

BLACK SWAN STATE THEATRE COMPANY
PRESENTS



SWITZERLAND

BY Joanna Murray-Smith

BLACK SWAN
STATE THEATRE
COMPANY



Artistic director

Cast

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FEATURING

JENNY DAVIS
GIUSEPPE ROTONDELLA

LAWRIE CULLEN-TAIT
BRUCE MCKINVEN
LUCY BIRKINSHAW

ASH GIBSON GREIG
ANDY FRASER

JULIA MOODY
SUSIE CONTE

ERIN COUBROUGH
AMELIA TREMAN

JENNY EDWARDS
NATHAN FRY

BEN GREEN

BRENDAN PIERCE /
MAREK SYZLER

KIM WESTBROOK
ELLEN PATERNITI /
ADELE TELENTA

Patricia Highsmith
Edward Ridgeway

Director
Set & Costume Designer
Lighting Designer
Composer/Sound Designer
Fight Director
Vocal Coach
Assistant Director (Secondment)
Stage Manager
Assistant Stage Manager

Costume Maker
Company Mechanist
Set Constructor
Scenic Finishing

Transport
Physiotherapist

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SYNOPSIS

It's 1995 in the Swiss Alps and the reclusive crime writer Patricia Highsmith, is visited by a genial young man from her New York publisher, sent to convince her to write the final instalment of her best-selling Mr Ripley series. What first appears to be a standard cat-and-mouse game of wit and wiles, soon becomes a dance to the death. Who is the cat and who is the mouse? And... who will make it out of Switzerland alive?

A chilling and sometimes hilarious two-hander, with Murray-Smith's signature lucid-lettered prose.

JOANNA MURRAY-SMITH Playwright



Joanna Murray-Smith is one of Australia's most nationally and internationally acclaimed playwrights. Her work has been nominated for many awards including the Olivier Award for Best Comedy for *The Female of the Species*. Her other plays include *Switzerland*; *Pennsylvania Avenue*; *Fury*; *True Minds*; *Day One*, *A Hotel*, *Evening*; *The Gift*; *Rockabye*; *Ninety*; *Bombshells*; *Honour*; *Redemption*; *Love Child*; and the smash-hit, *Songs for Nobodies*. Joanna was a finalist for the 2006 Miles Franklin Award and was nominated for the 2004 International IMPAC Dublin Literary Award and will be a part of Melbourne Theatre Company's NEXT STAGE Writer's programme. She has been awarded the Braille Book of the Year Award, Edinburgh Fringe First Award and the London Theatregoers Choice Award and three Victorian Premier's Literary Awards for Drama.

HEATH LEDGER THEATRE
STATE THEATRE CENTRE OF WA 19 AUG - 03 SEP

DURATION approx. 1 hr 40 mins [no interval] **WARNING** Some adult themes, simulated smoking, ages 15+

WA PREMIERE Please remember to turn off your mobile phone during the performance.

Acknowledgments

Black Swan State Theatre Company would like to acknowledge the Whadjuk 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 would like to thank Brian Heller and the Arts Angels, and Cathy Penglis. We would also like to thank the team at the State Theatre Centre of Western Australia for their support and assistance.



Welcome to HIGHSMITH COUNTRY

In a Highsmithian world not only is the oppressive physical landscape described in recognisable detail but also the dark and desperate territory of Highsmith's psyche revealed.

One is forced to climb a psychological mountain of the shadow side of human behaviour. Unforgiving, uncomfortable. In most of her works she explores the conscience - the mind of someone who commits murder.

Highsmith had a penchant for stalking and with an obsessive attraction to the subject of murder.

"Murder is a kind of making love, a kind of possessing."

The kind of inherent duplicity, paranoia, anxiety and contrariness that Patricia Highsmith wore like armour she mined from deep crevasses inside herself. Her own anxieties estranged her from her culture and her sense of family. Her works of psychological intrigue were often explorations of her own obsessions. Her coffee table book was a Colour Atlas of Forensic Pathology. Her companions a cat named Charlotte and a terrarium of snails.

She chose to exile herself in the last years of her life in Switzerland allowing herself to be killed by her own art through scotch,

smoking and insomnia. For Highsmith nothing felt alive in Switzerland, "a land of mountains that block the sun composed of a lot of granite said to have a magnetic effect, draining one's energy."

She must have liked it that way.

Though she had many friends, lovers and admirers, it seemed that duplicity and paranoia made for a lonely life and a hollow death.

A fictitious moment in the life of Patricia Highsmith, Joanna Murray-Smith is playing her at her own game using the suspense rules of engagement. Dissecting what it might mean to be human creating an intrigue along the way. Directing the play, it has felt like Joanna Murray-Smith has written Highsmith's ultimate fantasy. *Switzerland* is a sensual and charismatic piece of writing. It has been a pleasure to bring this story to life.

LAWRIE CULLEN-TAIT
Director

A note from the DESIGNER

*This will be the fifth production of *Switzerland* by an Australian state theatre company in the last few years. When a work like this speaks to so many, similar to a Shakespeare play, it's important for each team to evaluate what they as individual artists can draw from the work that uniquely tells the story.*

This is a liminal world in which this surreal conversation takes place. There is a neutrality to the space, the notion of a blank canvas from which Patricia invents her worlds, her characters. There is also a sense of precision to it - all things in their place - a bunker protecting its inhabitant from the chaos of the real world just

beyond the doors. This world is curtained off from reality, allowing the reinvention of oneself and compelling Patricia towards her greatest literary moment.

