



BLACK SWAN
STATE THEATRE
COMPANY OF WA

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

THE TEMPEST

BY WILLIAM
SHAKESPEARE

OCTAGON THEATRE
20 NOV – 11 DEC



PRINCIPAL PARTNER



GOVERNMENT PARTNERS

TOTAL RUNNING TIME: 100 MINUTES (NO INTERVAL)
CONTENT WARNINGS: STROBE LIGHTING, ADULT THEMES,
LOUD NOISES, HAZE, AND DUST. RECOMMENDED AGE 12+.



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

PLEASE WATCH

our special 30th Birthday
Welcome to Country by
Dr Richard Walley OAM.



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THE TEMPEST

WELCOME

SYNOPSIS

A NOTE FROM DIRECTOR MATT EDGERTON

A NOTE FROM MOVEMENT DIRECTOR SAM CHESTER

IN CONVERSATION WITH MATT EDGERTON

CAST, CREATIVES AND CREW

BIOGRAPHIES

ACKNOWLEDGEMENTS

CONTENTS





SYNOPSIS

**A STORM, A SHIPWRECK,
SPIRITS, AND SORCERY. AND
THAT'S JUST THE BEGINNING...**

Prospero, the former Duke of Milan, lives with his daughter Miranda, in exile on a desert island after his sister usurps his position with the help of the King of Naples.

Masterful in the magic arts, Prospero conjures a vengeful storm with the help of Ariel (the island's magical sprite), when he learns his sister and the King are aboard a ship sailing close to their island. Prospero's storm splits the hull of their vessel, plunging them into the sea. The nobles and sailors who were on board are washed to different shores of the island, each thinking they are lone survivors.

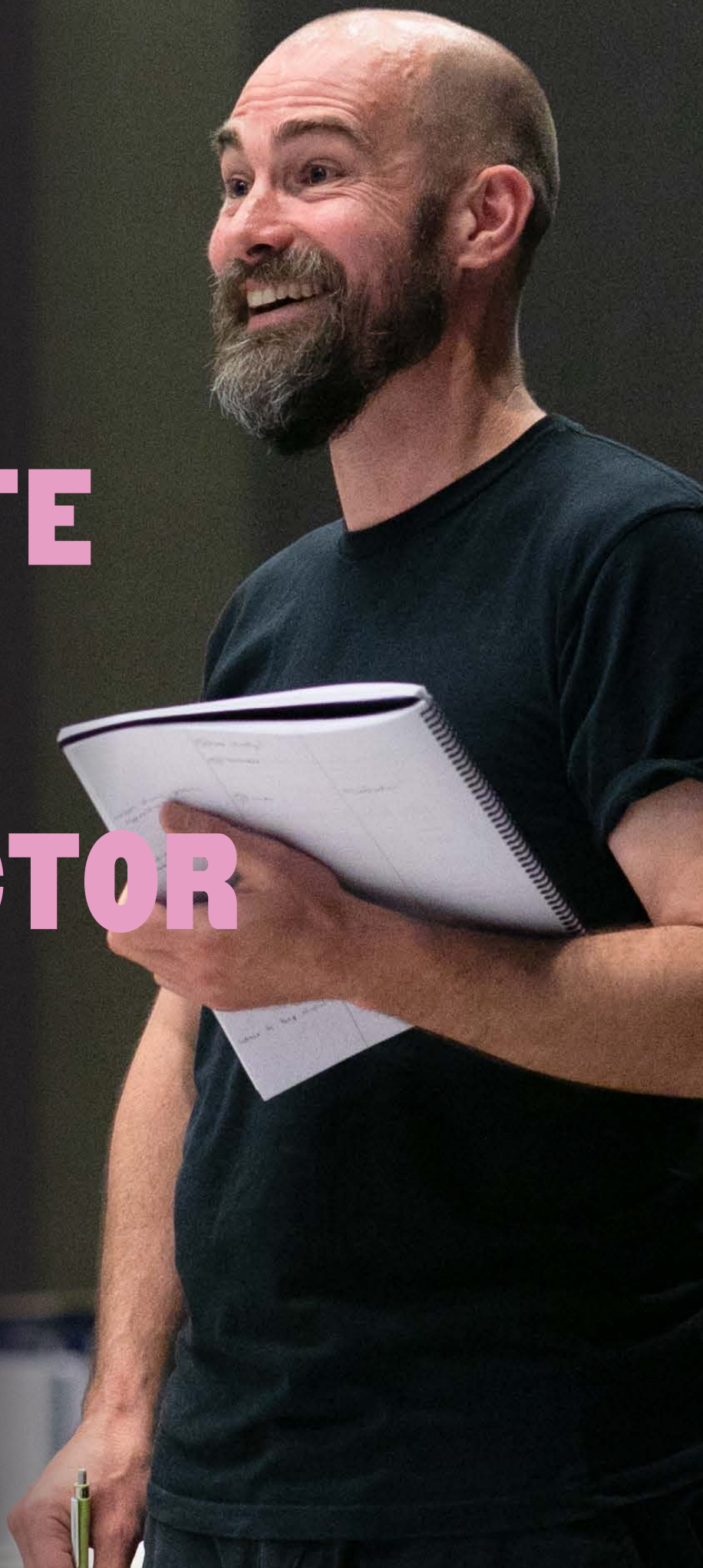
What ensues is a plot to murder the King, a drunken scheme to kill Prospero and a love story between young Miranda and the King's son Ferdinand.



