

A BLACK SWAN AND SYDNEY THEATRE COMPANY CO-PRODUCTION

THE TORRENTS

by Oriel Gray

AT HEATH LEDGER
THEATRE

15 → 30
JUN JUN



BLACK SWAN
STATE THEATRE
COMPANY



SYDNEY
THEATRE
CO

'19

RioTinto
PRINCIPAL
PARTNER

Wesfarmers Arts
ARTISTIC DIRECTOR
PARTNER

KPMG
BUSINESS ADVISORY
PARTNER

WATER
PRODUCTION
PARTNER

LOCAL LARRIKINS
ENCORE!
DONORS
PRIVATE GIVING

Department of
Local Government, Sport
and Cultural Industries

lotterywest
supported

Australian Government

Australia
Council
for the Arts

FEATURING

FEATURING

Emily Rose Brennan	GWYNNE
Luke Carroll	KINGSLEY
Tony Cogan	RUFUS TORRENT
Gareth Davies	BEN TORRENT
Rob Johnson	BERNIE
Geoff Kelso	CHRISTY
Sam Longley	JOCK MCDONALD
Celia Pacquola	J. G. (JENNY) MILFORD
Steve Rodgers	JOHN MANSON

CREATIVES

Clare Watson	DIRECTOR
Renée Mulder	SET & COSTUME DESIGNER
Lucy Birkinshaw	LIGHTING DESIGNER
Joe Paradise Lui	COMPOSER & SOUND DESIGNER
Emily McLean	ASSISTANT DIRECTOR
Luzita Fereday	VOICE & DIALECT COACH
Virginia Gay	DRAMATURG
Hugo Aguilar López	STAGE MANAGER
Anastasia Julien-Martial	ASSISTANT STAGE MANAGER
Dr Merrilee Moss	CONSULTANT TO THE DRAMATURG
Grace Macpherson	INTERN (HONOURS PLACEMENT STUDENT)

PRODUCTION

Jennifer Edwards	COSTUME MAKER
Nicole Marrington	COSTUME MAKER
Phillip Cox	WIG DRESSING & MAINTENANCE
Tim Collins	SOUND OPERATOR

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:

100mins

(NO INTERVAL)



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.

Thank you to WAAPA for their loan of *The Torrents* set-pieces.

Special thanks to photographer Philip Gostelow. Thanks to videographer Cam Campbell and Annie Harvey.



A note from the DIRECTOR

Oriel Gray is a great Australian writer whose work deserves an audience today and we are so proud to be bringing *The Torrents* to Perth. This is only its second professional production (the first and only, until now, was in 1996). The legend of this play is that it was the one that got away, it was joint winner of a prestigious playwriting award in 1955. *The Torrents* and *Summer of the Seventeenth Doll* shared first prize. Many of you will have joined us in this very theatre for *Summer of the Seventeenth Doll* last year, many of you would have seen it before and perhaps studied it at school or uni. But have you heard of *The Torrents*? Well that's all about to change. We hope that you'll find it searingly relevant in its themes – workplace gender politics, mining versus sustainable environmental practices and the power of money to corrupt truth in our media.

In the 1940s Oriel spent time in Kalgoorlie, which has inspired the fictional town of Koolgalla and the character of Kingsley

bares some remarkable resemblances to our local hero C.Y.O'Connor. The play itself is a period piece, set in the late 1890s. We're thrilled to bring you this local story that we believe should always have been a classic. It's a fabulous melodrama full of big ideas and eccentric characters. As a team, we've approached it with the same fun and playfulness that a group of theatre makers would approach a new work. My heartfelt thanks to the team of *The Torrents*, the team of Black Swan and to Oriel's family for keeping Oriel's legacy at the heart of this production.

And thank you to the women who have walked the difficult path before us. This play is dedicated to the memory of Oriel Gray and I'd also like to dedicate it to my own Grandma, Margaret Watson, who is a contemporary of Oriel's, she is one of the smartest, most dynamic and strongest women that I know.

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 *Our Town*, *Xenides*, *The Events*, and *You Know We Belong Together* in 2018 and 2019. 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 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). 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.

Clare is a graduate of Directing at the Victorian College of the Arts. 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



The world of *The Torrents* is inspired by office spaces of the Victorian period and based loosely on the office of the *Western Argus* newspaper, published in Kalgoorlie between 1894 and 1938. The space is also heavily informed by Oriol Gray's detailed stage directions. Every box, window and desk are described in the script, even down to the dust of the office space. All these details as well as such intricate character descriptions provide a full and solid foundation for the design.