BRUCE MCKINVEN
Set & Costume Designer

LAWRIE CULLEN-TAIT Director



BLACK SWAN: DIRECTOR & COSTUME DESIGNER: *Venus in Fur*. **ASSISTANT DIRECTOR:** *As You Like It, A Streetcar Named Desire*. **SET & COSTUME DESIGNER:** *LOADED: A Double Bill of New Plays, The Year of Living Dangerously*. **SET DESIGNER:** *The Lighthouse Girl*. **OTHER THEATRE: DIRECTOR:** WAAPA: *A View From The Bridge*. **DIRECTOR & SET DESIGNER:** Onward Production: *Red*. Perth Theatre Company: *An Oak Tree*. The Blue Room/Fringe World: *7 Needs, Spirit*. The Blue Room/Fringe World: *The Night Guardian*. The Blue Room/Art Gallery of Western Australia: *Picasso's Goldfinch*. Downstairs at His Majesty's/New York City's Barefoot Theatre Company's International Festival, the 70/70 Horowitz Project: *Lebensraum*. Metcalf Theatre: *Music From The Whirlwind*. Tennant Creek High School and Community: *Romeo And Juliet, A Midsummer Night's Dream, Macbeth*. Otago University, New Zealand: *Breath Out And I Breathe You In*. **SET & COSTUME DESIGNER:** Barking Gecko Theatre Company: *In A Dark Dark Wood*. **SET DESIGNER:** The Kabuki Drop: *The Average Joe*. Onward Production: *Deep Blue Sea*. The Blue Room Theatre: *Red Silk*. Omnibus Productions: *The Secret Garden*. Buzz Dance Theatre: *Snap Happy*. Tura New Music: *Rendezvous An Opera Noir*. **PRODUCTION DESIGNER:** Southern Star Entertainment/Magna Films Ireland: *Foreign Exchange*. **TV:** *Teesh and Trude, Death of The Mega Beast, Outback Upfront, The Pet Show, The Bombing of Darwin An Awkward Truth*. **ART DIRECTOR:** ABC/Goal Post Productions: *Lockie Leonard Series 2*. **POSITIONS:** Lectured in Art Direction at WAAPA. Partner and co-founder of Plumb Construction & Design. Black Swan Resident Artist 2016. **AWARDS:** Equity Guild: 2012 Best Production for Red. **TRAINING:** WAAPA Production and Design - Set and Costume Design, WAAPA Directing.

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At KPMG, we believe the Arts are vital to creating a rich and diverse culture in Western Australia. We're incredibly proud to support Black Swan State Theatre Company, who enable us to explore exciting new places with every production.

We're sure you'll enjoy *Switzerland*.

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CAST

JENNY DAVIS Patricia Highsmith



BLACK SWAN: Molière's *Tartuffe*, *The Importance of Being Earnest*, *Money and Friends*. **OTHER THEATRE:** Onward Production & Black Swan: *Seven Deadly Sins*, *Four Deadly Sinners*. Onward Production: *Singular Women*. Perth Theatre Company: *Bombshells* (national tour), *Face to Face* (international tour), *Bench*, *The Shoehorn Sonata*. Hole in the Wall Theatre: *Bold Girls*, *A Midsummer Night's Dream*, *The Cherry Orchard*, *Tom and Viv*, *Bodies*, *Benefactors*, *How the Other Half Loves*, *Fen*, *Female Parts*, *Beyond Therapy*, *The Importance of Being Earnest*, *Mrs Klein*, *Mirandolina*, *The Misanthrope*, *Vanities*, *Playboy of the Western World*, *Mourning Becomes Electra*. Playhouse Theatre: *The Taming of the Shrew*, *Top Girls*, *Funny Peculiar*, *A Month of Sundays*, *Middle Aged Spread*. Effie Crump Theatre: *The Two of Us*, *One for the Road* (international tour), *Deckchairs*, *Home Open*. Agelink Theatre: *Swan River Saga*. **TV:** *The Great Mint Swindle*, *Lockie Leonard* (Series 2), *Samantha*, *Sweat*, *Fran*, *Maths Break*. **DIRECTOR:** Perth Theatre Company: *The Chatroom*, *Tango*, *Social Climbers*, *The Vagina Monologues*. Effie Crump Theatre: *Lipstick Dreams*, *By Degrees*, *Double Diagnosis*, *Christmas Crackers*. Agelink Theatre: *Cis and Barbiche*, *Life In Their Hands*, *The Greatest Woman in the World*, *Dear Heart* (international tour), *Quartet* (national tour), *The Time Of Your Life*, *And Now the Governor's Wife*, *Red Flowering Gums*, *Sarah of Enderslea Farm*. WA Youth Theatre: *Clark in Sarajevo*, *Cloudstreet*, *The Tempest*, *Mother Courage and Her Children*, *The Golden Age*, *The Caucasian Chalk Circle*, *Blue Remembered Hills*, *The Trojan Women*. **OTHER:** Artistic Director Agelink Theatre and playwright including *Cis and Barbiche*, *Life In Their Hands*, *And Now the Governor's Wife*, *Red Flowering Gums*, *Dear Heart*, *Sarah of Enderslea Farm*, *The Time of Your Life*, *Here to Stay*, *As Ships Pass By*. *Dear Heart* novel published by Allen & Unwin. Proud member of Australian Equity since 1978. **AWARDS:** OAM for services to the Arts, WA 2017 Senior of the Year, Induction into the WA Female Hall of Fame. 2003 Centenary Award for services to the theatre. 2010 Equity Guild Award. **TRAINING:** Central School of Speech and Drama, London, Teacher's Diploma Voice & speech London University.