THE TEMPEST

A NOTE FROM THE DIRECTOR

MATT EDGERTON





MATT EDGERTON

All I've got to say has already been said
I mean, you heard it from yourself
When you were lying in your bed and couldn't sleep
Thinking couldn't we be doing this
Differently?
I'm listening to every little whisper in the distance singing hymns
And I can
I can feel things
Changing

Kae Tempest

When I directed this play ten years ago I was keen to make my mark on it. This time I have tried to listen to it, in whatever imperfect way. To let go of control and make a space to sit with this masterpiece. To see what is here for us today, as artists and audience, together in this place.

WH Auden says that in *The Tempest* Shakespeare succeeds in writing myth. I think this is true. And a myth exists not in the words, as beautiful as those words might be, but in a pattern of events – at once mysterious and profound – that we recognise beyond the language. This is what gives *The Tempest* its rough magic 410 years after it was written.

There is an attraction to reading this play a summation of Shakespeare's work. It was given pride of place in the First Folio, Shakespeare's collected works, and often tagged with the moniker "Shakespeare's farewell to the theatre". But the play can't

be confined in this way. It is an ocean unto itself, with a unique tone and population of characters, quite unlike any other Shakespeare play.

It is a play of shifting currents: with opposing tides of melancholy and optimism, of growth and of decay. A work that reveals our human frailty set against our enduring instinct for hope. In the end the sea will swallow us all, and yet each new generation goes on discovering this beautiful world fresh for themselves. It is a significant time, as world leaders discuss how we might still save this planet, to be exploring this old myth.

Great plays rarely teach an audience anything. They remind us of things we already know on some profound level. They wake us up. Thank you to all the collaborators who have woken me up to this play's subtleties and mysteries on a daily basis. Thank you for making this work with such presence, passion and love.



SAM CHESTER

A NOTE FROM MOVEMENT DIRECTOR SAM CHESTER

Working on *The Tempest* as the Movement Director has been the gift of togetherness. From day one we worked from the body in collaboration to build a rehearsal space of resonance. Where ideas and images were investigated on the floor with curiosity and horizontality. Where music, language and movement sat side by side to influence a physical world that supports and speaks to the inner tempo and heart of this extraordinary play.

In the end the movement language of the play, is the beautiful simplicity and rich complexity of the body in time and space. It's incredible ability to express in image, in relation to other bodies and support what is going on. It pays homage to an extraordinary ensemble who worked so generously everyday to be in presence, keeping the vitality, mystery, and intimacy of creative connection alive.

Thank you, Matt, for inviting me into this process.



THE TEMPEST

IN CONVERSATION WITH MATT EDGERTON



You have had a long and involved relationship with Shakespeare's works, from your training at WAAPA, and working at Bell Shakespeare and Sport for Jove. What attracts you to his work?

Shakespeare never seems to take himself too seriously. I always get the feeling he's writing with a twinkle, even in the most lurid and graphic moments. His lack of self-importance meant that unlike some of his contemporaries, he didn't try to publish his collected works for posterity – it took two of his actors to do that many years later (without which we wouldn't have a copy of *The Tempest* today. Go actors!) So there's a pleasure in spending time with someone whose work has an inherent playfulness in its DNA.

