

ON CUE

25

YEARS

black swan
STATE THEATRE COMPANY



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THE RISE OF BLACK SWAN



LIVE BROADCAST

A NOTE FROM THE ARTISTIC DIRECTOR

Dear subscribers and supporters, I am sad to leave all of you and our beloved company, but I am thrilled about my next step as the Director and Chief Executive Officer of The National Institute of Dramatic Art, commencing in November.



The Chair of NIDA’s Board, Jennifer Bott AO announced my appointment, commenting, ‘Following an extensive and competitive global search, the Board and I are delighted to announce Kate as our new Director/CEO. Her appointment is highly significant for the nation’s arts industry as Kate’s acclaimed artistic vision and entrepreneurial management style will open up new avenues for NIDA. Kate brings outstanding experience in international collaboration, education, production, marketing and philanthropy. It is particularly important that one of Australia’s most creative leaders is taking on the role as head of our national centre for education and training in the dramatic arts.’ After my time at Black Swan, which was a time of great growth for the company, NIDA is a logical next step for me.

During my appointment as Artistic Director and joint-CEO of Black Swan from 2008–2016, I worked with the Board and General Managers to re-invigorate the company. My tenure has seen unprecedented growth for the company with subscriptions and single tickets sales doubling, sponsorship figures tripling and philanthropic contributions increasing fourfold. After my appointment as Artistic Director, I was honoured to have Sam Walsh come on board as Chair, and later as Patron of Black Swan. Shane Colquhoun, Sam Walsh and I successfully rebranded Black Swan as the flagship theatre company of Western Australia, and moved the company into the State Theatre Centre. Black Swan has achieved surplus every year since I was appointed.

Whilst at Black Swan, I directed over 30 productions, including 16 of the 20 top-selling shows, programmed over 20 new Australian works, and created co-productions with a wide variety of companies including STC, QTC, MTC, Brisbane Festival and PIAF. We established a relationship with the National Theatre of China. We have also toured our work to Korea, England, and throughout Australia including extensive regional tours throughout WA. Recognising the need to foster WA’s talented artists, we created the Emerging Artists program, the Emerging Writers group, the Resident Artists program, the Associate Directors program, the Rio Tinto \$20 Tickets initiative, Rio Tinto Black Swan Commissions, the WAAPA Bridging Company and the Black Swan Lab, to provide inter-generational work that promotes emerging artists, alongside their experienced peers.

We produced 10 Rio Tinto Black Swan Commissions. We established the first live broadcasts of theatre in Australia, throughout regional Western Australia. We also engaged an outstanding array of Australian artists including Greta Scacchi, Sigrid Thornton, Tim Winton and James Morrison.

On a personal note, I have loved working with the terrific members of the team at Black Swan. I have loved how many artists have chosen to return to work with us again and again. I have thrilled at the possibilities of the new State Theatre Centre. I have marvelled at the endless energy, passion and generosity of Janet Holmes a Court. The challenges of creating a new state theatre company have been great, but for the most part I have enjoyed them. Most important of all, I have loved the opportunity to meet many of you,

and experience building a company together. I have thrived on collaborating with you, our supporters, freely investing your passion and insight into our beloved company. Your faith and support has been immeasurable.

In parting, I hope you enjoy the 2017 season and wish you countless more great nights at the theatre. I know that Chair Mark Barnaba and the team of Executive Director, Natalie Jenkins and Artistic Director, Clare Watson will aspire to bring new possibilities and energies to Black Swan. As my time here draws to a close, I look forward to watching how the future of Black Swan will unfold. I know Clare will lead you on unexpected and exciting adventures. I wish Black Swan the very best on its next course as it moves into its next 25 years.

KATE CHERRY
Artistic Director

From all of us at Black Swan we heartily congratulate Kate Cherry on her recent appointment as Director and Chief Executive Officer of the National Institute of Dramatic Art (NIDA) from November 2016! We are thrilled that after 9 years as Artistic Director of Black Swan, Kate will continue what has already been an outstanding legacy to the performing arts in Australia.

East meets West

Black Swan together with the UWA Cultural Precinct and the UWA Institute of Advanced Studies were pleased to host a special Q&A event: A conversation with Dr Wang Xiaoying (Director, *The Caucasian Chalk Circle*, Vice President, National Theatre of China) on Beijing Opera and his reading and interpretation of Brecht. The panel also included Dr Steve Chinna, UWA, and Prof Helena Grehan, Murdoch, with translation services by Dr Gary Sigley, UWA. Stay tuned for the podcast!



DATES FOR YOUR DIARY



27 AUGUST – 11 SEPTEMBER

Subscriber Briefing:
Monday 22 August, 6.15pm (free)

Rio Tinto Pre-show talk:
Thursday 1 September, 6.45pm (free)

Post-show Q&A: Thursday
8 September, after the 7.30pm performance (free)

2017 SEASON LAUNCH
MONDAY 10 OCTOBER

More information soon!



22 OCTOBER – 6 NOVEMBER

Subscriber Briefing:
Monday 17 October, 6.15pm (free)

Rio Tinto Pre-show talk:
Thursday 27 October, 6.45pm (free)

Post-show Q&A: Thursday
3 November, after the 7.30pm performance (free)

BLACK SWAN SPECIAL OFFERS

HYATT REGENCY


The night doesn’t have to end after the show. You can book a stay at Hyatt Regency Perth and receive 10% off when you quote ‘Black Swan’. To book your stay, simply call 13 1234. Terms and conditions apply. Subject to availability.

