

THE EVENTS

by David Greig



BLACK SWAN
STATE THEATRE
COMPANY



Wesfarmers Arts

BLACK SWAN
STATE THEATRE
COMPANY &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

FEATURING

CATHERINE MCCLEMENTS
JOHNNY CARR
BENJAMIN HOGAN
PERTH COMMUNITY CHOIRS
INCLUDE

Claire
The Boy
The Pianist

Churchlands Choral Society
Indie Mix Pop Choir
Rhythmos
St Barnabas Community Choir
The Mighty Camelot Chorale
Voyces

DAVID GREIG
JOHN BROWNE
CLARE WATSON
GEOFF COBHAM
CHLOE OGILVIE
BENJAMIN HOGAN
LUKE BYRNE
KEIREN SMITH
JACINTA WAJON
NATHAN FRY
BEN GREEN
MAREK SYZLER
KIM WESTBROOK
REN KENWARD

Playwright
Composer
Director
Set & Lighting Designer
Lighting Design Associate
Musical Director
Musical Supervisor
Stage Manager
Assistant Stage Manager
Company Mechanist
Set Construction
Scenic Artist
Transport
Touring Production Manager
/ Lighting Realiser

BLACK SWAN STATE THEATRE COMPANY PRESENTS

A BELVOIR PRODUCTION, IN ASSOCIATION WITH MALTHOUSE THEATRE AND STATE THEATRE COMPANY OF SOUTH AUSTRALIA

THE EVENTS IS PROUDLY SUPPORTED BY:

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Department of
Local Government, Sport
and Cultural Industries



ARTISTIC DIRECTOR PARTNER



SUPPORTED BY
PATRONS CLUB

DURATION 75 minutes (no interval)

WARNING: Adult themes, strong language, 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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BACK SERVICE

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



SYNOPSIS

Claire is a left-wing female Anglican minister who leads a community choir. The Events follows Claire after she has experienced something terrible. She attempts to understand the act that changed her life and the person behind it; a boy she vaguely knew, who turns a gun on those who 'aren't from here', trying to make his mark on society. The Boy is an isolated, troubled young man who throughout the play also becomes every other character that Claire encounters and questions on her quest.

The play is not filled with violent acts. It focusses the spotlight on how communities react to acts of aggression and how hard it can be to move past them. Claire explores how someone could do such an awful thing, and how this led her on a path to self-destruction.

David Greig's moving and daring new play explores our disparaging desire to understand the unfathomable, asking how far forgiveness will stretch in the face of atrocity and a faith-shattering act of violence. *The Events* struggles with

this act of violence while exploring how we make meaning inside a tragedy.

Each night, a different Perth community choir is performing on stage. The songs performed by the choir on stage chart Claire's journey towards understanding. While the choirs have rehearsed the music, they are only given the script moments before walking on stage evoking a genuine response to the events around them, building a sense of connectedness between the audience and the stage.

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.

Special thanks to Lucy Birkinshaw

Images by Richard Hatherly.

DAVID GREIG Playwright



David Greig is an acclaimed and multi award-winning playwright who became the Artistic Director of The Lyceum in 2016, and his first season

included critically acclaimed works *The Suppliant Women*, adapted by David, which went on to The Royal Exchange, and will be at the Young Vic in November. David's most notable plays include *The Events* (Traverse, Scotland and Young Vic), *The Strange Undoing of Prudencia Hart* (Tron, National Theatre of Scotland), *Midsummer* (Traverse, Soho and Tricycle), *Dunsinane* (RSC at Hampstead and National Theatre of Scotland), *Damascus* (Traverse, Scotland and Tricycle), *Outlying Islands* (Traverse and Royal Court), *The American Pilot* (RSC), *Pyrenees* (Paines Plough), *The Cosmonaut's Last Message to the Woman he Once Loved in the Former Soviet Union* (Donmar Warehouse and Paines Plough), *The Architect*, and *Europe* (Traverse).

Adaptations include *Creditors* (Donmar Warehouse), *The Bacchae* (Edinburgh International Festival and National Theatre of Scotland), *Tintin in Tibet* (Barbican, Playhouse and UK tour), *When the Bulbul Stopped Singing* (Traverse Theatre, - Amnesty International Award; TapWater Award and Herald Angel), *Caligula* (Donmar Warehouse) and *Peter Pan* (National Theatre of Scotland, Traverse and Barbican). David wrote the book for *Charlie and the Chocolate Factory*, which opened in the West End in 2013 and recently transferred to Broadway. *Lanark* opened at the Edinburgh International Festival in Summer 2015 and his adaptation of Dr Seuss' *The Lorax* opened at The Old Vic for Christmas 2015.