Renée Mulder

SET & COSTUME DESIGNER



About the PLAYWRIGHT

Oriel Gray (1920 – 2003) PLAYWRIGHT

Between 1943 and 1960, Australian playwright Oriel Gray had more than fourteen theatre scripts produced in almost every capital city of Australia. She won many awards, was arguably the first playwright-in-residence in Australia's history and one of only a few Australian playwrights to make a living from her work.

Gray was born in Sydney in 1920. In 1937 she became a member of the Sydney New Theatre and later the Communist Party of Australia. During her time with the New Theatre she became their resident writer, organising and writing their radio show on 2KY as well as writing numerous revues, agit-pop plays, one act plays and four full-length plays, all of which were performed by the New Theatre. These plays were *Marx of Time* (revue), premiered 7 June 1942, *Let's Be Offensive* (revue) premiered 11 April 1943, *Lawson* premiered 11 April 1943, *Western Limit*, premiered 21 February 1946, *My Life is My Affair* (one-act play which won the Wagga play competition prize), premiered 14 March 1947, *Had We But World Enough*, premiered 7 January 1950, *Sky Without Birds*, premiered 22 March 1951, all at Sydney New Theatre,

Drive A Hard Bargain (one-act play), premiered 1957, Ballarat Civic Hall and *The Torrents*, 1957, Adelaide New Theatre.

Gray left the Sydney New Theatre when she left the Communist Party after becoming disillusioned with the party's policies. In 1954, Gray's play *The Torrents* shared the renowned Playwright's Advisory Board Prize for best Australian play with Ray Lawler's *Summer of the Seventeenth Doll*. Both plays were promised productions, but only one was produced. The rest is history. *Summer of the Seventeenth Doll* has travelled the world and become central to our Australian theatrical identity, whereas *The Torrents* was not published until 1988 and did not receive a professional production until 1996 at Adelaide Festival of Arts.

Gray's last play, *Burst of Summer* (produced by Irene Mitchell), won the J C Williamson Theatre Guild Competition in 1958. She has also written scripts for television, including episodes of *Rush* and *The Sullivans*, the half-hour dramas *Antarctic Four* and *The Brass Guitar* and many others, as well as working for twelve years as a script writer on *Bellbird*. Her autobiography *Exit Left: Memoirs of a Scarlet Woman* was published in 1985 and her only novel *Animal Shop* was published in 1990. She died in 2003.

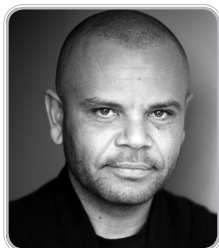
CAST



Emily Rose Brennan GWYNNE

Emily is a graduate of the National Institute of Dramatic Arts NIDA (BA Acting). After graduating, Emily immediately joined the Bell Shakespeare Actors at Work Team, touring Australia for nine months. Following this, she performed across the country and at the Sydney Opera House in Bell Shakespeare's *Taming of the Shrew*. Emily went on to perform for the Sydney Theatre Company, Griffin Theatre Company, Old Fitz Theatre/Tamarama Rock Surfers, Deckchair Theatre Company and Barking Gecko Theatre Company, The Blue

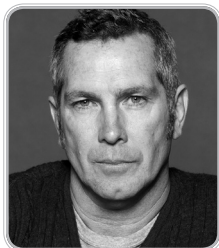
Room and NIDA Theatre Company. She most recently appeared on stage in Black Swan's world premiere *Water and Cotton Wool Kid* in the 2019 Perth Fringe Festival. For television, Emily is currently working on the Madkids/ABC iView series *KGB*. Other TV Credits include *The Legend of Gavin Tanner* (ABC), *Underbelly: Razor* (Channel 9), *30 Seconds* (Foxtel/ABC) *Tricky Business* (Channel 9), *Dafuq* (ABC iView), *Ultimate Fanj* (ABC iView). In 2015 she wrote and acted in her own short film *Welcome to Paradise* which was shortlisted for Tropfest and screened at Cinefest and she will soon be seen in the much anticipated feature film, *Dirt Music*.



Luke Carroll KINGSLEY

Luke Carroll is a seasoned theatre, film and television performer. Theatre credits include *Black is the New White*, *The Harp in the South*, *The Hanging*, *The Battle of Waterloo*, *Black Diggers* and *Cherry Pickers* for STC, *Mother Courage and her Children* for QTC, *The Cake Man* (nominated for a Helpmann Award), *Capricornia*, *Conversations with the Dead* and *A Midsummer Night's Dream* at Belvoir, *Riverland* for Adelaide Festival, *Eora Crossing* for Sydney Festival, *Purple Dreams* and *My Girragundji* for Bell Shakespeare. He is also looking forward

to appearing in a new play for Sydney Festival in 2020. Luke has been nominated for several AACTA/AFI Awards throughout his screen career; projects include the upcoming *Upright* and *Black Bitch* and previously *Redfern Now*, *R.A.N.*, *Australian Rules*, *Strangerland*, *Needle*, *Stone Bros*, *Subdivision*, *The Tender Hook*, *Children of the Revolution*, *The Gods of Wheat Street*, *Redfern Now*, *Heartbeat*, *The Alice*, *Stingers*, *All Saints* and *Water Rats*.



