BLACK SWAN STATE THEATRE COMPANY
AND QUEENSLAND THEATRE COMPANY
PRESENT

CAT ON A HOT TIN ROOF
BY TENNESSEE WILLIAMS

10 Sept – 2 Oct
HEATH LEDGER THEATRE, STATE THEATRE CENTRE OF WA

DURATION: APPROX 2 HRS 45 MINS [INC INTERVAL]

Warning: Cat on a Hot Tin Roof contains occasional coarse language, strobe lighting, smoke effects and smoking of herbal cigars onstage.

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HEATH LEDGER THEATRE

WHEN THE RAIN STOPS FALLING by ANDREW BOVELL
29 OCTOBER – 13 NOVEMBER

STUDIO UNDERGROUND

THE DAMNED by REG CRIBB
14 – 30 OCTOBER

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IN THE COURSE OF ONE EVENING, SET IN THE BED-SITTING ROOM OF THEIR PLANTATION HOME IN THE MISSISSIPPI DELTA, THE POLLITT FAMILY HAS GATHERED. THEY’VE GATHERED OSTRICELY TO CELEBRATE THE BIRTHDAY OF PATRIARCH AND WEALTHY COTTON TYCOON “BIG DADDY” AND REJOICE THAT HE HAS RETURNED FROM THE OCHSNER CLINIC WITH A CLEAN BILL OF HEALTH.

However between Brick, Maggie, Gooper and Mae, no one has told Big Daddy or Big Mama that he is dying of cancer. Big Daddy is a brash and vulgar man who is cruel and indifferent to his wife, a loud, needy woman devoted to her husband despite his feelings towards her.

The scheming over Big Daddy’s inheritance has already begun and the cracks are beginning to appear in the family’s veneer.

Big Daddy’s son Brick, the former golden child and past football hero, has taken to the bottle as he battles with repressed emotions over the death of his best friend Skipper and dealing with his desperate wife Maggie. Maggie is a beautiful and determined woman who has come from nothing and married into wealth. She is desperate for Brick’s love and infuriated that he won’t fight for his inheritance, over which Gooper and Mae are trying to gain control.

Gooper is Brick’s jealous brother who is bitter from living in Brick’s shadow. Gooper has brought his snobbish wife Mae and their five “no-neck monsters” to the party. Maggie and Mae hate each other. As a childless woman Maggie is a woman ‘who lacks’ and Mae has no reservations in taunting Maggie about this.

As the evening endures, every single one of the family members separately must face their personal issues. Big Daddy’s attempt at reconciliation with the alcoholic Brick and coming to terms with his looming death; Brick confronting his true feelings for his best friend Skipper, the cause of his alcoholism and Maggie’s hopelessness for Brick to desire her and father her a child. Big Mama must deal with the devastating news that Big Daddy is dying, and for Gooper and Mae, the thought that they may not secure Big Daddy’s inheritance.

Thomas Lanier Williams III was born on March 26, 1911, in Columbus, Mississippi, the middle child of Edwina and Cornelius. (His older sister Rose was born in 1909; his younger brother Walter was born in 1913.) At the age of five, Williams developed diphtheria and Bright's disease, which left him house-bound and unable to walk for a year and a half; during which time his mother read to him from Dickens and Shakespeare. In 1918, Cornelius moved the family to St. Louis, having taken a job as branch manager of a shoe company. Williams' first published story, isolated, appeared in his junior high school newspaper in 1924. With his grandfather, he traveled to New York for the first time in 1928, then on to Europe. The following year, he entered the University of Missouri, with the intent of studying journalism. In 1932, he completed his third year of college, but was forced to quit school by his father after failing ROTC. While working at his father's shoe company, he wrote the short story Stella for Star, for which he won first prize in the St. Louis Writers' Guild Contest. In 1938, while studying at the University of Iowa, he used the name Tennessee for the first time, on an entry form for a play writing contest. At the end of the year, he made his first trip to New Orleans, where he would live for the next several months, until moving to New York. In 1944, New Direction Publishing included twenty-six of his poems in Five Young American Poets, and The Glass Menagerie opened to excellent reviews in Chicago. The play would have its New York premiere the following spring. A Streetcar Named Desire - directed by Elia Kazan and starring Marlon Brando, Jessica Tandy and Kim Hunter - opened in New York on December 3, 1947. It won the Pulitzer Prize and ran for two years. In 1951, The Rose Tattoo won the Tony Award for Best Play, and the film adaptation of Streetcar was released. In 1953, after the New York opening of Camino Real was poorly received, he moved to Key West, and began to write Cat on a Hot Tin Roof. Directed by Elia Kazan, the play opened on Broadway on March 24, 1955. It, too, won the Pulitzer. Sweet Bird of Youth, also directed by Kazan, opened in 1959. That same year, a film adaptation of Suddenly Last Summer, with Elizabeth Taylor, Katharine Hepburn and Montgomery Clift, was released. In 1962, he won his third Drama Critics Circle Award for The Night of the Iguana. He wrote several plays in the 1960s and '70s - including The Milk Train Doesn't Stop Here Anymore, Slapstick Tragedy, Kingdom of Earth, In the Bar of a Tokyo Hotel, Small Craft Warnings, Out Cry, The Red Devil Battery Sign and Vieux Carre - yet most were poorly received and closed after limited runs. Clothes for a Summer Hotel opened in 1980, and it was the last of his plays to be produced on Broadway during his lifetime. That same year, the mayor of the city, Ed Koch, declared March 26 to be Tennessee Williams Day. In 1981, Something Cloudy, Something Clear opened off-off-Broadway. The last full-length play he completed, A House Not Meant to Stand, opened in Chicago in May of 1982. In November of that year, he read at the 92nd Street Y, his final public appearance. Tennessee Williams died on February 24, 1983. He was seventy-one.
A WORD FROM THE DIRECTOR

CAT ON A HOT TIN ROOF IS A STUNNING STORY OF DESIRE AND BELONGING, SO POWERFUL IN ITS PASSION AND SO PROFOUND IN ITS UNDERSTANDING OF HUMAN NATURE, THAT ITS IMPACT IS AS GREAT TODAY AS IT WAS OVER 50 YEARS AGO WHEN THE PLAY FIRST PREMIERED ON BROADWAY, AND EARNED TENNESSEE WILLIAMS HIS SECOND PULITZER PRIZE.

