

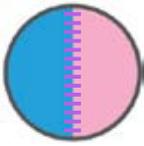
HIR

by Taylor Mac



**BLACK SWAN
STATE THEATRE
COMPANY**

GENDER DEFINITIONS



GENDER

The state of being male, female, both or neither- as it refers to social constructs and identity, not physical attributes



TRANSGENDER

Someone who does not identify with the gender they were assigned at birth



CISGENDER

Someone who identifies with the gender they were assigned at birth



NON-BINARY

Someone who does not identify exclusively as male or female. Could be both, neither or somewhere in-between



GENDERFLUID

Someone whose gender identity changes over time across the spectrum of gender



GENDERQUEER

Someone whose gender identity falls on the spectrum between male and female

© Connection And Wellbeing Australia (CAWA)

STUDIO UNDERGROUND
STATE THEATRE CENTRE OF WA

10 TO 27 MAY

DURATION 1 hour 35 minutes

WARNING Adult themes, strong language, ages 16+

WARNING

This production contains references to domestic violence, emotional trauma and other themes. Support and counselling are available:

LIFELINE

13 11 14
lifeline.org.au

QLIFE

1800 184 527
qlife.org.au

BEYOND BLUE

1300 224 636
beyondblue.org.au

TRANSFOLK WA

transfolkofwa.org

FREEDOM CENTRE

freedom.org.au

Please remember to turn off your mobile phone during the performance.



FEATURING

WILL O'MAHONY
JACK PALIT
IGOR SAS
TONI SCANLAN

Isaac Connor
Max Connor
Arnold Connor
Paige Connor

ZOE PEPPER
TYLER HILL
TARRYN GILL
LUCY BIRKINSHAW
BRETT SMITH
ANDY FRASER
LUZITA FEREDAY
KATIE MOORE
GENEVIEVE DAVIDSON

Director
Set Designer
Costume Designer
Lighting Designer
Composer/Sound Designer
Fight Director
Voice & Dialect Coach
Stage Manager
Assistant Stage Manager

JENNY EDWARDS
NATHAN FRY
BEN GREEN
NICOLE MARRINGTON
JULIA RUTHERFORD
MAREK SYZLER
KIM WESTBROOK

Costume Maker
Company Mechanist
Set Construction
Costume Maker
Wardrobe Assistant
Scenic Artist
Transport

HIR IS PROUDLY SUPPORTED BY:

PRINCIPAL PARTNER

RioTinto

GOVERNMENT PARTNERS



Department of
Local Government, Sport
and Cultural Industries



SUPPORTED BY
PATRONS CLUB

SYNOPSIS

PAIGE: *Caucasian cisgender woman in her fifties.*

ARNOLD: *Caucasian cisgender man in his fifties/early sixties.*

ISAAC: *Caucasian cisgender man in his early twenties.*

MAX: *Caucasian transgender man who identifies as trans-masculine and genderqueer. 17.*

Somewhere in the suburbs, during a particularly hot summer in central California, Isaac returns home from Afghanistan. He has been dishonourably discharged from the military for drug-related offenses. For his homecoming, he expects to receive his abusive father, then protect his mother and sister, before relaxing into his childhood bedroom. However, his expectations are destroyed as he returns to a new type of chaos.

His father, Arnold, has suffered a stroke and turned into a pitiful shadow of the

once domineering patriarch. Having been liberated from an oppressive marriage, his mother Paige refuses to clean and feeds Arnold a milkshake mixed with estrogen to keep him compliant. The transformation of his family's pecking order is thrown into further disarray as Isaac learns his little sister Max has come out as transgender.

It's a brave new post-gender world – and Paige is eager to educate Isaac on the 'new regime'.

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.

We also acknowledge our LGBTIQ+ elders, past and present. We honour the communities of which we are a part of and we celebrate the extraordinary diversity of people's bodies, genders, sexualities, and relationships that they represent.

Black Swan would like to thank Brian Heller and the Arts Angels, Linda Pope and Cathy Penglis. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.

Special thanks to Transfolk WA and Bella Broadway for their invaluable support and education resources.