Tony Cugin RUFUS TORRENT

Tony is a graduate of UWS Theatre Nepean and Equity member since 1992. This is his debut with Black Swan State Theatre Company. Selected theatre credits include; *Mary Stuart*, *The Harp in the South*, *The Resistible Rise of Arturo Ui*, and the award-winning Musical: *Muriel's Wedding* (Sydney Theatre Company); *The Drover's Wife* which received the Sydney Theatre and Helpmann award for best mainstage production (Belvoir); *The Detective's Handbook* (Hayes Theatre); and *Promises Promises* (The Production Company). Tony's recent television

credits include the AACTA award nominated *Dead Lucky*, *Love Child*, and *Rake*. His film credits include *A Little TLC Goes A Long Way*, *Deck Dogs*.



Gareth Davies BEN TORRENT

Gareth's theatre credits include *How To Rule The World*, *Saint Joan* (Sydney Theatre Company), *The Feather in The Web* (Griffin Theatre), *Hay Fever*, *The Cherry Orchard* (Melbourne Theatre Company), *The Literati* (Griffin Theatre/ Bell Shakespeare), *As You Like it* (Bell Shakespeare), *The Government Inspector* (Malthouse/Belvoir), *The Rover*, *The Seagull*, *Peter Pan*, *Cat on a Hot Tin Roof*, *As You Like it*, *And They Called Him Mr Glamour* (Belvoir St Theatre), *Masterclass*, *Masterclass II* (Red Line Productions), *The Only Child*, *The Suicide*,

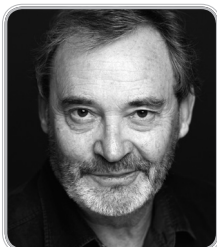
Midsummer Night's Dream (B Sharp), *Doku Rai* (Darwin Festival/ Black Lung) *I Feel Awful* (Queensland Theatre Company/ Black Lung) and *Avast I and II* (Black Lung Theatre). His TV credits include *Hunters* (Matchbox UCF/Syfy), *Elegant Gentleman's Guide to Knifefighting* (Jungle/ ABC) and *The Letdown* (Giant Dwarf/ ABC). In film Gareth can be seen in *Peter Rabbit* (Sony Pictures/Columbia Pictures) *Little Monsters* (Made Up Stories/Snoot Entertainment) and *The Daughter* (Screen NSW/ Fate Films).



Rob Johnson BERNIE

Rob is an actor, comedian and writer. Theatre credits: *Calamity Jane* (Belvoir/One Eyed Man); *Spamalot* (One Eyed Man); *Gypsy* (Luckiest); *The Detective's Handbook* (Hayes); *Babies' Proms: The Four Seasons* (CDP/Sydney Opera House); *The Recidivists*, *Bang Bang Rodeo* (Red Line); *Of Thee I Sing* (Sydney Philharmonia Choirs); *Good Omens*, *Carrie: The Musical*, *Man of La Mancha*, *Sondheim on Sondheim*, *Triassic Park* (Squabbalogic); *Big River*, *Calamity Jane*, *Mame* (Neglected Musicals). Screen credits: *Random and Whacky* (Ambience); *Sheilas* (Screen

Australia). Awards: NSW Theatresports Champion (2014 & 2017); Hal Porter Short Story Prize; Green Room Award, Sydney Theatre Award and Glug Award nominations for *Calamity Jane*; John Marsden & Hachette Australia Prize for Young Writers (shortlisted). This will be his debut performance for Black Swan.



Geoff Kelso CHRISTY

In 1977, two years out of NIDA, Geoff played the pivotal role of Tsar Ivan in Louis Nowra's *Inner Voices* for Perth's Hole in The Wall Theatre. He spent the 1980s in Sydney and Melbourne working as a comedian with fellow humourists Flacco, Shane Bourne, Max Gillies and the late great John Clarke. Family ties saw Geoff return to Perth in Black Swan Theatre Company's inaugural production *Twelfth Night* and he has since performed in over 20 plays for Black Swan including Tim Winton's first play *Rising Water*. For Sydney Theatre Company Geoff played opposite

Philip Quast in Michael Frayn's *Democracy* and in 2007 combined his dramatic and comic skills to play Spike Milligan in *Ying Tong – A Walk With Goons*. Most recently for Black Swan he has played Azdak in *The Caucasian Chalk Circle*, Hamm in *Endgame* and in 2018 Sam Byck in the Sondheim musical *Assassins*.



