

BLACK SWAN STATE THEATRE COMPANY

# THE SWIMMING CLUB

BY HANNIE RAYSON



A co-production with Melbourne Theatre Company.

## 27 MARCH – 18 APRIL 2010

PLAYHOUSE THEATRE Duration approx 2 hours 30 minutes [including interval]

Warning: *The Swimming Club* contains some strong language and adult themes.



black swan  
STATE THEATRE COMPANY

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<b>FEATURING</b> .....	Tina Bursill, Caroline Gillmer, Megan Holloway, Nicholas Papademetriou, Angela Punch McGregor, Igor Sas and John Waters.
<b>DIRECTOR</b> .....	Kate Cherry
<b>SET AND COSTUME DESIGNER</b> .....	Christina Smith
<b>LIGHTING DESIGNER</b> .....	Matt Scott
<b>SOUND DESIGNER/COMPOSER</b> .....	Russell Goldsmith
<b>MOVEMENT DIRECTOR/CHOREOGRAPHER</b> .....	Claudia Alessi
<b>DRAMATURG</b> .....	Michael Cathcart
<b>VOICE AND DIALECT COACH</b> .....	Leith McPherson
<b>VOICE CONSULTANT</b> .....	Geraldine Cook
<b>STAGE MANAGER</b> .....	Alyson Brown
<b>ASSISTANT STAGE MANAGER</b> .....	Natalie Moir
<b>DIRECTORIAL SECONDMENT</b> .....	Brigid Gallacher
<b>SOUND EDITOR</b> .....	Ben Collins

*The Swimming Club* was commissioned by Black Swan State Theatre Company as part of the Rio Tinto Black Swan Commissions.

*The Swimming Club* is a co-production with Melbourne Theatre Company.

If you would like to find out more about Black Swan State Theatre Company productions, visit [www.bsstc.com.au](http://www.bsstc.com.au) and sign up to our mailing list or become our fan on Facebook.



## SYNOPSIS

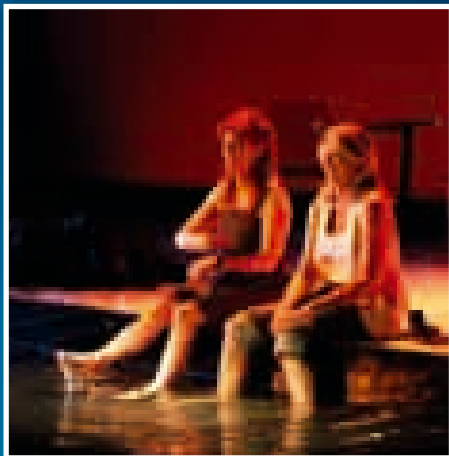
On the Greek island Lesvos in 1983, six young people from around the world meet and spend one glorious, carefree summer together. There's Sydney-sider Bird Rossitor, Slovenian Jasper Bravnicar, UWA students Dave Flinders and Kate Morton, Canadian Laura Magellan, and the Greek-born Londoner Nikos Nomikos.

Each night they slip into the warm Aegean Sea and share their dreams with each other under the stars, dubbing themselves the Swimming Club. They live together, work together, and love together, the way only twenty-somethings who are out on their own finding themselves can.

Now it's 2009. These footloose and fancy-free types have turned into successful and driven people, juggling careers, families, relationships and mortgages. Bird is a small business owner and divorcee who battled breast cancer. Laura publishes travel guides in Canada and is having a relationship with her married boss. Jasper is a successful entrepreneur and married with three children. Nikos works as an investigative journalist in London. Dave, an advertising executive, and Kate, an archaeologist, are married and living in Cottesloe with their children, including their daughter Sappho.

Each in their own way, they feel trapped by the choices they've made and the dreams, ideals and loves they've put aside. A chance meeting between Kate and Jasper sets in motion a reunion of the Swimming Club in Greece.

As they gather together again, secrets are uncovered, relationships revealed, betrayals found out and true feelings exposed. Is the Swimming Club strong enough to withstand the tests of time and truth?





## HANNIE RAYSON PLAYWRIGHT

Hannie Rayson has an established reputation for topical, complex dramas written with wit and humour. Over her extensive career she has been awarded two Australian Writers' Guild Awards, four Helpmann Awards, two NSW Premier's Literary Awards and a Victorian Premier's Literary Award, as well as *The Age* Performing Arts Award. She is the only playwright to be shortlisted for The Miles Franklin Award for a play.

A graduate of the University of Melbourne and the Victorian College of the Arts, Rayson has an Honorary Doctorate of Letters from La Trobe University and is a Fellow of the Australian Centre at the University of Melbourne. Her plays have been extensively performed around Australia and internationally, including *Mary*, *Room to Move*, *Hotel Sorrento*, *Falling from Grace*, *Competitive Tenderness*, *Scenes from a Separation* (co-written with Andrew Bovell) *Life After George*, *Inheritance*, *Two Brothers* and *The Glass Soldier*.

### A NOTE FROM THE WRITER

The year before last, I turned 50, and my husband Michael Cathcart and I commiserated by renting a little house on a Greek island for several months. Michael wrote his book, *The Water Dreamers* and I wrote *The Swimming Club*. We were like George Johnston and Charmian Clift. Without the tuberculosis.

The significant part about our village, Molyvos on the island of Lesbos – and I note that it was also a very meaningful place for the Lonely Planet founders, Maureen and Tony Wheeler (also Leonard Cohen used to hang out there too). Anyway, it was a significant place for me because I had been there twenty-five years ago with a group of friends when we were all twenty-something and reckless and rode motorbikes without helmets. And we went swimming in the dark.

I was also taken with a story my friend told me: one night in Melbourne after the opening of *The George* cinema, he and a group of well-known arts identities nicked some champagne and went to Albert Park Lake and at midnight, whipped off their clothes and went swimming. This inner city lake is probably only waist deep, but still they

plunged in. Thereafter they called themselves The Swimmer's Club and they meet every year or so and take holidays together in various parts of the world.

I thought this was a marvellous idea for a play. There is something magical about swimming naked on a summer's night that says everything about being young and carefree. But rather than set my play in the duck-poo waters of inner Melbourne, I decided to tell my story from an island in the Aegean – the very waters where Achilles dropped anchor on his way to the Trojan war. The very place where I had set out twenty-five years ago on my first big European adventure.

Personally I don't hanker for being twenty-five again. But I am interested in chronicling what has happened to us – the Lonely Planet generation, wandering off the beaten track into middle age. So when Bird asks, "Is it too late to go swimming again in the dark?" I remember my grandmother, Mama. One day when she was 86 she went for a swim, came home and prepared her dinner, hopped into bed and died sweetly in her sleep. So this is my plan: to swim until the final night.

