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AT THIS TIME OF YEAR. THE LIFE OF AN ARTISTIC **DIRECTOR OF A THEATRE COMPANY CONSTANTLY** STRADDLES BOTH THIS YEAR AND NEXT.

Directing, touring and creating work in this year while imagining, planning, scheduling and budgeting a full season for 2026. The 'imagining' is so real that I even find myself writing down the wrong date when filling out forms.

The present has been packed with recently directing Never Have I Ever which had such wonderful responses from our audiences, to touring Prima Facie to Sydney, which was sold-out before we opened and has also received rapturous responses for Sof Forrest's phenomenal performance and for the stunning production itself.

Black Swan State Theatre Company is proudly supported by the WA Government, and by the Australian Government through Creative Australia, its principal arts investment and advisory body.

Next year's season is under wraps, of course, but I can quarantee that it has some truly delightful shows in store. From star-studded leading performances to a world premiere adaptation of an acclaimed Australian author's novel. A regional homecoming of a First Nations hit to a future-focused local commission's premiere.

We give our all, through every facet of our theatrical expertise, to each and every production we put on stage. So take the plunge, and know that you're always in for an entertaining and stimulating ride, no matter which show you may be sitting in the dark for, eagerly anticipating the thrill of live theatrical adventure.

Kate Champion Artistic Director







PRINCIPAL PARTNER

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STILL FINDING HIS VOICE: ANDREW BOVELL ON SPEAKING IN TONGUES AND BEYOND

WHEN SPEAKING IN TONGUES PREMIERED THIRTY YEARS AGO, ANDREW BOVELL WAS STILL FINDING HIS VOICE AS A PLAYWRIGHT, AND AS HE PUTS IT, "I STILL AM".

He set out to write something bold and innovative, but still accessible and emotionally resonant. "I wanted to push the boundaries of what a play could be," he says now, "but I still wanted to tell a story that moved and involved people."

At the time, Bovell was ten years into his relationship with his wife, Eugenia, and wrestling with big questions about love, marriage, responsibility and the future. That period of reflection - and one oddly haunting image - came together to shape the play. He remembers noticing women's shoes abandoned by the side of the road. Once he saw one, he saw them everywhere. "It always felt slightly threatening to me," he says, "as if something bad had happened to her."

"The image of the lost shoe is central to the play."

Many audiences later discovered the story through his award-winning film adaptation, Lantana. But for Bovell, the two are entirely separate creatures. "Cinema and theatre are very different," he explains. "Each is its own beast with its own rules. Even though they share characters and story elements, they feel like different works. Writing the film gave me a chance to rediscover the material in a new medium... I didn't just want to repeat myself. I wanted to discover new angles and ideas but within the same thematic world."

This Black Swan revival holds a special resonance for Bovell. Now a board member of the Company, he speaks warmly of his long history with the theatre, which stretches back to Andrew Ross's production of his early work After Dinner. He names Adam Mitchell's When the Rain Stops Falling and Kate Champion's Things I Know to Be True among his favourite Black Swan productions, and he's proud to see the company thriving under Kate Champion and Ian Booth's leadership.

"It's always been important to me to bring my work home to Perth,"

he says. "I guess as someone who grew up here, recognition of my work in my own town means even more."

Though some audiences might hear echoes between Speaking in Tongues and later plays like Things I Know to Be True, Bovell sees each work as distinct. "They feel like very different plays to me, each offering the audience a different experience. Perhaps critics or academics who study my work can see connections across the different plays, but each one feels unique to me. I have a fear of repeating myself or being known as a playwright who does a particular kind of play. And I guess each play reflects where I am in life at the time I write it."

His upbringing in Western Australia remains a source of inspiration too. He speaks of carrying the Wheatbelt of his childhood and the Indian Ocean and Perth suburbs of his adolescence with him. "I was surrounded by strong and stoic women and flawed men as I grew up. Those kinds of characters continue to appear in my plays."

What does he hope audiences will take away from this new production? "I love the fact that the play continues to be done and discovered by new generations," he says. "It's very much a period piece now, capturing the way we lived in the 1990s, so I'm interested in what a contemporary audience makes of it. But it has a compelling psychological mystery at its heart, and it's a bit of a 'whodunnit.' It asks its audience to be a detective... like so much of our streaming television now. And I think audiences enjoy that."

