

ON CUE

BLACK SWAN
STATE THEATRE
COMPANY OF WA



INSIDE



2022 SEASON *KIN*



THE TEMPEST WITH MATT EDGERTON



MEET OUR WORKSHOP TEAM

FROM THE ARTISTIC DIRECTOR



Clare Watson - Photo by Frances Andrijich

Kaya everyone,

We proudly launched our 2022 season: KIN on 18 October. This is the fifth and final season that I will have the pleasure and privilege of curating as Artistic Director.

I love the theatre. I always have. My first memories of sitting in the theatre can still bring goosebumps to my skin. It courses through my veins, it's in my dreams and my waking thoughts, and while I have a wonderful biological family who I love enormously, I also have a huge extended theatre-family, who I adore.

I love the theatre's ability to transport you. To give you a window into the world of others – for that very reason, I've often called it an empathy engine. At its best it is transcendent. Theatre is my church.

And did you know that when we gather together – when the lights are dimmed, when we laugh together, when we lean forward with attention – as an audience, we become one? The word audience comes from the root word 'to listen' and in the theatre we listen with our whole bodies. Our breath syncs up...our inhale, our exhale in unison, even our hearts beat in time together.

In an audience, we are both separate and one at the same time, just like being part of a family.... Our season in 2022 is an exploration and celebration of all things family which is why it is called KIN.

There is the family that we're born into. The family that we are raised by. We both inherit our kin and we choose who we gather around us as family, just as we can be chosen. Our family relationships may be loving and secure or fractious and difficult, sometimes both at the same time.

We are all the product of our kin, not just genetically, but culturally. We each carry a narrative within us that comes from our families. There is a story in us all about how we were loved, and we bring this story with us from childhood, to adulthood, to our own families, to our friendships, to our workplaces. And yes, to the theatre.

We are indivisible from our kin - I just said farewell to my Grandma, she was 100...I happen to have her nose, her hands, I can recognise her in our shared eccentricity and our shared tenacity. She encouraged in me a love of theatre. And I can see all the same things in my own daughter.

We talk about Black Swan being a family. Full of big personalities, uncles, aunties and so many cousins we lose count... you are part of our family.

We can't talk about the family of Black Swan without saying a huge thank you to the visionary Andrew Ross, the founding father of this freewheeling, far-reaching family.

There have been so many people who have contributed to the family along the way, it has been an absolute honour to be part of this story so far and I look forward to seeing Black Swan continue to dazzle audiences near and far for many decades to come.

So thank you – my theatre family has grown exponentially here – artists, collaborators, staff and you, the audience. I am so proud of what we've achieved together in the last five years. My heart is full.

Clare Watson
Artistic Director

INTRODUCING FUNNY GIRL IN 2022

Our second 'Funny Girl' has arrived!

Black Swan's 'Funny Girl' program commissions and supports experienced female stand-up comedians to write new comedic theatre scripts, for the company to stage in future years. The program is assisted by the Malcolm Robertson Foundation and City of Perth.

The first playwright in this three-year program was Andrea Gibbs, who joined us last year. Her play *Barracking for the Umpire* is programmed in the company's 2022 season KIN.

Black Swan is pleased to announce that our second playwright in the 'Funny Girl' program is well known comedian and actor Roz Hammond (*Shaun Micallef's Mad As Hell, The Heights, Day One, A Hotel, Evening*). Roz will shortly commence work on *Trigger Point* – a black comedy about the minefield of family re-unions.



Roz Hammond

GIVE THE GIFT OF THEATRE

Looking for a unique gift for a family member, friend or colleague? Why not purchase a gift voucher from Black Swan. Gift vouchers are valid for three years from the date of purchase and can be redeemed for tickets to any Black Swan production from as little as \$20. Purchase online, by phone, or in person.