**Hannie Rayson**



## KATE CHERRY DIRECTOR

**Black Swan:** *Much Ado About Nothing, The Glass Menagerie, The Year of Magical Thinking.* **Other Theatre:** Queensland Theatre Company: *The Female of the Species.* Melbourne Theatre Company: *Take Me Out, Honour, The Glass Menagerie, Humble Boy, The Goat or Who is Sylvia?, Cloud Nine, Laughter on the 23rd Floor, Sweet Bird of Youth, The Duchess of Malfi, Three Days of Rain, Betrayal, Death of a Salesman, Art and Soul, All My Sons, The Clean House, Burnt Piano, The Woman in the Window,*

*Life After George*, as well as its national tour. Playbox: *The Sick Room, The Tempest, Miracles, Spring Awakening.* Queensland University Theatre: *Our Country's Good.* Geelong Performing Arts Centre: *Art Day.* Victorian Arts Centre: *Electra.* WAAPA: *Cloudstreet, Three Sisters.* **Other Theatre (International):** American Conservatory Theatre: *Romeo and Juliet.* Shakespeare and Company: *Cymbeline.* California Shakespeare Festival: *Pericles.* As an inaugural member of Lincoln Center's Director's Lab, Kate was invited to direct *Speaking in Tongues* and *The Bay at Nice* (American premiere) for the Lab. She has also directed *The Love of the Nightingale, Fen, Statements Made After an Arrest, Capoeira,* and *White Trash in Love* (the musical). **Opera:** Victorian Opera: *The Coronation of Poppea.* Opera Australia: *Brundibar.* **Positions:** Kate is the Artistic Director of Black Swan State Theatre Company. Between 1999 and 2005 Kate was Associate Director at Melbourne Theatre Company, prior to which she was Artistic Associate at the Playbox. Kate has acted as Professor of Directing at University of California and at Colorado College. **Awards and Fellowships:** As a New York Drama League Directing Fellow, she directed *Snowwhite The Anti-Fairy Tale* at the Ensemble Theatre in New York. She has received the Gielgud Award for Best Emerging Director of the Classics in the US, and numerous other awards for her direction in the US. She was also nominated for a Helpmann and a Green Room Award for *Life After George.* **Training:** Kate received her MFA from UCLA and a B.A. in English Literature from Bard College.

## A NOTE FROM THE DIRECTOR

*The Swimming Club* was commissioned as part of the Rio Tinto Black Swan Commissions. Hannie Rayson, one of Australia's leading playwrights, wanted to explore what happens to a group of friends who meet when they are young and carefree on a Greek island in the eighties, and how their values are challenged when they meet again twenty-five years later.

Michael Cathcart, Hannie's long-time collaborator has acted as dramaturg, and many West Australians have contributed to the development of the script: Samantha Murray, Brendan Hanson, Igor Sas, Vivienne Garrett, Benj D'Addario and Michelle Fornasier. We are deeply grateful to all of them for their open hearted generosity and offerings of memories and insights into Western Australia. Vivienne had more than one integral role in this production and its development. It was seeing Vivienne's lovely production of *The Spook* at PICA that led me to cast Nicholas Papademetriou as Nikos.

Any new work goes through continual

reworking until it has closed. Unfortunately, in Australia, we have very limited opportunities to continue doing rework once the play has opened. The actors involved in the Melbourne Theatre Company rehearsal contributed to script development, and since we have opened in Melbourne, Hannie has continued to work on the script right up until opening here.

This is a complicated, ambitious play, in which Hannie reflects on some of modern life's complexities with wit and wisdom. Why with all our access to modern technology, mobile phones and laptops do we long for intimacy? Why was life easier when we all hung out together and slept on the beach or by a river? Was it really easier? Are we just imagining it? Hannie is a generous spirit, and a person who is deeply committed to the value of community and public discourse. I am proud to have had the opportunity to direct a play that cares so deeply about our values and our community, and I am also proud that Black Swan has built a co-production with Melbourne Theatre Company where four of the actors practise their art in Western Australia.



**HANNIE RAYSON FIRST VISITED THE GREEK ISLAND OF LESVOS IN THE AEGEAN FOR SIX WEEKS IN 1984.**

‘In my first trip to Greece, I was about twenty-five. I had been to Asia, but it was my first European trip and I remember feeling – and I do say this in the play – as if I had come home. I stepped off the plane and felt immediately I knew this place. I must have been a Greek in a former life. There is a line in the play, quoting Henry Miller: ‘In one way or another, at some time or other, we’ve all been here, even if only in a dream.’

And I think the idea of Greece is one that everyone picks up early. I was always fascinated by the idea of Greece, by doing the Greek plays at uni and also growing up with the myths and legends. So when I arrived, I felt such a profound feeling of knowing. There was something very *déjà vu* about the experience. Also the men were just breathtakingly good looking.’

**HANNIE RAYSON AT TWENTY-FIVE.**

‘I was a very different person then, a shy, quiet sort of person. The parody that I have for myself is that I was a water colour hanging behind the cupboard. I feel that I never hit my straps until my middle thirties. I had a set of very vibrant ‘oil painting’ friends, flamboyant, loud, colourful out-there people, and I was sort of the insipid one. That’s how I felt anyway. But the shyness served me well, because it meant I was a good listener and that’s good for a writer.

I was writing then. I’ve been writing all my life. But my first play that made it into the mainstream, *Mary*, was about a Greek girl growing up in Melbourne.’

**IN LATE 2008, RAYSON RETURNED TO LESVOS WITH HER HUSBAND MICHAEL, STAYING FOR FOUR MONTHS.**

‘The feeling when I returned to Greece as a fifty year-old was not very different. I don’t know if this is the same with everyone – I suppose not – but I felt a sense of profundity. You feel deep. It is the place to read Tolstoy and Nietzsche and Zorba the Greek. It’s a place for contemplation. You want to emulate those old men in the Kafeneons. They sit for hours and hours on end with their coffees with towels on their heads not saying anything. You sense they are in touch with something and, the second time I was there, I tried to get into that headspace. I sat. I stared at the sea. I nodded wisely. I don’t know if it worked.’

**EVEN SO, FOUR MONTHS IS BARELY ENOUGH TIME TO GET TO KNOW A PLACE.**

‘The first time I was only there for six weeks. So I had a longer time the second time. We were working. I was writing and Michael had his book to finish. But at five each afternoon we’d stop and go to the Kafeneon and everyone would be drinking and talking and shouting across the room. We don’t know the language and you find yourself in the middle of it all and I suppose that’s as far as you can go in terms of an authentic cultural experience. We got to know the ex-patriates living there and we were invited out most nights of the week, but that was only with people who speak English.’

Original program content written by Paul Galloway at Melbourne Theatre Company

## AN INSIGHT INTO MOLYVOS

Molyvos (or Mithymna) is at the northern tip of the Greek island of Lesbos where *The Swimming Club* is set. It is arguably the most beautiful village of the island with its picturesque harbour dominated by the medieval castle and tiers of red-tiled stone houses climbing up the slopes away from the blue sea. At night, the flood-lit castle turns the harbour into one of the most romantic places on earth.

According to mythology, Mithymna was one of the five daughters of the mythical King Makara. During the Middle Ages Mithymna takes on the name Molyvos or Molivos. It was here in Mithymna that the head of Orpheus is said to have been washed ashore after his dismemberment by the Thracian women.

Another mythical citizen of Mithymna was the lyric poet and musician Arion. It has been said that he was saved by the music-loving dolphin. From its mythological beginnings Molyvos has maintained its strong association with the arts. Every year a significant number of cultural events and conferences, both national and international, are held in the town such as art exhibitions, lectures, theatrical performances and folklore events.