Thirty years on, Bovell is as busy - and as passionate - as ever. Alongside work in film and television, he's particularly excited about a new play he's developing in Rome for a cast of eleven. "It's challenging to write for such a cast and an absolute pleasure to be able to work in Europe," he says.

"I still love what I do."

And when he's not writing? He's quick to respond, "I'm always writing, even when I'm not."

For the next generation of writers, his advice is simple: take risks, be brave, and always keep your audience in mind. "Think about your own times, about what's happening now, what's important now, and what you want to say about it," he says. "Be bold and funny and human. Put yourself on the line. Make it count. Above all think of your audience. Your primary job is to enrich their lives by allowing them to think and feel something about the world we all share."

SPEAKING IN TONGUES

IS PLAYING AT THE HEATH LEDGER THEATRE From 23 august – 14 september

(5)



BLACK SWAN STATE THEATRE COMPANY OF WA ON CUE WINTER EDITION



ANDREA GIBBS ON CAROL, CHRISTMAS, AND CRAFTING CHARACTERS WITH HEART



ANDREA GIBBS WEARS MANY HATS - COMEDIAN, RADIO PRESENTER. STORYTELLER. AND PLAYWRIGHT. HER LATEST PROJECT. CAROL. IS A BRAND-NEW CHRISTMAS SHOW PREMIERING WITH BLACK SWAN THIS NOVEMBER. IT'S ONLY HER SECOND FULL-LENGTH PLAY, BUT TRUE TO ANDREA'S STYLE, IT'S PACKED WITH HUMOUR, HEART, AND BIG WA ENERGY.

"I think we all sit around during the holidays, looking at our families, and wondering if everyone else's Christmas is as mad as ours," Andrea says. Carol leans right into that vibe - a bit messy, a bit heartfelt, very human. "This play is my way of exploring those similarities and differences, and showing how theatre (and comedy) can bring us together, break our hearts a little, and ultimately remind us of what we do share in terms of Christmas spirit."

The character of Carol came from a mix of personal reflection and some sobering statistics. "As a woman in my mid-40s working in the arts, I started to think a lot about my own future and financial stability. Around the same time, I was reading about how women in their 60s are the fastestgrowing group experiencing homelessness in Australia. It made me want to explore the reasons behind this and highlight that while it's easy to slip into financial instability at that stage of life, there are ways we can come together as a community to prevent it - it requires systemic change and a collective effort."

"Carol isn't inspired by just one person she's a blend of many incredible women Linterviewed."

Carol's lost her job, her husband, and her savings - and now she's living in a van in a shopping centre car park, clinging to dignity (and tinsel). The story is really about how she ends up there. "There's a bit of me in her as well - she's got a similar sense of humour to mine and is a keen observer of people. And of course, she's also navigating grief, which changes how she experiences the holidays."

"Comedy is like a secret ingredient that helps us deal with life's chaos."

Even with the heavy subject matter, Andrea makes sure the script is full of laughter. "Even when things aren't going to plan, havin' a laugh can be a way of sayin, 'Yep, it's tough, it's shit, but we're still here.' So in Carol, the humour isn't just there for laughs - it's there to remind us that even in the messiness, there's always a bit of light to be found."

Andrea's storytelling chops run deep, and her background in live storytelling has shaped her approach to writing. "Bloody oath it does! Listening to real people share their lives has definitely opened up my ear for dialogue that feels natural and lived-in. I love finding those specific details in people's stories, and I think it's really helped me develop an ear for authentic dialogue."

"There's definitely a queue of projects waiting their turn!"

Carol follows Andrea's 2022 debut, Barracking for the Umpire, which toured regionally in 2024. But this time, things have been different. "With Barracking, the story was close to home, inspired by my own family, so research sometimes just

meant giving my dad a call! With Carol, I've had to dive into a lot of new research territory. And with the musical elements and the Christmas theme - both out of my comfort zone - it's been quite exciting."

Handing the script over to a director? "It's a bit like how I imagine it would be sending your kid to school for the first time - emotional, a bit scary, but also... thank God, someone else can deal with it now! I do love staying close to the rehearsal room, though. After all that solitary writing time, it's a joy to be around other creatives and watch the story come to life."