CHICHO GELATO


In celebration of BlackSwan’s collaboration with the National Theatre of China on *The Caucasian Chalk Circle*, the gelato chefs at ChiCho have developed a delicious Asian-inspired black sesame and grilled banana gelato. Present your theatre ticket and you’ll get free chocolate topping!

SINGAPORE AIRLINES


To celebrate our 25th anniversary our wonderful Airline Partner, Singapore Airlines is offering an exclusive special for our Black Swan family: fly to Singapore, Economy Class from \$513 or Business Class from \$1,777. Available on select dates through to March 2017. Book your flights on singaporeair.com/bsstc with code: 332094239

HIGH NOTES OF POLITICAL COMMENTARY

President Bill Clinton and his wife Hillary will be hitting our shores soon... or at least, the Bill and Hillary characters that Australian brothers Paul Hodge and Michael Hodge have written! Paul Hodge answered some questions about the show, the idea, and politicians as musical subject matter.

Congratulations on the huge success of *Clinton*. You must be pinching yourself. How did a bloke from Queensland end up writing a hit musical about an American President?

It has been an amazing journey! The idea first came when my family went to see *Keating The Musical* and my dad said, "It was good, but I'm not sure politicians make the best subject matter for musicals... except maybe Bill Clinton." And an idea was born! I think the Clintons are fascinating people. The show initially started at the Edinburgh Festival Fringe and because of the fantastic reception it kept moving on to other versions in London, the New York Musical Festival and Off-Broadway.

Was there any resentment that an outsider should be poking serious fun at the Clintons, an American institution, especially in an election year?

I don't think there was any resentment at all. I think more important from an American perspective, rather than outsider or insider, was Republican or Democrat. And I think that's why people enjoyed having Australians writing it, because we're neither Republicans or Democrats so that allows us to come at it from a fresh perspective.

Have either of the Clintons seen it as far as you know?

I don't believe either of the Clintons have seen it (unless they were very well disguised!). But I was told that people from their camp were sent to watch it and they laughed a lot!

A musical about Trump must be calling your name?

There will actually be a little Trump moment in the show in Perth! We've been constantly rewriting the show over the course of its life and we've been updating it to throw in references to the current election. I did think of an idea for a Trump musical, but I hope he will soon be irrelevant to global politics.

If you could pick an Australian politician to work up a treatment, who would it be?

I have actually been commissioned with Stephen Carleton by JUTE Theatre Company to write a musical about Joh Bjelke-Petersen. It's going to premiere next year in July in a co-production with the Brisbane Powerhouse and then tour. Contrary to what my dad said, I think a lot of politicians would make great subject matter for musicals. I think Rudd and Gillard would make a fantastic opera. And of course Queensland has no shortage of maverick politicians like Katter, Palmer and Hanson. There must be something in the water.

You are working on two musicals with Louis Nowra and Kate Mulvany, both substantial figures in the theatre world here. What is it about the musical genre that attracts you?

I think music is such a big part of popular culture and songs have always been an important part of telling stories in all cultures since time immemorial. I like that music theatre can be many different things and brings together a whole range of modes of expression like song, dialogue and dance.

Last year Black Swan produced the Tony Award-winning *Next to Normal*



Above: Model of the *Clinton* set.

– a serious and powerful theme at its core. What can you say in a musical that you can't in straight theatre or music?

I don't think there's anything you can't say in one form that you can't say in another. I think it just depends what you as the writer/composer feel will be the most effective way to tell the story. I feel like there needs to be a bit more barrier breaking between different genres and forms to create fresh work.

Where do you see the musical sitting in terms of political commentary?

I think we don't come at the story as Democrats or Republicans (though

obviously the Clintons are the heroes of the story). We just wanted to look at politicians as human beings... and human beings are funny! So we make fun of everyone. In the world of the 24-hour news cycle where politicians stick to their talking points, it becomes harder and harder to see their genuine humanity, so I think the idea of showing a bit of your messy humanity in politics is one of the themes of the show. But most of all we just wanted to entertain!

Clinton: The Musical is at the Heath Ledger Theatre from 27 August to 11 September. Tickets on sale now through Ticketek.

Source: Jan Hallam, *Medical Forum* August 2016.

Sound of (Australian) music

Dr Clint Bracknell, Musical Director, Composer and Sound Designer, on the process of creating music for *The Caucasian Chalk Circle*:

I initially became involved with Black Swan and the National Theatre of China's collaboration of Bertolt Brecht's 'play with songs' because Director Dr Wang Xiaoying was interested in incorporating some kind of Aboriginal Australian musical element. The Black Swan team got in touch with me because I have theatre composition experience and have also completed a doctorate focusing on the Nyungar song traditions of south-west WA. Brecht's script includes lyrics for almost forty songs and I initially suggested that these could be reinterpreted in Nyungar language and sung in a reasonably traditional style. By the time I met Dr Wang in person, he had decided that working in three languages (Mandarin, English and Nyungar) may prove too much of a challenge.