We'd like to thank Balcatta Recycling Shop for their generous donation of props for this performance. Managed by Workpower in partnership with the City of Stirling, Balcatta Recycling Shop is a social enterprise that provides employment opportunities for people with disability.

TAYLOR MAC Playwright



Taylor Mac (who uses “judy”, lowercase *sic*, not as a name but as a gender pronoun) is one of the world’s leading theater artists. A

playwright, actor, singer-songwriter, performance artist, director and producer and “Critical darling of the New York scene” (NY Magazine), judy’s work has been performed in hundreds of venues including New York City’s Town Hall, Lincoln Center, Celebrate Brooklyn, The Public Theatre and Playwrights Horizons, as well as London’s Hackney Empire and Barbican, D.C.’s Kennedy Center, Los Angeles’s Royce Hall and Ace Theater (through the Center for the Art of Performance), Chicago’s Steppenwolf Theatre, the Sydney Opera House, The Melbourne Festival (Forum Theater), Stockholm’s Sodra Theatern, the Spoleto Festival, and San Francisco’s Curran Theater and MOMA.

Judy is the author of many works of theatre including the soon to be produced plays, *Gary*, *A Sequel to Titus Andronicus*, *Prosperous Fools*, and *The Fre*, and the previously produced works, *A 24-Decade History of Popular Music*, *Hir*, *The Walk Across America for Mother Earth*, *Comparison is Violence*, *The Lily’s Revenge*, *The Young Ladies Of*, *Red Tide Blooming*, *The Be(a)st of Taylor Mac*, *Cardiac Arrest or Venus on a Half-Clam*, *The Face of Liberalism*, *Okay*, *Maurizio Pollini*, *A Crevice*, and *The Hot Month*.

Sometimes Taylor acts in other people’s plays (or co-creations). Notably: Shen Teh/Shui Ta in The Foundry Theater’s production of *Good Person of Szechwan* at La Mama and the Public Theater, Puck/Egeus in the Classic Stage Company’s *A Midsummer’s Night Dream*, and in the two-man vaudeville, *The Last Two People On Earth* opposite Mandy Patinkin and directed by Susan Stroman.

Mac is a MacArthur Fellow, a Pulitzer Prize Finalist for Drama and the recipient of multiple awards including the Kennedy Prize, a NY Drama Critics Circle Award, a Doris Duke Performing Artist Award, a Guggenheim, the Herb Alpert in Theater, the Peter Zeisler Memorial Award, the Helen Merrill Playwriting Award, 2 Bessies, 2 Obies, and an Ethyl Eichelberger Award. An alumnus of New Dramatists, judy is currently a New York Theater Workshop Usual Suspect and the Resident playwright at the Here Arts Center.

A NOTE FROM THE **DIRECTOR**

When I read Taylor Mac's script I was struck by its unwavering originality. Mac has reinvented the kitchen sink family drama – stripping it for parts to examine patriarchy and gender fluidity in all its permutations. This is an unrelenting trip to the new.

The play begins when Isaac, the prodigal son, returns home from three years at war to discover that nothing about his home is as he remembers it: his sister has become his brother, his father has become an invalid since suffering a stroke and his mother, Paige, now free of her husband's tyrannical rule has found a bent kind of emancipation.

Aside from the brilliance of Taylor Mac's wit I was drawn to the script by Paige. She is fierce and unrelenting, I empathise with her, despite her cruelty because she is struggling to be more than a product of the culture she has survived. Paige is

searching to uncover a new American dream, one that is beyond prescribed gender roles. Inspired by her child's transition Paige has found the self-belief to crawl out from beneath the patriarchy.

In developing the design for this production, the two big inspirations were the work of Gregory Crewdson and the documentary *Grey Gardens*. Crewdson photographs immaculately detailed portraits of American suburbia that are at once bleak and beautiful. When looking at *Grey Gardens* we honed in on the style and eccentricity of Little Edie as inspiration for Paige.

Hir is an observation of the implosion of the nuclear family, uncovering a world that is beyond gender.