Sam Longley JOCK McDONALD

Sam Longley has been working as an actor, comedian, writer and director since the late nineties. Some of his highlights include 10 years performing Shakespeare In The Park, *Hoods* for Barking Gecko Theatre, *The Adventures of Alvin Sputnik: Deep Sea Explorer* US/Japan/ Turkey/ Canada/ Rio tours, Horse Head national tour, *A Midsummer Night's Dream* with Black Swan State Theatre Company, *Stones* for Barking Gecko Theatre, *Not Like Beckett* for Deck Chair Theatre, *Bindjareb Pinjarra* Australian tour and *Tony Galati: The Musical* at this year's

Fringe Festival. Sam has performed in the feature films *Jasper Jones*, *Three Summers*, *I is For Happiness* and *Where The Wild Things Are*. Sam has written plays, hosted TV shows and is the creator of the improv comedy show *The Big Hoo-Haa*, that is now in its seventeenth year.



Celia Pacquola J.G. (JENNY) MILFORD

Celia has cemented her position as one of the most in-demand comedians both in Australia and the UK, charming audiences and critics alike.

Celia has won numerous awards in comedy and acting, including the Amused Moose Laughter Award at 2014 Edinburgh Fringe Festival and two nominations for the Barry Award at the Melbourne International Comedy Festival for Best Show.

She has also performed at the renowned Montreal Just for Laughs Festival and on the BBC's *Live At The Apollo*, and recorded her own stand up special *The Looking Glass* as part of the *One Night Stan* series. In 2016, Celia became the youngest woman to host the Oxfam Gala for the Melbourne International Comedy Festival/Network Ten.

Her wit and jokes will be familiar from guest appearances on *Spicks and Specks*, *The Project*, *Have You Been Paying Attention?* and more. Internationally, Celia has been a guest on *Never Mind The Buzzcocks*, *Chelsea Lately* and *The Rob Brydon Show*.

Celia is also a talented actor, winning the Best Supporting Actress AACTA for her role as Dolly Faraday in the acclaimed ABC1 drama *The Beautiful Lie*. She also starred in the AACTA award-winning *Laid*, Logie Award winning drama *Offspring* and in Working Dog's series *Utopia*, for which she won an AACTA Award in 2015.

In 2018, Celia made her feature film debut in the smash hit NZ film *The Breaker Upperers*, created by Madeline Sami and Jackie van Beek and produced by Taika Waititi. She also returned to the stage with a brand-new show *All Talk*, selling out theatres across Australia and winning the 2018 Helpmann Award for Best Comedy Performer.

In 2016 Celia co-created, co-wrote and starred in the smash hit sitcom *Rosehaven* with Luke McGregor for ABC-TV, for which she won the 2017 Best Performance in a Television Comedy at the AACTAs. Season three of *Rosehaven* recently screened on the ABC.



Steve Rodgers JOHN MANSON

Steve trained at Theatre Nepean, Western Sydney University and has worked as an actor for thirty years. Theatre credits include *Every Brilliant Thing*, *Wild Duck*, *Jasper Jones*, *A Christmas Carol*, *Cloudstreet*, *Blind Giant Is Dancing*, *The Pillowman* (Belvoir) *Riflemind*, *Three Sisters*, *Dance Better At Parties* (Sydney Theatre Company) *Dreams in White*, *8Gigabytes of Hardcore Pornography*, *Diving for Pearls* (Griffin) *A Midsummer Night's Dream*, *Macbeth*, and *Antony and Cleopatra* (Bell Shakespeare).

Recent television includes *Upright*, *Kikki and Kitty* and *The Code* while film credits include *Goldstone*, *The Daughter*, *The Men's Group* and the short *Snare*, which plays SXSW in Austin and Tribeca in New York this year.

Steve's playwriting credits include *Rays Tempest* (Belvoir/MTC) *Savage River* (Griffin/MTC) *Food* (Belvoir/Force Majeure) *Jesus Wants Me for a Sunbeam* (NTOP) and most recently *King of Pigs* (Redline/Old Fitz) which will tour Australia in 2020. Steve is currently under commission at Belvoir St for a new play titled *The Future is History*.

