions of *Evita, Cabaret, Blood Brothers, No Sugar, Up the Road* and *As You Like It*; *Norma* for Opera Australia; *Rites and Amalgamate* for Australian Ballet & Bangarra Dance Theatre. Many works have been broadcast by ABC and his designs have illuminated New York, the West End and Europe. **AWARDS**: Robert Helpmann Award for Lighting Design for *Cloudstreet*, 2002 and Best Presented Concert for *Kura Tunga*. Greenroom Award 2017 Best Lighting Design (Theatre Category) for *The Secret River*, Green Room Award 2006 Best Lighting Design for *The Love of Three Oranges*, Greenroom Award 2009 for Best Lighting Design for *Roadkill*. **TRAINING**: Theatre Design, School of Drama, Yale University. Mark is currently the Artistic Director of Ochre Contemporary Dance Company for whom he recently directed *Good Little Soldier* and *Kaya.*

BRETT SMITH Sound Designer

BLACK SWAN: COMPOSER/SOUND DESIGNER: *Hir*, *The Eisteddfod, The Lighthouse Girl* (including WA regional tour), *Perfect Specimen, Venus in Fur*, *The House on The Lake*. **OTHER THEATRE:** Australian Theatre for Young People: *Chrysalis.* The Last Great Hunt: *Elephents, Fag/Stag, Old Love, The Advisors, PriceTag.* Red Ryder Productions: *Grounded.* Riptide Youth Theatre: *Queen Leah, Some Kind of Disaster.* Craig Silvey: *Amber Amulet.* Variegated Productions: *The Man and the Moon.* **DANCE:** Chrissie Parrott: *The Man.* Jo Pollitt: *Divided.* Shona Erskine: *White Matter.* Michael Whaites, Laura Boynes: *Hanging Space.* Rhiannon Newton: *Circle Dances.* Unkempt Dance: *Creature of Habit.* Emma Fishwick: *InBetween, I contemplate my conclusion.* Isabella Stone: *Mouseprints.* **RECORDINGS:** The Chemist: *Ballet in the Badlands, Lullabies.* Mace Francis Orchestra: *Music for Average Photography.* Horizon Art Orchestra: *Live at the Bird.* **OTHER:** Brett's first performance work *When you're here, I'm nowhere* was curated as part of Proximity Festival 2015 at AGWA. Brett was a 2016 PIAF emerging artist and a 2014/2015 Emerging Artist for Black Swan. In 2015 he undertook an internship with the audio team on Cirque du Soleil's *Mystere* in Las Vegas. Brett has toured internationally and currently performs with Methyl Ethel and the Mace Francis Orchestra. **AWARDS:** Bendat Family Trust Scholarship for musical excellence 2008. WAYJO/DCA Scholarship 2011. **TRAINING:** 2011 WAAPA Graduate.

MICHAEL CARMODY Video Designer

BLACK SWAN: *Let the Right One In*. Live Nation: Julia Morris' *Lift and Separate* national comedy tour. St Martins/Malthouse Theatre: *Gonzo*, *I Saw The Second One Hit*. Melbourne Theatre Company: *I Call My Brothers, The Waiting Room*. Red Stitch: *Detroit*. She Said Theatre/Blue Room: *Hart*. She Said Theatre/Sport for Jove: *Fallen.* White Night Melbourne 2016: *Silver Rain: Illuminated Opera*. Russell Goldsmith/Geelong After Dark 2017: *Through Younger Eyes*, Nadja Kostich/Mari Lourey: *Bare Witness*. Melbourne Arts Centre/Angus Cerini: *Saving Henry*. Angus Cerini: *Chapters From The Pandemic*. His video work includes the short documentaries *Debutantes*, *Carpark*, *Great Ocean Road*; Experimental shorts *Drowning World*, *Anatomy Of Atoms* Performance installations *The Locker Room*, *Spinning Yarns* for Knox City Council and *Dusk To Dawn: Devolving* with Elissa Goodrich. In 2017. **AWARDS:** Best Live Art - Melbourne Fringe 2017 Michael was also dramaturg and filmmaker on the award-winning St Martins production *For The Ones Who Walk Away*.