ZOE PEPPER
Director



ZOE PEPPER Director

BLACK SWAN: *Hir* marks Zoe's debut for the company. **OTHER THEATRE:** **AS DIRECTOR AND CO-WRITER:** Side Pony Productions and The Last Great Hunt: *The Irresistible*. Side Pony Productions: *Into the Jungle, The Wives of Hemingway, The Manic Pony, The Confidence Man*. Side Pony Productions and Perth Theatre Company: *The Pride*. Sydney Theatre Company: *Money Shot; Fiddler's Coin*. Side Pony Productions and Battersea Arts Centre: *Devil's Gulch; A Dastardly Deed*. **AS DIRECTOR:** presented by Zoe Pepper and Andrea Gibbs: *Is this thing on?* Hold Your Horses and Side Pony Productions: *Heart of Gold*. **FILM: AS DIRECTOR AND CO-WRITER:** *The Big Spaghetti, You be the Widow, Lions and Tigers*. **AS DIRECTOR:** *Lift*. **OTHER POSITIONS:** Artistic Director Side Pony Productions. **FELLOWSHIPS/FUNDING/AWARDS:** Zoe is a recipient of Screenwest's 2016/17 Feature Navigator program, a development track that is allowing her to develop a feature film. She was also a recipient of the 2014-16 Creative Australia Fellowship to develop interactive digital experiences. **TRAINING:** WAAPA Graduate 2005; AFTRS Graduate 2012; Ecole Philippe Gaulier.

A NOTE FROM THE **DESIGNERS**

*Zoe Pepper, Tarryn Gill and Tyler Hill have worked closely in collaboration to create a new world for Taylor Mac's *Hir*.*



From the outset, we recognised the importance to create a world which evoked the complexities and dysfunction within the Connor family.

The 1975 documentary *Grey Gardens* became a key reference for both set and costume as they connected the character of Paige in *Hir* to the character of Little Edie in *Grey Gardens*. They are both powerful female characters who are in one way or another trapped by their domestic lives, living in ruin and simultaneously have grand aspirations for themselves.

The concept for the costume design came from an approach of the home made and

the assembled. In the case of Paige and Max especially – low-fi with high fashion aesthetic aspirations.

This concept of assemblage became integral to the set design exploring the American domestic reassembling first build materials creating a new logic and disrupting the patriarchy. Ultimately, the design is presenting a family setting in a way that feels unsettling, visually positioning the domestic as gothic; the home as a site for horror.

TYLER HILL *Set Designer*

TARRYN GILL *Costume Designer*

CAST



WILL O'MAHONY Isaac Connor

BLACK SWAN: *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:** *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.



JACK PALIT Max Connor

BLACK SWAN: *Hir* marks Jack's debut for the company. **OTHER THEATRE:**

Malthouse Theatre: *Gonzo.* **AWARDS:** Jack gained a scholarship to St Martin's Theatre Group. **OTHER:** Jack has been interested in acting,

theatre and film production from an early age. His acting experience started with participation in Year 7 in the school production of *Beauty*

and The Beast where he had a number of roles including the pivotal role of a plate. By Year 9 he had progressed to a lead part in the school production of *Oklahoma.* Jack was singled out in favourable reviews in *The Music* which reported "...an endearing amount of individuality is allowed to percolate through their performances, especially from Jack Palit, whose geeky charisma spins some thoroughly beguiling humour." Jack is currently involved in YGLAM promoting theatre and performance skills for LGBTI youth in the north of Melbourne.