GIUSEPPE ROTONDELLA Edward Ridgeway



BLACK SWAN: *The Lighthouse Girl*. **OTHER THEATRE:** Blue Room Theatre/ Summer Nights: *I Can Breathe Under Water*. The Cutting Room Floor: *The War on Food*. WAAPA: Don John in *Much Ado About Nothing*, Peter Semyonich in Neil Simon's *The Good Doctor*, Eddie in Arthur Miller's *A View from the Bridge*. **TV:** *Deadly Women*. **FILM:** *Average Joe*. **AWARDS:** Lesley Anderson Acting Award. **TRAINING:** WAAPA Graduate (Acting) 2016.



CREATIVES

BRUCE MCKINVEN Set & Costume Designer



BLACK SWAN: SET & COSTUME DESIGNER: Clinton: *The Musical*, *Next to Normal*. **SET DESIGNER:** *The White Divers of Broome*. Black Swan/Queensland Theatre Company: **DESIGNER:** *Cat on a Hot Tin Roof*. **OTHER THEATRE: DESIGNER:** Queensland Theatre Company: Bruce has designed over 20 productions for Queensland Theatre Company since 2002, most recently *Quartet*. Queensland Theatre Company/Bell Shakespeare: *The Alchemist*. Sydney Theatre Company: *The 7 Stages of Grieving*. Griffin Theatre Company: *The Story of the Miracles at Cookie's Table*.

La Boite Theatre Company: *The Chairs*, *Walking By Apple Tree Creek*, *Last Drinks*, *Long Gone Lonesome Cowgirls*, *Urban Dingoes*. State Theatre Company of South Australia: *The Dying Gaul*. Perth Theatre Company: *Alienation*, *A Number*. **SET DESIGNER:** Perth Theatre Company: *The Song Was Wrong*. Queensland Theatre Company/State Theatre Company of South Australia: *Hamlet*. **COSTUME DESIGNER:** Company B Belvoir: *Yibiyung*. Company B Belvoir/La Boite: *Gwen In Purgatory*. Sydney Theatre Company: *Tusk Tusk*, *Like a Fishbone*. Bell Shakespeare: *Othello*. **DANCE: DESIGNER:** Expressions Dance Company/Opera Queensland: *Mozart Airborne*. Singapore Dance Theatre: *Don Quixote*. Expressions Dance Company: *The Red Shoes*, *R&J*, *Where the Heart Is*, *Dancemakers*, *Lines in the Sand*, *Sketches* (seasons 1998, 1999, 2003). Clare Dyson: *The Voyeur*, *Absence(s)*, *Being There*. Australian Dance Theatre: *The Return of Plastic Space*. Tasdance: *In Her Footsteps*. Brian Lucas: *Underbelly*. Lisa Wilson: *Lake*, *Elbow Room*. **COSTUME DESIGNER:** Independent: *Helix*. Force Majeure: *The Age I'm In*. **FILM: COSTUME DESIGNER:** *Aunty Maggie and the Womba Wakgun*. **EVENTS:** Dark Mofo Festival: Senior Designer, *Winter Feast* Designer 2016, 2017. Adelaide Festival: various roles 1994 to 2017, currently Site Co-ordinator Adelaide Writers' Week. Adelaide Rundle Mall Authority: 2016 Christmas Decorations. **TEACHING:** Sessional Lecturer in Theatre Design at WAAPA. **AWARDS:** The Mike Walsh Fellowship and subsequent work with Dublin dance company Cois Ceim, 2001. **TRAINING:** 1997 NIDA Design Graduate. 1994 QUT Visual Arts Graduate.

LUCY BIRKINSAW Lighting Designer



BLACK SWAN: *The Eisteddfod*, *The Messiah*, *Woyzeck*, *Falling Petals*. **OTHER THEATRE:** Malthouse Theatre & Griffin: *Ugly Mugs*. Malthouse Theatre & My Darling Patricia: *Africa*. Malthouse Theatre: *Happiness*, *Blak Cabaret*, *Opera XS Merlyn Quaiße*. Perth Theatre Company: *Taking Liberty*, *Matchmaker*, *Baby Boomer Blues*. Side Pony Productions: *Confidence Man*, *The Pride*, *The Manic Pony*, *Scarecrow*. *Hold Your Horses: Heart of Gold*. Red Ryder: *Dying City*, *Moment on the Lips*, *Dealer's Choice*. Barking Gekko: *Skylab*. *The Aphids: Crawl Me Blood*.