2022 MEMBER PACKAGES ON SALE NOW

CITY OF GOLD BY MEYNE WYATT 4 - 26 MAR	BARRACKING FOR THE UMPIRE BY ANDREA GIBBS 24 MAR - 10 APR	TOAST BY LIZ NEWELL 5 - 15 MAY	ONCE BY ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL (AUSTRALASIA) 28 MAY - 12 JUNE	THE GLASS MENAGERIE BY TENNESSEE WILLIAMS 2 - 21 AUG	CONNECTED CREATED AND PERFORMED BY LAWRENCE LEUNG 16, 17 & 18 SEP	OIL BY ELLA HICKSON 5 - 27 NOV

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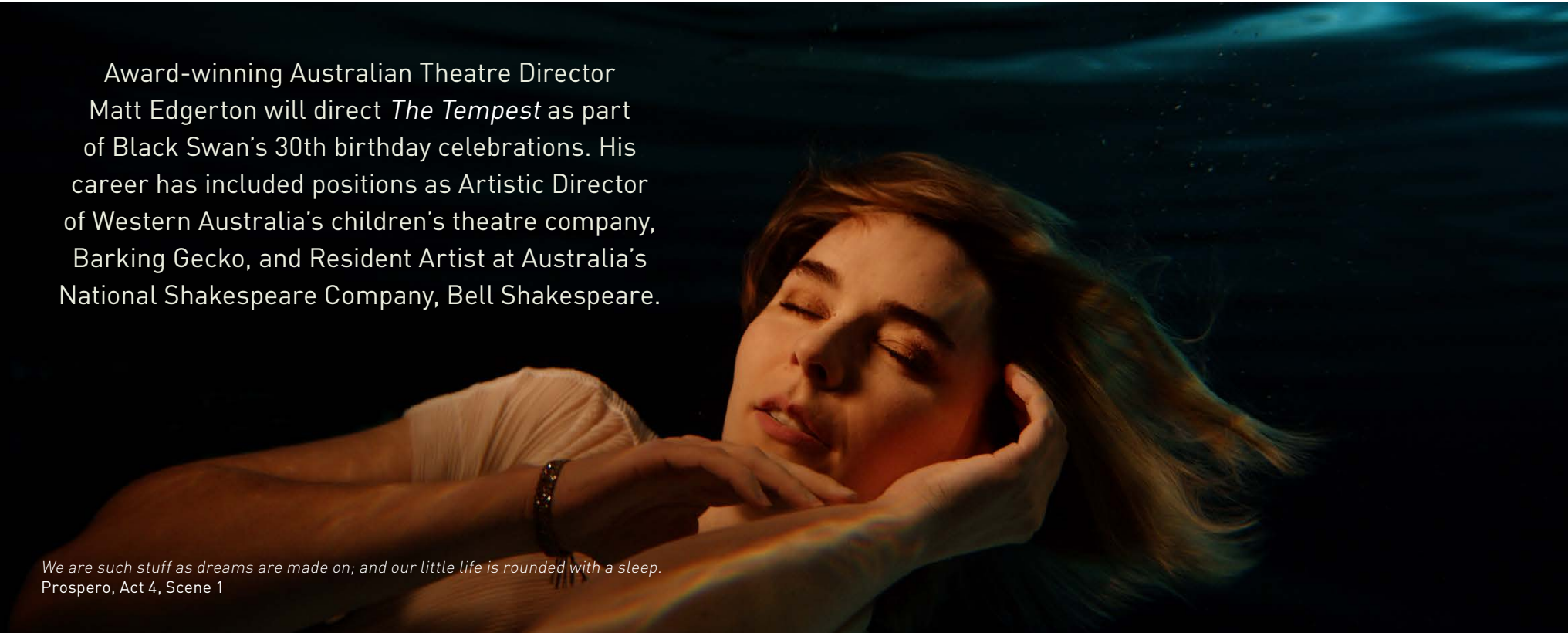
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6 Play Bundle – Choose all six plays to enjoy theatre throughout the year and receive 25% off single ticket prices and a FREE pass to a digital performance of *Connected*.

For more information visit bsstc.com.au/memberships

Note: *Connected* is only available for single ticket purchase.

THE TEMPEST INTERVIEW WITH MATT EDGERTON



Award-winning Australian Theatre Director Matt Edgerton will direct *The Tempest* as part of Black Swan’s 30th birthday celebrations. His career has included positions as Artistic Director of Western Australia’s children’s theatre company, Barking Gecko, and Resident Artist at Australia’s National Shakespeare Company, Bell Shakespeare.