IGOR SAS Arnold Connor

BLACK SWAN: *A Perfect Specimen, Laughter on the 23rd Floor, As You Like It, Death of a Salesman, When the Rain Stops Falling, The Web, The Female of the Species, Zastrozzi – Master of Discipline, The Man With Five Children.* Black Swan/Melbourne Theatre Company: *The Swimming Club.* Black Swan/ThinIce: *The Gathering.* **OTHER THEATRE:** Barking Gecko: *Bambert’s Book of Lost Stories* (Helpmann Award 2016). Melbourne Theatre Company: *Art.* Malthouse Theatre/Sydney Theatre Company: *The Trial.* ThinIce: *The Red Shoes.* The Blue Room: *The Country, Fragmented, The Butcher.* Lighthouse/State Theatre Company of South Australia: *The Conquest of Carmen Miranda, The Blind Giant is Dancing, Romeo and Juliet, The Season at Sarsaparilla, Twelfth Night, Pal Joey, The Marriage of Figaro, King Stag.* Australian Nouveau Theatre, Melbourne: *Don Juan.* Sydney Theatre Company: *Hamlet, Henry IV Part I.* SWY Theatre: *Stories from Suburban Road, A Night in the Arms of Raelene.* Effie Crump Theatre: *Below.* Perth Theatre Company: *Soulmates.* Yirra Yaakin: *Black Russians, King Hit.* **TV:** *Ship to Shore, The Gift, Parallax, Lockie Leonard, Aussie Rangers.* **FILM:** *Teesh and Trude, Japanese Story, Three Acts of Murder, The Turning, The Reckoning, Red Dog: True Blue, Jasper Jones, The Naked Runner.* **MUSICAL THEATRE:** Adelaide Festival Centre/National Theatre London: *Guys and Dolls.* Fringe Festival Perth: *Bunga Bunga Burlesconi, Iron ‘Ores.* **AS DIRECTOR:** Blue Room/Perth Fringe: *The Good Thief, When Harry Met Harry.* Milestone Theatre: *Closer.* **AWARDS:** 2015 Performing Arts WA Award best actor for *Laughter on the 23rd Floor,* Black Swan. **TRAINING:** ECU Postgraduate Diploma of Arts in Theatre Practices.



TONI SCANLAN Paige Connor

BLACK SWAN: Black Swan/Queensland Theatre: *Once in Royal David’s City. Angels in America, Part One.* **OTHER THEATRE:** Sydney Theatre Company: *Blood Wedding, Our Town, Troupers, King Lear, Cuckoo’s Country, Madras House.* Ensemble: *Richard 111, Let the Sun Shine, A View From the Bridge, I’m Not Rappaport, All My Sons, The Price.* Riverside: *Hamlet, King Lear.* Darlinghurst Theatre/Good Works/Eternity Playhouse Grand opening show: *All My Sons.* Company B: *Ruben Guthrie.* QTC: *The Family, Too Young for Ghosts.* Q Theatre: *Daylight Saving, Kid Stakes.* TN Theatre Co: *Private Lives, Boy’s Own Macbeth, Cloud 9, The Conquests of Carmen Miranda.* Griffin Theatre: *King Tide, Back Beat, White Nancy.* Playhouse Theatre: *Fields of Heaven.* Her Majesty’s Theatre, Perth: *Annie.* Hole in the Wall Theatre: *In His Own Right, Under Milkwood.* **DIRECTOR:** QUT: *The Seagull, Cherry Orchard, Three Sisters.* WAAPA: *A Cheery Soul.* **FILM:** *The Forest, Vacant Possession, Loveless, Homebrew, Breakaway, Tenderhooks, Contact, High Tide.* **TV:** *The Hiding, Crownies, Answered by Fire, MDA, Backberner, Crash Palace, Water Rats, Bordertown, Blue Heelers, GP.* **AWARDS:** 2008 Sydney Critics Theatre Award for Best Actress for *King Tide.* 2014 Sydney Critics Theatre Awards winner for Best Actress in a Leading Role in an Independent Production for *All My Sons.* **TRAINING:** The Drama Centre, London.

CREATIVES



TYLER HILL Set Designer

BLACK SWAN: *The Eisteddfod, Endgame*. **OTHER CREDITS:** Spare Parts Puppet Theatre and WA Museum: *Tom Vickers and the Extraordinary Adventure of his Missing Sock*. **SET & COSTUME DESIGNER:** Black Swan, Perth Festival and DADAA: *You Know We Belong Together*; *Lost & Found* Opera Company: *Trouble in Tahiti*; **SET DESIGNER:** WAAPA (as graduate): *42nd Street*; **DESIGN ASSISTANT:** Perth Festival: 2017 Opening Ceremony *Boorna Waanginy: The Trees Speak*, 2016 Opening Ceremony *Home*; Sydney Theatre Company: Production Assistant (2016); **SECONDMENTS:** Sydney Theatre Company, *The Hanging*; See Pictures, Ticket to Ride and WBMC: *Otherlife*. **TRAINING:** WA Academy of Performing Arts (BA Performing Arts, Set & Costume Design). **AWARDS:** David Hough Award for Outstanding Achievement in Design (WAAPA, 2016). Tyler is a 2018 Black Swan Resident Artist and Academic Lecturer (in drafting) at WAAPA.