Changing tack, I suggested that the score could draw on the country music genre and cited Jimmy Chi's *Bran Nue Dae* – with its joyous group singing – as a possible inspiration for how we could present Brecht's lyrics. Generally aware of the importance of live music (especially percussion) in traditional Chinese theatre and the Brechtian approach of making the audience aware of processes of production, I proposed that all the sound in our show be created live onstage in full view of the audience and

recruited fantastic percussionist Arunachala to punctuate the action. Dr Wang was so happy with the demo recordings I had sent him that he asked for me to stay on to serve as Musical Director and performer when we commenced rehearsals.

Thanks to the amazing work of Assistant Director and Translator Felix Ching Ching Ho and the fact that music is something of a universal language, communication with Dr Wang was direct and instinctive.

Dr Wang and Assistant Director Chen Tao have been very physical in their directorial style, encouraging the actors and creatives to make big, bold choices. The production contains many references to Chinese theatre, but Dr Wang wanted the songs to sound uniquely Australian. Although 'Australian music' by its very nature is evasive, hopefully the songs in our 'Chalk Circle' help centre the show on country here in WA.



Above: Dr Clint Bracknell

KPMG

Celebrating the unexpected

When cultures unite, surprising and exciting ideas can come to life.

KPMG is proud to support Black Swan State Theatre Company in its collaboration with the National Theatre of China. We hope you enjoy *The Caucasian Chalk Circle*.

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THE FOUNDING OF BLACK SWAN

Like many great ideas, it began over a drink in the bar.

Theatre director Andrew Ross, arts administrator Will Quekett, theatre manager Duncan Ord and businesswoman and arts patron Janet Holmes à Court were sharing their thoughts after the final night of the 1990 Festival of Perth hit Aboriginal musical *Bran Nue Dae*.

Written by Broome’s Jimmy Chi with his band Kuckles, *Bran Nue Dae* was both a beginning and an end.

Directed by Ross, it was the first Aboriginal musical, the final play from the WA Theatre Company and the catalyst for the formation of the Black Swan State Theatre Company, which celebrates its 25th anniversary this year.

Inspired by Chi’s own life, *Bran Nue Dae* told the story of Aboriginal boy Willie hitching his way back to Broome after running away from Clontarf boys’ home in the 1960s.

The vitality and power of that production, a cross-cultural celebration of music, dance, place and people, was electrifying.

It was, for those who saw it, a signpost towards a new form of regional theatre.

“That didn’t mean it was parochial,” Ross says. “In fact, it was work that was of international significance and interest. People come here and they look for what really expresses this place and what it is about.”

Ross, who had moved to Perth from Melbourne in the 1970s, had seen that spirit of place in the indigenous culture of Chi, Jack Davis and Sally Morgan and more widely in the art of Robert Juniper and the writings of Randolph Stow and Dorothy Hewett.

“I guess I wanted the theatre to find local expression in the way painters and sculptors and poets and novelists had found a local expression, a universal expression that was through an unmistakably Western Australian lens,” Ross says.

And so the idea for Black Swan was incubated. With Mrs Holmes à Court as chair and Ross as artistic director, the company was hatched 25 years ago this month.

Its debut show, a multicultural *Twelfth Night* with European, Asian and Aboriginal actors on a Kimberley-inspired set by Robert Juniper, opened at the Octagon Theatre on September 17, 1991.

Many of the cast, including Kelton Pell, Stephen “Baamba” Albert, George Shevtsov and Geoff Kelso continued to work with Black Swan and in other theatre, film and TV roles over the following years.

“The significance of the original company was that it was focusing not only on European theatre but on blackfella stories,” Shevtsov says.

“It was a first in this country for a major theatre company. There was a black theatre or there was a white theatre and Andrew was making black and white theatre.”

Black Swan established itself under Ross with such acclaimed productions as *Sistergirl*, *Tourmaline*, a national tour of *Bran Nue Dae* and Chi’s follow-up *Corrugation Road*, *The Merry-Go-Round in the Sea*, *Cloudstreet* and *Plainsong*.

But the 1992 collapse of the merged Hole in the Wall and WA Theatre Company as the State Theatre Company had left a void in the local theatre scene that led Black Swan to evolve from its original mission.

Ross left in 2003 to run an arts centre in Brisbane and Black Swan began to shift focus with extra State funding to become the flagship for live theatre in WA under new artistic director Tom Gutteridge.

The emergence of indigenous theatre company Yirra Yaakin also led to Black Swan scaling back in this field.

Plays such as *Red Dog*, *Last Cab to Darwin*, *The Odyssey* and *Jandamarra* were staged over the next four years.

However, since its inception, Black Swan had lacked a permanent home.

It was staging plays at the Playhouse, theatres at the University of WA, the Subiaco Arts Centre and even the Claremont Showground, making it hard to develop a loyal audience base.

After years of debate and delays, and with the Anglican Church-owned Playhouse Theatre in Pier Street facing demolition, a new home for WA theatre was to be built in Northbridge.

Construction of the \$100 million State Theatre Centre began in 2008 as Kate Cherry replaced Gutteridge as artistic director to oversee Black Swan’s transition to a full State company.

That meant a broader mix of classic works, overseas plays and new works by local writers to attract more audiences and more donations and sponsorships to thrive in the expensive new venue.