Melbourne Opera: *Lohengrin*, *HMS Pinafore*, *Anna Bolena*, *Tannhauser*, *Abduction from the Seraglio*, *Mary Stuart*, *Così fan tutte*. Lyric Opera Melbourne: *Our Man in Havana*, *Il Signor Bruschino*, *Werther*. The Hayloft Project: *The Seizure*, *Delectable Shelter*, *Spring Awakening*. Magnormos: *Flowerchildren*, *The Hatpin*, *Title of Show*, *Mary Bryant*, *The Thing About Men*, *Love Equals*, *Life's A Circus*, *Sondheim Triptych*, *Jerry Herman Triptych*, *Stephen Schwartz Triptych*. Performance 4A: *Inbetween Two*. JTM Productions: *A Fine Romance*, *Carole King: Songbook of Her Life*, *California Dreaming*, *Bugle Boys*. School With No Walls: *Moon Broken*. St Martins Youth: *Banjós*, *Boots & Beyonce*. **FILM:** *Under the Weather*. **TV:** *The Red Room*. **POSITIONS:** Owner and Chief Lighting Designer of Filament Design Group.

OTHER: Perth Festival Beck's Music Box Lighting Design 2008 through 2010. **AWARDS:** Members Choice Award & Best Production Award at Blue Room Awards 2010 for *The Pride* (Side Pony Productions). **TRAINING:** Advanced Diploma of Lighting Design for Production and Performance from West Australian Academy of Performing Arts (2005) and a Bachelor of Arts, Fine Arts from Curtin University (1999).

ASH GIBSON GREIG Composer/Sound Designer



BLACK SWAN: *Angels in America: Part One*, *The Red Balloon*, *Blithe Spirit*, *Dinner*, *The Seagull*, *As You Like It*, *Day One*, *A Hotel*, *Evening*, *The Importance of Being Earnest*, *Arcadia*, *A Midsummer Night's Dream*, *Twelfth Night*, *Much Ado About Nothing*, *The Memory of Water*, *The Messiah*, *The Lady Aoi*. Black Swan/Queensland Theatre: *Once In Royal David's City*, *The Clean House*. Black Swan/Malthouse: *Picnic at Hanging Rock*. **OTHER THEATRE:** Malthouse: *The Trial*. The Last Great Hunt: *The Irresistible*, *Falling Through Clouds*. Thinline: *The Red Shoes*, *Bed*, *The Gathering*, *The Visit*. Barking Gecko: *Storm Boy*, *The Amber Amulet*, *Aesop's Fable*, *Gogo Fish*, *The Troll From the Bowl*, *Hidden Dragons*. **TV:** *Who Do You Think You Are* (Australia), *The War That Changed Us*, *The Lloyd Rayney Story*, *Dream House*, *Family Rules*, *Shaun Micallef: Stairway to Heaven*, *Murdoch*, *Yagan*, *Singapore 1942*, *Jandamarra's War*, *Desert War*, *Leaky Boat*, *Desperately Seeking Doctor*, *Time Trackers*. **FILM:** *Whiteley*, *Blue*, *Frackman*, *Big Mamma's Boy*. **GAMES:** *Battlestar Galactica: Deadlock* **PIAF:** 2017 *Opening Show*, *Boorna Waanginy: The Trees Speak* **AWARDS:** 2017 Green Room Awards Best Composition, *Picnic at Hanging Rock*, 2016 Australian Screen Sound Guild Awards Best Sound for a Short Fiction Film for *Karroyul*. 2015 WA Screen Award Best Music Long Form for *Pinch*, 2014 AACTA Award Best Sound in a Documentary for *Desert War*, 2014 WA Screen Award Best Music Long Form and Best Music Short Form, 2013 WA Screen Award Best Music Long Form for *Desert War*, 2009 WA Screen Award for Excellence in Craft (Composition), 2007 APRA/AGSC Awards for Best Music for a Short Film, *Iron Bird*.

ANDY FRASER Fight Director



BLACK SWAN: *Moliere's Tartuffe*, *Angels in America, Part One*, *Next to Normal*, *Extinction*, *Glengarry Glen Ross*, *Dinner*, *Venus in Fur*, *Laughter on the 23rd Floor*, *The Seagull*, *Dust*, *As You Like It*, *A Streetcar Named Desire*, *Flood*, *Midsummer [a play with songs]*, *Death of a Salesman*, *The Motherf**ker with the Hat*, *Signs of Life*, *The White Divers of Broome*, *Ninety*, *Boundary Street*, *Twelfth Night*, *Much Ado About Nothing*, *The Web*, *Cyrano de Bergerac*, *The Female of the Species*, *Who's Afraid of Virginia Woolf?*, *The Crucible*, *The Carnivores*, *Accidental Death of an*

Anarchist, *Zastrozzi: The Master of Discipline*. Black Swan/Queensland Theatre Company: *Other Desert Cities*. Black Swan/Big Sky Entertainment: *Shakespeare Shenanigans*. **OTHER THEATRE:** Perth Theatre Company: *The Removalists*, *The Haunting of Daniel Gartrell*, *Speed-the-Plow*, *Hamlet*, *Talk About the Passion*. Yirra Yaakin: *King Hit*, *Waltzing the Wilara*, *Mother's Tongue*, *The Honey Spot*, *Muttacar Sorry Business*. Deckchair Theatre: *The Danger Age*, *Memmie le Blanc*, *Love*, *Prayer to an Iron God*. Onward Production: *Private Lives*, *The Deep Blue Sea*. Shakespeare in the Park: *As You Like It*, *Comedy of Errors*, *Twelfth Night*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Romeo and Juliet*. Barking Gecko: *Jasper Jones*, *Trains of Thought*. **OPERA:** West Australian Opera: *Faust*, *Otello*, *Tosca*, *Carmen*, *Don Giovanni*. **TV:** *Lockie Leonard Human Torpedo*, *The Shark Net*. **FILM:** *Otherlife*, *Teesh & Trude*. **TRAINING:** Fully certified Fight Director and Stage Combat Instructor holding accreditation from the Society of Australian Fight Directors and the British Academy of Dramatic Combat.