Big Daddy owns 28,000 acres of the richest land in the South. His favourite son, Brick, is a fallen sports hero and unemployed alcoholic. While Big Daddy faces his own mortality, he and Maggie, Brick’s wife, each battle to save Brick’s future. Cooper, the older son, is a lawyer with five children. Maggie must stave off Brick’s brother, Cooper and his wife, Mae, in their efforts to convince Big Daddy to leave them his entire estate.

I am struck by the similarities between Tennessee Williams’ South and Australia: the long hot steamy days of summer where the beautiful night sky can suddenly cloud over and a fierce storm can come and go quickly, the vast spaces of land occupied by one family, the extraordinary athleticism and masculinity and is suspicious of any man who does not fit the stereotype.

Such a brilliant play will always shimmer with resonance. Every human being understands the desire of children no matter how old to be blessed by their parents, and every parent understands the drive to leave a lasting legacy that some how mitigates our mortality.

Thank you to the designers, actors and stage managers with whom I have shared a rare and inspiring journey.

Kate Cherry

TENNESSEE AND THE MOVIES

For many people, their first encounter with Williams’ work is the film adaptations, rather than his plays. They are lured in by the glamour of Vivien Leigh as Blanche DuBois, Elizabeth Taylor’s scintillating performance as Maggie the Cat, or the primal machismo of Marlon Brando as Stanley. However, when those who have been led to the playwright’s work by the films experience the raw power of his plays on stage, they are often shocked by the level of censorship Hollywood imposed.

The 1951 production of A Streetcar Named Desire retained most of the cast from the runaway Broadway success, including Marlon Brando and director Elia Kazan. But Hollywood, and religious groups, demanded changes be made for the film – mostly regarding references to homosexuality and rape. In his memoirs, Williams wrote that he liked the film but felt it was “slightly marred by the Hollywood ending”, in which the rapist must be seen to be punished.

The 1958 version of Cat on a Hot Tin Roof was not so beloved of the playwright. Legend has it he asked for his name to be removed from the credits. He despised it so much that he stalked along cinema queues, berating moviegoers with the line: “This movie will set the industry back 50 years. Go home!”

The major change was that any reference to Brick’s homosexuality – and his feelings for his football buddy Skipper – was excised. Paul Newman, who played Brick, expressed his disappointment in the wild deviations from the play, and veteran director George Cukor turned down an offer to helm the film in protest.

Guardian critic Ronald Bergan argues this change renders the film adaptation nonsensical: “In the play, Brick is drinking himself into oblivion as he longs for the dead love of his life, while denying the truth behind their bond. In the film, Newman’s reluctance to bed the ravishing Elizabeth Taylor is inexplicable.”

SOUTHERN DISCOMFORT

The life and works of Tennessee Williams by Baz McAlister

His obituary in Time magazine recalls that in his plays, the previously unmentionable was said and the formerly unavowed, acknowledged. He once defined the motivation at the core of his writing by saying “I was brought up puritanically. I try to outrage that Puritanism.” Outrage it he did, reads the obituary, “to the point of being regarded by some as a kind of Southern gothic erotomaniac”.

HIS THEMES

Elia Kazan – who directed many of Williams’ great successes and adapted A Streetcar Named Desire for the screen – said of the playwright: “Everything in his life is in his plays, and everything in his plays is in his life.”

Williams was utterly fearless in his writing, and in pouring out his innermost thoughts on paper. Marlon Brando admired Williams’ candour. After the playwright’s death, he said: “I always felt like Tennessee and I were compatriots. He told the truth as best he perceived it, and never turned away from things that beset or frightened him.”

Williams often laughed off the inherent narcissism in writing about himself. He tells a wonderful story about seeing a group of little girls in Mississippi, dolled up in their mothers’ and sisters’ cast-off finery – ragged ball gowns, hats and high-heeled shoes – enacting a meeting of simpering Southern ladies in a parlour.

“One child was not satisfied with the attention paid to her enraptured performance by the others,” he wrote in 1956. “They were too involved in their own performances to suit her, so she stretched out her skinny arms and threw back her skinny neck and shrieked to the deaf heavens and her equally oblivious playmates, ‘Look at me, look at me!’ And then her mother’s high-heeled slippers threw her off balance and she fell to the sidewalk in a great howling tangle of soiled white satin and torn pink net, and still nobody looked at her. I wonder if she is not, now, a Southern writer.”

Williams’ great successes and adapted A Streetcar Named Desire for the screen – said of the playwright: “Everything in his life is in his plays, and everything in his plays is in his life.”
The obituary goes on to list some of the taboos Williams broached in his plays: *Orpheus Descending* (murder by blowtorch); *A Streetcar Named Desire* (rape, nymphomania); *Summer and Smoke* (frigidity); *Cat on a Hot Tin Roof* (impotence, alcoholism, homosexuality); *Sweet Bird of Youth* (drug addiction, castration); *Suddenly Last Summer* (homosexuality, cannibalism); and *The Night of the Iguana* (masturbation, fetishism, coprophagy).