CREATIVES



Renée Mulder SET & COSTUME DESIGNER

Resident Designer for Sydney Theatre Company 2012-2014. Renée's design credits include: Sydney Theatre Company: *Black Is The New White*, *The Bleeding Tree* (Griffin), *Hamlet: Prince of Skidmark*, *Orlando*, *Battle of Waterloo*, *Perplex*, *The Effect*, *The Long Way Home*, *Dance Better At Parties*, *Mrs Warren's Profession*, *The Splinter*, *Edward Gant's Amazing Feats of Loneliness*, *In A Heart Beat*, *Actor on a Box – The Luck Child*. Costume Design: *The Harp in The South*, *Saint Joan*, *Top Girls*, *Chimerica*, *Endgame*, *Children of the Sun*, *Vere* (Faith), *Marriage*

Blanc. Associate Designer: *Cyrano De Bergerac*. Melbourne Theatre Company: *Arbus & West*. Queensland Theatre: *Nearer the Gods*, *An Octoroon*, *Sacre Bleu*, *Fat Pig*. Griffin Theatre Company: *Rice*, *A Hoax*, *The Boys*. Bell Shakespeare: *Romeo & Juliet* (Ed). La Boite Theatre Company: *As You Like It*, *Ruben Guthrie*, *I Love You Bro*. Theatre Forward: *The Sneeze*. New Theatre: *The Herbal Bed*. Film: *Design: A Parachute Falling in Siberia* (short). Art Department Armour: *Narnia – Voyage of the Dawn Treader*. Training: NIDA, Queensland College of Art.



Lucy Birkinshaw LIGHTING DESIGNER

Lucy Birkinshaw is a lighting designer and artist, a co-founder of Filament Design Group whose design work spans theatre, music theatre, concert lighting, opera, dance, film and television. She graduated from the Western Australian Academy of Performing Arts with an Advanced Diploma of Lighting Design for Production and Performance and Curtin University with a Bachelor of Art, Fine Arts.

Lucy has designed lighting for Black Swan State Theatre Company, Perth Theatre Company, Malthouse, Griffin Theatre, Barking Gecko, The Aphids, Melbourne Opera, Lyric Opera Melbourne, Performance

4a, WAYTCO, My Darling Patricia, OpticNerve, Side Pony Productions, Hayloft Project, School With No Walls, Magnormos, Red Ryder, Perth International Arts Festival, Opera in the Park, Australian Opera Studio and many others. She has collaborated with a diverse range of directors, choreographers and composers. Lucy's distinctive approach to depth, contrast and beauty within her designs make her an identifiable theatre artist.



Joe Paradise Lui SOUND DESIGNER & COMPOSER

Joe is a graduate of Murdoch University (BA Arts), current Black Swan Resident Artist and the Spirit of the Fringe. He is a regular and contributing part of the professional and independent theatre industry in Perth as a writer, sound designer/composer, director and lighting designer. His theatre credits with the company include: *I Am My Own Wife* (Director and Sound Designer/Composer), *You Know We Belong Together*, *The Lighthouse Girl*, *Venus in Fur* (Lighting Designer) and

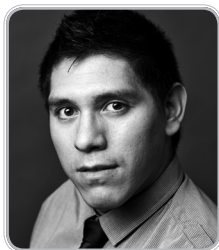
LOADED: A Double Bill of New Plays (Sound Designer/Composer). Joe is a founding member and the creative leader of Renegade Productions. Renegade Productions has earned success and recognition in the independent theatre sector of Perth as a company that creates thought provoking, socially conscious work that pushes the boundaries of both form and content. Credits with Renegade as Writer/Director include: *Unveiling: Gay Sex for Endtimes*, *The Book of Life*, *Letters Home*, *Laryngectomy*.



Luzita Fereday VOICE & DIALECT COACH

Luzita is a graduate of the Royal Academy of Dramatic Art (RADA), Royal Central School of Speech and Drama (RCSSD) and holds a Masters by Research from the Western Australian Academy of Performing Arts (WAAPA). Credits with Black Swan State Theatre Company include: *In the Next Room*, *HIR*, *I Am My Own Wife*, *Angels in America*, *Extinction*, *Blithe Spirit*, *A Perfect Specimen*, *Glenrarry Glen Ross*, *Dinner*, *The Damned*. Other theatre credits include: *Jasper Jones*, *Driving into Walls*, *ONEFIVEZEROSEVEN* (Barking Gecko), *Mimma* (Orana Productions), *Annie* (Gordon Frost) *Grounded*, *An Almost Perfect Thing*,

Joey: The Mechanical Boy (Blue Room). Directing credits include: John Curtin College of the Arts, WA Youth Theatre and the Festival. National Youth Theatre of Great Britain. Luzita has worked with the RSC, Channel, Almeida and Bloomsbury Theatres. Luzita teaches Voice to Acting and Music Theatre students at WAAPA. She has a passion for the infinite variety of ways in which people speak.