David is recently opened *Cover My Tracks* (Old Vic), for which he wrote the book, with Noah and the Whale's Charlie Fink.

The Events was written as a response to the 2011 massacre in Norway. Devastatingly, this story is still as relevant today as it was seven years ago.

A NOTE FROM THE DIRECTOR

Human behaviour is often unfathomable and violent actions leave in their wake sheer bewilderment, anger and grief. To be a good human being, as Martha Nussbaum puts it, is to have a kind of openness to the world, an ability to trust uncertain things beyond your own control that can lead you to be shattered in very extreme circumstances for which you were not to blame.

The Events by David Greig premiered in Edinburgh in 2013 and was a collaboration between The Actors Touring Company and Drammatikkenshus, Oslo. The play began as an investigation of the shattering events that took place in Norway perpetrated by Anders Breivik, who first planted a bomb in front of a government building and then, dressed as a police officer, took a ferry to the idyllic island of Utoya where he shot dead 69 young people. During his court case, he claimed he was defending Norway from immigration and that multiculturalism had failed his country. Greig takes these events as a stepping off point for a fictionalised account of a mass shooting, set in a small town in Scotland.

We meet Claire, an Anglican minister, who is wrestling with the unfathomable following a mass shooting. She is on the quest for truth and reason, driven by a need to shed light on why an individual would create such cruel destruction.

The Boy is an antagonist we recognise from contemporary media; he is an isolated, troubled young man with a gun. In him, we see Anders Breivik, Dylann Storm Roof, Chris Harper Mercer, James Holmes and Martin Bryant, all outsiders. We also see glimpses of Camus' outsider, Meursault. The Boy becomes every other character that Claire encounters

throughout the play; she is so obsessed in her search that everyone is filtered through the lens of her attacker.

And like the earliest theatre of ancient Greece, we are joined by a chorus. Each night, a community choir brings their songs to the stage, and it is through watching the choir watching *The Events* unfold that the most tantalising transaction is taking place. As the choir sings, the vibrations of their music move through us, and this has the capacity to sync up our collective heartbeats. Singing is a fundamental tool of social inclusion across cultures. Herein lies the hope, that our connectedness to community promotes our capacity to be good human beings. To sit in an audience together, in this theatre gives us the connectedness that can transcend the bewilderment.

The Events can be, as David Greig says himself "slippery and difficult". It is a work that sets our moral compass swinging wildly. Tonight, we lay the puzzle pieces out before you, ready to assemble. A special thanks to all of the community choirs that collaborated with us on this production, and to all the communities in Perth, Melbourne, Sydney and Adelaide for so warmly welcoming us.

CLARE WATSON
Director



CLARE WATSON Director

Clare commenced in the role of Artistic Director of Black Swan State Theatre Company in October 2016 and made her directorial debut with *Let the Right One In*. Her other credits with the company since then include *You Know We Belong Together*. Previously, Clare was Artistic Director at St Martins collaborating with children and teenagers.

Her recent work includes *I saw the second one hit*, *Gonzo* (Malthouse Theatre) and *Fitter. Faster. Better.* (Dance Massive, Junction Arts Festival, Malthouse Theatre). She directed the critically acclaimed *What Rhymes with Cars and Girls* for Melbourne Theatre Company in 2015, which received four Helpmann nominations including Best Director. The production has recently enjoyed a national tour.

In 2014 Clare was Female Director-in-Residence at Malthouse Theatre and she is an MTC Women Directors Program alumna. Her stage credits also include *Gonzo*, *I Heart John McEnroe* (Uninvited Guests/Theatre Works – winner Green Room Award for Best Ensemble, and five nominations including Best Director); *The Man with the September Face* by Kylie Trounson (Full Tilt/Arts Centre); *Smashed* by Lally Katz (Stables); and *Hotel* (Melbourne Fringe Festival – winner Best Director).

Clare is a graduate of Directing at the Victorian College of the Arts. In 2016, her mainstage work has also included *Lungs* by Duncan MacMillan at Melbourne Theatre Company and *The Events* by David Greig for Malthouse and Belvoir, Sydney Festival and Adelaide Festival.

She is a trained teacher and worked in high schools in Victoria for 15 years and was also Education Manager at Malthouse Theatre.