TARRYN GILL Costume Designer

BLACK SWAN: *Hir* marks Tarryn's debut for the company. **OTHER THEATRE:** Tarryn has previously worked as a set and costume designer on theatre projects with The Last Great Hunt, Side Pony Productions, Hold Your Horses and Hydra Poesis. **OTHER:** Tarryn Gill is a Western Australian based multidisciplinary artist who makes artworks spanning the mediums of sculpture, installation, photography, film, drawing, set and costume design and performance. Influenced by her background in dance, her works have a highly theatrical approach. Through her solo and collaborative practices, Tarryn has exhibited works and undertaken residency projects across Australia, in Argentina, Canada, France, Germany, Japan, Portugal, the United Kingdom and the United States. Notably, she has exhibited works in the 2016 Adelaide Biennial of Australian Art: *Magic Object*; in the 17th Biennial of Sydney; at the Tokyo Metropolitan Museum of Photography; the Museum of Contemporary Art, Sydney; the Art Gallery of Western Australia; the Gallery of Modern Art, Brisbane and Akademie der Künste, Berlin. In Australia, Tarryn's works are held in numerous public and private collections nationally. She is represented by Sophie Gannon Gallery, Melbourne. **AWARDS:** Winner of the 2010 Basil Sellers Art Prize, Melbourne; Winner of the 2016 Bankwest Acquisitive Art Prize, Perth.



LUCY BIRKINSHAW Lighting Designer

BLACK SWAN: *Switzerland, The Eisteddfod, The Messiah, Woyzeck, Falling Petals*. **OTHER THEATRE:** Malthouse Theatre & Griffin: *Ugly Mugs*. Malthouse Theatre & My Darling Patricia: *Africa*. Malthouse Theatre: *Happiness, Blak Cabaret, Opera XS Merlyn Quaife*. Perth Theatre Company: *Taking Liberty, Matchmaker, Baby Boomer Blues*. Side Pony Productions: *Confidence Man, The Pride, The Manic Pony, Scarecrow*. Hold Your Horses:

Heart of Gold. Red Ryder: *Dying City, Moment on the Lips, Dealer's Choice*. Barking Gekko: *Skylab*. The Aphids: *Crawl Me Blood*. Melbourne Opera: *Tristan & Isolde, Roberto Devereux, Lohengrin, HMS Pinafore, Anna Bolena, Tannhauser, Abduction from the Seraglio, Mary Stuart, Così Fan Tutte*. Lyric Opera Melbourne: *Our Man in Havana, Il Signor Bruschino, Werther*. The Hayloft Project: *The Seizure, Delectable Shelter, Spring Awakening*. Magnormos: *Flowerchildren, The Hatpin, Title of Show, Mary Bryant, The Thing About Men, Love Equals, Life's A Circus, Sondheim Triptych, Jerry Herman Triptych, Stephen Schwartz Triptych*. Performance 4A: *Inbetween Two*. JTM Productions: *Just A Couple of Song & Dance Men, A Fine Romance, Carole King: Songbook of Her Life, California Dreaming, Bugle Boys*. School With No Walls: *Moon Broken*. **FILM:** *Under the Weather* **TV:** *The Red Room*. **POSITIONS:** Director, Filament Design Group **OTHER:** Perth Festival Beck's Music Box Lighting Design 2008 through 2010. **AWARDS:** Members Choice Award & Best Production Award, Blue Room Awards 2010 for The Pride (Side Pony Productions) **TRAINING:** Advanced Diploma of Lighting Design for Production and Performance, West Australian Academy of Performing Arts (2005) and Bachelor of Arts – Fine Arts Curtin University (1999).



