

SUMMER OF THE SEVENTEENTH DOLL

by Ray Lawler



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Artistic director

Cast

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FEATURING

JACOB ALLAN	Barney Ibbot
MICHAEL CAMERON	Johnnie Dowd
MACKENZIE DUNN	Bubba Ryan
VIVIENNE GARRETT	Emma Leech
AMY MATHEWS	Olive Leech
KELTON PELL	Roo Webber
ALISON VAN REEKEN	Pearl Cunningham
ADAM MITCHELL	Director
BRUCE MCKINVEN	Set & Costume Designer
TRENT SUIDGEEST	Lighting Designer
BEN COLLINS	Composer/Sound Designer
ANDY FRASER	Fight Director
MICHAEL MACLEAN	Stage Manager
TEGAN SORENSON	Assistant Stage Manager
KRISTIE SMITH	Secondment (Lighting)
SARAH ROBERTS	Secondment
JENNY EDWARDS	Costume Maker
BEN GREEN	Set Construction
NICOLE MARRINGTON	Costume Maker
MAREK SYZLER	Scenic Artist
KIM WESTBROOK	Transport

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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.

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

Rehearsal images by Philip Gostelow.

HEATH LEDGER THEATRE
STATE THEATRE CENTRE OF WA

05 to 20 MAY

DURATION 2 hours 30 minutes (including interval) **WARNING** Adult themes, ages 15+

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SYNOPSIS

Set in Carlton, Melbourne in early summer of 1953. At the opening of the play, Olive's young friend and next-door neighbour, Bubba, is visiting her house. Olive, Bubba and Pearl chat and await the arrival of Roo and Barney, two seasonal cane-cutters who have spent the last sixteen 'lay-off' seasons in Emma's (Olive's mother) house.

Pearl, a widow who works as a barmaid in the same hotel as Olive, has been invited to stay in Olive's home for the summer. The suggestion is that she and Barney might be a good romantic match. While Olive nervously gets herself ready, Bubba tells Pearl about Nancy, who used to spend every lay-off season with the women. Bubba shares that Nancy was previously paired with Barney, however she was married earlier this year to a bookseller.

When Roo and Barney arrive, they bring along their 'usual' presents including the kewpie doll that Roo brings Olive each lay-off season. This year's doll is the seventeenth. Olive is delighted to see them, but it's clear this year will be different with Nancy's departure altering the pattern of the past sixteen summers. We soon discover that there have been changes for

the men too, as Barney reveals to Olive that Roo had a 'bloody awful season' and has arrived broke. He also got into a tussle with a young rival named Johnnie Dowd, resulting in a strained back.

Over the course of the play, we follow the development of relationships between the characters. Notably, between Olive and Roo, Barney and Roo, and Barney and Pearl. We see the characters attempting to re-enact fond memories, nostalgic for the joyous times of past lay-off seasons. Many attempts are made to hold onto the 'tradition' of the last sixteen summers. Roo even proposes to Olive in the hope of holding onto their past. The play concludes with Olive ardently rejecting Roo's proposal and Emma deciding that Roo and Barney are no longer welcome – that there will be no more summers like the past ones.

RAY LAWLER Playwright



Ray Lawler was thrust into prominence when his play, *Summer of the Seventeenth Doll*, became a hit for the Union Theatre Repertory Company, under John

Sumner's Direction. The year was 1955, and Lawler, appearing in the role of Barney, toured with the play through its successful seasons in Australia and the London West End, until it finally finished on Broadway in 1958. Lawler then lived abroad until 1975, when he returned to Australia to join the Melbourne Theatre Company as Literary

Adviser, and to occasionally direct for that Company.

Among other plays, Lawler has written *The Piccadilly Bushman*, which toured nationally under the J.C. Williamson banner, *The Man Who Shot the Albatross*, *Godsend*, *The Unshaven Cheek* and *Cradle of Thunder*. He has also written two works, *Kid Stakes* and *Other Times*, which are companion plays to *Summer of the Seventeenth Doll*, the three being published as *The Doll Trilogy*.

He now lives as a semi-retired and devoted grandfather in a bayside Melbourne suburb.

