

BLACK SWAN PRESENTS A SYDNEY THEATRE COMPANY PRODUCTION

BLACK IS THE NEW WHITE

by Nakkiah Lui

Directed by Paige Rattray

AT
HEATH
LEDGER
THEATRE

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STATE THEATRE
COMPANY



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FEATURING

CAST INCLUDES

Kylie Bracknell [Kaarlijilba Kaardn]	ROSE JONES
Tony Briggs	RAY GIBSON
Luke Carroll	NARRATOR
Vanessa Downing	MARIE SMITH
Geoff Morrell	DENNISON SMITH
Melodie Reynolds-Diarra	JOAN GIBSON
Tom Stokes	FRANCIS SMITH
Miranda Tapsell	CHARLOTTE GIBSON
Anthony Taufa	SONNY JONES

CREATIVES

Paige Rattray	DIRECTOR
Renée Mulder	DESIGNER
Ben Hughes	LIGHTING DESIGNER
Steve Toulmin	SOUND DESIGNER & COMPOSER
Julia Patey	TOUR DIRECTOR
Charmian Gradwell	VOICE & TEXT COACH
Natalie Moir	STAGE MANAGER
Vanessa Martin	ASSISTANT STAGE MANAGER

Black Swan State Theatre Company acknowledges the Whadjuk people of the Nyoongar nations who are the traditional owners and custodians of country on which the State Theatre Centre of WA stands. We pay our respects to all First Peoples, to their ancestors and Elders. It is a privilege to be together on Nyoongar country.

DURATION:

2hrs 30mins
(INCLUDING INTERVAL)



Contains adult themes,
strong language, nudity
and drug use.

SYNOPSIS

This is a story of two Australian families – the Gibsons and the Smiths – brought together by love.

Charlotte Gibson is an Aboriginal lawyer with a growing media profile. Her father, Ray, was a prominent activist turned politician who has now retired, together with his wife Joan, to a comfortably upper-middle-class life.

Their other daughter, Rose, is a successful fashion designer with her own brand and is married to former footballer, now banker, Sonny Jones.

Francis Smith is Charlotte Gibson's fiancé and is an experimental classical composer. His father, Dennison, was a prominent conservative politician who has now retired, together with his wife Marie, to a comfortably upper-middle class-life.

It's Christmas and the two families are about to meet at the Gibson family's holiday home. Nothing goes smoothly.

ACKNOWLEDGEMENTS

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

Synopsis and Playwright's Note reprinted with permission from Sydney Theatre Company.

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Original production supported by the STC Donor Syndicate and Presenting Partner Allens.



A note from the PLAYWRIGHT

What inspired *Black is the New White*?

Black is the New White started for me as two separate conversations.

First, I had a conversation with a cousin of mine who is this fabulous, gorgeous young Aboriginal woman with her own business. She's the epitome of an 'Insta-mummy'. We were having a conversation one day and she started talking about her racial/political beliefs which were kind of akin to black separatism. I thought that was very interesting. I didn't agree with her but I thought it was a really interesting conversation to be having with someone who is part of a new emerging Aboriginal middle-class, which is another thing I am very interested in. Within my own family, my Mum grew up in a tent and my Dad didn't even use a proper toilet until he was ten. However, my sister and I are both university educated, we both live in inner-Sydney. Within just two generations in my family, there's been a shift in those markers of class.

The second part came around the same time, when I looked at census results. Of Aboriginal people who were married, 74% were married to a non-Aboriginal person. I found this really interesting because compared to the United States and the United Kingdom, we don't actually have high rates of interracial marriage. That statistic might also be inflated because people from lower socio-economic backgrounds don't get married (weddings cost money). But it did intrigue me – who makes up this 74%? So, I was interested in exploring modern Australia, in particular the Aboriginal community – how we identify ourselves in terms of our racial cultural background and then the intersection of that with class. What is it to be 'successful' as an Aboriginal person when you come from a community that is so often politicised? Look at Aboriginal people

like Adam Goodes, Nova Peris and Stan Grant who have risen to prominence in their field and become, inadvertently, political.

What then led you to turn it into a romantic comedy?

I really wanted to write something funny and warm. I have had two plays on since 2013 that have been quite intense tragedies. I wanted to create something that was just really warm and fun to write.

And when I'm writing a play, I usually hear the characters in my head. In this case, I had these two characters talking to me: Charlotte Gibson and Francis Smith. So I wrote the first scene, pretty much as it is now, about two lovers who met in London having a moment together before all hell breaks loose. For them, talking about race and class is almost like an aphrodisiac. And I just love a love story.

I also wanted to present a family of Aboriginal people that hasn't been seen before in the Australian canon – not just in theatre, but in any form. That is, an Aboriginal family who have money, who are not oppressed but who are culturally quite strong. For me, that is quite similar to what I grew up with – a regular family which was political and culturally connected to their community. In the past ten years, my parents have started to become foodies and are into wine – just the idea of seeing Aboriginal people drink on stage in a way that isn't politicised can become a statement in itself. So I wanted to put that forward – here is a family that is like yours. An Aboriginal family which I think would probably go to the theatre and go see this play.