BRETT SMITH Composer/Sound Designer

BLACK SWAN: COMPOSER/SOUND DESIGNER: *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: *Elephants, 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.



ANDY FRASER Fight Director

BLACK SWAN: *Summer of the Seventeenth Doll, Let the Right One In, Switzerland, Moliere's Tartuffe, Angels in America, Part One, Next to Normal, Extinction, Glengarry Glen Ross, Dinner, Venus in Fur, Laughter on the 23rd Floor, The Seagull, Dust, As You Like It, A Streetcar Named Desire, Flood, Midsummer [a play with songs], Death of a Salesman,*

*The Mother**ker with the Hat, Signs of Life, The White Divers of Broome, Ninety, Boundary Street, Twelfth Night, Much Ado About Nothing, The Web, Cyrano de Bergerac, The Female of the Species, Who's Afraid of Virginia Woolf?, The Crucible, The Carnivores, Accidental Death of an Anarchist, Zastrozzi: The Master of Discipline.* Black Swan/Queensland Theatre Company: *Other Desert Cities.* Black Swan/Big Sky Entertainment: *Shakespeare Shenanigans, Crash! Bash! Curriculum!* **OTHER THEATRE:** Perth Theatre Company: *The Removalists, The Haunting of Daniel Gartrell, Speed-the-Plow, Hamlet, Talk About the Passion.* Yirra Yaakin: *King Hit, Waltzing the Wilarra, Mother's Tongue, The Honey Spot, Muttacar Sorry Business.* Deckchair Theatre: *The Danger Age, Mimmie le Blanc, Love, Prayer to an Iron God.* Onward Production: *Private Lives, The Deep Blue Sea.* Shakespeare in the Park: *As You Like It, Comedy of Errors, Twelfth Night, Much Ado About Nothing, A Midsummer Night's Dream, Romeo and Juliet.* Barking Gecko: *Jasper Jones, Trains of Thought.* **OPERA:** West Australian Opera: *Faust, Otello, Tosca, Carmen, Don Giovanni.* **TV:** *Lockie Leonard Human Torpedo, The Shark Net.* **FILM:** *Otherlife, Teesh & Trude.* **TRAINING:** Fully certified Fight Director and Stage Combat Instructor holding accreditation from the Society of Australian Fight Directors and the British Academy of Dramatic Combat.



LUZITA FEREDAY Voice & Dialect Coach

BLACK SWAN: *I Am My Own Wife, Angels in America, Part One, Extinction, Blithe Spirit, Glengarry Glen Ross, Dinner, The Damned.*

OTHER THEATRE: Barking Gecko Theatre Company: *Jasper Jones, ONEFIVEZEROSEVEN, Driving Into Walls.* Two Left Feet Productions: *Annie, The Musical.* The Blue Room Theatre/Nest Ensemble: *Joey: The*

Mechanical Boy. WAAPA: *Great Expectations, The Berkoffs, The Bacchae, The Greeks, Beauty and the Beast, The Laramie Project, Violet, Rise and Fall of Little Voice, Blood Will Have Blood.* **DIRECTOR:** Luzita's directing credits include work for John Curtin College of the Arts, WA Youth Theatre Company and the National Youth Theatre of Great Britain.

ACTOR: Royal Shakespeare Company: *A Midsummer Night's Dream.* Man in the Moon: *Edmond.* Channel Theatre Company: *Jack and the Giant Killer.* Hackney Empire: *Taking Liberties.* Almeida Theatre: *Surrender Dorothy/Paca Mamas Blessing.* Bloomsbury Theatre: *Blood Wedding.* **TV:** *Firm Friends, Minder.* **FILM:** *Sister, My Sister.* **OTHER:** Luzita currently teaches Voice to Acting and Musical Theatre students at WAAPA and has also taught at Curtin University, Notre Dame University, The Royal Academy of Dramatic Art (RADA), and Royal Central School of Speech and Drama (CSSD). **TRAINING:** Royal Academy of Dramatic Art (RADA) Acting graduate 1992, Royal Central School of Speech and Drama (CSSD) Postgraduate Diploma in Applied Theatre 2007. Luzita has a Masters by Research at Edith Cowan University (WAAPA) on Accent and Dialect Training for Actors.