JULIA MOODY Vocal Coach



BLACK SWAN: *Clinton: The Musical, Next to Normal, The Red Balloon, Venus in Fur, Laughter on the 23rd Floor, The Seagull, Dust, Midsummer [a play with songs], Other Desert Cities, The Importance of Being Earnest, Madagascar, The Glass Menagerie, The Laramie Project.* Black Swan/Queensland Theatre Company: *Other Desert Cities, The Clean House.* WA Opera: *The Magic Flute.* **ACTOR:** *When The Rain Stops Falling, The Memory of Water.* **OTHER THEATRE (ACTOR):** Perth Theatre Company: *The Matchmaker.* Onward Productions: *The Deep Blue Sea.* Melbourne

Theatre Company: *Educating Rita.* Company B: *Pallas, Walking Long Country.* Deckchair Theatre: *The Removalists.* Theatre South: *Europe, Daylight Savings.* Perth Theatre Company: *The Mule's Foal, Soul Mates.* WA State Theatre Company: *Sweeney Todd, The Last Wake at Sheoak Creek.* Hole in the Wall Theatre Company: *Educating Rita, Virginia, Approaching Simone, Visions.* **TV:** *Rafferty's Rules, Sons and Daughters.* **POSITIONS:** Associate teacher of Fitzmaurice Voicework. Head of Voice in the Acting Department at WAAPA. Patron of SDTAWA. **OTHER:** Julia is a proud member of Equity. **TRAINING:** Bristol Old Vic Theatre School, and NIDA (Grad Dip in Voice Studies). Julia works as a voice consultant for SBS TV & Radio, and for many other corporations, organisations and individuals. She has been invited to teach voice this Autumn at the MA Lab, RADA London.

SUSIE CONTE Assistant Director (Secondment)



BLACK SWAN: *Switzerland* marks Susie's debut with the company. **OTHER THEATRE: AS DIRECTOR:** Tempest Theatre: *The Yellow Wallpaper, The Maids, BASH, The Vagina Monologues, The Same Old Song.* Blue Room Theatre: *600 Seconds.* Perth Fringe World Festival: *Sparrow, The Fifteen Minute Hamlet, Macbeth-ish.* **ASSISTANT DIRECTOR:** Class Act Theatre: *Ghosts.* **AS WRITER:** Hollywood Fringe Festival/San Diego Fringe Festival: *Sparrow, Macbeth-ish.* **FILM: AS DIRECTOR:** Parkerville: *Sets, Bugs and Rock n Roll, Revelation* Film Festival 2015. **AS ACTOR:** *Sparrow, Macbeth-ish.* City of Perth Film Festival: *Spoons.* **TRAINING:** WAAPA MA Directing (2018).

ERIN COUBROUGH Stage Manager



BLACK SWAN: AS SM: *The Importance of Being Earnest, Boundary Street, Arcadia (Production/Performance).* Black Swan/Sydney Theatre Company: *Signs of Life.* **AS ASM:** *The Eisteddfod, Arcadia (Rehearsals), National Interest, The White Divers of Broome.* **OTHER THEATRE: AS SM:** Performing Lines: *Dark Matter, Four Minutes Twelve Seconds (London West End)* **AS ASM:** Yirra Yaakin Theatre Company: *Conversations with the Dead, So Long Suckers.* West Australian Ballet: *The Nutcracker, Georgy Girl the Seekers Musical, McQueen the Play (London West End), Wicked the*

Musical Australasia. **OTHER ROLES:** *Matilda the Musical (Swing ASM), The Gabriel's Trilogy (Wardrobe), Singin in the Rain (Dresser), Cats the Musical (Follow Spot), The Lion King the Musical (Dresser), Legally Blonde the Musical (Props).* **AWARDS:** 2011 Hawaiian Award for Stage Management, WAAPA. **TRAINING:** WAAPA Graduate (Stage Management) 2011.

AMELIA TREANAMAN Assistant Stage Manager



BLACK SWAN: *Switzerland* marks Amelia's debut with the company. **OTHER THEATRE:** Melbourne Theatre Company: *Three Little Words* (intern) 2017. **PRODUCTION/STAGE MANAGER:** Graduate College of Dance: *The Nutcracker.* STRUT Dance: *In Situ* 2016. **PRODUCTION MANAGER:** The Blue Room: *Devised work - The Astronaut.* **ASM:** ICW: *Sound of Music, Phantom of the Opera.* The Blue Room: *3 Seeds.* **FESTIVALS/EVENTS:** Stage Manager Fringe World Festival 2015, 2016, & 2017. Outdoor Production Intern at Adelaide Festival of the Arts 2017.

Lord Mayor's Party Intern at Sydney New Year's Eve 2016. Event Coordinator – Adobe Symposium Sydney 2017. **AWARDS:** Production & Design Outstanding Student in Stage Management 2016 at WAAPA. **TRAINING:** WAAPA Graduate (Stage Management) 2016.