He penned unforgettable characters who were simply born to make a scene, gave us a deep and disturbing vision of Southern life, and relentlessly probed what it means to be human. But above all, he was interested in truth – and, by extension, the exposure of untruth – no matter how brutal and painful it was. His characters were desperate people with their backs up against the wall, pushed to the limit – and that’s where truth resides. The ‘truth will out’ moment is often the most electric in his plays, like the showdown between Big Daddy and Brick in *Cat on a Hot Tin Roof*, Act 2, Scene 3. He believed that the stage was the only place where the truth could really be told.

“I still find it somehow easier to level with crowds of strangers in the hushed twilight of orchestra and balcony sections of theatres than with individuals across a table from me,” he once said. “Their being strangers somehow makes them more familiar and more approachable, easier to talk to.”

It’s perhaps not surprising that the man who created Blanche DuBois should also depend somewhat on the kindness of strangers.

References

- Tennessee Williams Obituary, T.E. Kalem, Time magazine March 7 1983
- The Cambridge Companion to Tennessee Williams, ed. Matthew C Roudane, 1997
- Tennessee Williams At Missouri, Allee Hale, Mizzou Alumnus Magazine, Jan-Feb 1986
- www.eclipseheatrecompany.wordpress.com
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**THE CREATIVE PROCESS**

**COSTUME & SET DESIGN**

*Cat on a Hot Tin Roof* is my twenty-first design for Queensland Theatre Company, my association with the company spanning twenty years, beginning as a young, eager design assistant. Alternately this is my first design for Black Swan and my first collaboration with the beautiful Kate Cherry.

My relationship with Tennessee Williams began 16 years ago. In my first year at NIDA, our final model box project was to design *Cat on a Hot Tin Roof*. I can confidently say this design is somewhat more skilfully realised than the version I presented in first year (but indulge me for a moment to acknowledge the wee button utilised to make the model ceiling fan that has now appeared in both versions of my design)!

As a designer, Tennessee Williams’ poetic realism provides an exciting challenge. His specific props and costume references make it difficult to get away from a sense of naturalism, and yet his lyricism provides such wonderful scope for a more metaphoric approach to the world of the play.

When I started designing *Cat on a Hot Tin Roof* I couldn’t help but equate Blanche DuBois’ memories of the lost family home Belle Reve in *A Streetcar Named Desire* – “a great big place with white columns” – to the Mississippi Delta plantation home that is the setting for *Cat on a Hot Tin Roof*. This plantation is a place marked by death, a place of ghosts, yet it is also “the most fertile piece of land this side of the valley Nile”. We wanted to depict the vastness of this estate, the sensuality of the environment and of Maggie, and the purity of the relationship between Brick and Skipper – “the one great good true thing” in Brick’s life. We were also keen to provide a glimpse into the languid sweet afternoon heat of the South, a place steeped in eccentricities, mysticism and defiance, where Big Daddy’s tolerance of the relationship between Brick and Skipper flies in the face of the conservative era of the 1950s. Our world depicts the outside environment overtaking and overwhelming, in the same way the lies have taken over this family, accumulating, suffocating, and suppressing their existence.

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Kate’s brief for the costumes was they simply needed to be beautiful! From Brick’s pyjamas to Big Mama’s diamond laden party attire. I believe we have achieved this and for this I am proud.

This is a production of working with old favourites and new friends. My work is meaningless without the team of talented artists who breathe life into the ideas and imagery that Kate and I have conjured. I’d like for us all to acknowledge the stunning work of the costume and scenery departments, the ever patient and brilliant stage manager Jodie Roche, an amazing generous troupe of actors, Ben Collins and David Murray’s beautiful designs and the warmth and trust of Kate Cherry’s direction.

Theatre at its best is about great collaboration – thank you all!

Bruce McKinven
Set & Costume Designer

THE CAST AND CREATIVES OF CAT ON A HOT TIN ROOF

CAITLIN BERESFORD-ORD MAE

CAROL BURNS BIG MAMA

CHEREE CASSIDY MAGGIE
DAMON LOCKWOOD  DOCTOR BAUGH


**Other:** Member of The Big Hoo-Haa. **Awards:** Domestic Bliss (winner of Write Now 2005, NSW), Nature as Explained by Theatre (play of the Month Oct 07, Australian Script Centre). **Published:** Pri-Mates (Australian Script Collection #6). **Training:** Graduated from Murdoch University with a BA (Theatre and Drama Studies).

DANIEL MURPHY  REVEREND TOOKER


TOM O’SULLIVAN  BRICK


HUGH PARKER  GOOPER

JOHN STANTON       BIG DADDY
Black Swan: Cat on a Hot Tin Roof marks John’s debut with the Company.

GINA WILLIAMS       SOOKEY
Black Swan: Boundary Street. TV: Milbindi. Music: Gina has her own band called Lubbly Sings. She was a Headline Artist at the Indigenous Showcase for the 2003 Perth International Arts Festival. Performer at the WAMI Weekender, Launch of the WAM Hall of Fame and the Dreaming Festival as part of the International Indigenous Arts Festival (Queensland). Headline Artist at the National NAIDOC Awards and Gala Ball, the Te Ihi-Te Wehi for the Rotorua International Festival of Arts and the 2008 Kimberley Indigenous Performing Arts Showcase. Other: Gina is a Balladong woman with links to the Gitja people of the East Kimberley region of WA. She is dedicated to the telling of her people’s stories. Awards: Winner of WAM Song of the Year in the Indigenous category and winner of Kiss My WAMI for Best Indigenous Act. As a journalist, Gina received the Human Rights and Equal Opportunity Commission Awards, a special award for excellence.