What I love about theatre is that it's a living organism. That aliveness is there in performance but it's also present and powerful in the creation of the work. I wanted to write something for Aboriginal actors that didn't have death in it. I'm guilty of that

myself, most of what I have written has had death. This time, I wanted to write something that didn't come from a place of sorrow or from oppression where the actors would have to rehash that intergenerational trauma all through rehearsals, relive their own experiences of oppression every single day. This was about something instead that had hope and happiness in it.

You're an actor as well and you've performed in some of your work. Here, the character Charlotte Gibson bears a certain resemblance – after all, your dad's name is Ray Gibson. Are these characters avatars or are they based on fragments of real people?

I'd say they're fragments of people. I'm actually terrible at naming characters, so I tend to use names of people who are around me, and who have some kind of connection to that story. I guess for me that must be organic and it's actually really hard to make a name organic as a writer and it's just part of the process, but I've not really thought of that before.

You would think that Charlotte is probably some kind of representation of me. I do write a lot about young, female lawyers (I studied Law). Having a character like that gives me freedom to write with that critical thinking and questioning that you acquire as a lawyer.

For Charlotte in *Black is the New White*, a lot of the things she believed about her father have been pulled out from under her and her sense of her identity, her privilege and her family history are challenged. She has to navigate and find out who she wants to be in this world without all of that. And find who she is as an Aboriginal woman with a non-Aboriginal partner. What does that mean for her culturally?

I'm very clear about the themes and the questions I want to address when starting a new work. I think that is probably the strongest representation of my voice. Sometimes it feels incredibly selfish to explore the questions you have about the world in such a public way but if I'm thinking about it, someone else must be too.

There are little traces of me, my family and the people I know in every character. The actors are in it too. If you get the casting right, the actors bring their characters to life in a way that you just want to keep writing for them. It's actually really hard to stop. I wanted to keep writing dialogue because the characters and the actors were so great to work with. Ray Gibson has my Dad's name but is incredibly different to my Dad. They probably have the same sense of humour and the same grumpiness but my Dad's an incredibly humble and intellectual man. The Joan character is named after my Mum and my grandmother and she actually reminds me of my Mum a lot.

While it is a play about race and class and the idea of how a community changes, it's also very much a story about people who are in flux and have to accept change in their life and, unfortunately, we often seem to do that around Christmas time in front of everyone.

Alongside the examination of class and race there is also a generational gender divide in the play. For the younger generation, the women are very independent. But in the generation above, the women have played support act to their husbands.

Yes, I am very interested in talking about the male privilege that Aboriginal women haven't been allowed access to. I think there are a lot of Aboriginal women who have done so much, who are the backbone of so many families and communities, who are never positioned as leaders. But I think there's a new wave of feminism. Within my family, it's very new. My Mother moved to Sydney when she was 16 to be a Nursing Assistant. She's very smart but she was told that there's no point in finishing

Year 11 and 12 because she is Aboriginal. So she moved to Sydney to become a Nursing Assistant and then on to become a Nurse and continued her education as an adult. She's even been nominated for an Australian of the Year Award. To me, she's a feminist. But she never identified as a feminist. I do see a lot of older Aboriginal women doing that now, and I don't think that's exclusive to the Aboriginal community. I like the idea of women, and especially black women like

my Mother, identifying as feminist and taking a very proactive step to politicise their gender identity. To have agency and be political about who they are. It's already there for a lot of younger Aboriginal women. We definitely have a different agency and probably more self-determination in how we make ourselves politically heard than our mothers did.

Nakkiah Lui

PLAYWRIGHT



Nakkiah Lui PLAYWRIGHT

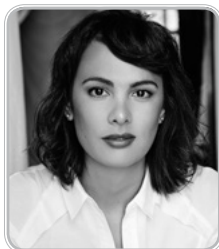
Nakkiah Lui is a writer/actor and Gamillaroi/Torres Strait Islander woman. She is a cowriter and star of ABC's *Black Comedy*. She has been an artist in residence at Griffin Theatre Company (2013) and was playwright in residence at Belvoir Theatre from 2012–2014. In 2012, Nakkiah was the first recipient of The Dreaming Award from The Aboriginal and Torres Strait Island Arts Board of the Australia Council. The same year, Nakkiah was also the inaugural recipient of the Balnaves Foundation Indigenous Playwright Award. In 2014, Nakkiah was the recipient of the Malcolm Robertson Prize and a

Green Room Award for Best Independent Production. Most recently Nakkiah won the NSW Premier's Literary Award 2018, Nick Enright Prize for Playwriting for *Black is the New White*. Nakkiah is also a young leader in the Australian Aboriginal community and has contributed to The Guardian and Junkee. She has appeared on "Q&A" and "The Drum" on ABC and is a regular guest and presenter on ABC Local Radio in Sydney. Nakkiah co-hosts the BuzzFeed podcast series, *Pretty For An Aboriginal*, with Miranda Tapsell. Most recently Nakkiah has appeared as a regular guest on *Screen Time* on ABC and her latest six-part comedy series, *Kiki & Kitty*, premiered on ABC Comedy in December 2017. Nakkiah is the current Patrick White Playwrights Fellow for Sydney Theatre Company. Twitter: @nakkiahlui