Under Cherry, Black Swan continued to develop new writers and also teamed up with popular WA novelist Tim Winton for the multiple Miles Franklin Award-winner’s debut as a playwright with a trilogy of new

works: *Rising Water*, *Signs of Life* and *Shrine*.

The essence of Black Swan has always been about creating pathways with emerging artists, new stories and other companies, says Cherry, who will hand over the job to incoming artistic director Clare Watson at the end of the year.

With solid Government and private sector support, Black Swan may have lost some of the edge of its early years but it has endured when other theatre companies have gone to the wall.

“The ones that survive are the ones that are able to change,” Ross says.



Source: Stephen Bevis, *The West Australian*, July 20 2016

Black Swan State Theatre Company would like to thank The West Australian Arts Editor Stephen Bevis for his years of service to the arts and media in Western Australia. We wish him all the best in his future endeavours.

Black Swan through Janet’s Eyes

Founding Patron, Janet Holmes à Court has always played a significant part in the story of Black Swan. Her passion and support for developing the cultural landscape of Western Australia has helped to guide Black Swan to where it is today.

Looking back on her journey with the performing arts Janet recalls some of her first cultural experiences: going to the Midland Town Hall to see a musical called *Reedy River* (she still remembers some of the songs); seeing *The Mikado* at His Majesty’s Theatre with her father; attending Dorothy Fleming’s classical Greek ballet classes; and performing in the Sunken Garden at UWA.



“From a very early age my parents took me to the symphony orchestra and a great number of ballet productions at His Majesty’s.”

Going to the theatre and listening to wonderful music has always played a big part in Janet’s life and helped shape her views on the role the arts plays in Western Australia. “I think it is extremely important that a state as big and relatively wealthy as WA has to have a state theatre company. It is a fundamental part of what every city and state should provide for its community,” she says.

As one of the founders of the Company, her vision was for Black Swan to produce work relevant to Western Australians. “We wanted it to tell West Australian stories, we wanted it to produce the work of West Australian playwrights, we wanted it to perform the works of indigenous writers using indigenous casts and creatives and also to produce the classics in a West Australian context. And we wanted to encourage young people in all facets of the theatre.”

Janet highlights some of the marvellous examples of people who were encouraged; Iain Grandage, Tim Minchin, Trevor Jamieson, Kyle Morrison, Mark Howett, Leah Purcell and an extraordinary number of young people brought into Black Swan by Andrew Ross who have all gone on to have remarkable careers elsewhere.

Over 25 years Black Swan has produced over 180 productions and Janet has many favourites, both old and new. *Tourmaline*, *The Merry-Go-Round in the Sea*, *Cloudstreet*, *Bran Nu Dae* and *Next to Normal* are at the top of her list, but she notes there were so many shows that she thoroughly enjoyed, all extremely well done for different reasons.

“I will never forget seeing *Cloudstreet* at the Riverside Studios in London and I will never understand why other theatre companies haven’t picked up some of the plays of Black Swan.”

Touching on great moments in Black Swan’s rich history, Janet has a particularly fond memory from the production of *Tourmaline*: “[Actor] Kelton Pell randomly chose Robyn Miller from the audience for the dance scene. Robyn was the lead contact for one of our biggest sponsors at the time, and she became very attached to Black Swan and was instrumental in us securing \$250,000 to ensure that the Australia-wide tour of *Bran Nu Dae* went ahead. That \$250,000 was then matched by Paul Keating, Prime Minister of the day. We trained 20 young Aboriginal people and 16 qualified to be on the tour, but we had enough money for 13 to be part of the show. The funding we received then allowed us to take all 16 who we had trained.”

Reflecting on where she sees the future of the arts in Western Australia, Janet notes, “I would like to think that at some time in the future, hopefully the not too distant future, all politicians and community leaders recognise the importance of the arts to all communities, in the way that Black Swan’s partners do. We have a Prime Minister who talks constantly about innovation and being an innovative nation - my hope is that people will come to realise that it is impossible to have innovation without a vibrant arts community. The arts need to become something that is accepted as a fundamental part of life and not an add-on.”



Left: Rachael Beck and Shannen Alyce. *Next to Normal*. (2015)
Photo by Gary Marsh.