HOLLY BARRETT
Black Swan: Cat on a Hot Tin Roof marks Holly’s debut with the Company. Other: Holly is eight years old and has had a few leading roles in her school productions. Since she was very young Holly has wanted to be an actor, and she loves films and going to the theatre. She also enjoys athletics, playing with her friends and is always enthusiastic in everything she does.
Training: Holly currently attends drama lessons with Ali Roberts and these lessons are the highlight of her week.

BAILEY BURGESS
Black Swan: Cat on a Hot Tin Roof marks Bailey’s debut with the Company. TV: Department of Commerce (Energy Safety) RCD and as Little Aussie, Smiler and Bright Eyes commercials. Other: Bailey has featured in numerous print and electronic media advertising campaigns. He loves Little Athletics, swimming, riding his bike, playing Auskick football and is also learning the guitar. Awards: Bailey won three state titles as Little Aussie, Smiler and Bright Eyes in Rocky Bay’s Little Aussie Competition and appeared in the subsequent TV commercial. He was the national winner in the Bonnie Babes Foundation most photogenic competition, Bright Eyes.

MAX COLLINS
Black Swan: Cat on a Hot Tin Roof marks Max’s debut with the Company. Other: Max has spent the majority of his life travelling both nationally and internationally. His first exposure to theatre classes was in Brisbane at the age of four. His true passion for acting began in Toronto, Canada while working on a school production, The Polar Express. Awards: Max has been elected Year 7 Head Boy for 2011 and has also been awarded a languages scholarship to Rossmoyne Senior High School starting 2012.
Training: Max’s passion for acting has driven him to take professional acting classes, music tuition and film production courses.

ALISON DEAL
Black Swan: Cat on a Hot Tin Roof marks Alison’s debut with the Company. Other: Alison is a Year 4 student and loves singing and acting. Alison thinks the author, J.K. Rowling is brilliant. She is also a great cook and makes amazing chocolate chip cookies but her mother wishes she would eat more vegetables.

MEG EMSLIE
Black Swan: Cat on a Hot Tin Roof marks Meg’s debut with the Company. Other: Meg is a Year 5 student and has performed solo roles in school performances. Meg enjoys acting, singing, playing the piano, ballet and hip-hop, as well as being a keen hockey player and swimmer. Training: Meg currently attends drama lessons with Ali Roberts.

DANIEL MATTOCK
Black Swan: Cat on a Hot Tin Roof marks Daniel’s debut with the Company. Other: Daniel has been acting and making movies for over three years now at Filmbites Youth Film School and continues to bring both humour and depth to his performance. Daniel has been dubbed by his family as the blonde Mr Bean but his love of acting, making movies, sport, music and art make him a genuine all-rounder. Training: Three years at Filmbites Youth Film School.
CHARLIE RAMSAY


HANNAH RUTHERFORD

Black Swan: Cat on a Hot Tin Roof marks Hannah’s debut with the Company. Other: Hannah is a Year 5 student at Newman College. She has been involved in many school productions but this is her first professional role. In her spare time Hannah enjoys playing piano, loves attending surf club and loves chocolate. She’s an avid reader (Harry Potter at the moment) and hopes to attend WAAPA when she’s older. Training: Three years attending drama lessons with Ali Roberts.

BRUCE MCKINVEN


DAVID MURRAY

Lighting Designer


MELISSA AGNEW

Dialect Coach

ABOUT BLACK SWAN STATE THEATRE COMPANY

BLACK SWAN STATE THEATRE COMPANY IS WESTERN AUSTRALIA'S FLAGSHIP THEATRE COMPANY AND ONE OF AUSTRALIA'S FOREMOST THEATRE COMPANIES.

Since its inception in 1991, Black Swan has earned both critical and popular acclaim for its world premiere productions and highly distinctive (re)interpretations of international theatre classics – all of which are infused with the unique culture of Western Australia. These have included such landmark productions as Bran Nue Dae, Sistergirl, Tourmaline, Corrugation Road (winner of the prestigious The Age Critics’ Award), The Merry-Go-Round in the Sea, Cloudstreet (Perth, Sydney, London and Dublin seasons) and The Odyssey.

As State Flagship Theatre Company, Black Swan presents a broad ranging programme including the creation of new work, contemporary international works and reinterpretations of classic plays that reflect life in Western Australia. Our vision is for Black Swan to be at the forefront of Australian theatre, earning critical acclaim, attracting capacity audiences and offering our diverse community rich, meaningful theatre experiences.

Black Swan aims to produce theatre of exceptional quality that celebrates life, while entertaining and enriching the hearts and minds of Australians.

Under the leadership of Artistic Director, Kate Cherry, Black Swan has also created the Rio Tinto Black Swan Commissions, a new commissioning program investing in WA’s creative future and showcasing Western Australian stories. The Rio Tinto Black Swan Commissions is an initiative that is unique amongst Australian state theatre companies. The Company also runs a professional development program for emerging Western Australian artists.