Works

- Playwright, *I Should Have Told You Before We Made Love (That I'm Black)* (You Are Here Festival, 2012)
- Playwright, *This Heaven* (Belvoir Theatre, 2013; Finborough Theatre, 2015)
- Playwright, *Stho Sthexy* (MKA Melbourne, 2013)
- Playwright, *Blackie Blackie Brown: The Traditional Owners of Death* (Bondi Feast Tamarama Rock Surfers, 2013)
- Dramaturg, *Sovereign Wife* (Melbourne Theatre Company, 2013)
- Writer/Actor, *Black Comedy* (ABC, 2014 – ongoing) Nominated, 2016 Australian Academy of Cinema and Television Arts Awards Best Television Comedy Series
- Playwright/Actor *Kill the Messenger* (Currency Press, 2014) Shortlisted, 2016 Western Australian Premier's Book Awards for Scripts
- Playwright, *Blak Cabaret* (Sydney Festival, Malthouse Theatre Company, 2016)
- Playwright/Actor, *Black is the New White* (Sydney Theatre Company, 2017, 2018) Winner, 2018 New South Wales Premier's Literary Awards, Nick Enright Prize for Playwriting; Shortlisted, 2018 Victorian Premier's Literary Awards Louis Esson Prize for Drama; Nominated, 2017 Sydney Theatre Awards Best New Australian Work, 2018 Helpmann Awards for Performing Arts in Australia for Best Play, 2018 Helpmann Awards for Performing Arts in Australia for Best New Australian Work
- Co-host, *Pretty for an Aboriginal* (Buzzfeed, 2017)
- Director/Writer/Actor *Kiki and Kitty* (ABC, 2017)
- Playwright *Blackie Blackie Brown* (Sydney Theatre Company, 2018)
- Playwright *How To Rule The World* (Sydney Theatre Company, 2019)

CAST



Kylie Bracknell (Kaarljilba Kaardn)

ROSE JONES

Sydney Theatre Company: *One Day in '67* (with Yirra Yaakin). Other Theatre: Actor: Belvoir/Black Swan: *The Sapphires*. The National Theatre of China/Black Swan: *The Caucasian Chalk Circle*. Black Swan: *The White Divers of Broome*. Shakespeare WA: *A Midsummer Night's Dream*. Darwin Festival: *Wulamanayuwi & the Seven Pamanui*. Yirra Yaakin Theatre Company: *Muttacar Sorry Business, King Hit, Booyi Koora Koora, Aliwa*. Stadefrance. Director: Belvoir: *Windmill*

Baby. Queensland Theatre: *don't ask what the bird look like (reading)*. Co-Artistic Director: Perth International Arts Festival/Yirra Yaakin Theatre Company: *Welcome to Country*. Assistant Director: Belvoir: *The Business, Beautiful One Day* (with Ilbijerri). Panelist: Belvoir: Balnaves Foundation Aboriginal and Torres Strait Islander Artist Fellowship 2018. Film: Actor: *Stone Bros*. Short Film: *Sa Black Thing, BBV Project, Rosie, Roll, The Save*. Co-Writer: *Main Actors*. TV: Actor: *Little J & Big Cuz, Redfern Now, The Gods of Wheat Street, Survival Concert, Marngrook Footy Show, Waabiny Time, CHOGM Opening Ceremony*.



Tony Briggs RAY GIBSON

Tony is a Yorta Yorta/Wurundjeri creative who has worked in theatre, film and television as an actor and writer for many years. Stage credits include: *Black is the New White* (Sydney Theatre Company, Queensland Theatre, NSW and National Tour); *Storm Boy, Twelfth Night* (Melbourne Theatre Company); *Which Way Home, Who's Afraid of the Working Class?* (Belvoir Theatre Company); *Stolen, Coranderk: We Will Show the Country* (Ilbijerri Theatre Company); *The Memory of Water, The Female of the Species* (State Theatre Company of South Australia); *Jandamarra,*

The Female of the Species, Corrugation Road (Black Swan Theatre); *Yanagai! Yanagai!, Fever* (Melbourne Workers Theatre). His television credits include *Rosehaven, Rake, Cleverman, Seven Types of Ambiguity, Nowhere Boys, The Slap and Wentworth*. Film credits include *Healing, The Sapphires, The Djarn Djarns, Bran Nue Dae*. For his hit creation *The Sapphires*, Tony has received 2 Helpmann Awards for Best Play and Best New Australian Work, a Deadly Lifetime Achievement Award and 2 AWGIE Awards for Most Outstanding Script and at the 2013 AACTA Awards taking out Best Film and Best Feature Adaptation.