CLAUDIA ALESSI Choreographer

BLACK SWAN: AS CHOREOGRAPHER AND MOVEMENT DIRECTOR: *Let the Right One In, Clinton: The Musical, Next to Normal, Signs of Life, The White Divers of Broome, When The Rain Stops Falling, The Clean House, The Swimming Club, The Lady Aoi, The Crucible*. The HotBed Ensemble: *Yellow Moon: The Ballad of Leila and Lee, pool (no water), The Caucasian*

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Chalk Circle. **PERFORMER:** Chrissie Parrott Dance Company, skadada, Sydney Theatre Company, West Australian Opera, in collaboration with Leigh Warren's ADT, Foundation Jean-Pierre Perreault of Canada, Fieldworks Performance Group, Shadow Industries Theatre, Spare Parts Puppet Theatre, Media Lab France, Thwack Dance Company, Co Loaded, Plasticien Volants of France, Legs On The Wall, Australian Dance Theatre, STRUT dance and Steamworks. She's produced and performed her own works, *Point of Entry, 4by2 A Series of Encounters, Twisting the Straight Line* & *In This.* **POSITIONS:** 2012 launched her collective Company Complesso. Lectures and choreographs at WAAPA for Dance, Acting and Musical Theatre departments. Co-vice president for Ausdance National '11-'16. Choreographs, conducts master classes and directs for various institutions, events and festivals throughout Australia and XSystems international.

JULIA MOODY Vocal Coach

BLACK SWAN: *Switzerland, Clinton: The Musical, Next to Normal, The Red Balloon, Venus in Fur, Laughter on the 23rd Floor, The Seagull, Dust, Midsummer [a play with songs], Other Desert Cities, The Importance of Being Earnest, Madagascar, The Glass Menagerie*, *The Laramie Project.* Black Swan/Queensland Theatre Company: *Other Desert Cities, The Clean House.* ACTOR: *When The Rain Stops Falling, The Memory of Water*. **OTHER THEATRE:** Perth Theatre Company: *The Matchmaker*. Julia also works as a voice consultant for SBS TV and Radio, and many other corporations, organisations and individuals. ACTOR: Onward Productions: *The Deep Blue Sea.* Melbourne Theatre Company: *Educating Rita.* Company B: *Pallas, Walking Long Country.* Deckchair Theatre: *The Removalists.* Theatre South: *Europe, Daylight Savings.* Perth Theatre Company: *The Mule's Foal, Soul Mates.* WA State Theatre Company: *Sweeney Todd, The Last Wake at Sheoak Creek.* Hole in the Wall Theatre Company: *Educating Rita, Virginia, Approaching Simone, Visions.* **POSITIONS:** Associate teacher of Fitzmaurice Voicework. Head of Voice in the Acting Department at WAAPA (1995-2017), voice lecturer at RADA (UK). Patron of STDAWA. **OTHER:** Julia is a proud member of Equity. **TRAINING:** Bristol Old Vic Theatre School, and NIDA (Grad Dip in Voice Studies).

CHLOE OGILVIE Lighting Design Associate

BLACK SWAN: *Assassins* marks Chloe's debut with the Company. Chloe is an indigenous lighting designer originally from the small mining town of Tom Price. **OTHER THEATRE:** Yirra Yaakin Theatre Company: *Fever and the Fret*, The Farm: *Cockfight*, Ochre Contemporary Dance Company: *Good Little Soldier.* **TRAINING:** WAAPA Advanced Diploma of Live Theatre and Events (Lighting).

HUGO AGUILAR LOPEZ Stage Manager

BLACK SWAN: STAGE MANAGER: *The Lighthouse Girl* (incl. WA Regional Tour), *A Perfect Specimen, Next to Normal, Extinction, The House on The Lake, Twelfth Night. The Shape of Things.* ASSISTANT STAGE MANAGER: *Madagascar.* **OTHER THEATRE:** French Woods Festival of the Arts 2017, Weeping Spoon Productions: T*he Ballad of Frank Allen*.

Perth Theatre Company: *From the Rubble.* Lockwood Productions: *I Honestly Love You.* The Workshop Productions: *The Amber Amulet*. **PRODUCTION & TOURING MANAGER**: Perth Theatre Company: *The Ugly One, Africa, The Pride, The Disappearances Project, Tender Napalm, The Adventures of Alvin Sputnik: Deep Sea Explorer, Blackbird, It's Dark Outside.* **PRODUCTION & STAGE MANAGER**: The Kabuki Drop: The Average Joe, *The Elders Project*. AUSDANCE National: Australian Dance Awards Side Pony Productions: *The Pride*, WAYTCO: *Sweat.* **ASSISTANT STAGE MANAGER**: West Australian Opera: The Pearl Fishers, *Opera in the Park* (Gianni Schicchi). BBC: *Doctor Who Symphonic Spectacular.* Shakespeare WA: *Taming of the Shrew*. **FESTIVAL & EVENTS:** Great Big Events -Floor Manager – Australia vs South Africa 2017. AUSDANCE WA: MOVE ME Festival 2017, Stage Manager for City of Joondalup's Joondalup Festival 2010/2014/2016, Valentine's Concert 2010-2011, Little Feet Festival 2010, Blues and Roots 2010, AUSDANCE WA's Dance Live (2013-2016). **OTHER:** Academic Staff at the Western Australian Academy of Performing Arts (2012-2017). Management. **TRAINING: (**2009) WAAPA Adv. Dip. of Stage Management, CERTIV in Training and Assessment (2013), Bachelor of Performing Arts (2014).