25 YEARS OF THEATRE

YEAR	PRODUCTION	PLAYWRIGHT / DIRECTOR
1991	<i>Twelfth Night</i>	William Shakespeare / Andrew Ross
	<i>Midnite</i>	Randolph Stow, adapted by Richard Tulloch / Andrew Ross
1992	<i>Sistergirl</i>	Sally Morgan / Andrew Ross, Sally Morgan
	<i>Wahgin Country</i>	Jack Davis / Michael Leslie
	<i>Looking Off the Southern Edge</i>	David Buchanan / Andrew Ross
1993	<i>Blood Moon</i>	Tes Lyssiotis / Leith Taylor
	<i>Tourmaline</i>	Randolph Stow / Andrew Ross
	<i>Money and Friends</i>	David Williamson / Edgar Metcalfe
	<i>Waiting for Godot</i>	Samuel Beckett / Lucien Savron
	<i>Bran Nue Dae</i>	Jimmy Chi / Andrew Ross
	<i>Meekatharra</i>	Lois Achimovich / Andrew Ross
	<i>Bidenjarreb Pinjarra</i>	Geoff Kelso, Trevor Parfitt, Kelton Pell, Phil Thomson / Phil Thomson
1994	<i>Dead Heart</i>	Nicholas Parsons / Neil Armfield
	<i>Sixteen Words for Water</i>	Billy Marshall-Stoneking / Leith Taylor
	<i>Alleycat Alice & Friends</i>	Edgar Metcalfe / Andrew Ross
	<i>Sistergirl</i>	Sally Morgan / Andrew Ross
	<i>The Floating World</i>	John Romeril / Andrew Ross
1995	<i>That Eye the Sky</i>	Tim Winton / Richard Roxburgh
	<i>Cosi</i>	Louis Nowra / Andrew Ross
	<i>Bidenjarreb Pinjarra</i>	Phil Thomson / Phil Thomson
	<i>Summer of the Seventeenth Doll</i>	Ray Lawler / Robyn Nevin
	<i>Dead White Males</i>	David Williamson / Wayne Harrison
	<i>Diving For Pearls</i>	Katherine Thomson / Angela Chaplin
	<i>The Floating World</i>	John Romeril / Andrew Ross
	<i>The Three Lives of Lucie Cabrol</i>	John Berger / Simon McBurney
	<i>Family Running for Mr Whippy, The Price of Prayer, Darling Oscar</i>	Vanessa Bates, Louis Nowra, Catherine Zimdahl / Chris Edmund, Talya Masel, Lucien Savron
	<i>Great Debbil Dingo, Buried, Slam Dunk</i>	Jack Hibberd, Stephen Sevell, Munrooroo / Lucien Savron
	<i>Love Child</i>	Joanna Murray-Smith / Leith Taylor
	<i>Arcadia</i>	Tom Stoppard / Gale Edwards
1996	<i>The Seven Stages of Grieving</i>	Wesley Enoch, Deborah Mailman / Wesley Enoch
	<i>Miss Bosnia</i>	Louis Nowra / Boris Radmilovich, Andrew Ross
	<i>Gillies Live at the Club Republic</i>	Max Gillies, Guy Rundle / Guy Rundle
	<i>Valley Song</i>	Athol Fugard / Athol Fugard
	<i>Burning Time</i>	Nicholas Flannagan / Aubrey Mellor
	<i>Heretic</i>	David Williamson / Wayne Harrison
	<i>Blackrock</i>	Nick Enright / Rhys McConnochie
	<i>Who's Afraid of Virginia Woolf?</i>	Edward Albee / Wayne Harrison
	<i>Corrugation Road</i>	Jimmy Chi / Andrew Ross
	<i>The Merry-Go-Round in the Sea</i>	Randolph Stow / Andrew Ross
1997	<i>Private Lives</i>	Noel Coward / Roger Hodgman
	<i>Diary of a Madman</i>	Nikolai Gogol / Lucien Savron
	<i>Killer Joe</i>	Tracy Letts / Adrian Butcher
	<i>Mars: Planet of Desire</i>	Chris Quigley / Leith Taylor
	<i>Trainspotting</i>	Irvine Welsh / Harry Gibson
	<i>After Dinner</i>	Andrew Bovell / Andrew Ross
	<i>Cloudstreet</i>	Tim Winton / Neil Armfield
1998	<i>Welcome to Broome</i>	Richard Mellick / Michael Gow
	<i>White Men With Weapons</i>	Greig Coetzee / Garth Anderson
	<i>Corrugation Road</i>	Jimmy Chi / Andrew Ross
	<i>After the Ball</i>	David Williamson / Robyn Nevin
1999	<i>Cloudstreet</i>	Tim Winton / Neil Armfield
	<i>The Year of Living Dangerously</i>	Christopher Koch / Andrew Ross
	<i>Popcorn</i>	Ben Elton / Andrew Ross
2000	<i>Closer</i>	Patrick Marber / Roger Hodgman
	<i>Plaining</i>	David Britton / Andrew Ross
	<i>Grassroots</i>	Laura Black, Rod Hall / Laura Black, Rod Hall
	<i>2 Pianos 4 Hands</i>	Ted Dykstra, Richard Greenblatt / Ted Dykstra
	<i>Cosi</i>	Louis Nowra / Andrew Ross
	<i>Bidenjarreb Pinjarra</i>	Geoff Kelso, Trevor Parfitt, Kelton Pell / Andrew Ross