Also: the plays are compassionate and humane – they contain over a thousand characters all with their own distinct point of view; each play is a complex imagined world that refuses to shrink its philosophical scope into a list of themes for a high-school essay; they contain some of the most breathtaking poetry, housed in dramatic contexts that heighten their beauty; and in the hands of great actors they work: 400 years on audiences still laugh and cry and hold their breath and do all the things audiences do when they are deeply engaged.

The *Tempest* was voted by the people and will be performed in celebration of Black Swan Theatre Company's 30th birthday. Why do you think this story in particular is so appealing?

It feels like we are all treading water somewhere between our 2019 lives and whatever our next phase of life will be. So, a play about a great storm which transforms everything is kind of perfect. The term "sea-change" was probably invented for this play, with Ariel's line its first recorded usage: a sea-change into something rich and strange. Here it is not a reference the hit TV series starring David Wenham or the desire to live at the beach. Rather it's a play-defining term, that captures the notion of epic, oceanic transformation. Here's hoping our next phase of life will be rich and strange too.

Theatre has changed a lot since *The Tempest* was first performed in the 1600's. What is new about this adaptation and can you let us know about the ensemble cast of 11?

The artists working on this show are pretty extraordinary, and really they are what will be different about this production. As a rule, I always try to treat a Shakespeare script like it's a new play. What does it say to us this time? How do we avoid the trap of being overly reverential and creating a facsimile of yesterday's art – a piece of museum theatre? Part of that is including many voices in the making of the work and our Western Australian ensemble contains artists of diverse ages, genders and ethnicities. So we'll make it together and it will be a kind of mirror.

What is the most exciting part about directing *The Tempest*?

The privilege of returning to this extraordinary play again after almost ten years. It really is such a gift to come back to a play and see how things have changed. I am moved by very different parts in the script this time round and have a different sense of its meanings. The music, staging, magic, relationship with the audience will all be entirely different.

What can Black Swan audiences expect in your version of *The Tempest*?

I'm answering this one reluctantly, with the caveat that I wish we didn't have to say anything about what to expect, that people could just arrive at their seat with no expectations. I do think audiences can expect to feel part of the story. It's a play where so many of the main characters speak directly to the audience and we're really leaning into this. I hope an audience feels us reaching across the footlights and offering a real, joyful connection – a sense that we are all in this together.



THE TEMPEST

CAST, CREATIVES AND CREW





THE TEMPEST



CAST

PROSPERO

Humphrey Bower

SEBASTIA

Teresa Jakovich

ARIEL

Pavan Kumar Hari

TRINCULA & BOATSWAIN

Caroline McKenzie

ANTONIA

Catherine Moore

ALONSO

Drayton Morley

CALIBAN

Will O'Mahony

STEPHANIE

Charlotte Otton

MIRANDA

Phoebe Sullivan

GONZALO

Mararo Wangai

FERDINAND

Ian Wilkes

CREATIVES

DIRECTOR

Matt Edgerton

ASSOCIATE DIRECTOR

Libby Klysz

SET AND COSTUME DESIGNER

Zoë Atkinson

COMPOSER

Pavan Kumar Hari

SOUND DESIGNER

Tim Collins

LIGHTING DESIGNER

Lucy Birkinshaw

MOVEMENT DIRECTOR

Samantha Chester

VIDEO DESIGNER

Jessica Russell

VOICE AND TEXT COACH

Luzita Fereday

STAGE MANAGER

Sue Fenty

ASSISTANT STAGE MANAGER

Isabella Taylor

CREW

WARDROBE ASSISTANT/DRESSER

Anna Weir



THE TEMPEST

BIOGRAPHIES



DIRECTOR / MATT EDGERTON

Matt is an Australian theatre director with a diverse body of work including contemporary and classical shows across a range of forms, styles and scales, cross-cultural collaborations, work for children and theatre projects promoting social development. Previously for Black Swan, Matt has directed *Fully Sikh* and appeared in *Plainsong*.

Matt's work has toured widely in Australia and internationally and has won Glug, Helpmann, AWGIE and PAWA awards. Matt has held positions as Artistic Director of Barking Gecko and Resident Artist at Bell Shakespeare. He is a Churchill Fellow and proud member of Actor's Equity.