Luke Carroll NARRATOR

Luke Carroll is a seasoned theatre, film and television performer. Theatre Credits include: Sydney Theatre Company: *The Torrents* (co-production with Black Swan), *The Harp in the South, Part One and Part Two, Black is the New White, The Hanging, Battle of Waterloo, The Cherry Pickers*. Other Theatre: Melbourne/Sydney Festivals/Ten Days on the Island: *The Season*. QT: *Black Diggers, Mother Courage and her Children*. La Boite: *The Wind in the Willows*. Belvoir: *The Cake Man, Capricornia, Conversations with the Dead, A Midsummer Night's Dream,*

The Dreamers, No Sugar. Windmill Theatre: *Riverland.* Legs on the Wall: *Eora Crossing.* Bell Shakespeare: *My Girragundji.* Kooemba Jdarra: *Purple Dreams.* Film: *Strangerland, Australian Rules, Needle, Stone Bros, Subdivision, The Tender Hook, Dallas Doll.* TV: *Black Comedy, Play School, Redfern Now, The Gods of Wheat Street, Remote Area Nurse (R.A.N), Heartbeat, Home and Away, Going Bush, The Alice, Stingers, All Saints, Water Rats, Heartbreak High, Man from Snowy River, The Flying Doctors, Ocean Girl, Lift Off, Skytrackers.* Awards: 2009, 2013 Deadly Awards, Male Actor of the Year, 2008 Bob Maza Fellowship recipient.



Vanessa Downing MARIE SMITH

Vanessa first appeared in the Sydney Theatre Company's world premiere production of *Black is the New White* in 2017 and its subsequent tour the following year. Her extensive career has seen Vanessa perform for most of our leading theatre companies: STC, QT, STCSA, Belvoir, Bell Shakespeare, Griffin, Ensemble, The Production Company, Q Theatre, Riverside Theatres. Career highlights include: *How to Rule the World, Away, Power Plays, A Cheery Soul, The Taming of the Shrew, The Glass Menagerie, Hello, Dolly!, Equus, Three Birds Alighting*

on a Field, Private Lives, Who's Afraid of Virginia Woolf?, Composing Venus, Season's Greetings and Steaming. Vanessa recently finishing shooting season 2 of Foxtel's *Mr Inbetween*. Additional television credits: *Black Comedy, The Checkout, Rake, All Saints, G.P, A Country Practice.* Feature film appearances: *Stationery, Mary, The Boy Who Had Everything, Two Hands.* Vanessa is also a member of the Sydney Philharmonia Symphony Chorus.



Geoff Morrell DENNISON SMITH

Geoff is one of Australia's leading stage and screen actors. His many theatre credits include *Away, Speaking In Tongues* (Griffin), *The Tempest, Scenes From An Execution, Blind Giant is Dancing* (Belvoir) *King Lear, Hedda Gabler, A Cheery Soul* (SATC) *Art, Man Of La Mancha* (GFO) *Top Silk, The Department* (Gary Penny), *Vere, Revengers Tragedy, Big & Little, Pentecost, Racing Demon, Tom and Viv, The Seagull, Hot Fudge & Ice Cream and A Month In the Country* (STC). For Melbourne Theatre Company he has previously appeared in *Australia Day, God Of Carnage,*

Oleanna and *Death And The Maiden.* TV credits include leading roles in *Cloudstreet* (Fox), *Changi, Marking Time, 8MMM, Harrow, Please Like Me, The Code, Grassroots* (ABC) *Blue Heelers, Catching Milat* (7), and *Murder Call* (9). In 2000 he received an AFI award for his work in *Grassroots.* Geoff is a proud Equity member, where he serves on the National Performers Committee.



Melodie Reynolds-Diarra JOAN GIBSON

Melodie is a Wongutha, Nadju/Mirning woman from Western Australia. She made her acting debut at 16 in *No Sugar* at Belvoir St and graduated from the Western Australian Academy of Performing Arts (WAAPA). Theatre companies Melodie has worked with include – Ilbijerri Theatre Company, Deckchair Theatre Company, Bell Shakespeare, Playbox, Black Swan State Theatre Company, Company B, Melbourne Theatre Company, Red Stitch Theatre, Melbourne International Comedy Festival, The Dreaming Festival, and also appeared in both successful 2017 and 2018 seasons of *Black is the New White* for Sydney Theatre Company.

She's performed in several ABC radio plays, recorded the audio book of *My Place*, and associate directed *The Shadow King* at Malthouse Theatre. Television credits include *Natural Justice*, *Broken Shore*, *Hard Rock Medical* and *Redfern Now 2*.

In 2018 Melodie's first play *Skylab* made its world premiere in Perth, as a co-production with Black Swan and Yirra Yaakin Theatre companies.