In 1965 authorities put a preservation order on the entire settlement of Molyvos, thus declaring it a protected town.

Excerpts from <http://www.mithymna.gr/index.htm>



## BABY BOOMERS REACH THE MIDDLE



These are the middle years, years of accelerating decline. Over the hill, we say, imagining our youth as a slow climb of growth and achievement which, unknown to us, had levelled off some time ago in our late-thirties. Now, with a long road still ahead of us, we have tipped toward the abyss. At birthdays, pleasant addition has flipped into grim subtraction: taking away the years of our life from our life-expectancy, we end up with a number significantly less than the one we started with. We try to fudge the figures, kid ourselves that we might live to a hundred, but that only ushers in shiver-inducing spectres of nursing care and chronic bewilderment.

We feel neither as bright, nor pretty nor useful as we once were. The spring tide of youth has ebbed and all the boats have fallen. The media informs us of this by celebrating everything that is dropping away: youth, sex-appeal, energy, innovation. And our mirrors confirm it, revealing faces whose geometry has become distinctly non-Euclidian: bony lines and angles have slumped into hyperbolas of flesh, prolapses of skin. Hair has greyed, fallen or sprung from nowhere. Teeth have yellowed and wrinkles emerged. (We call them 'laugh lines' but who's laughing?) Ten point type calls for stronger glasses or longer arms. Aches invade our

flesh as forgetfulness invades our minds. And, for all the recovery time it now needs, it's not worth running for the departing bus.

We are short of puff in our careers, too. We have slackened the pace and allowed ourselves to be overtaken by younger strengths. We have settled for something significantly less than we once dreamed. One by one our higher aspirations have soured or faded or been abandoned. Ruefully we reflect upon the plans we did not carry out, the opportunities we did not seize, the paths we did not follow. These ruminations on our wasted potential are contradicted only by the growing suspicion that we might not have had much potential to start with.

With our partners, we have rubbed along for years and this gentle friction has worn away whatever edge the relationship had. We have grown apart or grown too similar; we pursue separate interests or hobble forward in the three-legged race of compromise. Our children are teenagers or young adults who don't value our hard-won wisdom and have long stopped laughing at our jokes. When we glance at them for approval we too often catch them rolling their eyes. And yet we don't look forward to the day they leave the family home, the dreaded Empty Nest, for this will make redundant our cosy roles of mother and father and abandon us to the company of the unconvivial strangers we have become.

As well as sloping away, the terrain of middle age is subject to terrible seismic shifts. Midlife crises rattle our foundations with upheavals that threaten everything. In our confusion, dissatisfaction or terror about what is happening to us, we will leave our partners or our jobs; we will take up karate or windsurfing or hobby-farming; we will buy sports cars or campervans; we will invest in cosmetic

surgery or a toupee; we will embrace religions or lovers – anything that might make the most of the dwindling time we have left.

Yet, if all this is true – why does study after study show that the middle-aged are happier than the young? Rates of depression and suicide are lower in middle-aged people, job satisfaction is higher, as is marital satisfaction, indicated by lower divorce rates. There doesn't seem to be much to the Empty Nest Syndrome either, except that, if anything, Empty Nesters tend to use their new freedoms to make themselves happier: to take longer holidays, eat out more, spend their money on themselves for a change. Similarly, it seems the life-shaking Midlife Crisis is also a myth; rather than being inevitable, midlife crises are not even common. 'We find no evidence that crises occur more frequently in midlife than at any other stage,' concluded Professor Ronald Kessler of Cornell University, who

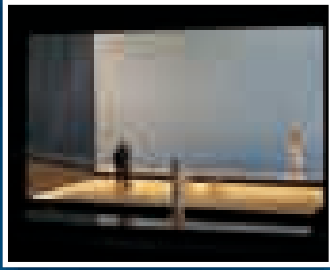
surveyed 15,000 Americans aged between thirty and seventy on life's satisfactions and discontents. 'Most people do pretty darn well in midlife; in fact, many of them say that these are the best years of their lives.'

A more accurate view sees midlife as a period of resilience rather than crisis. Things aren't always rosy, but our older heads tend to cope better. We don't panic. We've seen it all. When the bloodhound morning face presents itself in the mirror once again, we shrug. We are grumpier, probably, but we don't scream and carry on. A mumbled complaint is all the catharsis we need. We know that even the worst will pass and that things are rarely as bad as they seem – all the old, wise sayings. We also tend to take more responsibility for our actions and are less likely to blame others or circumstances for our woes. In short, we are grown-ups.

Original program content written by  
Paul Galloway at Melbourne Theatre Company



## SET AND COSTUME DESIGN FOR *THE SWIMMING CLUB*



The set for *The Swimming Club* does need to serve many 'physical' requirements - it needs to become several very different locations, often with very little time to execute a change. However, the driving force behind the design was how to portray the emotional and temporal changes in the play, what should a memory look like? Are these memories fond memories? Are they clouded and distorted by time?

After looking at many images of Lesbos, we distilled 'our' Greece down to three core

elements - the sand that Kate digs in, the dark warm water where our characters go to contemplate, and a vast sky that remains constant over twenty-five years. These three 'natural' elements are joined by a fourth man-made structure, an imposition on the landscape. The structure is dark and reflective like the water, so the main stage is almost an island surrounded by mirrored surfaces.

**Christina Smith – Set and Costume Designer**





## TINA BURSILL LAURA

**Black Swan:** *The Swimming Club* marks Tina's debut with the Company. **Other Theatre:** Melbourne Theatre Company: *Up for Grabs*. Sydney Theatre Company: *Up for Grabs*. Back to Back: *Small Metal Objects*. Alphaville: *Maralinga*. Hit Productions: *Double Act*. Ensemble Theatre: *Flatfoot*, *Blinded by the Sun*, *Macbeth*. Footbridge Theatre: *The Vagina Monologues*. Robinson Productions:

*23 Blooms on My Great Grandmother's Rosebush*. Ginmar Productions: *Don't Dress for Dinner*. Sydney Opera House: *The Sugar Mother*. Marian Street Theatre: *On Golden Pond*. Les Currie Productions: *Love Letters*. Kinselas Productions: *Top Silk*. State Theatre Company of South Australia: *Rough Crossing*. Princess Theatre: *Manning Clark's History of Australia*. Seymour Centre: *Tom Foolery*. Nimrod Theatre: *Zastrozzi*, *Beyond Mozambique*. Old Tote: *Mothers and Fathers*. **TV:** *All Saints*, *Grass Roots*, *MDA*, *Damage*, *Out There*, *White Collar Blue*, *Always Greener*, *BackBerner*, *Home and Away*, *Farscape*, *Murder Call*, *Heartbreak High*, *GP*, *Over the Hill*, *Cluedo*, *Boney*, *Flying Doctors*, *Willing & Abel*, *Hey Dad*, *Fast Lane*, *Special Squad*, *Prisoner*, *Winner Take All*, *Tickled Pink*, *A Country Practice*, *Skyways*, *The Oracle*, *The Emigrants*, *Ben Hall*, *Certain Women*, *Matlock Police Jackeroo*, *This Man This Woman*. **Telemovies and Feature Films:** *Small Claims*, *Heroes' Mountain*, *Aftershocks*, *Never Tell Me Never*, *Under the Skin*, *The Distant Home*, *A Single Life*, *Robbery*, *Three Blind Mice*, *Son of Mask*, *The Goddess of 1967*, *Billy's Holiday*, *Spider and Rose*, *The Distant Home*, *Afraid to Dance*, *Jilted*, *Son of Alvin*, *A Good Thing*, *The Great McCarthy*. **Awards:** Tina won an AFI Award for Best Supporting Actress for *Jilted* in 1988. *Tina is a proud member of Equity.*