ASSOCIATE DIRECTOR / LIBBY KLYSZ

Libby is a director, producer, teacher and performer. She has worked with a variety of companies over twenty years, such as Perth Festival, PTC, The Last Great Hunt, Black Swan State Theatre Company, Barking Gecko Theatre, WAAPA and The Blue Room Theatre (including five years as Chair of the Board). She is a current board member of both Chamber of Arts & Culture, and CircuitWest. As a freelancer she has produced many independent projects, recently including *JULIA*, and *Savage Grace* (Steamworks Arts, 2021); *The Golem*, and *The Apparatus* (Humphrey Bower, 2020 & 2019), *Wonder Woman* (Laura Boynes, 2019), and *BANG!* (Scott Elstermann & Shona Erskine, 2019). She directed Charlotte Otton in the heavily lauded *Feminah* (2019). Libby heads up Variegated Productions, with award-winning shows such as *Ragnarokkr* (2020), *Frankie's* (2018), *The Man and The Moon* (2016), *Ramshackle & Kitsch* (2017). She is an original performer with *The Big HOO-HAA!*





SET AND COSTUME DESIGNER / ZOË ATKINSON

Zoë is a Perth based designer who has worked across many art forms in Australia and internationally for over twenty-five years. Some of her most recent local work includes *York*, *The Cherry Orchard* (Black Swan) *Black Brass* (Performing Lines), *Cloudstreet* (BlackSwan/Malthouse), *Hecate* (Yirra Yaakin), *Boorna Waanginy: The Trees Speak* (Perth Festival 2017/2019) for which she was also Artistic Associate, *HOME* (Perth Festival 2016), and *The Museum of Water* (Perth Festival 2017/18).

Zoë studied Scenography at the Prague Academy of Performing Arts under the late Professors Petr Matasek and Joseph Svoboda, and has been the recipient of many awards including a Helpmann for her costume design on *The Odyssey* (Malthouse/Black Swan).



COMPOSER AND ARIEL (CAST) / PAVAN KUMAR HARI

Pavan is a composer, performer, dancer and director who creates vibrant, dynamic, expressive and dramatic music for theatre, film, dance and the concert hall.

He began to study dance and music in Perth at Saraswati Mahavidhyalaya, the Indian School of Performing Arts. He then progressed to study Composition and Percussion at the Western Australian Academy of Performing Arts, where he plays percussion and piano, and has graduated with a Bachelor of Music degree (Honours).

Pavan has won Best Composition or Arranging in the Performing Arts WA Awards for his work in Black Swan Theatre Company and Barking Gecko Theatre Company's production of *Fully Sikh*. He has been a member of the Perth Symphony Orchestra, Australian Youth Orchestra's National Music Camp and has composed, directed and performed in multiple Perth Festival shows/events.





SOUND DESIGNER / TIM COLLINS

Tim is a sound designer, composer, musician, technician and tour manager. He has worked in the entertainment industry since 2001, involved in performance and logistics for theatre, festivals, concert and studio production, musical theatre and live broadcast. Tim has mentored and lectured at West Australian Academy of Performing Arts and currently lectures Technical Theatre Fundamentals at Curtin University.

Sound Design/Composer credits include *Fearless*, *Xenides*, *Fully Sikh*, *Oklahoma!*, *Black Brass*.

Technician/System Design credits include *Boundary Street*, *Next To Normal*, *Clinton The Musical*, *Summer of the Seventeenth Doll*, *Let The Right One In*, *Xenides*, *Our Town*, *The Torrents*, *Cloudstreet*, *The Rabbits*, *A Ghost In My Suitcase*, *My Robot*, *Fully Sikh*, *House*.



LIGHTING DESIGNER / LUCY BIRKINSHAW

Lucy is an accomplished lighting designer and artist. Lucy's lighting practice encompasses theatre, opera, music theatre, concert lighting, dance, film, and television. She trained formally in both the fine arts and lighting for performance.

Lucy has designed lighting for companies such as Black Swan State Theatre Company, Sydney Theatre Company, Perth Theatre Company, Malthouse, Griffin Theatre, Barking Gecko, The Aphids, Melbourne Opera, Lyric Opera Melbourne, WAYTCO, Performing Lines, My Darling Patricia, OpticNerve, Side Pony Productions, Hayloft Project, Magnormos, Red Ryder, Perth International Arts Festival, Opera in the Park, Australian Opera Studio, and many others.