	<i>To Whom It May Concern</i>	Daniel Keene / Marcelle Schmidt
	<i>Away</i>	Michael Gow / Andrew Ross
	<i>The Bread Trap</i>	Vasso Kalamaras / Boris Radmilovich
	<i>Art</i>	Yasmina Reza / Roger Hodgman
2001	<i>One Destiny</i>	Phil Thomson / Phil Thomson
	<i>Spurboard</i>	Nick Enright / Michael Angus
	<i>Your Dreaming: The Prime Minister's Cultural Symposium</i>	Guy Rundle / Aubrey Mellor
	<i>Rendez-Vous</i>	Lindsay Vickery, Alan Robbe-Grillet / Talya Masel
	<i>Hand In Hand</i>	Sofia Fraden / Johan Rundkvist
	<i>Leaves Falling at Midnight</i>	Scott Rankin, Glynn Nicholas / Scott Rankin
	<i>The Career Highlights of the Mamu</i>	Trevor Jamieson, Scott Rankin / Debbie Gittin, Andrew Ross
	<i>The Other Woman</i>	Heather Nimmo / Sally Richardson
	<i>Copenhagen</i>	Michael Frayn / Roger Hodgman
	<i>Antigone</i>	Sophocles, adapted by Declan Donellan / Peter Kingston
	<i>Karratha Shorts</i>	Various / Richard Mellick
	<i>The Drawer Boy</i>	Michael Healy / Andrew Ross
2003	<i>Savage Grace</i>	Alanna Valentine / Sally Richardson
	<i>On Our Suction</i>	Steele Rudd, adapted by George Whaley / Rod Hall
	<i>This Is Our Youth</i>	Kenneth Lonergan / Jolyon James, Indira McDonald
	<i>The Island</i>	Athol Fugard, John Kani, Windton Ntshang / Jerry Mofokeng
	<i>X-Stacy</i>	Margery Forde / Sue Rider
	<i>Song of the Seals</i>	Dorothy Hewett / Marcelle Schmitz
	<i>The Last Cab To Darwin</i>	Reg Cribb / Jeremy Sims
	<i>Educating Rita</i>	Willy Russel / Humphrey Bower
	<i>Six Characters Looking for an Author</i>	Luigi Pirandello, adapted by David Harrower / Rick Brayford
	<i>The Unexpected Man</i>	Yasmina Reza / Chris Edmund
	<i>The Merry-Go-Round in the Sea</i>	Randolph Stow / Andrew Ross
	<i>The Simple Truth</i>	Robert Jeffreys / Peter Kingston
	<i>A Man With Five Children</i>	Nick Enright / Peter Kingston
	<i>Live Acts On Stage</i>	Michael Gow / Peter Kingston
2004	<i>Proof</i>	David Auburn / Tom Gutteridge
	<i>Torrez</i>	Ian Walding / David Barthold
	<i>Striptease / Mountain Language</i>	Slawomir Mrozek, Harold Pinter / Matthew Lutton
	<i>Crave</i>	Sarah Kane / Chris Edmund
	<i>Tear From A Glass Eye</i>	Matt Cameron / Tom Gutteridge
2005	<i>Yandy</i>	Jolly Read / Rachael Maza Long
	<i>Zastrozzi</i>	George F. Walker / Marcelle Schmitz
	<i>The Lightkeeper</i>	Verity Laughton / Teresa Bell
	<i>Medea 05</i>	Euripedes / Sally Richardson
	<i>The Visit</i>	Friedrich Durrenmatt / Matthew Lutton
2006	<i>Heart's Desire</i>	Caryl Churchill / Adam Mitchell
	<i>Terrorism</i>	Oleg Presnyakov, Vladimir Presnyakov / John Sheedy
	<i>Ruby's Last Dollar</i>	Reg Cribb, Jeremy Sims / Jeremy Sims
	<i>Uncle Vanya</i>	Anton Chekhov, adapted by Reg Cribb / Tom Gutteridge
	<i>The Odyssey</i>	Tom Wright / Michael Kantor
	<i>Accidental Death of an Anarchist</i>	Dario Fo / Tom Gutteridge
	<i>Falling Petals</i>	Ben Ellis / Adam Mitchell
2007	<i>The Carnivores</i>	Ian Walding / Tom Gutteridge
	<i>Woyzeck</i>	George Buchner / Matthew Lutton
	<i>Red Dog</i>	Neill Gladwin / Neill Gladwin
	<i>The Lady Aoi</i>	Yukio Mishima / Matthew Lutton
	<i>The Laramie Project</i>	Moises Kaufman / Adam Mitchell
	<i>The Crucible</i>	Arthur Miller / Tom Gutteridge
	<i>The Messiah</i>	Patrick Barlow / Tom Gutteridge
	<i>Life x 3</i>	Yasmina Reza / Lindy Hume
	<i>Honour</i>	Joanna Murray-Smith / Tom Gutteridge
	<i>Jandamarra</i>	Steve Hawke / Tom Gutteridge
2008	<i>The Caucasian Chalk Circle</i>	Bertolt Brecht / Adam Mitchell
	<i>Who's Afraid of Virginia Woolf?</i>	Edward Albee / Marcelle Schmitz
	<i>The Female of the Species</i>	Joanna Murray-Smith / Tom Gutteridge
	<i>The Pitch</i>	Peter Houghton / Anne Browning
	<i>Far Away</i>	Caryl Churchill / John Sheedy