Tom Stokes FRANCIS SMITH

Black Swan State Theatre Company: *In the Next Room, or The Vibrator Play*. Other select theatre credits include: *Black is the New White* (Sydney Theatre Company/Queensland Theatre); *Pygmalion* (STC); *Romeo & Juliet* (Bell Shakespeare); *Blood Bank*, *The Glass Menagerie* (Ensemble Theatre Company); *Of Mice and Men* (Sport for Jove); *Music, The Pigeons* (Griffin Theatre Company); *I Want to Sleep With Tom Stoppard*, *Capture the Flag* (Tamarama Rock Surfers); *Titus Andronicus*, *Julius Caesar* (Cry Havoc); *Shakespeare's R&J* (Riverside); and *Don't Look Back* (Perth International Arts Festival). Select film credits

include: *The 11th Green*, *Newness*, *Equals*, *The Railway Man*, and *Wasted on the Young*. Short Film: *Let it Rain*, *Photocopier*, and *Hunger*. TV credits include: *Australia: The Story of Us*. Other: *The Big Hoo-Ha Impro Comedy Club*. Training: WAAPA.



Miranda Tapsell CHARLOTTE GIBSON

Miranda Tapsell is a proud Larrakia Woman from Darwin who grew up in Kakadu National Park. Recently, Miranda co-wrote, co-produced and stars in the film *Top End Wedding* that premiered at the 2019 Sundance Film Festival and was released theatrically in May 2019 to stellar reviews and box office success. She will next be seen in the feature film, *The Dry*. Miranda is renowned for her stellar performance in the film *The Sapphires* as well as the television series *Love Child* for which she won two Logie Awards. Other television series include *Doctor Doctor*, *Secret City*, *Get Krackin*, *Mabo*, *Play School* and the animation *Little J & Big Cuz*.



Anthony Taufa SONNY JONES

Earlier in 2019 Anthony appeared in *How To Rule The World* for the Sydney Theatre Company. In 2017 and 2018 he was part of the productions – *Cheery Soul*, *Saint Joan*, *Black is the New White*, *Cloud Nine* for the Sydney Theatre Company and *An Octoroon* and the re-mount of *Black is the New White* for Queensland Theatre and *The Merchant Of Venice* for Bell Shakespeare. Since graduating from NIDA in 2009 he has appeared in numerous stage productions in Sydney, Melbourne and Brisbane and has toured extensively. In 2012 he was a member of the Bell Shakespeare Learning Ensemble, now known as

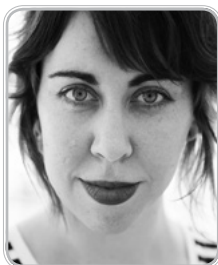
The Players. Screen credits include *Top Of The Lake – China Girl* and *Down Under*.

CREATIVES



Paige Rattray DIRECTOR

Paige is currently Sydney Theatre Company's Associate Director, after holding the role of Associate Artistic Director at Queensland Theatre. Prior to that, she was Sydney Theatre Company's Richard Wherrett Fellow and has previously directed *How To Rule the World*, (also written by Nakkiah Lui), *Power Plays*, *American Graffiti* and *Boys will be boys* for STC. Other work for STC includes the role of dramaturg on *The Golden Age*, assistant director on *Speed-the-Plow*, *Arms and the Man*, *Battle of Waterloo* and *Travelling North* and director on the script workshops *Rough Draft #31: Martyrs* and *Rough Draft #13: Underland*. Paige is co-founder of independent theatre company Arthur, was the 2011 Resident Director at Griffin Theatre as well as the company's 2010 Affiliate Director. Other directing credits include, for QTC: *Hedda*, *Scenes From A Marriage*, *Switzerland*. Arthur: *Bright World*, *The Sea Project*, *Return to Earth* (with Griffin Independent), *The Myth Project: Twin* (with MTC NEON), *The Mesh* (with Red Stitch) *The Midlands* (with Mudlark), *Dirtyland* (with The Spare Room), *Cut Snake*. Griffin Theatre: *Heartbreak Hotel*. Milk Crate Theatre: *This House is Mine*. ATYP: *Out of Place*. Illyria Productions: *Bronte*. Carriageworks & Serenity Productions: *Bill W* and *Dr Bob*. NIDA: *The Lieutenant of Inishmore*, *Blessed Are the Wild*. Paige won Best Mainstage Production at the 2016 Matilda Awards for *Switzerland*, Best Production at the 2013 VCE Drama Awards and was the recipient of a 2015 Glorias Fellowship and a 2016 Mike Walsh Fellowship. She is a graduate of NIDA.



Renée Mulder DESIGNER

Renée's recent designs include: for Sydney Theatre Company, as designer, *Beauty Queen of Leenane*, *Banging Denmark*, *The Torrents*, *Black is the New White*, *Hamlet: Prince of Skidmark*, *Orlando*, *Battle of Waterloo*, *The Effect*; *Perplex*, *The Long Way Home*, *Dance Better at Parties* (co-production with Black Swan), *Mrs Warren's Profession*, *Marriage Blanc*, *In a Heart Beat*, *The Splinter*, *Actor on a Box: The Luck Child*, as costume designer, *Harp in the South*, *Saint Joan*, *Top Girls*, *Chimerica*, *Endgame*, *Children of the Sun*, *Vere (Faith)*; for Melbourne Theatre Company, as designer, *Arbus and West*; as set designer, *Edward Gant's Amazing Feats of Loneliness*; for Queensland Theatre, as designer, *Nearer the Gods*, *An Octoroon*, *Rice*, *Sacre Bleu!*, *Fat Pig*; for Griffin, *Prima Facie*, *The Bleeding Tree*, *The Boys*, *A Hoax*; for *La Boite*, *As You Like It*, *Ruben Guthrie*, *I Love You, Bro*; for *Bell Shakespeare*, *Romeo and Juliet*. Renée was Sydney Theatre Company Resident Designer from 2012-14. She is a graduate of National Institute of Dramatic Art and Queensland College of Art. Renée won a Sydney Theatre Award for Best Costume design for *Top Girls* and a Matilda Award for Best Design for *Edward Gant's Amazing Feats of Loneliness*.