Black Swan State Theatre Company is a Resident Company in the new State Theatre Centre of Western Australia, opened in January 2011. In 2011 we open your gateway to other worlds, with new works and classics. The season began with the world premiere of Boundary Street by Reg Cribb. Then came the enchanting and fantastical world of William Shakespeare’s A Midsummer Night’s Dream. Another world premiere followed with Tim Winton’s first work written for the stage, Rising Water. Our fourth mainhouse production is Tennessee Williams’ classic Cat on a Hot Tin Roof. Concluding the mainhouse season is Andrew Bovell’s epic and spellbinding, When the Rain Stops Falling.

The Studio Underground season kicked off with the West Australian premiere of Joanna Murray-Smith’s intimate, moving and witty play Ninety. Following this will be The Damned by Reg Cribb, a new play exploring youth alienation in Western Australia.

It is our 20th anniversary year and we promise an exciting year of theatre remains! For more information, visit www.bssttc.com.au.

ABOUT BLACK SWAN STATE THEATRE COMPANY

OVER THE PAST YEARS, BLACK SWAN’S EMERGING ARTIST DEVELOPMENT PROGRAM HAS BEEN HIGHLY SUCCESSFUL IN PRESENTING CUTTING-EDGE EXTANT WORK AND ATTRACTING YOUNGER AUDIENCES TO THE STUDIO SPACE AT PICA.

The program has also been highly successful in identifying talented designers that have subsequently made the leap to work on Black Swan’s mainstage productions. In 2011, Black Swan has expanded its emerging artist development program to operate across studio and mainstage productions, enabling the Company to work with a growing number of emerging artists and offering them a broader learning experience.

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All emerging artists are Associate Artists of Black Swan State Theatre Company for the calendar year, highlighting the importance of these artists to Black Swan.

Associate Artists include emerging designers, directors, writers and actors who will work closely with each other and more experienced artists throughout the year, giving them an opportunity to experiment and develop their skills. Workshops run by established creative/performers or visiting artists will be offered to Associate Artists several times per year. Black Swan will also assist in establishing mentoring relationships.

The majority of Associate Artists in each year will be under the age of 30 or in their first five years of practice.

For more information, visit www.bssttc.com.au.

PART OF BLACK SWAN STATE THEATRE COMPANY’S ROLE AS WESTERN AUSTRALIA’S FLAGSHIP THEATRE COMPANY IS TO ENGAGE AUDIENCES ON A PROFUND LEVEL BY CELEBRATING AND PROMOTING WESTERN AUSTRALIA’S CULTURAL IDENTITY.

Black Swan aspires to create beautifully crafted stories that matter to Western Australians and are seen throughout Australia. Our brand of dynamic contemporary theatre aspires to promote Western Australian theatre artists as an integral part of the national cultural agenda through co-productions, tours and the creation of new work. Our commissioning program enables us to contribute to the national canon through plays we have developed and produced at Black Swan State Theatre Company.

The Rio Tinto Black Swan Commissions are unique in Australia. Through collaboration with our Principal Partner, Black Swan has created a research and development wing of the company that offers commissions, dramaturgy and workshops for new work. The new work that is created through the commissioning program takes various forms. Sometimes writers are offered a commission because we would like to see how they intend to develop an idea that intrigues us or because we would like to foster an ongoing relationship with the playwright and we want them to continue writing. Occasionally, Black Swan offers a substantial commission to a writer of national stature to deliver a script that we are convinced, based on the writer’s track record, will go straight to the main stage.

So far the Rio Tinto Black Swan Commissions have produced two mainstage works: Kate Mulvany’s The Web (2009) and The Swimming Club by Hannie Rayson (2010). A third commissioned play, The Damned by Reg Cribb, will receive its world premiere in October in the Studio Underground. Writers currently under commission include Reg Cribb, Matt Dykytnski, Aidan Fennessy, Helle Turner and Hilary Bell. We look forward to sharing the fruits of their work with you over the coming years!

Kate Cherry
PRIVATE GIVING 2011

PATRONS
Thank you to our Founding Patron Janet Holmes à Court AC who gives annually to support Black Swan’s commissioning program and to promote its educational activities, directly assisting young Western Australians. Her generosity and support over many years is highly appreciated and has provided a platform for the future development of Black Swan and its giving program.

Thank you also to Patron Sally Burton who is passionate about the arts and by supporting Black Swan, plays an important role in securing the future of theatre in WA. She appreciates that the creative vision of WA talent can only be brought to life with support from the generous people of Western Australia.

Andrew and Nicola Forrest have recently made a generous contribution to Black Swan to assist in our future development and security as Western Australia’s State Theatre Company. Their support will underpin the future growth and development of Black Swan’s core artistic program and help retain our local artists in WA.

BOARD
Black Swan wishes to thank the following Black Swan Board members, who have generously committed to donating:

Andrew Drayton & Alecia Benzien
Alan Cransberg
Rob McKenzie
Kate O’Hara
Vicki Robinson
Alan Robson AM
Sam & Leanne Walsh
Craig Yaxley

FOUNDATIONS
MCCUSKER CHARITABLE FOUNDATION
Black Swan would like to thank the McCusker Charitable Foundation for their generous gift towards a new program in 2011, providing the opportunity for emerging artists to develop their careers in WA.

SIDNEY MYER FUND
Black Swan would also like to acknowledge the generosity of the Sidney Myer Fund in supporting the Emerging Artists program in 2011.