A NOTE FROM THE **DIRECTOR**



Ray Lawler and I had a remarkable conversation as we began this process. More than sixty years after writing *The Doll*, his ideas about the characters, design concepts and staging are still fresh. He updated the play considerably in 2011, but even today at 97 years of age he is still considering changes to the text and sequences that he would like to refine. It speaks to the rigour, care and passion that he has for this astounding play and that the creative process can never truly be finished. Even 65 years on, his play is still a work in progress. Creativity is a life's work.

Much has been written about *The Doll* over many years. In high school I wrote assignments on the play. My commentary focussed little on the good stuff, the dramatic action, instead exploring the themes of fragile masculinity and the difficulty in facing up to change. It's true, *The Doll* is a wonderful social document of it's time and the Australian identity, but for us it is much more immediate.

In rehearsal we explored how *The Doll* is really a celebration of these iconic

characters and how they choose to live their lives. There is a vibrancy and vitality within 'the lay-off' and this is in direct opposition to the expected domesticity or 'everyday respectability' as Pearl would like to imply.

Our visual design team, long time collaborators Bruce McKinven and Trent Suidgeest, have represented this vitality by inserting a light box into all the surfaces of the room. The romance of the 50s remains intact. The technology gives us a way to chart the life force of the characters.

Much credit must go to the high calibre staff and crew behind the scenes who keep us on track, behind the artists is a larger Black Swan team of management, and technical staff. It is always a pleasure coming back to work at the company.

For those of you who are coming to *The Doll* for the first time, or if you are very familiar with the world of 'the lay-off', I hope you have a brilliant experience with ours, Black Swan State Theatre Company's very first *Summer of the Seventeenth Doll*.

ADAM MITCHELL
Director

CAST



JACOB ALLAN Barney Ibbot

BLACK SWAN: *Day One, A Hotel, Evening, Plainsong.* **OTHER THEATRE:**

Red Line Productions: *80 Minutes No Interval*; Melbourne Theatre Company: *The Recruit, Sweet Bird of Youth*. Fortyfivedownstairs: *Café Scheherazade*. Hit Productions: *Cosi*. Kompany M: *The Gun*. Bondi Pavilion Theatre: *Twelfth Night*. Darlinghurst Theatre Company: *The Flats*.

Arena Theatre: *Play Dirty*. **TV:** *Home and Away, Rosehaven, The Doctor Black Mysteries, Packed to the Rafters, Winners & Losers, Rush, City Homicide, All Saints, The Alice, The Secret Life of Us*. **FILM:** *Teesh and Trude, Enigma*. **TRAINING:** WAAPA graduate.



MICHAEL CAMERON Johnnie Dowd

BLACK SWAN: *Summer of the Seventeenth Doll* marks Michael's debut for the company. Originally from Sydney Michael is currently in his third year at the Western Australian Academy of Performing Arts (WAAPA). He started acting in high school, and during these years took part in several NIDA short courses and a NIDA Youth Production. Following several appearances

in student films and television commercials, Michael was cast in a newly written play called *Sugarland* (Australian Theatre for Young People, 2014), which toured to Darwin Festival before showing in Sydney. Michael has performed in various shows with Sydney University Drama Society, before auditioning for WAAPA, where he performed in *Holy Day* (2016), *The Blind Giant is Dancing* (2017), *As You Like It* (2017) and in *The Crucible* (2018).



MACKENZIE DUNN Bubba Ryan

BLACK SWAN: *Summer of the Seventeenth Doll* marks Mackenzie's debut for the company. She will also be appearing as Squeaky Fromme in Black Swan's production of *Assassins*. 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.