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ALL ABOUT HIGHSMITH

BY AIDAN GIRARDI

"My imagination functions much better when I don't have to speak to people."



The Texas-born novelist was born Mary Plangman in 1921. A lifetime pessimist, Highsmith endured numerous health issues including lung cancer and anorexia before her death in 1995. One of her first short stories 'The Terrapin' – a story about a young boy stabbing his mother to death was said to be motivated by her love-hate relationship with her own mother, abandoning her at the age of 12.

Through her tumultuous life, she published 22 novels and 8 short stories. Her own sexuality inspired her writing – sublimated sexual desire in characters were weaved throughout the story, recognising Highsmith as a pioneer in awareness of gay and lesbian culture, though despising homosexuality herself.

Understanding Highsmith proved impossible. She loved snails – housing 300 snails in her garden and carrying them with her in her handbag, nibbling on lettuce. She also smuggled them into the UK, from France with them wedged under her breasts.

Though her personality was all but simple, she remains today a highly respected and prolific writer, and continues to enthuse and influence film and television works in 21st century Hollywood. Take a look at some of the more notable works you might recognise.

STRANGERS ON A TRAIN (1950)

The psychological thriller, *Strangers on a Train* was Highsmith's first novel published. The story follows two men whose lives become entangled when one proposes to 'trade' murders, though following through with the arrangement leads to unforeseen consequences.

Alfred Hitchcock secured the rights of the novel for only \$7,500, keeping his name concealed to keep the price low. Highsmith was outraged when finding out who had actually purchased the rights. From this adaptation of the novel came one of Hitchcock's most iconic scenes in his repertoire – Miriam's strangulation of the hands of Bruno, on the Magic Isle. This used a unique double printing technique, which is still studied in film schools today.

The book has spawned 37 further film and television adaptations. The film has

also lent inspiration to an array of TV and movie projects including episodes of NCIS and The Simpsons and 2011 film 'Horrible Bosses'. A 'modern day reimagining' of the story is currently in production from proclaimed director David Fincher.

THE PRICE OF SALT (1952)

The Price of Salt was published in 1952 and details a story about two women who fall in love, though must deal with complicated consequences that enthrall a taboo relationship. The semi-autobiographical literature, which contested the lesbian pulp formula, was well regarded in female homosexual culture as it defied the stereotypes that burden gay and lesbian society. Publishers rejected the manuscript initially, telling Highsmith the novel would cause career suicide. The book was shopped, then published under the alias 'Claire Morgan'.

After selling over one million copies and subsequently falling out of print, the book would later be republished, under Highsmith's real name. It was adapted into the feature film 'Carol' (2015), a film that was nominated for six Academy Awards and nine BAFTAs.

THE TALENTED MR RIPLEY (1955)

The first book in the series, called *The Talented Mr. Ripley* and published in 1955, was inspired by Henry James's dark comedy 'The Ambassadors' (1903). Wealthy shipping magnate Herbert Greenleaf employs the smiling, likable though self-serving sociopath Tom Ripley to encourage his son, Dickie to come home. Tom endears himself to Dickie, forming an alliance that extorts the man of money and extended vacations. After Dickie falls for a woman and tires of Tom, who longs to live Dickie's life, he decides he must kill what he most admires.

Five books were published based on Tom Ripley, later called the 'Riplied'. After the first book, *Ripley Under Ground* followed as its sequel. Three more – *Ripley's Game*,

Boy Who Followed Ripley and *Ripley Under Water* – all wrapped up the book series.

In 1956, the novel was nominated for Edgar Allan Poe award for best novel. It also won the Grand Prix de Littérature Policière for best international crime novel in 1957. 1999 saw the movie adaptation starring Matt Damon and Ripley has been portrayed by Alain Delon, Dennis Hopper and John Malkovich.

THE GLASS CELL (1964)

Highsmith's tenth novel, about a man falsely convicted of fraud, was conceived after she received a fan letter from a prison inmate. In addition to his correspondence, she also used John Marlow Martin's account of the 1952 Michigan State Prison riots to understand solitary confinement and adopt critique of imprisonment in the United States.

The book was adapted as a German-language film, nominated for Foreign Language Film at the Academy Awards in 1978. The same director later adapted her book *Edith's Diary* to her dissatisfaction, labelling the film 'dreadful'.

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Black Swan is a theatre company of national significance, promoting collaborations of excellence and creating work with a vibrant hub of collaborators that celebrates and excites our Western Australian communities.

KEY PROGRAM AREAS

Black Swan's strength lies in artist development and broadening access and engagement with our state-wide community. Over the past five years, we have seen enormous growth in our audiences, built our internal capacity and established a benchmark for quality productions of scale in Western Australia. Looking to our future our three core areas of strategic focus are artist development, education and regional engagement.

Artist Development

The following programs promote Western Australian talent, create stories significant to the Western Australian community and develop new pathways to existing ones for artists and audiences alike.

Our artist development programs promote Western Australian talent, create stories significant to the Western Australian community and develop new pathways for artists and audiences alike. We are committed to training and developing artists in their early years of practice and working with new and recent graduates as part of our **WAAPA BRIDGING PROGRAM**, offering them the opportunity to be profiled in our productions to help kick-start their professional careers.