First Call $1,000 to $2,499

- Gordon & Nena Johnston
- Zoe Lenard
- André McInerney
- Graeme Murphy
- Garnett Skuthorpe

$50 to $499

- Ross McLennan
- Margaret Medcalf
- Terence Middleton
- Frances Moon
- Roger Mullen
- Anthony Munro
- Desly Newman
- Jennifer Rove
- Sandra Napier & Michael Ryan
- Carol Shannon
- Geoffrey Shaw
- Lindsay Silbert
- Jeffrey Skates
- Maureen Smith
- Ross Symonds
- Chaliss Tilbrook
- Joy Warne
- Charlotte Welton
- Christopher Way
- Don Young
- David Zalman

LOCAL LARRIKINS
Local Larrikins is Janet Holmes & Court’s initiative supporting a Western Australian focused production each year and youth engagement with theatre. In 2011, Local Larrikins contributed towards Tim Winton’s debut play, Rising Water.

WHITE SWANS
White Swans has been developed by Michella Fini, Sandy Honey and Sallie-Anne Manford to support a high profile artist to perform in a production in Perth. The inaugural members are:

- Mary & John Caporale
- Debbie & Peter Chappell
- Linda & Warren Coli
- Joanne & Camilo Della Madaleda

- Ash & Clive Donner
- Michella & Adrian Fini
- Annie & Brett Fogarty
- Nicola & Andrew Forrest
- Janine & Richard Goyder
- Sandy & Peter Honey
- Christine & John Hedges

- Stephanie & Peter James
- Peter Lee & Shareen Traub
- Heather Lyons & Marianne Ravlich
- Sandy & Michelle Mackellar

- The inaugural members are:
- Janet Holmes & Court
- Geoff & Allison Barr
- Peter & Sue Blackmore
- Doug & Dallas Buckley
- Bill Bloking & Debbie Cozart
- Tim & Ella Dachs
- Peter & Benita Dowding
- Maggie Down & David Cruse
- Mariella Harvey-Hanrahan

ENCORE!
Encore! is Black Swan’s general giving program. Encore! gives you the opportunity to help Black Swan deliver high quality productions throughout 2011.

Thank you to the following people who have kindly donated to Black Swan’s giving program - Encore! to support the 2011 season.

First Call $1,000 to $2,499

- Janet Holmes & Court
- Sally Burton
- McCusker Charitable Foundation
- Sidney Myer Fund

- The inaugural members are:
- Janet Holmes & Court
- Geoff & Allison Barr
- Peter & Sue Blackmore
- Doug & Dallas Buckley
- Bill Bloking & Debbie Cozart
- Tim & Ella Dachs
- Peter & Benita Dowding
- Maggie Down & David Cruse
- Mariella Harvey-Hanrahan

- Sally-Anne & Michael Manford
- Rose & Tim Moore
- Mimi & Willy Packer
- Phillipa & Ron Packer
- Ingrid & Mark Puzy
- Veronique & Kim Ramen
- Wiggy Saunders & Mark English
- Linda Savage
- Dee & Gary Seabrook
- Natasha & Ross Taylor
- Julie & Eddie Van Beem
PRIVATE GIVING 2011

BEQUESTS
Leaving a bequest marks your meaningful bond to the theatre, and your belief in the future of Western Australian art and culture. Your bequest is a truly enduring way to ensure that younger generations are able to experience and enjoy the thrill of stage performance.

PLAYING YOUR PART
If you are interested in supporting Black Swan, please contact our Fundraising Manager, Andree McIntyre on andree@bsstc.com.au or (08) 6212 9300. Donations are tax deductible and you can remain anonymous and/or keep your gift amount undisclosed.

THANK YOU
Black Swan State Theatre Company would like to acknowledge the Wadjuk people from the Noongar nation who are the traditional owners and custodians of this land. We pay respect to the Elders; for they hold the history, the cultural practice and traditions of their people. It is a privilege to be together on Noongar country.
Black Swan State Theatre Company would like to thank Artworkshop, Baz McAlister, Brian Heller and The Arts Angels, Jordan Nix, Andrew Hill and Cathy Penglis.
Black Swan would also like to thank Brendon Ellmer, Alice Jorgensen and all staff at the State Theatre Centre of Western Australia for their support and assistance during 2011.

GET ACQUAINTED WITH YOUR STATE THEATRE CENTRE!

THE STATE THEATRE CENTRE OF WESTERN AUSTRALIA IS AN ARCHITECTURAL DELIGHT LOCATED IN THE HEART OF PERTH. AS A NEW VENUE, WE WOULD LIKE TO PROVIDE YOU WITH SOME INFORMATION TO BECOME BETTER ACQUAINTED WITH IT.

BOX OFFICE
The State Theatre Centre is also a BOCS Ticketing outlet. The box office is located on the ground floor and is open from 10am to 6pm Monday to Friday, 10am to 4pm on Saturdays and is closed on Sundays except on performance days. The box office is also open one hour prior to performances for collection of pre-purchased tickets.

LICENSED BAR AND FUNCTION FACILITIES
The Centre features a number of licensed bar and function facilities. The Heath Ledger Theatre has two bars, the Heath Ledger Theatre Main Bar and the smaller D-Bar. The Studio Underground features one bar. Bars open 1 hour before, during interval and after each major performance. To save time and skip the queues, you can even pre-order your interval drinks before the show so you can relax and enjoy the whole interval. To pre-order interval drinks, ask any of the Centre’s bar staff to complete a form at the venue.

ACCESSIBILITY
Wheelchair seating is available in the Heath Ledger Theatre and the Studio Underground. Lifts at the rear end of the Centre service both the Heath Ledger Theatre and Studio Underground. The Centre is equipped with an infrared hearing system for deaf and hearing impaired patrons. An Audio Description Service for blind or vision impaired patrons is also offered for certain performances. Please inform BOCS Ticketing or the Centre’s box office staff if any assistance is required.