Ben Hughes LIGHTING DESIGNER

Ben Hughes is a lighting designer for theatre, dance and opera. Ben's recent designs include: for Melbourne Theatre Company, *Noises Off!* (with Queensland Theatre), *Let The Sunshine* (with Queensland Theatre); for Queensland Theatre, *L'Appartement*, *Twelfth Night*, *An Octaroon*, *Scenes from a Marriage*, *Switzerland*, *Good Muslim Boy* (with Malthouse Theatre), *Black Diggers* (with Sydney Festival), *Mother Courage and Her Children*, *Happy Days*, *Much Ado About Nothing*; for Sydney Theatre Company, *The Effect* (with Queensland Theatre); for La Boite, *The Mathematics of Longing*, *A Streetcar Named Desire*, *Medea*; for

Opera Queensland, *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir), *Snow White*; for Expressions Dance Company, *The Dinner Party*, *Converge*, *Propel*, *The Host*, *Carmen Sweet*; for Adelaide Festival, *Two Feet*; for Queensland Ballet, *The Masters Series*, *Flourish*, *Giselle*. Ben is Associate Artistic Director of The Danger Ensemble, and lectures in lighting design at Queensland University of Technology.



Steve Toulmin COMPOSER & SOUND DESIGNER

Steve is one of Australia's most sought after composers and sound designers for theatre. He has worked with the country's most acclaimed companies and directors and has had his work tour nationally and internationally – most recently with *Blanc De Blanc* playing at The Spiegeltent in Christchurch and an upcoming planned residency in Las Vegas.

His credits as Composer and/or Sound Designer for theatre include: For Sydney Theatre Company – *Blackie Blackie Brown*, *Black is the New White*, *A Flea In Her Ear*, *Power Plays*. *Little Mercy*, *Edward Gant's*

Amazing Feats of Loneliness and as Foley Artist on *Our Town*; For Belvoir – *HIR*, *The Rover*, *The Blind Giant Is Dancing*, *Jasper Jones*, *Ivanov*, *La Traviata*, *Blue Wizard*, *Is This Thing On?*, *20 Questions*, *The Seed and Scorched*, and Associate Designer on *Radiance* and *The Baulkham Hills African Ladies Troupe*; For Bell Shakespeare – *Richard III*, *Othello*; For Griffin Theatre Company – *Feather in the Web*, *Kill Climate Deniers*, *The Homosexuals or Faggots*, *Gloria*, *The Bleeding Tree*, *Beached* and *A Hoax*; For Ensemble Theatre – *Who's Afraid of Virginia Woolf?*, *Great Falls*, *Liberty Equality Fraternity* and *Circle Mirror Transformation*; For Queensland Theatre Company – *Scenes from a Marriage*, *Switzerland* and *That Face*; For La Boite Theatre Company – *Tender Napalm*, *Julius Caesar* and *Hamlet*; For Malthouse Theatre – *Testament of Mary*; For Strut & Fret – *Blanc De Blanc*, *Love Riot*, *Funhouse*, *Life The Show*, *Blanc De Blanc Encore*; For Sydney Festival – *All The Sex I've Ever Had*. Independent productions include: *Prehistoric*, *After All This*, *Queen of Wolves*, *Me Pregnant*, *Rommy*, *Porn.Cake*, *Trapture*. Events: *Papua New Guinea's 40th Year of Independence Celebrations*, *EKKA Arena Spectacular* (2013, 2014, 2015).

Between 2012-14, Steve was Musical Director for pop singer, Ricki-Lee Coulter. As a songwriter and music producer he has worked with artists including Megan Washington, Ricki-Lee Coulter and Samantha Jade.



Julia Patey TOUR DIRECTOR

Julia Patey is a director, writer and dramaturg who specialises in the creation of new work by female artists. Her work as a writer/director includes: *The Knife*. (Bondi Feast) *Greater Sunrise* (Belvoir 25A) *Dolores* (SAM) *Moonchild* (ATYP/we make theatre); *When Am I Gonna Be What I'm Gonna Be* (Rock Surfers/we make theatre) *I'm Sorry We No Longer Sell Bath Bombs*. (City of Sydney/Earlwood Farm), *Cleansed in Blood* (The Old Fitz Late Nights)

As Assistant Director: *Scenes From A Marriage* (Queensland Theatre), *Black is the New White* by Nakkiah Lui (Sydney Theatre Company)

A Town Named Warboy, *Spur of the Moment* (ATYP).