A NOTE FROM THE **DESIGNER**

In designing *The Events*, the director and I explored a whole range of abstract possibilities but quickly returned to the reality of the play's setting; a church hall. Basically, we tried to transport the audience to a space in which a choir might rehearse and then support the emotional narrative with the lighting. We chose to use a series of "work light" style fittings hanging over the stage and auditorium, as this is a set element that is possible to achieve in each venue and helps include the audience in the setting of the play. The other set elements are an aged timber floor, wooden choir risers, a piano, a trestle table and 9 red stackable chairs.

In designing the lights, I tried to make it feel like the "work lights" were doing most

of the lighting and kept the rest of the lighting to a minimum. nine of the work lights have a sophisticated LED wash unit hidden within them; this allows me to provide coloured top-light to the more atmospheric parts of the show. three of the work lights also have circular fluorescent lights in them for the prison scene. Instead of having lots of sidelight of different colours, I use three LED profiles per side that can be any of a million colours. Usually I would have to have nine profiles per side to achieve the colour variations we require. The difficult part of the design has been finding the right balance between the dramatic lighting and the more natural rehearsal room feeling.

GEOFF COBHAM
Set & Lighting Designer

CAST



JOHNNY CARR The Boy

The Events marks Johnny's debut with the Company. His theatre credits include *What Rhymes with Cars and Girls, John* (Melbourne Theatre Company); *Anthony and Cleopatra, The Dream* (Bell Shakespeare); *Edward II* (Malthouse); *The Events* (Belvoir/ Malthouse/ State Theatre Company of South Australia); *The Boys* (Griffin Theatre); *M + M* (Daniel Schlusser Ensemble/ Melbourne Festival); *The Suicide* (The Hayloft Project); and *Leaves of Glass* and *The Rites of Evil* (Red Stitch Actors' Theatre). Johnny's screen credits include *The Secret Daughter 2, Stories I Want to Tell You in Person, Rush, City Homicide, Eye Contact* and the web series *The Greatest Love of All and Echo Chamber*. In 2013, Johnny was awarded the Marten Bequest Travel Scholarship and trained at Ecole Philippe Gaulier. Johnny is a 2008 Victorian College of the Arts Acting graduate.



BENJAMIN HOGAN The Pianist & Musical Director

The Events marks Ben's debut with the Company. Ben is a freelance accompanist, keyboardist, music director, arranger and software developer. He is passionate about working with groups of all abilities to find the musician in everyone. Ben's recent projects include *Beauty and the Beast* (John Paul College) (AMD), *Cabaret at the End of the World* (PLC) (MD, arranger), an application plugin for musical theatre keyboardists, and music direction of Indie Mix Pop Choir who are appearing in *The Events*!

CATHERINE MCCLEMENTS Claire



The Events marks Catherine's debut with the Company. Catherine McClements is an award winning actress. Her theatre stage credits include: Belvoir Theatre: *Who's Afraid of Virginia Woolf?*, *Macbeth*, *Suddenly Last Summer*, *The Blind Giant is Dancing* and *It Just Stopped* (Belvoir/Malthouse). Her other stage credits, among many others, include *Anthony and Cleopatra*, *Phèdre* (Bell Shakespeare); *The Other Place*, *Cruel and Tender*, *Angels in America* (Melbourne Theatre Company); *The Crucible* (Sydney Theatre Company); and *White Rabbit Red Rabbit* (Malthouse Theatre). Catherine received a Green Room Award nomination for Best Female Actor for *Angels in America* and a Helpmann Award nomination for Best Actress in a Play for *Who's Afraid of Virginia Woolf?*. Catherine's most recent television credits include *Sisters*, *The Beautiful Lie*, *Time of Our Lives*, *The Broken Shore*, *Wentworth*, *Rush* and *Tangle*. Her performance in *Tangle* earned her the AFI Award for Best Actress in a Television Drama, two ASTRA Awards for Most Outstanding Performance by an Actress, and a Silver Logie Award nomination for Most Outstanding Actress.