	<i>Portraits of Modern Evil</i>	Robert Reid / Adam Mitchell
	<i>Cyrano de Bergerac</i>	Edmond Rostand / Andrew Hale
	<i>Ying Tong: A Walk With the Goons</i>	Roy Smiles / Richard Cottrell
	<i>The Year of Magical Thinking</i>	Joan Didion / Kate Cherry
	<i>The Glass Menagerie</i>	Tennessee Williams / Kate Cherry
2009	<i>The Dark Room</i>	Angela Betzien / Adam Mitchell
	<i>God of Carnage</i>	Yasmina Reza / Michael Gow
	<i>The Memory of Water</i>	Shelagh Stephenson / Roger Hodgman
	<i>Much Ado About Nothing</i>	William Shakespeare / Kate Cherry
	<i>pool (no water)</i>	Mark Ravenhill / Adam Mitchell
	<i>The Web</i>	Kate Mulvany / Marcelle Schmitz
	<i>The Sapphires</i>	Tony Briggs / Wesley Enoch
	<i>The Swimming Club</i>	Hannie Rayson / Kate Cherry
	<i>The Shape of Things</i>	Neil Labute / Adam Mitchell
	<i>The Clean House</i>	Sarah Ruhl / Kate Cherry
2010	<i>Twelfth Night</i>	William Shakespeare / Roger Hodgman
	<i>Yellow Moon</i>	David Greig / Adam Mitchell
	<i>Madagascar</i>	J.T. Rogers / Kate Cherry
	<i>Boundary Street</i>	Reg Cribb / Kate Cherry
	<i>A Midsummer Night's Dream</i>	William Shakespeare / Kate Cherry
	<i>Rising Water</i>	Tim Winton / Kate Cherry
	<i>Ninety</i>	Joanna Murray-Smith / Marcelle Schmitz
	<i>Cat on a Hot Tin Roof</i>	Tennessee Williams / Kate Cherry
	<i>The Damned</i>	Reg Cribb / Andrew Lewis
	<i>When The Rain Stops Falling</i>	Andrew Bovell / Adam Mitchell
2012	<i>The White Divers of Broome</i>	Hilary Bell / Kate Cherry
	<i>Arcadia</i>	Tom Stoppard / Kate Cherry
	<i>National Interest</i>	Aidan Fennessy / Aidan Fennessy
	<i>Signs of Life</i>	Tim Winton / Kate Cherry
	<i>Boundary Street</i>	Reg Cribb / Kate Cherry
2013	<i>Boy Gets Girl</i>	Rebecca Gilman / Adam Mitchell
	<i>Managing Carmen</i>	David Williamson / Wesley Enoch
	<i>The Motherf**ker with the Hat</i>	Stephen Adly Guirgis / Adam Mitchell
	<i>The Importance of Being Earnest</i>	Oscar Wilde / Kate Cherry
	<i>Death of a Salesman</i>	Arthur Miller / Adam Mitchell
	<i>Day One, A Hotel, Evening</i>	Joanna Murray-Smith / Peter Houghton
	<i>Other Desert Cities</i>	Jon Robin Baitz / Kate Cherry
	<i>Shrine</i>	Tim Winton / Kate Cherry
	<i>Midsummer [a play with songs]</i>	David Greig, Gordon McIntyre / Damon Lockwood
	<i>Flood</i>	Chris Isaacs / Adam Mitchell
2014	<i>A Streetcar Named Desire</i>	Tennessee Williams / Kate Cherry
	<i>As You Like It</i>	William Shakespeare / Roger Hodgman
	<i>The House on The Lake</i>	Aidan Fennessy / Stuart Halusz
	<i>Dust</i>	Suzie Miller / Emily McLean
	<i>The Seagull</i>	Anton Chekhov / Kate Cherry
	<i>Laughter on the 23rd Floor</i>	Neil Simon / Kate Cherry
	<i>Gasp!</i>	Ben Elton / Wesley Enoch
	<i>Venus in Fur</i>	David Ives / Lawrie Cullen-Tait
	<i>Dinner</i>	Maira Buffini / Kate Cherry
	<i>Glengarry Glen Ross</i>	David Mamet / Kate Cherry
2015	<i>Blithe Spirit</i>	Noël Coward / Jeffrey Jay Fowler
	<i>Extinction</i>	Hannie Rayson / Stuart Halusz
	<i>The Red Balloon</i>	Albert Lamorisse, adapted by Hilary Bell / Chrissie Parrott
	<i>Next To Normal</i>	Music by Tom Kitt, Book & Lyrics by Brian Yorkey / Adam Mitchell
	<i>Girl Shut Your Mouth</i>	Gita Bezar / Jeffrey Jay Fowler
	<i>Tonsils + Tweezers</i>	Will O'Mahony / Will O'Mahony
	<i>Picnic at Hanging Rock</i>	Tom Wright, adapted from Joan Lindsay's novel / Matthew Lutton
	<i>Angels in America: Part 1</i>	Tony Kushner / Kate Cherry
	<i>A Perfect Specimen</i>	Nathaniel Moncreiff / Stuart Halusz
	<i>The Caucasian Chalk Circle</i>	Bertolt Brecht / Wang Xiaoying
2016	<i>Clinton: The Musical</i>	Book by Paul Hodge & Michael Hodge, Music & Lyrics by Paul Hodge / Adam Mitchell
	<i>Tartuffe</i>	Moliere, a new version by Justin Fleming / Kate Cherry