Julia holds a Bachelor of Communications (Theatre/Media) and is currently undertaking a Master of Laws (Human Rights Law & Policy).



Charmian Gradwell VOICE & TEXT COACH

Sydney Theatre Company: *Lord of the Flies*, *Cat on a Hot Tin Roof*, *Mosquitoes*, *How to Rule the World*, *Mary Stuart*, *Accidental Death of an Anarchist*, *The Harp in the South*, *Part One and Part Two*, *The Long Forgotten Dream*, *Saint Joan*, *Blackie Blackie Brown* (with Malthouse Theatre), *Still Point Turning*, *The Resistible Rise of Arturo Ui*, *Lethal Indifference*, *Top Girls*, *Dinner*, *The Father* (with MTC), *Black is the New White*, *Talk*, *Chimerica*, *A Flea in Her Ear*, *All My Sons*, *Disgraced*, *Hay Fever*, *Arcadia*, *The Golden Age*, *King Lear*, *The Present*, *Suddenly Last Summer*, *After Dinner*, *The Long Way Home*, *Travelling North*, *Machinal*,

Waiting for Godot, *Romeo and Juliet*, *Rosencrantz and Guildenstern are Dead*, *Storm Boy* (with Barking Gecko), *The Maids*, *Mrs Warren's Profession*, *Sex with Strangers*, *Under Milk Wood*, *Gross und Klein*, *Bloodland*, *In the Next Room (or The Vibrator Play)*, *Uncle Vanya*, *A Streetcar Named Desire*, *The War of the Roses*, *Tot Mom*. As Director: *The Comedy of Errors*. Other Theatre: As Voice & Text Coach: Royal Shakespeare Company: *The Taming of the Shrew*, *Julius Caesar*, *The Tempest*, *The Canterbury Tales* (tour), *A Winter's Tale*, *Pericles*, *Days of Significance*, *Macbeth*, *Macbeth*, *The Penelopiad*, *Noughts and Crosses*, *The Comedies London Season*, *Twelfth Night*, *A Midsummer Night's Dream*, *The London Gunpowder Season*, *Romeo and Juliet*, *Comedy of Errors*. As Dialect Coach: Musicals: *Muriel's Wedding the Musical*, *Aladdin*, *Assassins*, *The Lion King*, *Mary Poppins*, *The Tap Brothers*, *Xanadu the Musical*. As Director/Trainer: *A year with Space 2000 in Kaduna*, *Nigeria*. Film: As Dialect Coach: *Peter Rabbit*, *Thor: Ragnarok*, *Pirates of the Caribbean: Dead Men Tell No Tales*, *Reaching for the Moon*, *Truth*, *Ginger & Rosa*. Other: Voice trainer for London School of Puppetry. Member of London Shakespeare Workout, which brings Shakespeare into UK prisons. Training: Central School of Speech and Drama, Bristol Old Vic Theatre School.



Natalie Moir STAGE MANAGER

BLACK SWAN STATE THEATRE COMPANY: *Black Is The New White* (with STC), *Our Town*; *The Clean House* (with QTC); *The Glass Menagerie*; *Much Ado About Nothing*; *The Dark Room*; *Portraits of Modern Evil*.

SYDNEY THEATRE COMPANY: *Lord Of The Flies*, *Mosquitoes*, *Accidental Death of an Anarchist*; *Saint Joan*; *Lethal Indifference*; *The Father* (with MTC); *The Testament of Mary*. BELVOIR: *The Dance of Death*; *Mr Burns* (with STCSA); *The Events* (with STCSA & Malthouse Theatre); *Ruby's Wish*. GRIFFIN THEATRE: *Gloria*. MELBOURNE THEATRE COMPANY: *The Beast*; *Top Girls*; *The Swimming Club* (with BSSTC). MALTHOUSE

THEATRE: *Furious Mattress*. YIRRI YAAKIN THEATRE COMPANY: *Waltzing the Wilarra*; *Honey Spot*. BARKING GECKO THEATRE COMPANY: *This Girl Laughs, This Girl Cries, This Girl Does Nothing*; *Onefivezerseven*. MUSIC THEATRE: *Dirty Dancing* (Australian Tour 2014/2015); *The King & I* (Australian Tour 2014); *Jersey Boys* (Australian Tour 2012/2013); *Strange Bedfellows* (Instinct Entertainment); *Anything Goes*; *Kismet*; *Sugar*; *The Boy from Oz*; *The King & I*; *Dirty Rotten Scoundrels*; *The Boy Friend*; *Crazy For You* (The Production Company). OTHER: *Yes Prime Minister* (Australian Tour); *Commonwealth Games 2018* (Great Big Events). UPCOMING: ENSEMBLE THEATRE: *Black Cockatoo*. TRAINING: WAAPA Graduate – Performing Arts, Stage Management (2008).