We are such stuff as dreams are made on; and our little life is rounded with a sleep.
Prospero, Act 4, Scene 1



The Tempest Cast
Photos by Garth deBruno Austin

INTERVIEW WITH DIRECTOR MATT EDGERTON

Tell us how you became an Artist?

It was kind of sweet and simple, in retrospect. I was an incredibly shy kid, and a friend talked me into auditioning for a play. Acting, it turns out, is this thing where incredibly shy kids can pretend to be incredibly confident kids, which I liked. Directing is a whole different game. A lot of directing is temperament and in this I owe a great debt to the examples I’ve had from many wonderful mentors over the years. The great appeal as a director is getting to spend time with many types of artists, and weaving all the forms together to make a thing out of words and music and movement and clothing and light.

What’s your preferred form of storytelling?

So, here’s my story kryptonite: against my better judgement, I am listening to a lot of *Thomas the Tank Engine* podcast stories with my three year old boy (his choice), and these are turning my brain inside out with their insane plot holes – why do sentient trains need drivers!? Incredibly unfashionable, but I do love a novel, particularly one from another culture – Mararo Wangai (who is playing Gonzalo in *The Tempest*) just gave me *Things Fall Apart* by Chinua Achebe, which I adored. And two kinds of theatre make my heart happy: brand new work that is pushing new artistic frontiers, and plays I know back-to-front interpreted by great artists in ways I could not have imagined.

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 to 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, and 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 Team behind our 30th birthday celebration of *The Tempest*

CAST: Humphrey Bower, Teresa Jakovich, Pavan Kumar Hari, Caroline McKenzie, Catherine Moore, Drayton Morley, Will O’Mahony, Charlotte Otton, Phoebe Sullivan, Mararo Wangai, Ian Wilkes.

DIRECTOR Matt Edgerton, **ASSOCIATE DIRECTOR** Libby Klysz, **SET & COSTUME DESIGNER** Zoë Atkinson, **LIGHTING DESIGNER** Lucy Birkinshaw, **COMPOSER** Pavan Kumar Hari, **SOUND DESIGNER** Tim Collins, **MOVEMENT DIRECTOR** Samantha Chester, **VIDEO DESIGNER** Jessica Russell, **VOICE AND TEXT COACH** Luzita Fereday.

The Tempest will be showing at the Octagon Theatre, UWA from 20 Nov to 11 Dec.

Tomorrow
doesn't
happen
overnight

How you
grow matters

KPMG

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INTERVIEW WITH LES HICKFORD - WORKSHOP MANAGER

Les Hickford has been the workshop manager for Black Swan for the last five years, with over 26 years of experience building sets for the company. We asked Les about the process of bringing a set design to life.

It all begins with the designer, who will come to us with a concept in the form of a white-card model. Our work begins with determining whether it's possible to make.

The biggest factor is costing - every set has a predetermined budget. If your estimate goes over that budget, then you start making cuts. It's one of the hardest steps. Then, with the costing estimate within reason, the plans come out.

These are drawn up either by the designer or a contracted drafts person, and afterwards we do it all over again - another round of costing.

As soon as we're signed off and fitted within the budget, we order materials and commence the build. The whole process is tied closely to the designer. Every set is different and requires flexibility. As we build, the designer often gets new ideas and it's important to keep everything

moving and on time to achieve a full-scale model of their vision. A big part of this is ensuring everything can be fitted into sea containers for transport. Everything must come apart, like a big kitset.

We often work with props too, whether it's building them ourselves or altering externally sourced ones. Paint samples are made to imitate different materials such as wood or metal. And then there are special effects - flying jugs, doors that open by themselves - which is mostly done by cables. Everyone has got to be multiskilled.

During production week, we get a day or two to set up in the theatre. It's specialised work and needs to be done properly. Taking everything down is quicker. Unless the show is touring, we don't have to worry too much about damage and a lot of the material is recycled.

The whole process can take six months and it's great to see it finished, but that comes down to the staff. It's their skills that put it all together and it's a really big team effort.

For further information contact les@bsstc.com.au



Les Hickford

CREATIVE LEARNING

Theatre Development Program

A three year partnership with the City of Karratha will contribute to Black Swan's commitment to enriching and developing the arts in regional areas. Our Creative Learning Manager, Christie Sistrunk, recently embarked on a jam-packed three-week teaching program in Karratha and surrounding communities.