## CAROLINE GILLMER BIRD

**Black Swan:** *The Swimming Club* marks Caroline's debut with the Company. **Other Theatre:** Melbourne Theatre Company: *Company*, *Sylvia*, *A Fortunate Life*, *Much Ado About Nothing*, *The Curse of the Werewolf*. Playbox/Belvoir Street: *Hotel Sorrento*. Caroline has also appeared in *Menopause the Musical*, *Nine*, *Chicago* and *Godspell*. Other theatre work at Playbox, Sydney Theatre Company, and Ensemble Theatre

Company. Caroline wrote, directed, and performed in the original musical productions *Gershwin*, *The Twenties and All that Jazz*, and *Simply Irresistible*. **TV:** *Bed of Roses*, *Underbelly*, *MDA*, *Halifax f.p.*, *Seven Deadly Sins*, *Cyclone Tracy*, *Brides of Christ*, *Neighbours*, *The Magistrate*, *All the Rivers Run* and *The Twenties & All That Jazz*. **Film:** *Hotel Sorrento*, *Sylvia*, *Monkey's Mask*, *Muggers*, and *Paws*.

**Awards:** Caroline has received AFI, Tokyo Film Festival and Sydney Film Critics Circle accolades for Best Actress. She has received the 'Television Society's Penguin' award for Best Supporting Actress and is a winner of 'The Age Female Actor of the Year Award' as well the Green Room Theatre Award.

**Other:** Caroline is featured in the original cast album recording of *The Twenties & All That Jazz* and the live CD recording of *Menopause the Musical* with over 800 performance appearances.



## MEGAN HOLLOWAY SAPPHO

**Black Swan:** *The Swimming Club* marks Megan's debut with the Company.

**Film:** *Odd Circumstances*, *Sorrento*. **Training:** Megan trained at WA Youth Theatre Company and graduated from WAAPA in 2009 **Other:** Megan is from Western Australia and a proud member of Equity.



## NICHOLAS PAPADEMETRIOU NIKOS

**Black Swan:** *The Swimming Club* marks Nicholas's debut with the Company. **Other Theatre:** Belvoir Downstairs: *Homebody/Kabul*. Darlinghurst Theatre: *And Miss Reardon Drinks a Little*. B Sharp: *2000 Feet Away, Anna in the Tropics, Silence*. Ensemble Theatre: *The Violet Hour*. Theatre of Image: *Arabian Nights*. Belvoir St: *Frozen, Emma, A Little Like Drowning, Greek Tragedy*. Sidetrack: *Parthenon Air*. Bondi Pavilion: *My Life in Art*. New York City Fringe: *Row of Tents*. The Space:

*Savage Grace*. State Theatre Company of South Australia: *Courtyard of Miracles*. La Boite: *Miss Bosnia*. Griffin Theatre Company: *The Heartbreak Kid, Pussies, Soft Targets*. Doppio Teatro: *Red Like the Devil*. Sydney Theatre Company: *Six Characters in Search of an Author*. Wharf II: *Abigail's Party*. Festival of Perth: *Danny and the Deep Blue Sea, Tales from the Vienna Woods*. Winter Theatre, Perth: *Anything for the Cause, The Commander of Kalda*. Logos Productions: *The Spook*. West Australian Theatre Company: *Chicago, Irene*. His solo show SNAG played on the NYC Fringe, the Edinburgh Fringe, at the Seymour Centre Sydney and toured nationally. **TV:** *All Saints, The Surgeon, Headland, Jessica, Grass Roots, Water Rats, A Difficult Woman, Heartbreak High, Heartland, Home & Away, Cyclone Tracy, Stringer, GP, Stark*. **Films:** *Close Distance, Two Nights, Deus Ex Machina, The Night We Called It a Day, MI – 2, Redfern Beach, Road, Sparks, Bad News Bachelors, Death in Brunswick*.



## ANGELA PUNCH MCGREGOR KATE

**Black Swan:** *Far Away*. **Other Theatre:** Melbourne Theatre Company: *Great Expectations, Up for Grabs, The Gift of the Gorgon, For Julia*. Sydney Theatre Company: *Festen, Black Rock, The Blind Giant is Dancing*. Nimrod: *Les Liaisons Dangereuses, A Midsummer Night's Dream, The Suicide, Romeo and Juliet*. Marian Street: *Complicity, Dial M for Murder*. Jane Street: *Bride of Gospel Place, Mother Courage, As You Like It*. Belvoir Street Theatre: *Barmaids*. ACT Productions: *Love*

*Letters*. Duet Productions: *The Odd Couple, A Streetcar Named Desire*. Old Tote: *The Father, The Importance of Being Ernest, Equus, Chez Nous, Hotel Paradiso, Little Eyolf, The Playboy of the Western World*. Tasmanian Theatre Company: *Othello, Kennedy's Children, Absurd Person Singular*. **TV:** *Love My Way, White Collar Blue, All Saints, Timeless Land, Double Sculls, Tusitala, Whose Baby? Alterations, Rafferty's Rules, Home and Away, Halifax f.p., Law of the Land, Fire, Bad Cop Bad Cop*. **Film:** *The Chant of Jimmie Blacksmith, Annie's Coming Out, Newsfront, We of the Never Never, Terra Nova, Spotswood, Tom White, The Island, The Survivor, The Delinquents, The Best of Friends, Ash Wednesday*. **Awards:** Angela has received many awards, including AFI Awards for Best Actress in a Lead Role in 1978 for *The Chant of Jimmie Blacksmith* and in 1984 for *Annie's Coming Out* and the AFI Award for Best Supporting Actress for 1978's *Newsfront*. She also received London *Daily Telegraph's* Best Actress Award for *We of the Never Never*. **Other:** Angela is also an Acting Lecturer at WAAPA.



## IGOR SAS JASPER

**As Actor: Black Swan:** *The Female of the Species, Zastrozzi – The Master of Discipline, Midnite, The Gathering* (with ThinIce), *The Web* (with HotHouse Theatre). **Other Theatre:** Melbourne Theatre Company: *Art*. ThinIce: *The Red Shoes*. Blue Room: *Fragmented, The Butcher*. Rechabites Hall: *Club Gargouille*. Happy Dagger: *The York Crucifixion*. Lighthouse: *The Blind Giant is Dancing, Twelfth Night*. Australian Nouveau Theatre: *Don Juan*. Sydney Theatre Company: *Hamlet, Henry IV*

*Part I*. SWY Theatre: *Stories from Suburban Road*. Effie Crump Theatre: *Below*. Hole in the Wall/Perth International Arts Festival: *Death of a Salesman*. Perth Theatre Company: *Soulmates*. **TV:** *Sons and Daughters, Justice, Parallax, Ship to Shore, Lockie Leonard*. **Film:** *Teesh and Trude, Japanese Story, Needle, Three Acts of Murder*. **As Director:** Milestone Theatre: *Closer*. Igor has directed for National Theatre Company (Perth), State Theatre Company of South Australia (Magpie TIE), John Curtin College of the Arts, Presbyterian Ladies College, and All Saints College. **Training:** Igor received an ECU Postgraduate Diploma of Arts in Theatre Practices. **Other:** Igor is a proud member of Equity.