THE BLACK SWAN LAB continues to be a creative melting pot of emerging and established artists, a wonderful mix of old and new wisdom that empowers artists. In 2017, we feature four productions as part of the Lab in the Studio Underground. **Supported by the Patrons Club and Wesfarmers Arts.**

Supported by our Principal Partner, the **RIO TINTO BLACK SWAN COMMISSIONS** enable us to commission Australia's leading playwrights to develop new works that engage meaningfully with Western Australians, and reflect our unique position in the world. In 2017, Hellie Turner's *The Lighthouse Girl* received its World Premiere after being commissioned and developed through this program.

Many emerging and mid-career artists across various disciplines from directors, designers, writers, composers and actors are mentored and nurtured within the company, both in productions for the Studio Underground and on the main-stage of the Heath Ledger Theatre. A key focus is the **EMERGING WRITERS GROUP**, where Western Australian playwrights can apply for year-long discussion and mentoring with the aim of developing their work. **Supported by the Malcolm Robertson Foundation.**

Education

Black Swan is committed to supporting educators in developing a lifelong love of theatre and inspiring audiences of the future. We are accessible to all school communities with selected performances at the State Theatre Centre, student and teacher workshops, quality teaching resources and in-school experiences

that align with the curriculum. Heavily subsidised student priced tickets and school subscription packages are offered in addition to work experience, internships and student ambassador programs. **Education program supported by Chevron and Feilman Foundation.**

Regional Engagement

As a state theatre company, Black Swan aims to embed theatre in the lives of all Western Australians regardless of location. Our regional engagement programs seek to support vitality, pride and capacity building in regional and remote WA communities. We engage with our regional communities in multiple ways throughout the year – through the annual live broadcasts from

the Heath Ledger Theatre, regional touring and bespoke community engagement activities. Underpinning this strategy is the appointment of regional ambassadors who act as a conduit between the company and their community. **Regional Engagement program supported by Chevron, Water Corporation and Thrifty.**

PRINCIPAL PARTNER



EDUCATION & REGIONAL PARTNER



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REGIONAL PARTNERS



To find out more about our program areas visit bsstc.com.au.



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GIVING TO BLACK SWAN

Founding Patron, **Janet Holmes à Court AC** has played a significant role in the development of Black Swan's artistic and education programs. Her generosity has provided a platform for the growth of arts and culture in Western Australia.

The generous contribution of **Andrew and Nicola Forrest** and the **Minderoo Foundation** is assisting our future development and security as Western Australia's state theatre company.



Thank you to all of those who generously support Black Swan in many different ways.

BOARD OF DIRECTORS

Mark Barnaba AM	Rob McKenzie	Vicki Robinson
Alan Cransberg	Kate O'Hara	Linda Savage
Nicola Forrest	Kellie Parker	Craig Yaxley

PHILANTHROPY COMMITTEE

Michela Fini	Sue McDonald	Mimi Packer
Gina Lisle	Fred Nagle	Chris Ungar

PATRONS CLUB

Helping create opportunities for artist development and Black Swan Lab productions.

Janet Holmes à Court AC	Stan & Jean Perron	Ungar Family Foundation
Michela & Adrian Fini	Simon Lee Foundation	

BLACK SWAN PRODUCTION FUND

A future fund designed to ensure we can develop works of exceptional quality that match the boldness and beauty of the state in which we live. The Production Fund will enable us to develop breathtaking original theatre productions of scale and ambition and to work with the best artists locally, in the country and the world.

We thank the following inaugural donors for helping us launch the Production Fund.

Founding Partner Minderoo Foundation

Founding Donors

Mimi & Willy Packer	Linda Savage & Stephen Davis	Sue McDonald & Mark Westbrook
Tim Roberts	Alan Cransberg	Daryl Mack & Helen Taylor
Angela Roberts	Gilbert George	Sallie-Anne & Michael Manford
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Katrina & Craig Burton	Gina Lisle	Wendy Martin
Ungar Family Foundation		Anonymous (2)

Michael & Sandy Anghie	Camillo & Joanne Della	Jim & Freda Irenic
Mark Barnaba AM	Maddalena	Kon & Judy Kozak
Michael Chaney	Treffina Dowland	Ben Luscombe
Warren & Linda Coli	Michela & Adrian Fini	Holly Masterman
Charles & Tracey Crompton	Alison Gaines	Rob McKenzie
Caroline Crabb & David	Janet Holmes à Court	Rose & Tim Moore
Borshoff	Sandy & Peter Honey	Fred & Georgina Nagle

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Vicki Robinson
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Simon Lee Foundation
Simon & Alison Stewart

Avinash Subhas
Marco D'Orsogna
Craig Yaxley

FOUNDATIONS

Nurturing Western Australian artists through our education, development and international programs.



WHITE SWANS

Michela Fini, Sandy Honey and Sallie-Anne Manford have led this successful and innovative private giving circle to collectively help enrich WA's growing enthusiasm for the arts.