KATIE MOORE Assistant Stage Manager

BLACK SWAN: STAGE MANAGER: *Hir*. **OTHER THEATRE: STAGE MANAGER:** Blue Room: *Tissue.* **FESTIVAL & EVENTS:** Logistics Assistant for the 2018 Sydney Festival. **TRAINING:** 2017 WAAPA Bachelor of Performing Arts Graduate.

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KEY PROGRAM AREAS

Black Swan's work on stage is underpinned by the work that we do off stage, in the areas of artistic development, education and regional engagement. Each of these programs ensure that we are developing Western Australian artists, engaging with a state-wide audience and enriching the educational experiences of students.

ARTISTIC DEVELOPMENT

Black Swan's artistic development programs promote Western Australian artists, create stories significant to the community and develop career pathways for artists. Many emerging and mid-career artists are mentored within the company, across all of our productions in both the Heath Ledger Theatre and Studio Underground.

Our Resident Artists Program provide artists within specific areas of expertise, sustained engagement with Black Swan across the year. Working alongside Artistic Director Clare Watson, these artists will develop leadership skills, collaborate on developing future programs, take on key creative positions throughout the season and become advocates for the company in the broader community. Resident Artists for 2018 are; Tyler Hill (Designer), Ian Michael (Actor/Director), Chloe Ogilvie (Lighting Designer) and Katt Osborne (Director).

We are committed to developing artists in their early years of practice and employing new graduates from WAAPA, offering them the opportunity to work alongside established artists and help kick-start their professional careers. For many of these graduates, Black Swan gives them their professional debuts.

Black Swan supports new writing through our Emerging Writers Group, where local playwrights can apply for a year-long, intensive support program, with the aim of developing their work. Each year, six new writers are supported through this successful program and the company has given world premieres to a number of the plays that have emerged. We also commission Australia's leading playwrights to develop new works that engage meaningfully with the Western Australian community and reflect our unique position in the world.

As part of our commitment to the WA theatre sector, Black Swan works with small-to-medium arts organisations and independent artists, to produce work that promotes collaboration, conversation and a broader sense of community. Underpinning our work in artist development is Black Swan's Artistic Reference Group, a group of highly experienced individuals, who provide feedback and guidance, in order to promote a sustainable local theatre community.

Black Swan's Sector Development Program is supported by City of Perth.

The Emerging Writers Group is supported by the Malcolm Robertson Foundation.

The Resident Artist Program is supported by Rio Tinto, McCusker Charitable Foundation and St Mary's Anglican Girl's School.

EDUCATION

Black Swan is committed to supporting educators in developing a lifelong love of theatre. We are accessible to both metropolitan and regional school communities with selected performances at the State Theatre Centre, student and teacher workshops, quality teaching resources and in-school experiences that align with the curriculum. Heavily subsidised student tickets and school subscription packages are offered, in addition to work experience, internships and student ambassador programs.

Education program supported by Crown Resorts Foundation and Packer Family Foundation.

REGIONAL ENGAGEMENT

As a state theatre company, Black Swan aims to embed theatre in the lives of the community of Western Australia, regardless of location. Our regional engagement programs seek to support vitality, pride and capacity building in regional and remote communities. We engage with our regional communities in multiple ways throughout the year – through the annual live broadcasts from the Heath Ledger Theatre, touring and bespoke community engagement activities. Underpinning this strategy is the appointment of regional ambassadors who act as a conduit between the company and their community.

Regional Engagement program supported by Rio Tinto, Chevron, Water Corporation and Thrifty Car and Truck Rental.

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The generous support from all our valued donors continues to contribute to the sustainability and longevity of Black Swan as Western Australia's state theatre company.

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

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Nurturing Western Australian artists through our education and artist development programs.

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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.

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LOCAL LARRIKINS

Janet Holmes à Court created this giving circle and with the help of other Larrikins it continues to engage young Western Australians and bring WA artists and stories to our audiences.

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