She enjoys collaborating 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.





MOVEMENT DIRECTOR / SAMANTHA CHESTER

Samantha is a theatre maker, movement director, performer, and educator from Sydney. As a movement director and consultant, she has worked with STC, Belvoir, Griffin Theatre, Darlinghurst Theatre, Monkey BAA, NIDA, Link Dance Company, Bell Shakespeare Company, and The Last Great Hunt.

A NIDA graduate, she has trained with The SITI Company and Mary Overlie, and in 2013 she was awarded a Churchill Fellowship travelling to Spain, France, UK, and Belgium. She was the Associate Artist for Critical Path and co-founder of creative spaces Queen Street Studio and dance space ReadyMade Works.

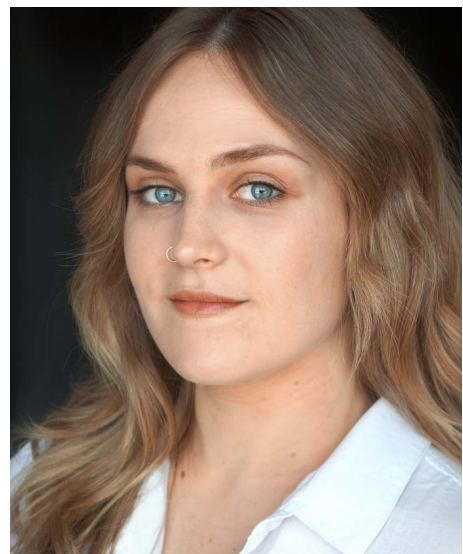
She is currently a full-time lecturer in movement and performance at WAAPA. In recent years she has made two independent works, *The Astronaut* and *HIRO: the man who sailed his house* for The Blue Room Theatre.



VIDEO DESIGNER / JESSICA RUSSELL

Jessica (she/her) is a deviser, director, and cinematographer with a focus on the integration of movement into contemporary works and a passion for the collaborative creative process. Based in Boorloo, she holds a Bachelor in Performing Arts from the Western Australian Academy of Performing Arts and a Masters in Screen Studies from the WA Screen Academy.

In 2018, Jessica was invited to observe Ivo van Hove and the Internationaal Theater Amsterdam for their adaption of the critically acclaimed novel, *A Little Life*. Most recently, Jessica was an inaugural participant in the Women in Film & Television Australia & CinefestOZ Writers Retreat.





VOICE AND TEXT COACH / LUZITA FEREDAY

Luzita is a graduate from the Royal Academy of Dramatic Art (RADA), Royal Central School of Speech and Drama (RCSSD) and holds a Masters from the Western Australian Academy of Performing Arts (WAAPA). Luzita has worked as Dialect Coach on: *Hecate*, (Yirra Yaakin) *Oklahoma*, *Unsung Heroes*, *The Torrents*, *Water*, *In the Next Room*, *HIR*, *I Am My Own Wife*, *Angels in America*, *Extinction*, *Blithe Spirit*, *A Perfect Specimen*, *Glengarry Glen Ross*, *Dinner*, *The Damned* (Black Swan). *Jasper Jones*, *Driving into Walls*, *ONEFIVEZEROSEVEN*, *Fully Sikh* (Barking Gecko), *Mimma The Musical* (Orana Productions), *Annie The Musical* (Gordon Frost) *The Wolves*, *Grounded*, *An Almost Perfect Thing*, *Joey: The Mechanical Boy* (The Blue Room Theatre).

She currently teaches Voice to Acting and Music Theatre students at WAAPA and also provides communication skills training to corporate clients. She has a passion for the infinite variety of ways in which people speak. Her research and interest in the Australian voice has led to her be included in a feature for the Edith Magazine published by ECU, interviewed on the ABC Perth News, and ABC Radio.



SUE FENTY / STAGE MANAGER

Sue is a New Yorker who has lived and worked on Whadjuk Boodjar for 26 years. A US Fulbright Scholar awardee, Stage Manager and educator, Sue has recently returned from Chicago after Heading the BFA Stage Management Program at DePaul University for four years (2017-2021).