BROADCASTING LIVE: *TARTUFFE*

We are happy to announce that we are continuing our successful live broadcasts this year with a sixth broadcast. Our production of Molière's *Tartuffe*, a new version by Justin Fleming will be broadcast live in high-definition on 4 November 2016 from the State Theatre Centre of WA to regional WA audiences over the Westlink network.

Black Swan has delivered a live broadcast of a mainstage production each year for five years. These live performances are specifically tailored and directed to deliver a high-quality theatre experience to regional venues, Community Resource Centres (CRCs) and many more at home. It provides the opportunity for thousands of regional WA citizens who cannot attend our performances in Perth,

because of distance or financial constraints, to share a state-wide 'live' experience within their own home or community.

Supported by Lotterywest, the broadcast will be screened at participating regional venues in Broome, Bunbury, Onslow, Port Hedland, Geraldton, Busselton, Margaret River, Merredin, Kalgoorlie, Esperance, Karratha and at a number of CRCs.



On the Road

Our flat-pack theatre show, *Shadowboxing* is back on the road in metro and regional WA, with stops in Kwinana, Bunbury, Merredin, Kalgoorlie-Boulder, as well as schools in metro areas. We're so proud of this production and send big thanks to the Shadowboxing team for their dedication and passion!



From the Archives

A quick look at past Black Swan productions

Midnite, 1991

Black Swan's second ever production was presented in December 1991 at His Majesty's Theatre. The novel by Randolph Stow was adapted into a play by Richard Tulloch and directed by Andrew Ross. It received great reviews, like this one from The West Australian, "Beautiful to look at, a joy to listen to, and rattling good fun throughout."

RIO TINTO: BRINGING STORIES TO CENTRE STAGE



Above: Grant Cartwright, James Bell, Stuart Halusz and Julia Bell. *National Interest* (2012) Photo by Gary Marsh.



Let's wind back the clock back 18 years to 1998.

This was the year that Rio Tinto partnered with Black Swan to bring productions to regional audiences across our State.

Over the years the partnership has continued to connect Western Australians with world class theatre and create new opportunities for emerging artists and playwrights. In November 2014, Rio Tinto renewed as Principal Partner by committing a further three years of support to Black Swan. A significant milestone will be reached in 2017 – 20 years of partnership which has seen more than \$3.2 million invested.

The Rio Tinto Black Swan Commissions allows Black Swan to offer commissions, dramaturgy and workshops for new theatre work. The program has resulted in seven world premiere productions by Australian playwrights: *The Red Balloon* (2015) by Albert Lamorisse, adapted by Hilary Bell, Suzie Miller's *Dust* (2014), Aidan Fennessy's *National Interest* (2012), Hilary Bell's *The White Divers of Broome* (2012), Reg Cribb's *The Damned* (2011), Hannie Rayson's *The Swimming Club* (2010) and Kate Mulvany's *The Web* (2009).

More recently, we launched our low cost ticketing initiative Rio Tinto \$20 Tickets. A first for Western Australia, the program breaks down barriers for new audiences to attend and experience the magic of live theatre.

In 2016 Rio Tinto is celebrating its 50th anniversary of producing iron ore in the Pilbara and Black Swan, its 25th year of theatre. Earlier this year, Black Swan took part in Rio Tinto's Groundbreaker Trail exhibition with a costume display of our past productions. The groundbreaker trail celebrated Rio Tinto's achievements in the Pilbara, as well as their long history of partnering with Western Australia arts, education and community organisations.

Rio Tinto and Black Swan look forward to being part of a future filled with theatre and imagination that Western Australians can all enjoy.



Far left: Ian Toyne, Kenneth Moraleda, Sean Hawkins, Yutaka Izumihara and Nick Candy, *The White Divers of Broome* (2012) Photo by Gary Marsh.

Left: Dylan Christidis, *The Red Balloon* (2015) Photo by Gary Marsh.

Angels in America, Part One: 'truly wonderful theatre'

"Cherry's last hurrah pulls out all the stops, and it raises dozens of questions, so strap yourself in and take the ride."

AUSTRALIAN STAGE

"Saw Angels in America last night. Absolutely amazing staging! My favourite performance by Black Swan I've ever seen! So moving!"

MARINA, PATRON



"...a very fine and powerful human drama... thoughtfully directed by Kate Cherry, and with excellent work from all five principal actors."

THE WEST AUSTRALIAN

★★★★½

"The union of great writing and captivating performance in Black Swan's latest production is a theatregoer's delight. An intelligent and striking production."

LIMELIGHT MAGAZINE

★★★★

"Black Swan's production of this iconic story is outstanding, a touching piece of theatre that is visually impressive and emotionally stirring."

OUT IN PERTH



A Perfect Specimen: 'an excellent story'

"Beautifully staged...The play is as much a picaresque exploration of the complete moral failure of a man as it is the tragedy of his victim. Rebecca Davis threatens to run away with the show...she brings desperate power to her characterization."

THE WEST AUSTRALIAN

★★★★★

"The staging and lighting were immaculately executed... an astonishingly humane performance by Luke Hewitt."

DIRCKSEY MAGAZINE

"An impressive foray into a freakish world...The ominous 'now you see it, now you don't' effect is brilliantly conjured."

THE AUSTRALIAN



"Words can't describe its brilliance. Perth - DON'T miss this!"

ELISHA, PATRON



Seen on Scene

If you have seen yourself on this page and would like the photo, email kerry@bsstc.com.au.
For more social pics visit the Watch & Listen pages at www.bsstc.com.au or visit Black Swan's Facebook page.

ANGELS IN AMERICA, PART ONE OPENING NIGHT IN THE HEATH LEDGER THEATRE



A PERFECT SPECIMEN OPENING NIGHT IN THE STUDIO UNDERGROUND





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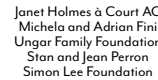








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