GETTING TO THE VENUE

PARKING
There are several car parking locations in close proximity to The Centre. These include:
- State Library Car Park, 15 Francis Street. 7 ACROD bays. Prepaid parking at $7.80 is available after 6pm. Walking access only into the Centre via James Street due to road works.
- Cultural Centre Car Park, 2 Roe Street. 4 ACROD bays. Prepaid parking at $7.80 is available after 6pm. The car park will be opened late on performance nights.
- Roe Street Car Park, 68 Roe Street. 5 ACROD bays
- Wilson Parking, 18 Roe Street.
Visit the City of Perth website for more information on rates and opening and closing times.
RAIL & BUS
The State Theatre Centre is directly opposite and easily accessed from the Perth train station.
Transperth’s Blue CAT buses travel from the Barrack St Jetty to Northbridge. The closest pick-up and drop-off points to the State Theatre Centre are Beaufort Street (stop 7) and James Street (stop 14).
For more information on routes, timetables and services contact Transperth’s Infoline on 13 62 13 or visit the Transperth website, www.transperth.wa.gov.au.

TAXIS
Pick up and set down only points are available outside the State Theatre Centre on William Street. This area is also classed as a Taxi Zone when not being used for parking.

Further taxi ranks are situated at:
- Perth City Rail Station (Wellington Street)
- William Street Supervised Rank (located between Roe and James Streets, supervised taxi rank Fri & Sat nights, 12am to 4am)
- James Street (near corner of Lake Street)
- Milligan Street (alongside Rosie O’Grady’s towards Roe Street. Fri & Sat nights, 11pm to 5am only)

If you would like to have a taxi pre-ordered for you, please contact the Front of House Manager before or after the performance. For the most up to date information on the State Theatre Centre, go to: www.statetheatrecentrewa.com.au or www.bsstc.com.au.

QUEENSLAND THEATRE COMPANY

PATRON: Her Excellency the Governor of Queensland Ms Penelope Wensley AO
MEMBERS OF THE BOARD: Juleanne Alroe, Kent Beasley, Penny Everingham, Erin Feros, Richard Fotheringham (Chair), Sharyn Ghidella, Nathan Jarro, Liz Mellish, Karl Morris, Terry O’Dwyer
ARTISTIC DIRECTOR: Wesley Enoch
GENERAL MANAGER: Libby Anstis
EXECUTIVE ASSISTANT: Jennifer Usher
ARTISTIC ASSOCIATE: Todd MacDonald
ACTING ARTISTIC DEVELOPMENT MANAGER: Katherine Hoeper
ARTISTIC DEVELOPMENT COORDINATOR: Erica Fryberg
ACTING ARTISTIC OFFICER: Samantha French
EDUCATION LIASON OFFICER: Katie Stewart*
YOUTH PROGRAM OFFICER: Julia Rose Lewis
PROGRAM OFFICER: Roxanne Lorenz
*on secondment from Education Queensland
FINANCE MANAGER: Nicola Gregory
ASSISTANT ACCOUNTANT: Roxane Eden
FINANCE OFFICER: Robin Koski
MARKETING MANAGER: Collin Fruk
MARKETING COORDINATOR: Simone Taylor
PUBLICITY & COMMUNICATIONS COORDINATOR: Amanda Doelinger
TICKETING SYSTEMS AND SERVICES COORDINATOR: Vicki Manly
TICKETING OFFICER: Maggie Holmes
2012 SEASON SALES SUPERVISOR: Kathryn Fray
RECEPTIONIST/MARKETING ASSISTANT: Sara Ledermann
OPERATIONS MANAGER: Amanda Jane Dinsdale
OPERATIONS COORDINATOR: Zoe Du Bois
OPERATIONS OFFICER: Laura Kwiatkowski
CORPORATE DEVELOPMENT MANAGER: Nikki Porter
PHILANTHROPY MANAGER: Amanda Jolly

PHILANTHROPY ASSISTANT: Roxanne Lorenz
PRODUCTION MANAGER: Michael Kaempff
TECHNICAL COORDINATOR: Daniel Maddison
HEAD OF AUDIO: Tony Brumpton
PRODUCTION ASSISTANT: Julian Messer
HEAD OF WORKSHOP: Peter Sands
COMPANY CARPENTER/HEAD MECHANIST: John Pierce
APPRENTICE CARPENTER: Tom Paine
HEAD OF WARDROBE: Vicki Martin
WARDROBE TRAINEE: Kate Single
AFFILIATE ARTISTS: Tony Brumpton, Ben Hughes, Simone Romanik and Phil Slade
ASSOCIATE ARTISTS: Bille Brown, Jennifer Flowers, Andrea Moor, Kathryn Marquet, Suellen Maunder, Maxine Mellor, David Burton, Jason Klarwein, Matt Delbridge and Ben Shostatowski
EMERGING AND STUDIO ARTISTS: Michelle Mail, Paula Nazarzki and Polytoxic

CAT ON A HOT TIN ROOF
PRODUCTION STAFF
CARPENTER: Jady Bowe
SCENIC ARTISTS: Caroline Walker, Brian Bowen
CUTTERS: Marysia Aves, Karen Cochet, Erin Krosch
CUTTER/COSTUME MAKER: Millie Adams
COSTUME MAKERS: Lindsay Broomfield, Kiara Bulley, Rebekah Ellis
TAILOR: Arlie McGill
WARDROBE COORDINATOR: Nathalie Ryner
WARDROBE ASSISTANT: Bianca Bulley
WARDROBE MAINTENANCE: Ai Kitahara
WIG AND HAIR STYLIST: Michael Green
PRODUCTION ELECTRICIAN: Scott Klupfel