Stage Management credits involve hundreds of shows in 13 countries over 35 years, including: international tours and developments, large-scale events involving up to 1,600 performers, *Hecate* (performed in Noongar language), *Bali Agung*, Opening Ceremonies for *Citrawarna: Colours of Malaysia*, *Perth Festival* and NY festivals, Broadway, Lincoln Centre, Carnegie Hall, Sydney Opera House, a decade with West Australian Ballet, and BSSTC's *Skylab*.

Sue's doctoral research examined complexities of stage management in intercultural contexts. She is a published arts researcher with interests in brave spaces, regional identity and theatrical processes that respect cultural variation. Her recent publications include, *Supporting the Performance of Noongar Language in Hecate* (2021) and *Supporting Brave Spaces for Theatre-Makers Post-#MeToo* (2018, 2021).





ISABELLA TAYLOR / ASSISTANT STAGE MANAGER

Izzy is excited to return to Black Swan for another production as Assistant Stage Manager. They are a graduate of WAAPA's BA of Performing Arts specialising in Stage Management, where their credits include stage and production management roles across productions such as *Strictly Ballroom* (2019), *Sweet Charity* (2019), *Die Fledermaus* (2019), and *Rock of Ages* (2018).

Recent professional credits include Stage Manager for the world premiere of *Unheimlich* (2021, Performing Lines WA and PICA), and *Minneapolis* (2021, Performing Lines WA), and Assistant Stage Manager for *Playthings* (2021, Black Swan). They have been working as a Stage Manager and technical operator since 2017 and they look forward to continuing to grow within technical theatre and stage management disciplines.





CAST

Note: Gender changes within this production – Antonia (Prospero's sister) and Stephanie (Stefano), Sebastia (Sebastian).

PROSPERO / HUMPHREY BOWER

Humphrey is an award-winning actor and theatre maker based in Perth. He's worked with companies and artists across Australia in theatre, dance, puppetry, film, TV, radio and audio book narration, and is also a sessional acting teacher and guest director at WAAPA. He was a founding member of Melbourne collective Whistling in the Theatre in the 1980s and Perth independent company Last Seen Imagining from 2001 to 2007, and was Artistic Director of Night Train Productions from 2007 to 2014. Recent stage credits include *Savage Grace* (Steamworks, State Theatre Centre of WA, 2021); *The Cherry Orchard* (Black Swan/Perth Festival 2021); *The Golem* (co-devisor/performer, The Blue Room, Perth, 2020); *The Apparatus* (The Blue Room, 2019); *Sunset* (STRUT/Perth Festival, 2019) and *Hiro* (Blue Room, 2018). Recent awards include the 2021 Performing Arts WA Award for Best Independent Production (*The Golem*), 2020 Performing Arts WA Award for Best Actor (Male) and 2019 Blue Room Award for Best Performance (*The Apparatus*).

**SEBASTIA / TERESA JAKOVICH**

On graduating from WAAPA (Acting) in 2007, Teresa performed for ABC Radio National, Barking Gecko (*Run Kitty Run*) and Young Australia (*Shakespeare On Trial*). She was then a member of Bell Shakespeare's *Players* in 2011/12, performing Lady Capulet in *Romeo & Juliet* (SOH).

Recent theatre credits include: *Julius Caesar* (Portia), *All's Well That Ends Well* (Violenta), *Antony & Cleopatra* (Iris) for Sport For Jove Theatre Co., CDP's international tour of *The Incredible Book Eating Boy*, and *The Lunar Effect* (Old Fitz). TV credits include: *All Saints*, *Rescue Special Ops*, ABC series *Laid*, Google's *Hang Out In History*, and the SBS short *Old War*.

Teresa was the resident artist at Bell Shakespeare from 2015-2017 and directed their regional tour.





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TRINCULO & BOATSWAIN / CAROLINE MCKENZIE

BLACK SWAN: *Oklahoma!*, *Endgame*, *Dust*, *Death Of A Salesman*, *The Merry-Go-Round In The Sea*, *Grass Roots*, *On Our Selection*, *The Crucible*.