VIVIENNE GARRETT Emma Leech

BLACK SWAN: *Other Desert Cities, When the Rain Stops Falling, The Clean House, Life x 3, Burning Time, Family Running for Mr Whippy, Darling Oscar.* Black Swan/PIAF: *Live Acts on Stage.* **OTHER THEATRE:** Perth Theatre Company: *An Oak Tree, Equus, The Vagina Monologues.* The Brainbox/Downstairs at His Maj: *Lebensraum, Maj Monologues.*

Deckchair: *Emma, Checklist for an Armed Robber, The Lonely Hearts Club.* Darlinghurst/Malthouse: *Necessary Targets.* Sydney Opera House: *Berenice/Scapin, The Tempest.* Melbourne Theatre Company: *Dusa Fish Stas and Vi.* Nimrod Theatre: *Top Girls, A Servant of Two Masters.* Old Tote Theatre: *The Crucible.* WA Theatre Company: *Top Girls, Rough Crossing, Europe.* Sydney Theatre Company: *Extremities.* Jane Street Theatre: *The Dybuk, On our Selection.* Vivienne has worked with most of the major theatre companies in numerous productions around Australia and also in many Shakespearean plays such as *As You Like It, The Taming of the Shrew, Love's Labour's Lost, Measure for Measure* and *Hamlet.* **TV:** *Street Smartz, The Shark Net, Number 96, Matlock Police, Homicide, Mother & Son, Bodyline, Haydaze, Ship to Shore, Minty.* **OTHER:** Vivienne directed *The Spook* at PICA and *Breast Stroke* for Handzon. She has performed in two one woman shows, *Death of Minnie* and *Witchplay.* **POSITIONS:** Vivienne has taught Acting at WAAPA and Voice at ECU. **OTHER:** In 2012 Vivienne appeared with John Cleese at Sydney Opera House and toured Australia with *Biddies.* Vivienne is a proud member of Equity. **AWARDS:** Best Supporting Actress for *Other Desert Cities*, Swan Gold Award for Best Female Actor for *Dead Funny.* **TRAINING:** Bachelor in Drama Arts, NIDA.



AMY MATHEWS Olive Leech

BLACK SWAN: *Coma Land.* **OTHER THEATRE:** Blue Room/Maiden Voyage: *Toast.* Ensemble Theatre: *The ANZAC Project, Richard III.* Sport for Jove: *Othello, Tempest, Comedy of Errors, Macbeth, Taming of the Shrew.* Impending Room: *Dangerous Lenses.* Seymour Centre: *Transparency.* Stella Green Productions: *Orange Flower Water.* Brand Spanking New: *Chicom.* Cipher Productions: *Push Up 1-3.* Currency Press: *The Lady's*

Not For Touching. See-Saw Theatre Company: *Cigarettes and Chocolates and Other Hang Ups.* Prompt Theatre Company: *Tracked.* Bell Shakespeare: Actors at Work. **TV:** *A Place to Call Home, Rescue Special Ops, Crownies, Packed To The Rafters, Home and Away, Blue Heelers, All Saints, Love Bytes, Skool Sux, Jeopardy II, Always Greener, Head Start.*



AMELIA PARK
[MARGARET RIVER]



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FILM: *Gabriel*. **AWARDS:** Blue Room Theatre Award Best Performance (2017) Toast, Logie Most Popular New Female Talent (2007), *Home and Away*. **TRAINING:** Actor's Centre Australia, Diploma in Performing Arts.



KELTON PELL Roo Webber

BLACK SWAN: *Endgame, Dust, A Midsummer Night's Dream, Twelfth Night* (1991 and 2010), *Cosi* (1995 and 2000), *Jandamarra, Dead Heart, Waiting for Godot, Tourmaline, Bidenjarreb Pinjarra, The Island*. **OTHER**

THEATRE: Tasmania Performs: *The Season*. Sydney Theatre Company: *Secret River, Bloodland Tour, Belvoir St: Coranderk*. Ilbejerri Theatre

Company: *Coranderk - We Will Show the Country*. Urban Theatre Company: *The Fence*. Banuba Films: *Jandamarra Kimberley Tour*. State Opera of South Australia: *Inkata*.

Deckchair Theatre: *Strategy for Two Hams, The Removalists, King for this Place, The Silent Years*. Yirra Yaakin: *The Fever and The Fret, Waltzing the Wilarra, Inside Out, Solid, Cruel Wild Woman, Runumuk, King Hit*. South Australian Theatre Company: *Crow*. Swy Theatre: *Wild Cat Falling*. Kelton has also appeared in *No Sugar, Honey Spot, Barungin, The Dreamers, First Born Trilogy* and *Our Town*. **TV:** *The Gods of Wheat Street (Lead role), The Circuit, Bush Patrol, Cloudstreet, Redfern Now, The Moodys, Hard Rock Medical*.