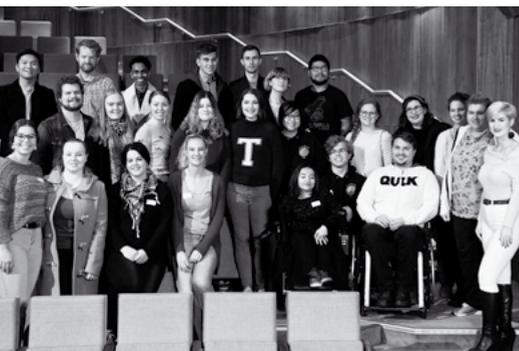
Catherine has also appeared in *The Pacific*, *Crashburn*, *The Secret Life of Us*, *Water Rats*, *Waiting at the Royals*, *Call Me Mum*, *GP* and *My Brother Tom*, and the telemovies *After the Deluge*, *Mary Bryant* and *The Falls*. Her performance in *Water Rats* earned her a Silver Logie Award for Most Outstanding Actress, while her guest role in *The Secret Life of Us* saw her awarded the AFI Award for Best Actress in a Guest Role in a TV Drama Series. Catherine received an AFI Award for Best Actress in her feature film debut *Weekend with Kate*. She has also appeared in *Floodhouse*, *Better Than Sex*, *The Right Hand Man*, *Struck By Lightning* and *Just Us*, for which she was voted Best Supporting Actress at the Asia-Pacific Film Festival in Japan. Catherine was recently seen in David Parker's feature film *The Menkoff Method*.

PERTH COMMUNITY CHOIRS



CHURCHLANDS CHORAL SOCIETY is a no-audition community choir, now based in Floreat. The choir sing a broad range of music: classical, contemporary, musical theatre and folk. CCS aims to produce high quality performances whether they are of serious classical works, funny and romantic pieces, Christmas and choral favourites or a joyous combination of everything. The choir has about fifty members and more people are welcome to join their friendly fold. CCS meet on Monday evenings at the Floreat Uniting Church during school terms. Find out more at www.churchlandschoralsociety.org.au

INDIE MIX POP CHOIR is a new, fun, alternative group singing experience for lovers of pop, indie, alternative and rock music. The choir rehearses weekly in the Band Room at the Civic Hotel in Inglewood, enjoying a glass of wine and singing a mix of the latest songs along with some occasional classic tunes. Songs are all arranged in three parts to suit all voices, both ladies and gents, are learned by ear, and are performed to an epic backing track. Indie Mix Pop Choir is for people who just love singing. Over the past six months the choir has to 35 members and anyone and everyone is welcome, all you need is a love of singing amazing music! No auditions, or previous experience or ability to read music is required. Find out more at <https://www.indiemixpopchoir.com/>



RHYTHMOS Choir was founded by music director Jonathan Paxman at Curtin University in 2014. Comprising students, staff and members of the local community, Rhythmos aspires to the highest standards of performance and musicianship, with a repertoire that focuses on contemporary popular songs, but also includes folk music from around the world and contemporary classical repertoire. Rhythmos is in high demand around Perth for performances at music festivals and for special events, and frequently performs for charities

and community events. Rhythmos was twice winner of “Best Choir” at the Joondalup Eisteddfod, and opened for New York vocal group “Naturally 7” at the Perth Concert

Hall in 2015. In 2018, Rhythmos sold out its Fringeworld debut, "A Cappella", at the Edith Spiegeltent. Most recently, the choir was invited to travel to New York, where they performed on the Carnegie Hall stage with the world renowned vocal ensemble The King's Singers, as a part of that group's 50th birthday celebrations. Rhythmos is delighted to join Black Swan for *The Events*, after performing at the 2018 season launch. Find out more at <https://www.facebook.com/rhythmoschoir>



ST BARNABAS COMMUNITY CHOIR The community choir at St Barnabas Anglican Church in West Leederville was formed in 2012, comprising of enthusiastic amateurs from the surrounding suburbs, and led by the internationally trained and very talented Sarah Mills Menogue. They sing for Christmas and Easter services, but also enjoy performing a secular concert in the middle of the year for light relief. Over the years, the choir members have improved their reading of music, tonality and expressiveness, and take on more challenging works with eagerness. They have sung gospel, pop, rock, renaissance and folk music - often one after the other in a single concert! There are about thirty members

in the choir ranging from 12 to 80 years. Find out more at <https://www.facebook.com/StBarnabascommunitychoir/>

THE MIGHTY CAMELOT CHORALE is a community-based choir with an emphasis on fun and fellowship. Membership is open to all and no audition is necessary. Many of the members have had no previous choir experience, and most do not read music. The group was formed in the late 1990's from members of the One Voice Choir. Jenny Simpson, and Peter Smith currently co-direct the choir. Camelot Chorale rehearses weekly at Alf Adams pavilion in Mosman Park and performs throughout the year at community events in the local area.