OTHER THEATRE: Perth Theatre Company: *Face To Face* (Brazil tour), *Equus*, *The Turning*. Deckchair/Vitalstatistix: *Tough Girls* (Adelaide/Fremantle). Hole In The Wall: *Approaching Simone*, *20s And All That Jazz*, *Court Napping*, *Fen*, *A Midsummer Night's Dream*, *Tom And Viv*, *The Cherry Orchard*, *Last Wake At Sheoak Creek*. National Theatre Company (Playhouse): *Godspell*, *On Our Selection*, *Sisterly Feelings*, *Chicago*, *The Jack The Ripper Show*, *Company*, *A Chorus of Disapproval*, *Planet Pres*, *Barnum* (His Majesty's Theatre). Mason Miller: *A Servant Of Two Masters*, *Moondyne Joe*. Winter Theatre: *Working*, *Shorts*, *Can't Pay Won't Pay*, *The Kid*. Sydney Theatre Company: *The Philadelphia Story*. Q Theatre: *Man From Mukinupin*. Griffin Theatre: *Ethel Merman Ridin' High*. FILM: *Paper Planes*, *Needle*, *Heat*. TV: *Upright*, *The Great Mint Swindle*, *The Shark Net*, *The Sleepover Club*, *Ship To Shore* (series 1, 2, 3). AWARDS: Equity Guild Award for Best Supporting Actress for *The Turning*.



ANTONIA / CATHERINE MOORE

A graduate of the VCA, Catherine is an actor, voice artist, writer and acting coach. She has worked extensively with theatre companies across Australia including Ensemble, Griffin, Bell Shakespeare, STC, Merrigong, Darlinghurst, Old Fitzroy and Black Swan. Film credits include *How To Please a Woman*, *H is for Happiness*, *Julian*, *Celestial Avenue* and *Big Reef*. TV credits include *Itch*, *Drop Dead Weird*, *Janet King*, *The Kettering Incident*, *Home and Away*, *Moody Christmas*, *Crownies*, *Rake*, *Spirited* and *Chandon Pictures*. Catherine is the voice of *Janey Springs* in the video-game *Borderlands*. Catherine co-wrote and performed in the critically acclaimed *Unqualified* for Ensemble. The play's sequel, *Still Unqualified*, will be performed in Sydney 2022. Her Cabaret *Weill Women* won Best Cabaret at the Melbourne Fringe. Catherine's Acting Coach credits include *Home and Away* (resident 2014-2018), *H is for Happiness*, *Blueback* and *Itch*. She currently lectures in Screen Acting at WAAPA.





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ALONSO / DRAYTON MORLEY

A NIDA graduate, Drayton's theatre credits include: for Barking Gecko: *This Girl Laughs*, for Bell Shakespeare: *Twelfth Night*, *Actors At Work*, for Ensemble: *Animals Out Of Paper*, *Little Nell*, *Market Forces*, *Flexi Time*, for Griffin: *The Coming Of Stork*, for B-Sharp (Belvoir): *7 Blow Jobs*, *Edmond*, *Chicks Will Dig You*, for Theatre of Image: *Carnival Of The Animals*, for Darlinghurst Theatre: *The Memory Of Water*, *Love Song*, for Merrigong Theatre: *The Dapto Chaser*, *Dead Man Brake*, for Railway Street/Q Theatre: *Sunday In The Park With George*, *Twelfth Night*, *Spring Awakening*, for Riverina Theatre: *Two Weeks With The Queen*. His television credits include: *Home And Away*, *All Saints*, *The Alice*, *Always Greener*, *Water Rats*, *Heartbreak High*. His film credits include: *Being Gavin*, *Picture This*. Drayton trained at Ecole Internationale de Theatre Jacques Lecoq in Paris, receiving a Mike Walsh Fellowship. This is Drayton's debut performance for Black Swan.



CALIBAN / WILL O'MAHONY

Will is a writer, and director based in Perth, Western Australia. Acting credits for Black Swan include: *Assassins*; *Hir*; *Angels In America, Part One*; *Glengarry Glen Ross*; *Flood*; and *Twelfth Night*.

He has written six plays, with both *Tonsils + Tweezers* and *Coma Land*, receiving mainstage productions in 2016/17.

Will currently leads ATYP's Fresh Ink program as a mentor to emerging Western Australian playwrights, and teaches acting, playwriting, and directing at WAAPA.

Awards: 2018 PAWA Best Supporting Actor for *Assasins*; 2017 PAWA Best New Work for *Coma Land*; 2015 Black Swan Emerging Writer's Award for *Tonsils + Tweezers*; 2014 PAWA Best New Script, and Member's Choice Blue Room Theatre Award for *Great White*; 2012 Equity Award Best Supporting Actor for *Red*.