QPAC PRODUCTION STAFF
HEAD ELECTRICIAN: Jennifer Mitchell
HEAD MECHANIST: Richard Ashford

Queensland Theatre Company is a member of Live Performance Australia.
The State Theatre Centre of WA is managed by AEG Ogden (Perth) Pty Ltd

VENUE MANAGER FOR THE PERTH THEATRE TRUST VENUES: Perth Theatre Trust

CHAIRMAN: Dr Saliba Sassine
TRUSTEES: Peter Alexander, Rob Butler, Helen Cook, Janet Davidson, Max Kay AM & Sandra Liu

TRUSTEE/DIRECTOR GENERAL DEPARTMENT OF CULTURE AND THE ARTS: Alannah Lucas

GENERAL MANAGER: Alan Ferris

AEG OGDEN (PERTH) PTY LTD

CHIEF EXECUTIVE: Rodney M Phillips

STATE THEATRE CENTRE OF WESTERN AUSTRALIA

GENERAL MANAGER: Brendon Ellmer
DEPUTY GENERAL MANAGER: Alice Jorgensen

TECHNICAL MANAGER: Graham Piper
OPERATIONS MANAGER: Lorraine Piper
HEAD FLYMAN: Boyd Midgely
VENUE TECHNICIAN: Chris Hastie
VENUE TECHNICIAN: Ashley Page

ACCOUNTS AND ADMINISTRATION OFFICER: Jessica McCullum

CAMERAS and other recording devices are strictly forbidden. Patrons are requested to switch off mobile phones and watches with digital alarms prior to commencement of the performance. Latecomers may not be given access to the auditorium until there is a convenient break in the program. Smoking is not permitted.

Change of Artist
Black Swan reserves the right to withdraw or substitute artists as necessary.

Privacy Policy
Black Swan respects the privacy of individuals in accordance with the Privacy Act.
RISING WATER

FEATURING
Kai Arbuckle,
Calum Fletcher,
Stuart Halusz, John Howard, Geoff Kelso,
Claire Lovering, Alison Whyte

DIRECTOR
Kate Cherry

SET & COSTUME DESIGNER
Christina Smith

LIGHTING DESIGNER
Matt Scott

SOUND DESIGNER/COMPOSER
Iain Grandage

MOVEMENT DIRECTOR
Lisa Scott-Murphy

ASSOCIATE DIRECTOR
Stuart Halusz

ASSISTANT SET & COSTUME DESIGNER
Fiona Bruce

DRAMATURG
Polly Low

ASSISTANT STAGE MANAGER
Karla Nessfield

COSTUME TECHNICIAN
Mandy Elmitt

WARDROBE ASSISTANT
Danni Miller

SET CONSTRUCTION Artsworkshop

PRODUCTION SECONDMENT
Erin Coubrough

WARDROBE SECONDMENT
Sophie Mathers

PRODUCTION ELECTRICIAN
Scott Klupfel

TECHNICAL COORDINATORS
Collin Best, Daniel Maddison & Jason Theilwill

SET CONSTRUCTION Artsworkshop

PRODUCTION ELECTRICIAN
Ben Collins

TECHNICAL COORDINATORS
Collin Best, Daniel Maddison & Jason Theilwill

LIGHTING DESIGNER
Matt Scott

SOUND DESIGNER
Iain Grandage

MOVEMENT DESIGNER
Lisa Scott-Murphy

ASSOCIATE DIRECTOR
Stuart Halusz

ASSISTANT SET & COSTUME DESIGNER
Fiona Bruce

DRAMATURG
Polly Low

ASSISTANT STAGE MANAGER
Karla Nessfield

COSTUME TECHNICIAN
Mandy Elmitt

WARDROBE ASSISTANT
Danni Miller

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PRODUCTION SECONDMENT
Erin Coubrough

WARDROBE SECONDMENT
Sophie Mathers

PRODUCTION ELECTRICIAN
Scott Klupfel

TECHNICAL COORDINATORS
Collin Best, Daniel Maddison & Jason Theilwill

SET CONSTRUCTION Artsworkshop

THE DAMNED

FEATURING
Wade Briggs, Sage Douglas, Claire Lovering, Polly Low, Greg McNeil, Amanda Woodhams

DIRECTOR
Andrew Lewis

SET & COSTUME DESIGNER
Bryan Wolten

LIGHTING DESIGNER
Trent Suidgeest

SOUND DESIGNER
Ben Collins

WHEN THE RAIN STOPS FALLING

FEATURING
Vivienne Garrett, Julia Moody, Fiona Pepper, Igor Sas, Scott Sheridan, Steve Turner, Alison van Reeken

DIRECTOR
Adam Mitchell

SET & COSTUME DESIGNER
Bryan Wolten

LIGHTING DESIGNER
Trent Suidgeest

SOUND DESIGNER
Ben Collins

STUDIO UNDERGROUND

NINETEEN

FEATURING
Paul English, Kirsty Hillhouse

DIRECTOR
Marcelle Schmitz

SET & COSTUME DESIGNER
Bryan Wolten

LIGHTING DESIGNER
Trent Suidgeest

SOUND DESIGNER
Ben Collins

BLACK SWAN STATE THEATRE COMPANY GRATEFULLY ACKNOWLEDGES THE SUPPORT OF OUR PARTNERS:
As Black Swan State Theatre Company celebrates a new chapter in a new home, Rio Tinto is proud to be part of their future.

www.ciwa.riotinto.com