FILM: *Three Summers, Red Dog: True Blue, Nobody's Child, Looking for Grace, Mad Bastards, Aunty Maggie and the Womba Wagkun, The Last Ride, Bran Nue Dae, Stone Brothers, September, Cold Turkey, Confessions of a Headhunter, Where Two Rivers Meet, Australian Rules, One Night the Moon, Blackfellas*. **AWARDS:** 1996 Contemporary Performing Arts Award for Best Collaboration, the Swan Gold Award for Best West Australian Actor in 1994, WA Aboriginal Artist of the Year Award in 1991 and Tasmania Male Performer of the Year in 2018.



ALISON VAN REEKEN Pearl Cunningham

BLACK SWAN: *Let the Right One In, The Caucasian Chalk Circle, Blithe Spirit, Dinner, Dust, A Streetcar Named Desire, The Motherf**ker with the Hat, Boy Gets Girl, When The Rain Stops Falling, A Midsummer Night's Dream, The Female of the Species, Life x 3, The Crucible, Woyzeck, The Carnivores, A Man with Five Children*. **BLACK SWAN/QTC:** *Tartuffe*. **OTHER**

THEATRE: Maiden Voyage Theatre Company: *Toast*. 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: *Grounded, Dying City, A Moment on the Lips*. Class Act: *Twelfth Night*. Renstar: *She Told Me So*. **TV:** *The War That Changed Us, 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) 2016 PAWA Award for *Grounded*, Best Supporting Actor (Female) 2015 PAWA Award for *Dinner*, Best Actor (Female) 2011 Equity Guild Award for *The Deep Blue Sea*, Best Supporting Actor (Female) 2006 Equity Guild Award for *The Carnivores*. **TRAINING:** Diploma of Performance Studies (Theatre) from WAAPA, and Curtin University.

CREATIVES



ADAM MITCHELL Director

BLACK SWAN: *Clinton: The Musical, Next to Normal, Flood, Death of a Salesman, The Motherf**ker with the Hat, Boy Gets Girl, When The Rain Stops Falling.* The HotBed Ensemble: *Yellow Moon: The Ballad Of Leila and Lee, The Shape of Things, pool (no water), The Dark Room, Portraits of Modern Evil, The Caucasian Chalk Circle, The Laramie Project, Falling Petals.* Be Active BSX Theatre: *Heart's Desire.* **OTHER THEATRE:** The

Last Great Hunt: *The Great Ridolphi.* Griffin Theatre: *Those Who Fall In Love Like Anchors Dropped Upon the Ocean Floor.* The MOXY Collective: *The Polite Gentleman.* WAAPA: *Rent, Pride and Prejudice, The Children of Eden, The 25th Annual Putnam County Spelling Bee, The Comedy of Errors, Beauty and the Beast.* Artrage: *Loving the Alien.* The Hayman Theatre: *Bony Embrace, Beyond the Neck, Away, Attempts on Her Life.* **OPERA:** WAAPA: *Little Women.* **ASSISTANT DIRECTOR:** Sydney Theatre Company: *True West.* Melbourne Theatre Company: *The Pillowman.* **POSITIONS:** Adam was Black Swan's Associate Director from 2007-2010, Resident Director 2013 and the Director of The HotBed Ensemble from 2008-2010. He is Artistic Director at The Performing Arts Perspectives and is a member of the Lincoln Center Theater Directors Lab (New York). **AWARDS:** Martin Sims Award, 2016 (Fringe World Festival), The West Australian Arts Editor Award (WA Winner) 2016, *The Great Ridolphi.* 2015 Blue Room Award for Best Production for *Those Who Fall In Love...2014 PAWA Award for Best Production for Boy Gets Girl.* 2013 Equity Guild Award for Best Director for *When The Rain Stops Falling,* 2010 Equity Guild Award for Best Direction and Best Production for *The Shape of Things,* 2008 Equity Guild Award for Best Director for *The Caucasian Chalk Circle.*