Janet Barron & Geoffrey Bourhill	Michela & Adrian Fini	Fred & Georgina Nagle
John & Linda Bond	Annie & Brett Fogarty	Mimi & Willy Packer
Katrina & Craig Burton	Nicola & Andrew Forrest	Philippa & Ron Packer
Debbie & Peter Chappell	Jacqui Gilmour & Graham Forward	Lindsey & Peter Platt
Catherine Cole & Tim Pavy	Christine & John Hedges	Wendy & Garry Prendiville
Warren & Linda Coli	Sandy & Peter Honey	Ingrid & Mark Puzey
Tracey & Charles Crompton	Gina & Ben Lisle	Shareen Traub & Peter Lee
Camillo & Joanne	Sallie-Anne &	Linda Savage & Stephen Davis
Della Maddalena	Michael Manford	Caro & Jon Stewart
Marco D'Orsogna & Terry Scott	Sue McDonald & Mark Westbrook	Natasha & Ross Taylor
Treffina & Graham Dowland	Rose & Tim Moore	

LOCAL LARRIKINS

Janet Holmes à Court created this giving circle and with the help of other Larrikins it continues to engage young Western Australians and bring WA artists and stories to our audiences.

Janet Holmes à Court AC	Elisa & Charles Fear	Kate O'Hara
Susan & Brendan Adler	Diana & Peter Hammond	Benita Panizza & Michael Pritchard
Bill Bloking	Lloyd & Toni Houthuysen	Sherri & Adrian Staltari
Bernard & Pam Cresswell	Judith & Kon Kozak	Simon & Alison Stewart
Kevin & Sheila Daken	Meredith & James McClements	Tim & Chris Ungar
Alan Dodge AM	Moeschi Hair Stylists	

WILD SWANS

Perth's emerging arts enthusiasts collectively giving to drive a new generation of theatre audiences and artists.

Belinda Buratto	Tamryn Barker	Jane McEvoy
Trina Mahon	Ashley Chan	
Samantha Rees	Michelle Kerr	

Thank you to our patrons who support Black Swan as donors or by leaving a bequest.

To support Black Swan please contact Andree McIntyre, Philanthropy Manager on 0417 187 025 or andree@bsstc.com.au.

ENCORE!

Thank you to the following people who have kindly donated to Black Swan's giving program Encore! to support the 2017 season.

ENCORE! \$10,000 AND ABOVE

Janet Holmes à Court AC	Packer Family Foundation	Linda Savage & Stephen Davis
Crown Resorts Foundation	Playing Foundation	Simon Lee Foundation
Michela & Adrian Fini	The Myer Foundation	Ungar Family Foundation
Feilman Foundation	The Stan Perron Charitable Trust	
Malcolm Robertson Foundation		

APPLAUSE \$5,000 TO \$9,999

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Nic Christodoulou	Richard Tarala & Lyn Beazley AO	
Macquarie Group Foundation		

OPENING ACT \$2,500 TO \$4,999

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FIRST CALL \$1,000 TO \$2,499

Shane Colquhoun & Leigh Cathcart	Dane Etheridge & Brooke Fowles	Ross & Fran Ledger
Andrew Crocker & Dianne Sunderman	John Foster	Andree McIntyre
Peter & Lesley Davies	Marilyn Fowler	Thurston Saulsman
Mary Ellen in memory of Kerensa	Lianne & Raymond Gianoli	Robyn Tamke
	Kay Giorgetta	Bradley Van Luxemborg
	Jim & Freda Irenic	Anonymous (1)

BEHIND THE SCENES \$500 TO \$999

David Ambrose	Natalie Jenkins	Paul Mar
Helen Cook	Dita Jevons	Jennifer Rankin
Rachelle Doyle	Francis Landels	Joy Wearne
Stuart Evans	Megan Lowe	Anonymous (2)
Karen Fleischer	Amanda Luke	
Nicola Iffla	Deborah Luke	

\$50 TO \$499

Linda Ager	Rachelle Doyle	Marilyn Lyford	Michael Perrot
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Namy Bodinner	Ken & Glenda Evans	Sheila McHale	Lindsay Silbert
Jo Bosso	Sidney & Butch FrosterCott	David McIntyre	Maria Sioulas
Geoffrey Bovell	Charles & Patricia Galluccio	Margaret Medcalf	Jacinta Sirr
Sue Boyd	Colin & Cara Hoppe	Tess Metcalf	Jeff Skates
N Chung	Irene Jarzabek	Chantelle Millsteed	Flora & Lawrence Smith
Andrew & Jan Connor	Christine Kennedy	Frances Moon	Laurence Symonds
Amber Craike	Nofra Klinik	Lynn & Lawrie Morzenti	Robin Teese
Mark & Yvette Dawson	Louis & Miriam Landau	Roger & Alexis Mullen	David Walker
Pauline De Boer		Tony Munro	Wesley Family
Pallavi Desai		Jordan Nix	Anonymous (31)

LEGACY LEADERS

Leave a legacy to ensure WA theatre remains sustainable for generations to come. A bequest cements a legacy in your memory and marks a meaningful bond with theatre and Black Swan. Thank you to those who have chosen to become Black Swan Legacy Leaders.

Anita Clayton	Shane Colquhoun & Leigh Cathcart	Andree McIntyre
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Celebrating 20 years of partnership

THANKS OUR SUPPORTERS

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Black Swan State Theatre Company is supported by the State Government through the Department of Local Government, Sport and Cultural Industries

GOVERNMENT PARTNER



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

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Lot Twenty

Would your company benefit from a partnership with Black Swan?

Contact us to discuss how we can help you do business.



We saw the potential twenty years ago.

As principal partner of our state theatre company we're committed to sharing local stories, developing emerging talent and inspiring regional audiences. It's a role we're proud to play.

RioTinto

**BLACK SWAN
STATE THEATRE
COMPANY**