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STEPHANIE / CHARLOTTE OTTON

Charlotte is a multi-award-winning artist hailing from Sydney and based in Perth. A WAAPA Performing Arts graduate, Charlotte created *Feminah* and co-created *Let Me Finish* and *30-Day Free Trial*. *Feminah* was fortunate enough to garner five major Fringe awards in 2019, three of which took the show to Melbourne, Sydney, and New Zealand. *Feminah* was also nominated for Best Theatre (Mel) and Outstanding Solo Performance (NZ) and in 2020, Charlotte won the PAWA award for Best Actor (Female) for the work.

Charlotte has been privileged enough to perform in productions and Developments with The Last Great Hunt (*Perpetual Wake*), SPPT (*Carnival Of The Animals*), Rorschach Beast (*Hive Mind*, *French Over*, and *Impro Musical BangTown!*), Variegated Productions (*Frankies*), and Renegade Productions (*Renegade Church*). She is also an ensemble member of the improvised comedy troupe *The Big HOO-HAA!*

In 2021 Charlotte undertook a regional WA SPPT tour with solo work *Beanstalk*.



MIRANDA / PHOEBE SULLIVAN

Born on Gubbi Gubbi Country, Phoebe is an actor and theatre-maker who now lives and works on Whadjuk Noongar Boodja. Graduating from the Performance Making course at WAAPA in 2016, Sullivan's artistic inquiry is concerned with contemporary ideas of rabid, conspicuous consumption. Consumption within contemporary culture, her local community, her personal narrative, and more broadly how art audience consumers can find agency and participate more holistically in her projects.

Since graduating, Phoebe has worked and undertaken residencies with companies such as ATYP, Queensland Theatre, pvi collective, Erth, and The Blue Room Theatre. Her recent credits include being an actor in Erth's *Dinosaur Zoo* (2021), devising and performing in her own new work, *Beginning At The End (Of Capitalism)* at The Blue Room Theatre (2021), and being an actor and associate artist on WAYTCo's *BESIDE* for Perth Festival (2021).





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GONZALO / MARARO WANGAI

Mararo is a Kenyan-born writer, performer, and media graduate, with a passionate interest in diverse forms of storytelling. His work strives to remain adaptive, organic, and alive through its development and eventual encounter with an audience.

Mararo challenges himself to wade far from his comfort zone and produce material that confronts, caresses, and sometimes punishes an audience.

Short-listed for the Patrick White Award 2018, Sydney Theatre Company, Mararo performed and wrote *Black Brass* for the 2021 Perth Festival, produced by Performing Lines WA. Nominated for Best Supporting Male Actor, *The Advisors* – 2017 Performing Arts WA Awards. Nominated for Best Supporting Male Actor, *Improvement Club* – 2018 Performing Arts WA Awards.



FERDINAND / IAN WILKES

Ian is a Noongar man with connection to the Wadjuk and Ballardong people. He is a past graduate of Aboriginal theatre at WAAPA and now a theatre-maker, performer and director. Current credits include co-writer and lead performer in *Galup* and artistic associate for WAYTCO's *Beside*, both for Perth Festival 2021, and co-director of *York* for Black Swan. Also in 2021, Ian won the Perth NAIDOC award for Artist of the Year.

He has directed several plays including Yirra Yaakin's *Boodjar Kaatijin*, *Hobo* and *Songbird* for the Blueroom Theatre, and has helped devise and create many others. He has performed numerous roles including in Yirra Yaakin's *Hecate*, and *Honey Spot* at the Sydney Opera House. Ian is also a regular performer in the long running WA show *Bindjareb Pinjarra*. Performances in dance include Ochre's *Kwongan* for Perth Festival and CO3's *The Line*. Amongst Ian's career he also teaches traditional and contemporary dance to the younger generation by combining his knowledge of culture, theatre and performance.





ACKNOWLEDGEMENTS

Black Swan would like to thank Brian Heller and the Arts Angels, and our Black Swan student, metro and regional ambassadors.

Special thanks to photographer Daniel J Grant and videographers Cross Border Productions.

We would like to thank the team at University Theatre's for their support and assistance and Wyatt Nixon-Lloyd in the rehearsal room.

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