VOYCES are a Perth based, auditioned choir of exceptional performers whose focus is on the production, performance and promotion of contemporary classical choral Music. Formed in 2012, Voyces was born out of a passion for creating and sharing the highest quality choral music that connects audiences and performers. Beyond performing, Voyces aims to collaborate with the wider music community through performances, workshops and shared vision for exciting artistic practices. Renowned musical director, Dr Robert Braham, guides Voyces through performances of truly diverse repertoire including commissioned works through to staples of the genre. Find out more at <https://voyces.com.au/>



Image by Nik Babic

CREATIVES



JOHN BROWNE COMPOSER

John is an Irish composer living in London. He studied with Gerald Barry in Ireland and at The Manhattan School of Music in New York with the assistance of a Fulbright Award. He composes music for opera companies, theatres, choirs and increasingly integrates all these into 'choral theatre'. Operas for the Royal Opera House in London include *Demon Juice*, a hip-hop opera in 2007; *Babette's Feast*, a chamber opera in 2002 (revived there in 2004); and *Bullman and the Moonsisters*, created with children to open the new Linbury Theatre. For English National Opera he composed *Midnight's Children* and a trilogy of operas, *The Early Earth Operas* in 2004. John's theatre work includes many shows in Ireland, visiting Rwanda in 2006/2007 to create *The Mother's Ring*, a music-theatre piece with survivors of the genocide. His recent work for choirs includes *Small Selves* for Westminster Abbey, *In Tenebris* for the Choir of King's College London, *A Nightingale Sang*, a community cantata at the Southbank Centre 2011 and choral arrangements for the band Elbow. John's other work includes music for Aardman animations, the BAFTA award-winning *Itch of the Golden Nit* and *Royals, Rascals and Us* (2015); teaching the Write-An-Opera course at Dartington Summer School; and leading many music-theatre projects in China and India for the British Council, and in Norway and South Africa for the Royal Opera House. In 2009, John was appointed composer-in-residence at Florence Nightingale School of Nursing & Midwifery, King's College London. In the past three years, *THE EVENTS*, written by David Greig and directed by Ramin Gray, has toured extensively worldwide, and John has subsequently worked on the team's second collaboration, *THE SUPPLIANT WOMEN*, which opened to critical acclaim in October 2016 and is also being picked up by theatres around the world.



GEOFF COBHAM SET & LIGHTING DESIGNER

Geoff has worked as a production manager, lighting designer, set designer, event producer and venue designer. Geoff has previously worked at Belvoir on *Mortido*, *Diving for Pearls* and *Dance Camp*. He is currently the Resident Designer at State Theatre Company of South Australia. Geoff's love of light and dance has led him to work with many of Australia's top choreographers and allowed him to explore the endless combinations of colour, angle, intensity and movement of light. He has also lit museums, buildings, public art and freeways. Geoff has produced many outdoor events and clubs for festivals, and received a Churchill Fellowship in 2010 to study outdoor theatre in Europe. Geoff's awards include the Helpmann Award for Best Scenic Design for *Little Bird*, the Ruby Award for Sustained Contribution, a Green Room Award for Best Lighting Design for *Night Letters*, and a Sydney Theatre Award for Best Lighting Design for *Never Did Me Any Harm*.



CHLOE OGILVIE LIGHTING DESIGN ASSOCIATE

BLACK SWAN: As Lighting Design Associate: *Assassins*. 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*, Maiden Voyage Theatre Company: *Toast*, Adelaide Festival: *Spinifex Gum*, The Farm: *Cockfight*, Ochre Contemporary Dance Company: *Good Little Soldier*. **TRAINING:** WAAPA Advanced Diploma of Live Theatre and Events (Lighting).



LUKE BYRNE MUSICAL SUPERVISOR

Luke was the Musical Director for *The Events* for Sydney Festival/Belvoir/Malthouse in 2016 and was part of the *Hamlet* ensemble at Belvoir in 2013. His other credits include *Muriel's Wedding* and *Chimerica* (Sydney Theatre Company), *Big Fish* (Hayes Theatre), *The Adventures of Snugglepot and Cuddlepie* (Belvoir/Sydney Festival) and *The World's Wife* (Melbourne Theatre Company). Luke is also a composer, and has been commissioned by ensembles including the Australian Chamber Orchestra, Sydney Philharmonia and Gondwana Choirs, as well as many schools and youth choirs. Luke arranged the national anthems for the 2015 Netball World Cup and in 2012 was composer-in-residence for Sydney Children's Choir. This year, Luke's musical *Between the Sea and Sky* will be produced as part of the New York Musical Festival.