Vanessa Martin ASSISTANT STAGE MANAGER

BLACK SWAN STATE THEATRE COMPANY: *Black is the New White*, *The Torrents* (with Sydney Theatre Company). SYDNEY THEATRE COMPANY: *Saint Joan*, *Black is the New White* – 2018 Tour, *Dinner, Arcadia*, *Orlando*, *Switzerland*, *Macbeth*, *Travelling North*, *Switzerland* – 2016 Tour, *Jumpy* (with Melbourne Theatre Company). BELVOIR: *The Wolves*, *Calamity Jane* (with One Eyed Man Productions), *Mr Burns: a post-electric play* (with State Theatre Company of South Australia), *Jasper Jones* – Tour, *The Events* (with STCSA & Malthouse Theatre), *Seventeen*, *The Government Inspector* (with Malthouse Theatre). LABOITE THEATRE

COMPANY: *Hamlet*, *I Love You Bro*, *The Chairs*, *The White Earth*. OTHER CREDITS: *Doctor Who Symphonic Spectacular*: Australian Tour – Sydney (Andrew Kay & Management for BBC); *Hello Dolly* (Tweed Theatre Company); *Brontë* (Metro Arts/Three Sisters Productions); *Black Swan* (Nash Theatre Company). TRAINING: Bachelor of Dramatic Art (Technical Production), National Institute of Dramatic Art.

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Sydney Theatre Company is at the heart of Australia's cultural landscape, and owes its world-class creative pedigree to a history of ground-breaking productions.

Since 1978, the company has produced work that is – in the words of founding artistic director Richard Wherrett – “grand, vulgar, intelligent, challenging and fun”. A paradox as playful as our city.

In the 21st century STC is dedicated to producing Australian works of ambition and scale. These stories provide audiences with opportunities for reflection, revelation and joy, and are shared widely through regional, national and international touring, partnerships and outreach activities.

Our four home venues, ranging in size from 200 to 890 seats, allow us to develop and celebrate theatrical expression of all kinds. We keep classics alive and resonating with the present day, and our resident artist, commissioning and workshop programs ensure we continue to discover and develop the next wave of Australian storytellers.

We are committed to building creative capacity in the community through our partnership with The University of Sydney, School Drama, which delivers theatre-based literacy education in primary schools, adult education centres, refugee groups and juvenile detention facilities around the country.

We are proud that over the years Sydney Theatre Company has produced work with some of Australia's – and the world's – most exciting performers, writers, directors and creative teams; and that we continue to invest in and promote the artistic legends of the future.

Learn more and book tickets at sydneytheatre.com.au

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KEY PROGRAM AREAS

Fronted by the leadership of our Artistic Director, Clare Watson, we are creating a strong brand of theatre that portrays a uniquely Western Australian voice. One that reaches out and speaks to who we are and who we want to be.

In a place as vast as WA, we have the entirety of our State's story to tell, and we know the absolute importance of sharing it with both our own community and the world.

Our ambition is for Black Swan to match the beauty and boldness of the State that we call home. We will continue to be audacious, ambitious and authentic. We will explore our city and our State to find new ways to inspire audiences and help shape the broader narrative of what it means to be Western Australian.

REGIONAL ENGAGEMENT

From our home in the State Theatre Centre, we reach far and wide. From regional cities to small towns and remote areas, we aim to anchor theatre, and its ability to bring people together, in the lives of communities large and small. Whether it's supporting regional areas through touring, community engagement, live broadcasts or ambassadorships – these are all vital ways of connecting with the heart of these communities.

EDUCATION

Enabling students to experience theatre has been pivotal in the flourishing of our local arts scene. More importantly, it's where our youth build their confidence, their voice and continue to develop who they are. Through workshops, productions and mentorships in schools, at both a metropolitan and regional level, and of course their attendance at our shows, we are creating a stronger connection with culture and identity.

ARTIST DEVELOPMENT

As these generations develop, giving emerging artists the means to explore and experiment is critical to establishing careers. Whether it's through our Emerging Writers Program or partnerships with WAAPA, we're committed to immersing these talents in our productions, to help them shine under the spotlight. Our Resident Artists work closely with the Artistic Director in collaboratively curating the season. They are emerging and established Western Australian artists who work on productions in their area of expertise and contribute to activation activities throughout the year.

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Polly Low

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Emily McLean

Ian Michael

Chloe Ogilvie

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Jeffrey Jay Fowler

PRODUCTION MANAGER

Stewart Campbell

WORKSHOP MANAGER

Les Hickford

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The generous support of our donors enables us to create world class theatre, here in WA.

In recognition of donations received between August 2018 and 2019.

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Founding Patron, Janet Holmes à Court AC has played a significant role in the development of Black Swan, providing a platform for growth of arts and culture in WA.

BLACK SWAN BOARD OF DIRECTORS

Thank you to our board members, who demonstrate outstanding commitment to our philanthropy program.

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A fund that enables Black Swan to create bold and adventurous theatre with the world's best artists, take WA stories to the world and be sustainable, now and in the future.

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To learn more about Black Swan's Philanthropy Program, please call us on **(08) 6212 9300** or email donate@bsstc.com.au

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