## JOHN WATERS DAVE

**Black Swan:** *The Swimming Club* marks John's debut with the Company. **Other Theatre:** Melbourne Theatre Company: *Influence*. Sydney Theatre Company: *A Little Night Music*. New Theatricals: *The Rocky Horror Show*, *The Woman in Black*. Really Useful Productions: *The Graduate*. IMG: *Oliver!*. Gordon Frost: *The Sound of Music*. Seymour Centre: *Café Brel*. Footbridge Productions: *An*

*Ideal Husband*. Bent Productions: *Reunion*. Harry M Miller: *Jesus Christ Superstar – The Concert, Hair*. Jackson-Mayo Productions/Victorian Arts Centre Trust: *The Hunting of the Snark*. Sydney Opera House: *Love Letters*. Victorian State Opera: *My Fair Lady*. New Moon Theatre: *A Day in the Death of John Lennon*. Kansu/AETT: *Children of a Lesser God*. JC Williamson: *They're Playing Our Song*, *Dracula*. Old Tote: *Caesar and Cleopatra*, *Lasseter*. John's show about the life and work of John Lennon, *Looking Through a Glass Onion*, has toured extensively throughout Australia and in London. **TV:** *All Saints*, *Triple Zero Heroes*, *Underbelly*, *Sea Patrol*, *City Homicide*, *Fireflies*, *Young Lions*, *The Lost World*, *Good Guys Bad Guys*, *Fallen Angels*, *The Man from Snowy River*, *Singapore Sling*, *All the Rivers Run*, *Nancy Wake*, *Passion Flower*, *The Perfectionist*, *The Sullivans*, *Homicide*, *Matlock*, *Division 4*. **Film:** *Centreplace*, *Weekend of Shadows*, *Summerfield*, *Eliza Frazer*, *End Play*, *The Bouncer*, *Stealth*, *The Sugar Factory*, *The Real Macaw*, *Ebbtide*, *Heaven Tonight*, *Grievous Bodily Harm*, *Boulevard of Broken Dreams*, *Bushfire Moon*, *Going Sane*, *Breaker Morant*, *The Getting of Wisdom*. **Awards:** John won a 1988 AFI Award for Best Actor for *Boulevard of Broken Dreams*, and 1976 Penguin and Sammy Awards for Best Actor for his work on *Rush*.



## CHRISTINA SMITH SET AND COSTUME DESIGNER

**As Set and Costume Designer: Black Swan:** *Much Ado About Nothing*, *The Year of Magical Thinking*. **Other Theatre:** Melbourne Theatre Company: *Blackbird*, *Who's Afraid of Virginia Woolf?*, *The Clean House*, *Dumb Show*, *Things We Do For Love*, *The Daylight Atheist*, *Honour*, *Cloud Nine*. Frank Woodley/Token Events: *Possessed*. Queensland Theatre Company: *The Female of the Species*. Sydney

Theatre Company: *Troupers*. Jim McPherson Inc: *Respect*. Belvoir St/Malthouse Theatre: *Black Medea*. Bell Shakespeare: *The Two Gentlemen of Verona*. Ilbjerri Aboriginal and Torres Strait Islander Theatre Company: *Rainbow's End*. Playbox: *Julia 3*, *Ruby Moon*, *Svetlana in Slingbacks*, *Post Felicity*, *Inside 01*. Red Stitch: *Jesus Hopped the A Train*. Store Room: *A Poor Student*. La Mama: *The Babe*, *She*, *Believe Me Oscar Wilde*. Neonheart Theatre: *The Eskimo*. Victorian Opera: *Così fan Tutte*. **As Costume Designer: Black Swan:** *Blackrock*. **Other Theatre:** Melbourne Theatre Company: *Realism*, *Humble Boy*, *Proof*, *Sweet Bird of Youth*, *Three Days of Rain*. The Australian Ballet: *Personal Best*. Victorian Opera: *Don Giovanni*. West Australian Ballet: *The Nutcracker*. **As Set Designer: Other Theatre:** The Hoist: *The Government Inspector*. La Mama: *The Barbeque*. Melbourne Theatre Company: *Boy Gets Girl*. **Other:** In addition to her theatre work, Christina redesigned the Circa Theatre installation at the National Museum of Australia, and was a member of the design team for the 2006 Commonwealth Games Opening and Closing Ceremonies. **Training:** Christina studied set and costume design at WAAPA, where she was the recipient of the Town and Country Scholarship. **Awards:** Christina was awarded the 2005 Green Room Award in theatre design for her work on *Honour*, *The Daylight Atheist* and *Julia 3*.



## MATT SCOTT LIGHTING DESIGNER

**Black Swan:** *The Year of Magical Thinking*. **Other Theatre:** Melbourne Theatre Company: *The Swimming Club, The Drowsy Chaperone, Godzone, God of Carnage, The Birthday Party, August: Osage County, Realism, Grace, The Hypocrite, Cat on a Hot Tin Roof, Blackbird, Scarlett O'Hara at the Crimson Parrot, Frost/Nixon, Rock 'n' Roll, Don Juan in Soho, Who's Afraid of Virginia Woolf?, The Pillowman, Don's Party,*

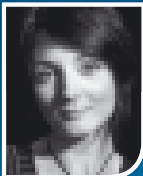
*Entertaining Mr Sloane, Tomfoolery, The Female of the Species, Festen, Doubt, The 25th Annual Putnam County Spelling Bee, Dumb Show, Hitchcock Blonde, King Lear, The Sapphires, Urinetown, Les Liaisons Dangereuses, Blithe Spirit, The Blue Room, The Woman in the Window.* Queensland Theatre Company: *The School of Arts, The Alchemist, Titus Anatomy, The Woman Before, A Streetcar Named Desire, A Christmas Carol, Oedipus the King, The Goat, Proof, The Venetian Twins, The Lonesome West, Phedra, The Messiah, Buried Child, The Forest, The Sunshine Club, and Radiance* and many more. Sydney Theatre Company: *Rock 'n' Roll, The 25th Annual Putnam County Spelling Bee, Urinetown, Doubt, Blithe Spirit, The Glass Menagerie, Morning Sacrifice, and The Sunshine Club.* Matrix Theatre: *A Beautiful Life.* Kooemba Jdarra: *The 7 Stages of Grieving.* Bell Shakespeare: *The Alchemist, Titus, As You Like It, Macbeth, Richard III, Romeo and Juliet, The Merchant of Venice.* Company B Belvoir: *Paul, The Sapphires, Stolen.* Playbox: *The Sick Room, Stolen, Thieving Boy/Like Stars in My Hands.* Victorian Opera: *Xerxes, Orphee et Eurydice.* Australian Opera: *La Boheme.* OzOpera: *Madame Butterfly.* Opera Queensland: *La Boheme, Cinderella, Così fan tutte.* Queensland Ballet: *Sync, Refraction, Orpheus, Petrushka, Cloudland, Don Quixote, The Fold/Burning.* **Awards:** Matt has received numerous awards, including a 2005 Helpmann Award for his lighting on *Urinetown*, which followed his 2003 Helpmann Award for *The Blue Room*.