BRUCE MCKINVEN Set & Costume Director

BLACK SWAN: SET & COSTUME DESIGNER: *Let the Right One In, Switzerland, Clinton: The Musical, Next to Normal.* **SET DESIGNER:** *The White Divers of Broome.* Black Swan/Queensland Theatre Company: **DESIGNER:** *Cat on a Hot Tin Roof.* **OTHER THEATRE: DESIGNER:** Bruce has designed over twenty productions for Queensland Theatre Company

including co-productions for Bell Shakespeare Company and State Theatre Company of South Australia. Sydney Theatre Company: *The 7 Stages of Grieving.* Griffin Theatre Company: *The Story of the Miracles at Cookie's Table.* La Boite Theatre Company: *The Chairs, Walking By Apple Tree Creek, Last Drinks, Long Gone Lonesome Cowgirls, Urban Dingoes.* State Theatre Company of South Australia: *The Dying Gaul.* Perth Theatre Company: *Alienation.* **SET DESIGNER:** Perth Theatre Company: *The Song Was Wrong, A Number.* **COSTUME DESIGNER:** Company B Belvoir: *Yibiyung.* Company B Belvoir/ La Boite: *Gwen In Purgatory.* Sydney Theatre Company: *Tusk Tusk, Like a Fishbone.* Bell Shakespeare: *Othello.* **DANCE: DESIGNER:** Singapore Dance Theatre: *Don Quixote.* Expressions Dance Company: *The Red Shoes, R&J, Where the Heart Is.* Clare Dyson: *The Voyeur, Absence(s), Being There.* Australian Dance Theatre: *The Return of Plastic Space.* **COSTUME DESIGNER:** Independent: *Helix.* Force Majeure: *The Age I'm In.* **FILM:** *Aunty Maggie and the Womba Wakgun.* **EVENTS:** Senior Designer for Dark Mofo in Tasmania (2016-2018). Bruce has worked with Adelaide Festival from 1994-2018, currently as Site Designer for Adelaide Writers' Week. **AWARDS:** The Mike Walsh Fellowship and subsequent work with Dublin dance company Cois Ceim, 2001. **TRAINING:** 1997 NIDA Design Graduate. 1994 QUT Visual Arts graduate.



TRENT SUIDGEEST Lighting Designer

BLACK SWAN STATE THEATRE COMPANY: 20+ credits including: *Next to Normal, The Red Balloon, Extinction, Laughter on the 23rd Floor, The Importance of Being Earnest, The Mother**ker with the Hat, Boy Gets Girl, Arcadia, The White Divers of Broome, When The Rain Stops Falling.* BSSTC/Belvoir: *The Sapphires.* BSSTC/Queensland Theatre: *Gasp!, Other Desert Cities, Managing Carmen.* BSSTC/MTC: *National Interest.* The HotBed Ensemble: *pool (no water), The Dark Room.* **OTHER THEATRE:** Global Creatures/Sydney Theatre Company: *Muriel's Wedding The Musical.* Sydney Theatre Company: *TALK, Hay*

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Fever. Opera Australia: *Carmen*, *The Eighth Wonder [on Forecourt Steps]*. Opera Australia/Barking Gecko: *The Rabbits*. Griffin Theatre Co: *Kill Climate Deniers*. Griffin/Malthouse Theatre: *The Homosexuals* or 'Faggots'. Hayes Theatre Co: *Gypsy*, *Calamity Jane*, *The View UpStairs*, *Darlinghurst Nights*, *Only Heaven Knows*. Ambassador Theatre Group: *The Beast*. Duet Entertainment: *The Show Goes On*. Sydney Symphony Orchestra: *Praying for Time – A Tribute to George Michael*. Barking Gecko: *Jasper Jones*, *Duck*, *Death and the Tulip*, *The Amber Amulet*, *This Girls Laughs...* Yirra Yaakin: *Waltzing The Wilarra*. Sydney Festival: *I Am Eora*. The Production Company: *The Boy From Oz*, *Jesus Christ Superstar*, *Dusty*, *Nice Work If You Can Get It*, *Kismet*, *The King and I*. **INSTALLATIONS:** Perth Festival Gardens 2012-2015. **AS SET AND LIGHTING DESIGNER:** BSSTC: *Dinner*, *Shrine*, *Death of a Salesman*. Trevor Ashley Enterprises: *The Bodybag – The Panto*. The Last Great Hunt: *The Great Ridolphi*. **GRANTS:** 2014 Australia Council Creative Professionals, 2015 DCA Young People Fellowship, 2015 Mike Walsh Fellowship. **TRAINING:** 2008 WAAPA graduate. **WEBSITE:** www.trentsuidgeest.com.