KATIE MOORE Stage Manager

BLACK SWAN: *Hir* marks Katie's debut with the company. **OTHER**

THEATRE: STAGE MANAGER: Blue Room: *Tissue.* **FESTIVAL & EVENTS:**

Logistics Assistant for the 2018 Sydney Festival. **TRAINING:** 2017 WAAPA Bachelor of Performing Arts Graduate.



GENEVIEVE DAVIDSON Assistant Stage Manager

BLACK SWAN: *Hir* marks Genevieve's debut with the company. **OTHER**

THEATRE: PRODUCTION STAGE MANAGER: Riot Stage: *Lovely Mess*, Paige Marshall: *I Carry Your Heart*. **STAGE MANAGER:** Mater Dei College: *ENGINE*, The Popular Mechanicals/CGTC: *A New Brain*, Red Stitch

Actor's Theatre: *Desert 6:29pm*, Crying Wolf Productions: *Elegies: A Song*

Cycle, Joondalup City Council: Joondalup Eisteddfod and *Feista*, Elle Harris Productions:

The Duckmasters, Fresh Bred Productions: *Sweeney Todd: The Demon Barber of Fleet Street*. **ASSISTANT STAGE MANAGER:** Sydney Festival: *RIOT* and *Briefs: Close Encounters*,

Polyglot: *Only A Year*, Scottee Inc: *The Worst of Scottee*. **OTHER:** Red Stitch Actor's

Theatre: *American Song* as Production Assistant, Book of Mormon Australia: *Book of*

Mormon as Audition Assistant, Selladoor Worldwide: *The Crucible* as Production Assistant,

Matilda the Musical Australia: *Matilda the Musical* as Audition Assistant. **FESTIVAL AND**

EVENTS: Assistant Venue Manager for the Magic Mirrors Speigelent at the 2018 Sydney

Festival. **TRAINING:** 2016 WAAPA Bachelor of Performing Arts Graduate.

COMING SOON...

ASSASSINS

MUSIC & LYRICS BY Stephen Sondheim
BOOK BY John Weidman

16 JUN TO 01 JUL



THE EVENTS

by David Greig

21 JUN TO 08 JUL



IMAGE: The Doll trilogy play reading

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.

PRINCIPAL PARTNER



REGIONAL PARTNERS



SECTOR DEVELOPMENT PARTNER



SEASON PARTNER



FOUNDATION PARTNERS



GIVING TO BLACK SWAN

*We thank all donors for their support
and passion for Black Swan.*

BLACK SWAN PRODUCTION FUND

A future fund designed to ensure we can develop works of exceptional quality, scale and ambition, and to work with the best artists locally, nationally and internationally.

We thank the following inaugural donors for helping us launch the Production Fund.

Founding Partner



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	Anonymous (1)

PATRONS CLUB

Black Swan greatly acknowledges the members of our Patrons Club for their generous commitment to supporting the activation of the Studio Underground. They will ensure the WA theatre industry remains vibrant and sustainable and promote opportunities for collaboration between emerging and experienced artists.

We thank the Patrons Club members for their generous support.

Michela & Adrian Fini	Simon Lee Foundation
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If you are interested in supporting Black Swan, please contact our Philanthropy Manager Andree McIntyre on andree@bsstc.com.au or 0417 187 025.

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

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CONTACT US TO LEARN HOW YOUR BUSINESS CAN
BENEFIT FROM A BLACK SWAN PARTNERSHIP

What if we took theatre into the playground?

Our Principal Partnership with Black Swan State Theatre Company is helping take arts experiences to regional communities. **FITTER. FASTER. BETTER.** is one of the creative ways we are supporting young people to actively engage with the arts, regardless of where they live in Western Australia. To learn more about how we are supporting vibrant communities, visit riotinto.com.au

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