## RUSSELL GOLDSMITH SOUND DESIGNER/COMPOSER

**Black Swan:** *The Web* (with HotHouse Theatre). **Other Theatre:** Malthouse Theatre/Company B Belvoir: *Happy Days, Exit the King, It Just Stopped.* Malthouse Theatre/Sydney Theatre Company and Edinburgh International Arts Festival: *Optimism.* Stuart Thompson Productions: *Exit the King* (Broadway season 2009). Malthouse Theatre Company: *Elizabeth – almost by chance a woman, Sleeping*

*Beauty.* The Victorian Arts Centre & St Martin's Youth Arts Centre: *Big Sky Town.* Ignite Theatre: *A Dream Play.* Malthouse Theatre/Sydney Opera House: *Vamp.* Malthouse Theatre/Victorian Opera: *Through the Looking Glass.* Chamber Made: *The Children's Bach.* Anthony Crowley/Chapel Off Chapel: *Shadow Passion.* Malthouse Theatre/HotHouse Theatre Company: *Love.* Playbox Theatre Company: *The Frail Man, Ruby Moon, Stolen.* **Other:** City of Melbourne Laneway Project Commission: *Rosie's Secret.* Next Wave Festival: *Panic.* BBC Festival: *A Packet of Seeds.* Russell has recently become involved in composition and sound design for film, and he continues to work on commercial projects for both television and online. Russell is also an accomplished Audio System Designer, a skilled and respected live sound engineer who has worked with both national and international artists, and has done extensive work in all areas of live music arena. **TV:** *Big Brother, Cascade, Borders.* **Awards:** Russell has won multiple awards as a Sound Designer, Composer, Audio Producer and Audio System Designer. He received the 2002 Green Room Award for Best Sound Design for *Slow Love* and the 2007 Sydney Theatre Award for Best Sound Design and Composition for *Exit the King*.



## CLAUDIA ALESSI MOVEMENT DIRECTOR/CHOREOGRAPHER

**Black Swan:** *The Lady Aoi*, *The Crucible*. The HotBed Ensemble: *The Caucasian Chalk Circle*, *pool (no water)*. **As Choreographer and/or Performer:** **Other**

**Theatre:** Claudia has worked with Chrissie Parrott Dance Company, skadada, Sydney Theatre Company, West Australian Opera, and in collaboration with Leigh Warren's Australian Dance Theatre, Foundation Jean-Pierre Perreault

of Canada, Fieldworks Performance Group, Shadow Industries Theatre, Spare Parts Puppet Theatre, Media Lab France, Thwack Dance Company, Co Loaded, Platicien Volants of France, Legs On The Wall Physical Theatre, STRUT dance, and Steamworks. Claudia has also produced and performed in her solo work, *Point of Entry*, *4by2 A Series of Encounters*. **Positions:** Claudia currently lectures at WAAPA where she has completed a Masters of Creative Arts Degree. Claudia has lectured, choreographed, conducted master classes and directed for various schools, universities, events and festivals throughout Australia.

## THANK YOU

Black Swan State Theatre Company would like to thank Brian Heller and The Arts Angels, Geoff Bickford and Dessenin, Cathy Penglis, Kerry Saxby, Rob Bristow, and PLC.

Black Swan is deeply grateful to Samantha Murray, Brendan Hanson, Vivienne Garrett, Benj D'Addario and Michelle Fornasier for their contribution to the development of the script.

Black Swan would also like to thank Garry Snowdon and the Playhouse Theatre staff for their generous support and assistance during 2010.



The Water Corporation and  
Black Swan State Theatre Company  
working together to support  
the arts in our community.



# BLACK SWAN STATE THEATRE COMPANY

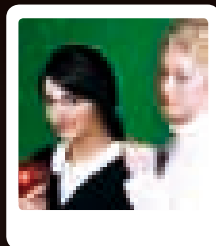
## STAR GAZING 2010



### THE CLEAN HOUSE

by Sarah Ruhl

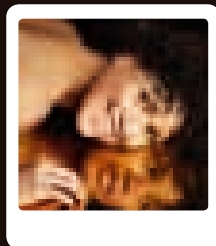
29 May – 19 Jun



### TWELFTH NIGHT

by William Shakespeare

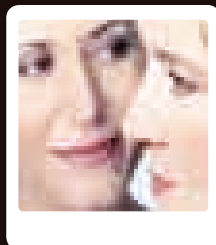
24 Jul – 8 Aug



### MADAGASCAR

by J.T. Rogers

23 Oct – 7 Nov



## THERE ARE STILL THREE-PLAY SUBSCRIPTION PACKAGES AVAILABLE FOR 2010!

Subscribe to Black Swan and see *The Clean House*, Shakespeare's *Twelfth Night*, and *Madagascar*. Subscription packages start as low as \$105, and you'll receive the best available seats, free ticket exchanges, substantial discounts on ticket prices and much more. Above all, you know you'll continue to see first class theatre for the rest of 2010.

Our HotBed Ensemble productions are a great add-on to subscriptions! Starting as low as \$18, you can experience the daring and exciting

productions. This year the HotBed Ensemble will present *The Shape of Things* by Neil LaBute and *Yellow Moon: The Ballad of Leila and Lee* by David Greig.

Book today to ensure you take advantage of these great subscriber benefits! To book, go online to [www.bsstc.com.au](http://www.bsstc.com.au) and follow the links to the online subscription form, call Fleur at Black Swan on (08) 6389 0311, or visit us at 6 Broadway, Nedlands and subscribe in person between 9am and 3pm (Monday to Friday).

## ABOUT BLACK SWAN STATE THEATRE COMPANY



**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 reflects 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 into WA's creative future and showcasing Western Australian stories. The Company also runs a professional development program for emerging Western Australian artists, The HotBed Ensemble (supported by the RAC). Both the *Rio Tinto Black Swan Commissions* and The HotBed Ensemble are initiatives that are unique amongst Australian state theatre companies. Black Swan State Theatre Company will be the Resident Company in the new State Theatre Centre of Western Australia, to open in late 2010.

Black Swan's 2010 season consists of five mainhouse productions. Hannie Rayson's ***The Swimming Club*** follows the hugely successful musical ***The Sapphires*** by Tony Briggs, and our season continues with Sarah Ruhl's comedy ***The Clean House*** (a co-production with Queensland Theatre Company), ***Twelfth Night*** by William Shakespeare, and J.T. Rogers' ***Madagascar***.

## BLACK SWAN'S HOTBED ENSEMBLE



The HotBed Ensemble is Black Swan State Theatre Company's professional development program for emerging Western Australian artists. It was initiated to provide a bridge to mainstage work for talented theatre artists making their mark in the independent theatre scene or recently graduated from training.