BEN COLLINS Composer/Sound Designer

BLACK SWAN: *Clinton the Musical*, *Next to Normal*, *Shadowboxing*, *Shakespeare Shenanigans*, *Glengarry Glen Ross*, *Laughter on the 23rd Floor*, *A Streetcar Named Desire*, *Flood*, *Midsummer [a play with songs]*, *Shrine*, *Death of a Salesman*, *Boy Gets Girl*, *Signs of Life*, *The White Divers of Broome*, *When The Rain Stops Falling*, *Ninety*, *Madagascar*. The HotBed Ensemble: *pool (no water)*, *The Dark Room*. Black Swan/ Queensland Theatre Company: *Cat on a Hot Tin Roof*. **OTHER THEATRE:** PICA: *Seeking Basic Needs and Other Tales of Excess*, The Last Great Hunt: *The Talk*, *The Great Ridolphi*. The Moxy Collective: *Those who fall in love like anchors dropped upon the ocean floor*. The Hayman Theatre: *A Midsummer Night's Dream*, *Attempts on Her Life*. **FILM:** *Nimble*, *Abstain*, *The Expert*, *Happy Haven*, *Eternus*, *Dox*, *Miss Coolbaroo*, *Time Enough*, *The Adjuster*. **OTHER:** Ben works as a freelance composer and sound designer for theatre and media. He lectures at WAAPA in theatre sound and audio technology and performs as a saxophonist. He toured as the sax player in Black Swan's production of *The Sapphires*. Mixed Media Dance Project: *Reality In a Box*. Buzz Dance: *Behind the Veneer*. Ben has performed with many artists including James Morrison, Don Burrows, Tommy Tycho, Ben Folds, Peter Farnan, Rob Guest, Anthony Warlow, Lesley Garrett, Grace Knight, Pete Murray, Christine Anu and Casey Donovan. **GRANTS:** OzCo Professional Development Grant 2013/2014. **AWARDS:** 2008 WA Screen Award for Best Original Score for *Dox*, 2004 WA Youth Jazz Orchestra Award for Scholarship for Contribution, 2004 Jaxter Artist Award in the Jazz Category for Big Mama Nelson. **TRAINING:** 2003 WAAPA graduate Jazz Arranging and Composition.



ANDY FRASER Fight Director

BLACK SWAN: *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*, *Memmie 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.



MICHAEL MACLEAN Stage Manager

BLACK SWAN: STAGE MANAGER: *The Mother**ker With The Hat*, *Death of a Salesman*, *Shrine* (season & 2013 tour), *Midsummer*; *A Play With Songs* (season & 2014 tour). **OTHER THEATRE:** PRODUCTION STAGE MANAGER: Belvoir; *Cut*, *The Kiss*, *The Last Great Hunt: It's Dark Outside* (national tour in 2014, South Korean tour in 2016, North American tour in 2018), *Falling Through Clouds* (regional tour 2016); STAGE MANAGER: Perth Theatre Company: *Alienation*, **ASSISTANT STAGE MANAGER:** Belvoir: *Neighbourhood Watch*, **PRODUCTION MANAGER:** Barking Gecko Theatre Company: *My Robot*. **DANCE:** Co3 Australia; **PRODUCTION & STAGE MANAGER:** *re:Loaded 2015*, *Reason for Being* (with The Art Gallery of WA), *re:Loaded 2016*, *The Cry*, *Frank Einstein* (with The Farm), *The Zone*, **STRUT:** PRODUCTION MANAGER; *Decadance Perth 2016*. **EVENTS:** Production Assistant on *The Giants* for Perth Festival 2014, Stage Manager for Great Big Events *Albany ANZAC Centenary*. **FILM:** Behind The Scenes Videography: *Paper Planes*, *Son of a Gun*, *The Turning*. Video Content & Behind The Scenes Videography: Co3 Australia 2015-2018. **TRAINING:** 2010 WAAPA Stage Management Graduate, 2012 WA Screen Academy Cinematography Graduate.