Hugo Aguilar Lopez STAGE MANAGER

Hugo has worked on Tours, Festivals, Concerts, Performance Art, Plays, Operas, and Musicals. For Black Swan he has stage managed: *Assassins*, *The Lighthouse Girl* (incl. WA Regional Tour), *A Perfect Specimen*, *Next to Normal*, *Extinction*, *The House on The Lake*, *Twelfth Night*.

He has worked for Orana Productions, Perth Festival, Perth Theatre Company, The Workshop Productions, WA Opera, Lost and Found Opera and Shakespeare WA Side Pony Productions, WA Youth Theatre

Company, Perth Theatre Company, Great Big Events, Perth Institute of Contemporary Arts, Perth Symphony Orchestra, Fourth Wall, the West Australian Symphony Orchestra (WASO) and The Kabuki Drop. He is also a Casual Academic Staff at the WA Academy of Performing Arts. Hugo graduated from WA Academy of Performing Arts with BA of Performing Arts (2014), CERT IV in Training & Assessment (2013) and AD. Dip. in Stage Management (2009). He recently completed the CERT IV Trainer and Assessor upgrade.



Anastasia Julien-Martial ASSISTANT STAGE MANAGER

Ana graduated last year from the Western Australian Academy of Performing Arts (AD Live Production). They have worked with the company on the world premiere of *Xenides*, *Our Town* (2019) and *You Know We Belong Together* (2019). Festival and events credits include: Fringe World Festival 2018 *House of Joys*, *You're Welcome*, *Miss Westralia*. Fringe World Festival 2019 *Endless Answers: Limbs*, Kickstart Festival 2019: Festival Day

Music Stage. Ana identifies as non-binary and prefers they/them pronouns.

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.

OUR FAMILY OF DONORS

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

In recognition of donations received between March 2018 and 2019.

FOUNDING PATRON

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.

BLACK SWAN FUTURE FUND

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.

Founding Partner



Inaugural Major Donors

Mimi & Willy Packer
Tim Roberts Giving
Angela Roberts
Tony Grist
Katrina & Craig Burton
Ungar Family Foundation
Linda Savage & Stephen Davis
Alan & Jenny Cransberg
Gilbert George
Janet Barron &
Geoffrey Bourhill
Ben & Gina Lisle
Sue McDonald &
Mark Westbrook
Anonymous Donors

PATRONS CLUB

Strengthening WA's theatre sector by enabling collaboration between emerging and experienced artists in the Studio Underground.

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

FOUNDATIONS

Supporting Black Swan's education and artist development programs.



PACKER FAMILY
FOUNDATION

McCusker
Charitable
Foundation



WHITE SWANS

A private giving circle led by Michela Fini, Sandy Honey and Sallie-Anne Manford supporting exceptional artists and celebrating theatre in WA.

Jo & Ian Adamson
Janet Barron &
Geoffrey Bourhill
Liza & Michael Blakiston
Linda & John Bond
Katrina & Craig Burton
Debbie & Peter Chappell
Linda & Warren Coli
Tracey & Charles Crompton
Joanne & Camillo Della Maddalena
Marco D'Orsogna & Terry Scott
Treffina & Graham Dowland
Michela & Adrian Fini
Annie & Brett Fogarty
Jacqui Gilmour &
Graham Forward
Andrea & Campbell Hall
Sandy & Peter Honey
Nadia & Jonathan Lefroy
Sallie-Anne &
Michael Manford
Sue McDonald &
Mark Westbrook
Rose & Tim Moore
Mimi & Willy Packer
Ron & Philippa Packer
Lindsey & Peter Platt
Wendy & Garry Prendiville
Ingrid & Mark Puzey
Linda Savage & Stephen Davis
Caro & Jon Stewart
Natasha & Ross Taylor
Heather Zampatti
Anonymous Donors

LOCAL LARRIKINS

Founded by Janet Holmes à Court AC, supporting WA productions and encouraging young people to engage in theatre.

Janet Holmes à Court AC
Susan & Brendan Adler
Bill Bloking
Kevin & Sheila Daken

Karen Johnson
Meredith & James McClements
Simon & Alison Stewart
Robyn Tamke

ENCORE! GIVING PROGRAM

Supporting our 2019 season of theatre.

Encore!

\$10,000 and above

The Stan Perron Charitable Foundation
Linda Savage & Stephen Davis

Applause

\$5,000 to \$9,999

Michael & Sandy Anghie
Nic Christodoulou
Rick & Carol Crabb
Alan & Jenny Cransberg
Warwick Hemsley &
Melissa Parke
Richard Tarala &
Lyn Beazley AO

Opening Act

\$2,500 to \$4,999

Ben & Shannon Carter
Dr Rob Larbalestier
Walter Millstead
Delys & Alan Newman
Melinda Seia
Michael & Helen Tuite
Craig Yaxley & Liz O'Sullivan

First Call

\$1,000 to \$2,499

Alecia Benzie in memory of Andrew Drayton
Shane Colquhoun &
Leigh Cathcart
Andrew Crocker &
Dianne Sunderman
Mary Ellen in memory of Kerenisa
Stuart Evans
John Foster
Lianne & Raymond Gianoli
Peter & Diana Hammond
Jim & Freda Irenic
Ross & Fran Ledger
Morris-Johnson Family
Bryan & Janet Rodgers
Mary Ruth Squire
Robyn Tamke

Thank you!