In partnership with the RAC, the program includes exclusive training and mentoring opportunities, close contact with Black Swan artists and creative opportunities in HotBed productions. There is also the opportunity to be involved in play readings, secondments to Black Swan State Theatre Company mainhouse productions and exclusive master classes with national and international visiting artists. As artists of the future, the Ensemble also keeps Black Swan in touch with new ideas and trends in the performing arts.

In 2010, the HotBed Ensemble will bring two daring productions to the stage at the Perth Institute of Contemporary Arts, ***The Shape of Things*** by Neil LaBute, and ***Yellow Moon: The Ballad of Leila and Lee*** by David Greig.



## RIO TINTO BLACK SWAN COMMISSIONS

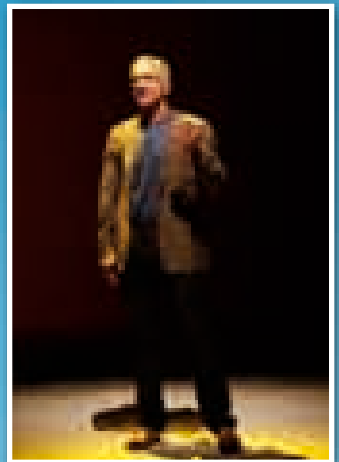
Part of Black Swan State Theatre Company's role as Western Australia's flagship theatre company is to engage audiences on a profound level by celebrating and promoting Western Australia's cultural identity. Black Swan aspires to create beautifully crafted stories that matter to Western Australians and 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 programme 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. The most recent result of that is our current production, *The Swimming Club* by Hannie Rayson. When I heard about Hannie's vision for this play, I knew we had to commission her to write it, and I think you will be very pleased with the result!

Black Swan's commission of Kate Mulvany resulted in the production of *The Web* in 2009. Writers currently under commission include Reg Cribb, Matt Dyktynski, Aiden Fennessy, Hilary Bell and Bill McCluskey. We look forward to sharing the fruits of their work with you, now and over the coming years!

**Kate Cherry**



**MTC Headquarters**

252 Sturt Street,  
Southbank 3006

**The MTC Theatre**

140 Southbank Blvd  
Southbank 3006

MTC Theatre Box Office:

03 8688 0800

Administration:

03 8688 0900

Facsimile:

03 8688 0901

www.mtc.com.au

**Board of Management**

*Chairman* Mr D Young

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Mr I Marshman, Professor C  
Masters, Mr M Myer, Mr S  
Phillips, Professor S Pretty,  
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*Subscriptions Supervisor*

Lisa Mibus

*VIP Ticketing Officer*

Michael Bingham

*Subscription ticketing*

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Brenna Sotiropoulos

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*House Services Manager*

Ian McNally

*Venue Co-ordinator*

Kate Elliott

*Lighting Supervisor*

Brett Mellor

*Studio and Events Technician*

Allan Hirons

*Staging Supervisor*

Robert Bristow

*Sound Supervisor*

Terry McKibbin

*Head Flyman*

James Tucker

*Box Office Supervisor*

Matthew Bebbington

*Box Office Attendants*

Janet Greason, Chloe Gordon,

Adrian Kelly, Yunuen Perez

Martinez, David Samuel,

Brenna Sotiropoulos,

Julie Wood

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Pieta Farrell, Georgia Fox

*House Attendants* Lucy Angell,

Kristy Barnes-Cullen, Nadine

Dimitrievitch, Susannah Frith,

Lee Gambin, Pip Edwards,

Kate Golding, Kate Gregory,

Beverly Hunter-Graham,

Raelene Isbester, Bethany

James, Angus Keech, David

Loney, Joanne O'Callaghan,

Richard Pettifer, Christopher

Roberts, Sophia Sourris,

Amelia Roper, Nyunkia Tauss,

Alia Vryens

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*Education Manager*

Suzie Thomas

*Education Bookings/*

*Ticketing Officer*

Mellita Ilich

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*Marketing Manager*

Vanessa Rowsthorn

*Public Relations and*

*Communications Manager*

Christy Hopwood

*Public Relations and*

*Communications Co-ordinator*

Mayuka Pandithage

*Graphic Designer*

Lydia Baic

*Marketing Co-ordinator*

Lisa Scicluna

*Marketing Assistant*

Laura Lantieri

*Receptionist*

Sam Wass

*Publications Co-ordinator*

Paul Galloway

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*Philanthropy Manager*

Rupert Sherwood

*Philanthropy Co-ordinator*

Upeka Kumarasinghe

*Corporate Partnerships*

*Manager* Paul Shea

*Corporate Partnerships*

*Co-ordinator*

Laura Vamos

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*Head of Production*

Margaret Bourke

*Production Manager*

Louise McRoberts

*Technical Manager - Systems*

Kerry Saxby

*Acting Technical Manager*

Dave Clark

*Electrics* David Jenkins,

Michael Taylor

*Production Administrator*

Lyn Cyrill

*CAD Drafting*

Andrew Bailey

**Stage Management**

*Senior Stage Manager* Alyson

Brown, Emma Beaupaire,

Christine Bennett, Jess

Burns, Stacey Fleming, Sally

Hitchcock, Peter Labza, Julia

Smith, Eva Tandy

**Workshop**

*Workshop Supervisor*

Aldo Amenta

*Deputy Supervisor* Andrew

Weavers, Ken Best, Philip de

Mulder, Alastair Read

**Properties**

*Supervisor* Geoff McGregor,

Colin Penn

**Scenic Art**

*Supervisor* Shane Dunn, Tansy

Elso, Colin Harman

**Wardrobe**

*Wardrobe Manager*

Judy Bunn

*Costume Supervisor* John

Molloy, Lucy Moran, Jocelyn

Creed, Lyn Molloy, David

Anderson (*Drowsy Chaperone*),

Liz Symons, Angela Cavelot

*Millinery*

Phillip Rhodes

*Wigs & Makeup*

Jurga Celiokiene

*Art Finishing*

Lulu Wilson

**Catering**

*Manager*

Andrea Purvis, Anita Lyovic

**The Young and**

**Emerging Artist Program**

(co-funded by the Australian  
Council)

Amelia Roper (Writer)

Naomi Edwards (Director/  
Dramaturg)

Declan Greene (Writer)

David Mence (Director/  
Dramaturg)

Elise Hearst (Writer)

Sam Strong (Director/  
Dramaturg)

**Denis Irving Scholar**

James Russell

**Overseas Representatives**

*London* Yolande Bird,

Diana Franklin

*New York*

Stuart Thompson

**Associate Companies**

The Shaw Festival

Centaur Theatre Company

**Volunteers**

*Finance* Claire Blakeley,

Colynette Patrick

**Consultants**

*Consultant Speech Pathologist*

Debbie Phyland

**MTC is a  
department of  
the University of  
Melbourne**

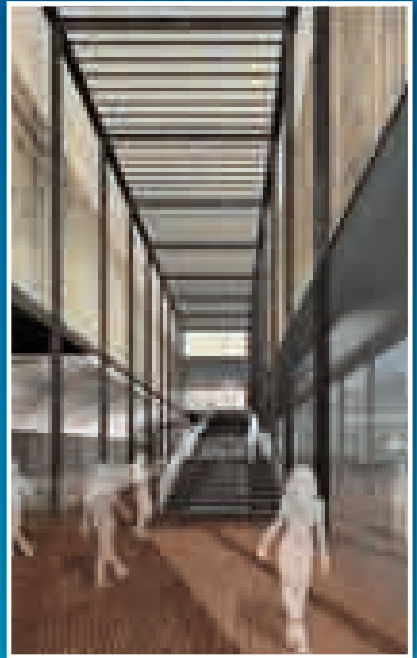


## BLACK SWAN'S MOVE INTO THE STATE THEATRE CENTRE OF WESTERN AUSTRALIA DRAWS CLOSER

2010 marks a big and exciting change for Black Swan, as we prepare to move into the State Theatre Centre of WA. We will take up residency in the new theatre by the end of this year, with our first production in the new theatre slated for 2011.