KEIREN SMITH STAGE MANAGER

For Belvoir, Keiren has been stage manager on *Atlantis* and *La Traviata*, and assistant stage manager on *The Sugar House*, *Single Asian Female*, *Hir*, *Mark Colvin's Kidney*, *The Drover's Wife*, *Back at the Dojo*, *Mother Courage and Her Children*, *Radiance*, *Nora*, *Brothers Wreck* and *Once in Royal David's City*. She has an Advanced Diploma in Stage Management from Western Australian Academy of Performing Arts and a Bachelor of Arts in Communication and Cultural Studies from Curtin University. Keiren was assistant stage manager with The Australian Ballet for three years, touring domestically and internationally including to Japan and New York, working on such productions as *Don Quixote*, *Onegin*, *The Merry Widow*, *Madame Butterfly*, *Coppelia*, *The Nutcracker*, *The Silver Rose*, Alexei Ratmansky's *Cinderella*, Stephen Bayne's *Swan Lake* and Graeme Murphy's *Romeo & Juliet*. She has stage managed *I Love You Now* (Darlinghurst); and was assistant stage manager on *Theodora* (Pinchgut Opera); *Hay Fever* (Sydney Theatre Company); *Solomon and Marion* (Melbourne Theatre Company); *The Web*, *Much Ado About Nothing* (Black Swan); and Sydney New Year's Eve – Lord Mayor's Party (City of Sydney).



JACINTA WAJON ASSISTANT STAGE MANAGER

BLACK SWAN: ASSISTANT STAGE MANAGER: *The Events* marks Jacinta's debut with the Company. **OTHER THEATRE:** ASSISTANT STAGE MANAGER: West Australian Opera: *The Cunning Little Vixen*. **FUTURE SHOW:** ASSISTANT STAGE MANAGER: West Australian Opera: *Don Giovanni*. **TRAINING:** 2017 WAAPA Bachelor of Performing Arts Graduate.



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.

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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 that match the boldness and beauty of the state in which we live. The Production Fund will enable us to develop breathtaking original theatre productions of scale and ambition and to work with the best artists locally, in the country and the world.

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

Founding Partner



FOUNDING DONORS

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PATRONS CLUB

Black Swan greatly acknowledges the members of our Patrons Club for their generous commitment to supporting the Black Swan Lab and the activation of the Studio Underground. The Patrons Club help implement this essential development program for artists in Western Australia. 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.

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To learn more about how you can support Black Swan please contact Andree or Amber from our Philanthropy team on (08) 6212 9300 or amber@bsstc.com.au. To donate now please visit www.bsstc.com.au/donate.

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MANAGER VENUE OPERATIONS

Mitch Thomas

TECHNICAL MANAGER

Graham Piper

EVENT ACCOUNT COORDINATOR

Natalie McKeivitt

HEAD MECHANIST

Amelia Dymond

HEAD OF LIGHTING

Sam Elbery

HEAD AUDIO

Dylan Crosbie

HEAD FLY

Peter Carr

BOX OFFICE SUPERVISOR

Dagmar Ludwig

THE THEATRE WE CREATE

PRINCIPAL PARTNER



GOVERNMENT PARTNER



Department of
Local Government, Sport
and Cultural Industries



*Black Swan State Theatre Company is supported
by the State Government through the Department
of Local Government, Sport and Cultural Industries*

PRODUCTION FUND
FOUNDING PARTNER



ARTISTIC DIRECTOR PARTNER



BUSINESS ADVISORY PARTNER



PROJECT PARTNER



REGIONAL PARTNER



SECTOR DEVELOPMENT PARTNER



PROJECT PARTNER



SEASON PARTNERS



SEASON PARTNERS



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SWANS

LOCAL
LARRIKINS

ENCORE
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IS MADE POSSIBLE BY

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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



PRODUCTION PARTNER



Legal Depth | Breadth | Presence

FOUNDATION PARTNERS



ACCOMMODATION PARTNER



AIRLINE PARTNER



ASSOCIATE PARTNERS



SEASON PARTNERS



SEASON PARTNER



NEWSPAPER PARTNER



REGIONAL PARTNER



ENTERTAINMENT PARTNER



WINE PARTNER



BEER PARTNER



NEIGHBOURHOOD DINING



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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