The residency focused on school and community engagement with a diverse range of activities, from art response writing for adults to workshops with youth drama groups, and a host of activities in between.

Christie conducted an incredible 22 workshops with almost 250 participants,

including adults, children, and high school students. Schools visited included Karratha Senior High School, St Luke's College and Hedland Senior High School, as well as Roebourne District High School as they produced their one-hour weekly radio segment with Ngaarda Radio.

Christie summarised her time in the Pilbara by saying:

"My three-week residency at Red Earth Arts Precinct (REAP) sponsored by City of Karratha, was immersive, invigorating, and rewarding. The generosity and creativity of workshop participants was inspirational. Together we unearthed a rich tapestry of stories filled with red dust, majesty, and resilience."



IF Foundation - After School Workshops

OUR ARTISTS' AWARD WINS

Congratulations to Ian Wilkes who received Perth Artist of the Year, and dual winners Benjamin and Jacob Narkle for receiving the Perth Empowerment Award at the 2021 NAIDOC Perth Awards this year. Both Benjamin and Jacob were part of the York cast with Ian Wilkes as co-director.

We look forward to seeing Ian play Ferdinand in *The Tempest* and as part

of the cast in the world premiere of *Barracking for the Umpire* by Andrea Gibbs in 2022.

Congratulations also to performer Axel Duffy for winning both Best Newcomer (Musical or Opera) and Best Performer in an Opera or Musical for his role in *Oklahoma!* at this year's Performing Arts WA (PAWA) awards.



Jacob and Benjamin Narkle
Photos credit NAIDOC

Ian Wilkes



Caroline McKenzie, Axel Duffy and Laila Bano Rind in *Oklahoma!*
Photo Daniel J Grant

MEET THE WORKSHOP CREW



FRONT ROW (L-R) Rueben Dwyer (WAAPA work experience), Jenny Edwards, Lynn Ferguson, and Stephen Matthews. BACK ROW (L-R) Ben Green, Alison Little, Jordan Lee (an approximation), Marek Szyler, Kip Wood-Smith (an approximation), and Les Hickford
Photo by Ben Green

Did you know that Black Swan have a dedicated and skilled team who build all the Company’s theatre sets, props and costumes?

From 2017, the company commenced in-house set building at the Arts Workshop, a large warehouse space located in Belmont. In 2018 Black Swan started accepting outside job tenders from other arts and commercial companies, whilst continuing to build quality sets for its season of theatre programs. The Workshop has completed builds for WA Ballet, WA Opera, Perth Festival, Barking Gecko Theatre Company, Spare Parts Puppet Theatre and more recently WA Museum Boola Bardip. This has provided the WA arts community, as well as the broader commercial market, with sustainable access to affordable, high-quality and fit-for-purpose set construction. The Black Swan Workshop offers the following services: Design set for build / realisation of designs, Set build, Prop build, Prop rentals, Transport and installation, Job quoting, Project management, Supply / sourcing of all materials and Schedule / time management of projects.

For further information contact les@bsstc.com.au

WORKSHOP MANAGER	Les Hickford
WORKSHOP ADMINISTRATOR & SET BUILDER	Ben Green
SENIOR SET BUILDER & HEAD MECHANIST	Stephen Matthews
SCENIC ARTIST	Marek Szyler
SET BUILDERS	Jordan Lee, Alison Little, Kip Wood-Smith
WARDROBE MANAGER	Lynn Ferguson
COSTUME CUTTER	Jenny Edwards
COSTUME TECHNICIAN	Nicole Marrington
WARDROBE ASSISTANTS	Jemma Eton, Anna Weir



A Streetcar Named Desire
Photo by Gary Marsh



Clinton The Musical
Photo by Daniel J Grant



WA Ballet's Dracula
Photo by Scott Dennis



The Importance of Being Earnest
Photo by Gary Marsh



A Ghost In My Suitcase
Photo by Daniel J Grant



Let The Right One In
Photo by Daniel J Grant



WA Museum Boola Bardip
Photo by Ben Green



Xenides
Photo by Dana Weeks

CREATING A LEGACY FOR WESTERN AUSTRALIAN THEATRE

Since our inception in 1991, Black Swan State Theatre Company has earned both critical and popular acclaim for our world premiere productions and highly distinctive re-interpretations of the classics – all of which are infused with the unique culture of Western Australia.