Designed by award-winning Kerry Hill Architects, the State Theatre Centre will not only provide a functional and inspiring venue for performers and their audiences, but will also be a defining architectural landmark for Perth. With work progressing quickly, here is the latest update:

- The Heath Ledger Theatre's internal cladding on the theatre walls is underway and the lighting bridge sails are completed.
- The large acoustic doors that separate the Studio Underground from Rehearsal Room 1 have been installed and glazing of the rehearsal room continues.
- Steelwork on the Bronze Box and entry canopy is progressing and the cladding on the flytower has been installed.
- Back of house work continues on the finishings of the dressing rooms.
- The technical theatre cable audit is now complete and soon over 2,000 linear metres of stage drapery will be ordered.



With construction progressing quickly, visit <http://www.statetheatrecentre.dca.wa.gov.au> for the latest news.



## PRIVATE GIVING 2010

*Founding Patron Janet Holmes à Court AC 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.*

### CREATIVE DEVELOPMENT FUND

Our Patron Sally Burton has kindly assisted us with the establishment gift for the new Creative Development Fund, aiming to attract gifts of a minimum of \$10,000 over a four year period. Our aim is to raise \$2 million over the next four years to ensure we are consistently investing in the theatrical work we produce for both artists and audiences, ensuring Black Swan's sustainability in the long term.

Black Swan wishes to thank the following individuals, including Black Swan Board members that have generously committed to donating to this Fund over the next four years:

**Sam & Leanne Walsh**  
**Kate O'Hara**  
**Craig Yaxley**

If you are interested in supporting this future Fund, please contact our Development Manager, Estelle Hajigabriel on 6389 0311. All donations over \$2 are tax deductible and you can remain anonymous and/or keep your gift amount undisclosed. Examples of projects that require support include:

To mentor two West Australian young designers to work alongside established designers for a production in 2010 and 2011  
**\$5,000 per designer.**

A creative development period for two current commissions **\$15,000 per commission.**

Puppetry for one of the 2011 productions at the new State Theatre Centre **\$20,000.**

### ENCORE!

Thank you to the following people who have kindly donated to the Black Swan's newly established giving programme – Encore!

**Behind The Scenes** .....\$500

**Jim & Freda Irenic**

**Kaye Armstrong**

**Garnett Skuthorpe**

**First Call** .....\$1,000

**Shane Colquhoun**

**Opening Act** .....\$2,500

**Applause** .....\$5,000

**Encore!** .....\$10,000

*We would also like to recognise **Michael Kiernan** for his generous donation to the Encore! Programme.*

Encore! gives you the opportunity to help Black Swan deliver high quality productions throughout 2010. To become part of Encore!, please visit our website at [www.bsstc.com.au](http://www.bsstc.com.au) to make your donation online or contact us on 6389 0311.

Black Swan would like to thank the following individuals who recently sent gifts between \$50 - \$499:

**Patricia Berridge**  
**Cameron Blythe**  
**Katherine Cheng**  
**Stephen Dennis**  
**Maggie Down**  
**Shirley Egan**  
**Peter Iancov**  
**Margaret McKenna & Brian Webber**  
**Ross McLennan**  
**Jeff Skates**  
**Flora Smith**  
**Anon (8)**

# BLACK SWAN STATE THEATRE COMPANY

## BLACK SWAN STATE THEATRE COMPANY

Box 3232 Broadway PO

Crawley WA 6009

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WEB: [www.bsstc.com.au](http://www.bsstc.com.au) or find us on Facebook!

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PATRON Sally Burton

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DEPUTY CHAIR Andrew Drayton

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TREASURER Craig Yaxley

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ARTISTIC DIRECTOR Kate Cherry

GENERAL MANAGER Shane Colquhoun

DIRECTOR, HOTBED ENSEMBLE Adam Mitchell

PRODUCTION MANAGER Ashley Page

ARTISTIC COORDINATOR Chantelle Iemma

CASTING DIRECTOR Annie Murtagh-Monks

CASTING ASSISTANT Amy Ohariw,

Annie Murtagh-Monks & Associates

WARDROBE MANAGER Sacha Mahboub

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TICKETING & ADMINISTRATION OFFICER Fleur Hardy

EDUCATION MANAGER Alena Tompkins

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MARKETING & SPONSORSHIP MANAGER

Nancy Hackett

MARKETING COORDINATOR Kerry Miller

MARKETING ASSISTANT Shona Saxton

PHOTOGRAPHER Jeff Busby

COVER IMAGE Frances Andrijich

THE PLAYHOUSE THEATRE 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, Janet Davidson, Sandra Liu, Jenny McNae, Marian Tye

TRUSTEE/DIRECTOR GENERAL DEPARTMENT OF

CULTURE AND THE ARTS Allanah Lucas

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OFFICE MANAGER Mandy Allen

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Georgina Helm

ACTING BOX OFFICE SUPERVISOR

Linda Hutchison (BOCS Ticketing)

FOR THE SWIMMING CLUB

HEAD TECHNICIAN/LIGHTING OPERATOR Ian Boase

HEAD MECHANIST Graeme Mell

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 vary advertised programs and to add, withdraw or substitute artists as necessary.

## PRIVACY POLICY

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

# BLACK SWAN STATE THEATRE COMPANY GRATEFULLY ACKNOWLEDGES THE SUPPORT OF OUR PARTNERS:

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



Australian Government



*Black Swan State Theatre Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.*

## THE HOTBED ENSEMBLE



RAC members are happier

## PRODUCTION PARTNER



The Clean House



Madagascar

## ASSOCIATE PARTNERS



The Swimming Club



The Clean House



Twelfth Night

## SEASON PARTNERS



Accommodation Partner

## EDUCATION PARTNERS



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## SUBSCRIBER INCENTIVE PARTNERS



Rio Tinto



*... part of our extended family*

There is nothing more important than family; and ours has really grown after 12 years with the state's flagship theatre company. We are proud to share stories from Western Australia through the first of the Rio Tinto Black Swan Commissions in 2010 and as principal partner look forward to the continued growth of our family. [www.ciwa.riotinto.com](http://www.ciwa.riotinto.com).



**black swan**  
STATE THEATRE COMPANY