Bradley Van Luxemborg
Cheryl Walter
Anonymous Donors

Behind the Scenes

\$500 to \$999

David and Minette Ambrose
Helen Cook
Rachelle Doyle
Ian & Sue Hobson
Karen Johnson
Francis Landels
Amanda Luke
Bryan & Janet Rodgers
Desmond &
Amanda Thompson
Joy Wearne
Brigid Woss
Anonymous Donors

\$50 to \$499

Helen Ackroyd
Linda Ager

Suzanne Ardagh
Andrew Baker
Karen Barrymore
Monique Beaudoire
Robin Beech
Jo Bosso
Sue Boyd
Paul Caulfield
Helen Chaffer
Katherine Cheng
Sue Colyer
Amber Craike
Paulien De Boer
Lisa Dunlop
Fleur Edwards
Shirley Egan
Ken & Glenda Evans
Diane Evers
Susan Foster
Janine Freeman
Josianne Gros-Louis
Terri Harris

Bev Hewitt
Colin & Cara Hoppe
Karen Johnson
Louis & Miriam Landau
Marilyn Lyford
William Macdonald
Beth Marchbank
Robert Marshall
Sandra Martin
David McIntyre
Damian & Lesley Meaney
Margaret Medcalf
Lynn & Lawrence Morzenti
Tony Munro
Michael Murphy & Craig
Merrey
Jordan Nix
Taufi Pinker
Marina Re
Anne Ross
P Ryan
Chris Saunders

Carol Shannon
Lindsay & Suzanne Silbert
Jacinta Sirr
Flora & Lawrence Smith
Laurence Symonds
Ross Symonds
Michael Tucak
Sharon Winters
Anonymous Donors

LEGACY LEADERS

A bequest to Black Swan
is a meaningful way to
support theatre now, and
for generations to come.

Anita Clayton
Shane Colquhoun &
Leigh Cathcart
Andree McIntyre
Anonymous Donors

GIVING TO BLACK SWAN

Play a role in the theatre we create

Our donors enable us to create world class theatre, here in WA.

You can make a donation at bsstc.com.au/donate

Or you can give a small gift to Black Swan when you are in the theatre. Look out for our Tap to Donate machines to make a quick, secure donation with one tap of your credit card.

Every donation makes a difference.



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

BLACK SWAN
STATE THEATRE
COMPANY



OUR PEOPLE

BLACK SWAN STATE THEATRE COMPANY

CHAIR

Nicola Forrest

DEPUTY CHAIR

Alan Cransberg

TREASURER

Felicity Gooding

BOARD OF DIRECTORS

Linda Savage

Ivan Vella

Francois Witbooi

ARTISTIC DIRECTOR

Clare Watson

EXECUTIVE DIRECTOR

Natalie Jenkins (until May 2019)

Danielle Norrish

(from June 2019)

GM COMMERCIAL

Beata Brennan

EXECUTIVE ADMINISTRATOR

Amber Craike

FINANCE MANAGER

Sarah-Jane Watkins

FINANCE OFFICER

Danielle Briggs

Jacqueline Truong

(Maternity Leave)

COMPANY MANAGER

Chantelle Iemma

ASSOCIATE PRODUCER

Zoe Hollyoak

Jessica Knight (Maternity Leave)

LITERARY DIRECTOR

Polly Low

DIRECTOR OF NEW WRITING

Jeffrey Jay Fowler

RESIDENT ARTISTS

Joe Paradise Lui

Emily McLean

Ian Michael

Chloe Ogilvie

PRODUCTION MANAGER

Stewart Campbell

WORKSHOP MANAGER

Les Hickford

CONSTRUCTION MANAGER

Alex Fisher

SET CONSTRUCTOR

Ben Green

WARDROBE MANAGER

Lynn Ferguson

CUTTER

Marie Nitschke-McGregor

WARDROBE ASSISTANT

Louise Arcus

DEVELOPMENT DIRECTOR

Monique Beaudoire

DEVELOPMENT MANAGER

Chandra Woodley

DEVELOPMENT

COORDINATOR

Liam Smith

MARKETING MANAGER

Maria Sioulas

MARKETING

COORDINATOR

Chantel Dyball

PUBLIC RELATIONS

MANAGER

Irene Jarzabek

TICKETING COORDINATOR

Amy Welsh

TICKETING OFFICERS

Jacqui Hume

Linda Pope

PERTH THEATRE TRUST

CHAIRMAN

Morgan Solomon

TRUSTEES

Julian Donaldson

Andrew Hammond

Gaye McMath

Tanya Sim

Michelle Tremain

Nadia van Dommelen

Colin Walker (ex-officio)