We have produced exceptional theatre, commissioned Australian writers, nurtured artists and inspired audiences. We play a vital role in the cultural vibrancy of Western Australia.

If you, like us, have a vision of an exciting future for Western Australian theatre and artists, we invite you to play your part by considering a legacy gift. Leaving a gift in your Will is one of the most meaningful ways to contribute to Black Swan’s future, so that generations to come can revel in the same joy of theatre and share their own stories.

A legacy gift preserves the values that are important to you during your lifetime and provides a chance to give back to your community.

When you include a gift to Black Swan in your Will, you will be invited to join our Legacy Leaders, who we consider part of our family. Our Legacy Leaders have more opportunities to engage with us on a more personal level and see behind the scenes.

We recently sat down with Legacy Leaders, Bryan and Jan, to ask them why it was important to them to invest in the future of WA performing arts and Black Swan.

If you would like more information or a confidential discussion about leaving a legacy gift, please contact Black Swan’s Chief Development Officer, Leah Royle, on 08 6212 9310 or at leah@bsstc.com.au.

“When we moved to WA in 1980, we founded a small engineering company. The business was successful for the 25 years we owned it, and we feel indebted to WA for that opportunity. When we thought about how we wanted to give back to the WA community, we decided we wanted to leave a bequest in our Wills to Black Swan.

For our entire working lives, we have attended live theatre. It has given us a huge amount of pleasure and entertainment and now we want to give back.

When the pandemic put restrictions on travel, it made us all think more deeply about our support for the arts. It made us appreciate the value of cultural entertainment in Perth and its regional areas, like the world-class productions Black Swan runs across the state. We want to make sure WA doesn’t lose that.

We feel we are partners with Black Swan. *We’ve supported Black Swan for almost two decades, and as members we get the chance for ‘behind the scenes’ events that really enhance our appreciation of the productions. Recently, we met the artistic team behind the Animal Farm production. The informal on-stage chat was hugely insightful and hearing from the creative team was such a privilege.*

*Becoming Legacy Leaders has enhanced our interest in the theatre and we attend even more theatre productions than we used to – some of which leave us open-jawed. **Our hope is that our bequest will sew the seed to inspire our children and grandchildren to support the arts into the future and keep Western Australian theatre strong.***

Bryan and Jan, proud Legacy Leaders

As a not-for-profit organisation, Black Swan relies on the generosity of all Western Australians. Our work goes beyond the productions you see on stage. We support WA’s emerging artists, commission new ground-breaking works, and deliver extensive education and regional engagement programs to support creativity in our young people and communities. We hope you will consider supporting us with a tax-deductible gift. All support makes a difference.

For more information or to donate, please visit bsstc.com.au/support-us or call 08 6212 9300. Thank you.



Legacy Leaders, Bryan and Jan



**SINGAPORE
AIRLINES**
A great way to fly

Proud partner of

**Black Swan State
Theatre Company**





York

★★★★½

"York is an important play in today's post-PC climate. While cancel culture does its darnedest to cover up the blotches of racist history, it is left up to the arts – and in particular the theatre – to continue telling the horrific truths. Only then will we be informed enough to not only own our mistakes but ensure we do far better going forward. This play needs to be seen by every West Australian."

Cream Magazine



York

★★★★½

"York is a wonderful theatrical experience, one that embraces and makes the most of the theatre's ability to allow us to tell stories in a unique and exciting way. It traverses not only historical periods, but also skips across genres and narrative conventions. It takes us on a mighty journey through time, attitudes and culture."