TEGAN SORENSON Assistant Stage Manager

BLACK SWAN: *Summer of the Seventeenth Doll* marks Tegan's debut with the company. **OTHER THEATRE:** STAGE MANAGER: WAYTCO; *Away*, *24hour Play Generator* (2017), *yourseven*. *Ludicrous Displays*; **SNACKS:** *A Musical Tasting Plate*. *Kim Baker's Ballet Academy*; *Alice in Wonderland*. **PRODUCTION ASSISTANT:** Sensorium Theatre; *Whoosh!* **SECONDMENT:** Sydney Theatre Company; *Black is the New White*. **EVENTS:** EVENT COORDINATOR: DramaWest; 'New Ground Rising' Drama Australia National Conference. **TRAINING:** 2016 WAAPA Stage Management Graduate.



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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GIVING TO BLACK SWAN



THANK YOU

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.

FOUNDING PATRON

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.

BOARD OF DIRECTORS

Nicola Forrest	Vicki Robinson
Alan Cransberg	Linda Savage
Rob McKenzie	Craig Yaxley
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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.

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PATRONS CLUB

Helping create opportunities for artist development in the Studio Underground.

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

FOUNDATIONS

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



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WHITE SWANS

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

Jo & Ian Adamson	Christine & John Hedges
Janet Barron & Geoffrey Bourhill	Sandy & Peter Honey
John & Linda Bond	Gina & Ben Lisle
Katrina & Craig Burton	Sallie-Anne & Michael Manford
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Annie & Brett Fogarty	Linda Savage & Stephen Davis
Jacqui Gilmour & Graham Forward	Caro & Jon Stewart
	Natasha & Ross Taylor
	Shareen Traub & Peter Lee

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.

Janet Holmes à Court AC	Karen Johnson
Susan & Brendan Adler	Judith & Kon Kozak
Bill Bloking	Moeschi Hair Stylists
Bernard & Pam Cresswell	Kate O'Hara
Kevin & Sheila Daken	Benita Panizza & Michael Pritchard
Alan Dodge AM	Sherri & Adrian Staltari
Diana & Peter Hammond	Simon & Alison Stewart
Lloyd & Toni Houthuysen	Robyn Tamke
	Tim & Chris Ungar

ENCORE!

Thank you to the following people who have kindly donated to Black Swan's giving program Encore! to support the 2018 season.

ENCORE! \$10,000 AND ABOVE

The Stan Perron Charitable Trust

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

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Natalie Jenkins	Anonymous Donors

\$50 TO \$499

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LEGACY LEADERS

Leave a legacy to ensure WA theatre remains sustainable for generations to come. A bequest cements a legacy in your memory and marks a meaningful bond with theatre and Black Swan.

Thank you to those who have chosen to become Black Swan Legacy Leaders.

Anita Clayton	Andree McIntyre
Shane Colquhoun & Leigh Cathcart	Anonymous Donors

To support Black Swan please contact Andree McIntyre, Philanthropy Manager on 0417 187 025 or andree@bsstc.com.au.



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THE THEATRE WE CREATE

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Department of
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Black Swan State Theatre Company is supported
by the State Government through the Department
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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.

REGIONAL PARTNER



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Legal Depth | Breadth | Presence

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HIT ME WITH YOUR BEST SHOT

BLACK SWAN
STATE THEATRE
COMPANY



ASSASSINS

MUSIC & LYRICS BY
Stephen
Sondheim

BOOK BY
John
Weidman

16 JUN TO
01 JUL

HEATH LEDGER THEATRE



THE EVENTS

by David Greig

21 JUN TO
08 JUL

STUDIO UNDERGROUND



TICKETS AVAILABLE AT [BSSTC.COM.AU](https://bsstc.com.au)

PRINCIPAL PARTNER



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STATE
THEATRE
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simplisite

THE EVENTS



Wesfarmers Arts



Department of
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GOVERNMENT PARTNERS



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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