DIRECTOR GENERAL OF
DEPARTMENT OF LOCAL
GOVERNMENT, SPORT AND
CULTURAL INDUSTRIES
& PERTH THEATRE TRUST
GENERAL MANAGER

Duncan Ord OAM

STATE THEATRE CENTRE OF WESTERN AUSTRALIA

MANAGER

Alice Jorgensen

MANAGER VENUE

OPERATIONS

Mitch Thomas

TECHNICAL MANAGER

Graham Piper

EVENT ACCOUNT

COORDINATOR

Natalie McKevitt

A/ASSISTANT TECHNICAL MANAGER

Amelia Dymond

A/HEAD MECHANIST

Peter Carr

HEAD OF LIGHTING

Sam Elbery

HEAD AUDIO

Dylan Crosbie

BOX OFFICE SUPERVISOR

Dagmar Ludwig

BOARD OF DIRECTORS

Ian Narev (Chair)
Ann Johnson (Deputy Chair)
Anita Belgiorio-Nettis AM
Mark Lazberger
Patrick McIntyre
Heather Mitchell
Gretel Packer
Mark Scott
Annette Shun Wah
Michael Triguboff
Kip Williams

ARTISTIC DIRECTOR

Kip Williams

EXECUTIVE DIRECTOR

Patrick McIntyre

DIRECTOR, FINANCE AND ADMINISTRATION

Francisca Peña

DIRECTOR, MARKETING AND CUSTOMER SERVICES

Nicole McPeake

DIRECTOR, EXTERNAL RELATIONS & PRIVATE GIVING

Danielle Heidbrink

DIRECTOR, PARTNERSHIPS

Rebecca Cuschieri

DIRECTOR, TECHNICAL, PRODUCTION AND WHARF RENEWAL

Jono Perry

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

OUR PARTNERS

PRINCIPAL PARTNER

RioTinto

GOVERNMENT PARTNERS



Department of
Local Government, Sport
and Cultural Industries



Australia
Council
for the Arts

FUTURE FUND FOUNDING PARTNER



ARTISTIC DIRECTOR PARTNER



SECTOR DEVELOPMENT PARTNER



City of Perth

BUSINESS ADVISORY PARTNER



PROJECT PARTNER



PRODUCTION PARTNERS



FOUNDATION PARTNERS



Packer Family
Foundation

McCusker
Charitable
Foundation



CORE PROGRAM PARTNERS



ROHAN
JEWELLERS

ACCOMMODATION PARTNER



WINE PARTNER



AIRLINE PARTNER



MARKETING PARTNERS



PRO BONO PARTNER



NEIGHBOURHOOD PARTNERS

ALEX HOTEL

SHADOW
WINE BAR

PRIVATE GIVING

BLACK SWAN
FUTURE FUND
DONORS

PATRONS
CLUB

WHITE
SWANS

LOCAL
LARRIKINS

ENCORE!
DONORS

LEGACY
LEADERS



Wesfarmers Arts

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

WEST 1464 6/2018



Embracing the Arts, enriching WA

Storytelling is essential to creating an inspiring culture for everyone to embrace. That is why KPMG is proud to support the Black Swan State Theatre Company.

KPMG.com.au

© 2019 KPMG, an Australian partnership. All rights reserved. 352994499F/IRM



Proud to be a production partner

Water is a precious resource that connects us all. We're excited to support the WA Premier of *The Torrents*.

Fresh **Water** Thinking



How do we find gems by supporting the arts?

We believe talent is one of the world's most precious resources. Which is why we're a proud partner of Black Swan State Theatre Company. A wonderful stage for playwrights, actors and creatives to share local stories, celebrate Indigenous culture and foster community. Find out more at riotinto.com.au



RioTinto

A BLACK SWAN COLLABORATION WITH
WA YOUTH THEATRE COMPANY

MEDEA

by Kate Mulvany and
Anne-Louise Sarks

Original concept by
Anne-Louise Sarks
after Euripides

"A radical update"

★★★★ – *The Guardian*

BLACK SWAN
STATE THEATRE
COMPANY 

08 → 25
AUG AUG

AT

STATE THEATRE CENTRE

Book now at BSSTC.COM.AU