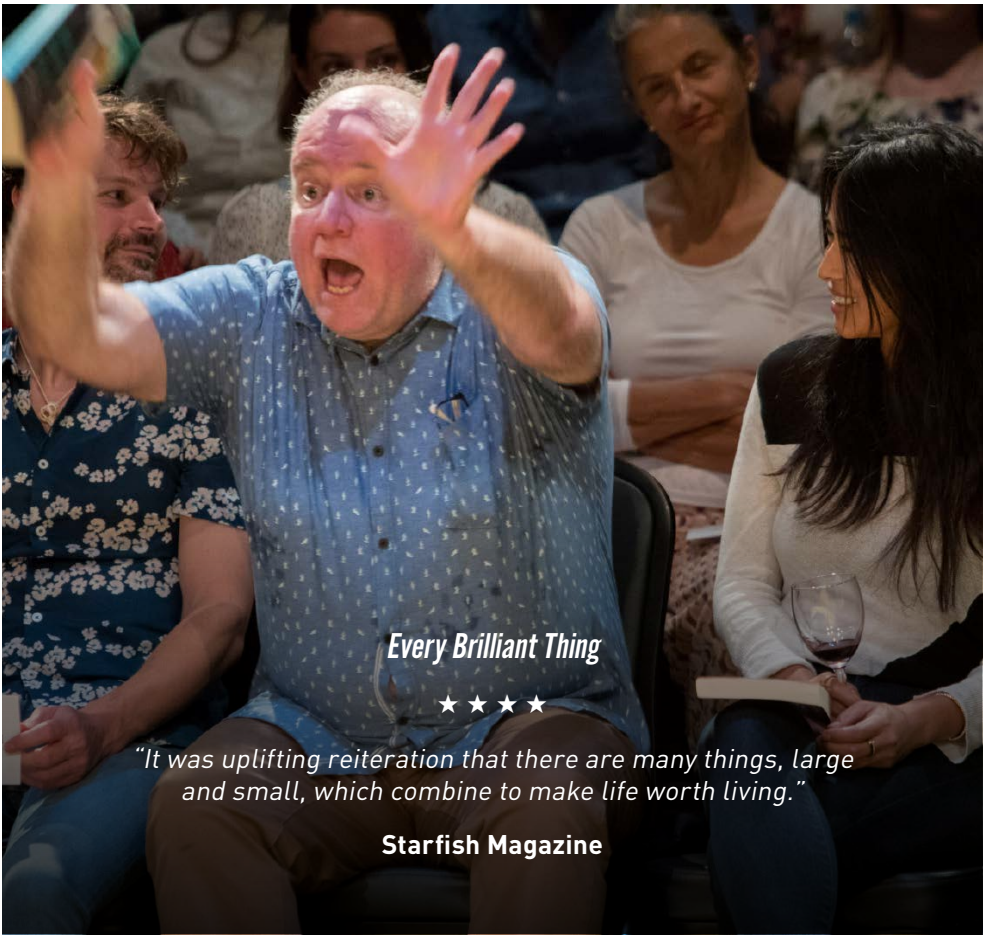
Out In Perth



Every Brilliant Thing

"Every Brilliant Thing isn't just insightful, clever and hilarious...It is an important work of art, one which has the power to make a difference to people's lives."

100% ROCK MAGAZINE



Every Brilliant Thing

★★★★

"It was uplifting reiteration that there are many things, large and small, which combine to make life worth living."

Starfish Magazine



Animal Farm

★★★★½

"Masterpiece...Hilarious and spine-tingling"

The West Australian



Animal Farm

★★★★

"Van Badham's modern theatrical adaption of Animal Farm ... arrives with a bang."

ArtsHub

BLACK SWAN'S SOCIAL PAGES

If you see yourself on this page and would like the photo, email Irene@bsstc.com.au
For more social pics visit Black Swan's Facebook page. Photos Matt Jelonek, Jessica Wyld



York Opening Night
Erin Lockyer, Rhianna Hall, Scott McArdle



York Opening Night
Alana Culverhouse, Sarita Leal, Rachel Whitford



York Opening Night
Chris Issacs, Jacob Narkle, Ian Michael, Benjamin Narkle



Every Brilliant Thing - Erin Jay Hutchinson,
Megan Fitzgerald, Amy Fortnum, Tatum Stafford



Every Brilliant Thing
Hugo Aguilar López, Isabel Lopez, Jorge Aguilar



Every Brilliant Thing
Lindsey Platt, Linda Coli, Sandy Honey



Animal Farm Opening Night
Mimi Packer, Ben Elton, Emma Husar, Clare Watson



Animal Farm Opening Night
Leah Royle, Terri Reid, Rick Heath



Animal Farm Opening Night
Megan Hoeneveld, Beth Galvin, Tara Clarke, Elizabeth Fabri

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