"Hell yes! I love Western Australia and being a West Aussie."

As for writing WA stories - it's non-negotiable. "We've got this fantastic mix of being a bit isolated but still totally in tune with the world. Plus, we know how to keep it real and have a great radar for bullshit! I'm incredibly proud to be creating my best work right here at home, staying close to my roots and supporting, learning from, and working with the amazing community of artists around me."

Her own Christmases are a little less curated than Carol's. "I'm the youngest in the family so I've never had much ownership over Christmas. I just get told where to go, and off Igo! I guess through my character Carol, I get to explore that love of the festive planning that I haven't had the chance to do

And what's next? "There's definitely a queue of projects waiting their turn! After Carol, I'm diving into a new project with Performing Lines, creating an in-car audio experience based on real interviews with people who've lived through bushfires. And of course, more writing. Black Swan has really given me the confidence and permission to truly call myself a writer, and I'm excited to keep going."

Before she disappears into the next creative cave, we had to ask: what would her dream Christmas lunch look like?

"Alright, let's set the table. First chair goes to Mariah Carey. Let's be honest - we'll be hearing her every three minutes anyway, might as well have her in the flesh, belting out songs between courses. Andrew Scott's coming too - but only if

he does all the characters from Vanya. I don't care if it takes seven hours.

I want someone fresh out of prison. Ideally still wearing the ankle monitor, I want grit, I want redemption, I want someone who can make wine in a sock. Also, someone who's been to space - I've got questions. Like, what does re-entry do to your bowels?

We need someone who's been cancelled - not a celeb, just a regular punter who made one dodgy oat milk joke in a Facebook group and now works at Bunnings under a fake

And finally, someone who won the lotto and torched it. Bought a Monaro, a smoker trailer the size of a caravan, three Bali villas, and a number plate that says 'YIEW'. Now lives in a tin shed behind his sister's in Bunbury. He'll drive me mad but it's not Christmas without someone lowering the tone."

Food-wise? "Mum's on pavlova - none of that supermarket crap, hers is all fresh farm eggs and stiff peaks. Michelin-star chef Angela Hartnett's doing the rest. She's cooked for royalty - how bad can this be? Actually, looking around this table... pretty bad. Oh well. Merry Christmas, everyone."

Carol premieres this November at the State Theatre Centre of WA. You'll laugh, you'll cry, you might even sing along. And if you see someone in the foyer asking questions about re-entry bowel pressure... now you know why.

CAROL IS PLAYING AT THE HEATH LEDGER THEATRE **FROM 22 NOV - 14 DEC**





SALLY-ANNE UPTON ON CAROL, CHAOS AND CHRISTMAS SPIRIT



FROM CABARET TO CRIME DRAMA, SALLY-ANNE UPTON'S CAREER HAS COVERED IT ALL. AND SHE'S BRINGING EVERY BIT OF THAT EXPERIENCE TO THE STAGE THIS NOVEMBER IN CAROL, AHEAD OF HER **BLACK SWAN DEBUT. SALLY-ANNE SHARES STORIES** FROM THE ROAD, HER UNEXPECTED CONNECTION TO A FIRE TRUCK. AND WHY SHE'S ALWAYS GOT SPARE UNDIES IN HER DRESSING ROOM DRAWER.

Sally-Anne has storytelling in her soul. Whether it's through a song, a scene or a joke, she's always looking for the truth in a moment and a way to connect. "The style might change," she says, "one day I'm in sequins, the next I'm in a prison drama but at the heart of it, I just love making people feel something."

Many fans know her as Juicy Lucy from Wentworth or Vera Punt on Neighbours and yes, she does get recognised at the supermarket. "The reactions vary, from 'Don't I know you from somewhere?' to full-on fandom, screaming and hugging. Some people even asked how much I earn! I ask them, 'How much do you earn?' That usually shuts

Behind the glamour, she says, it's a juggling act. Only about 3% of actors are making the millions. The rest of us are self-employed working actors, doing whatever we can to stay afloat. For instance, I filmed all my Wentworth scenes in fifteen days across the whole season. If that was my only income, I would've been earning less than Centrelink. Still, she loves life on the road. "Meeting new people, working with creative teams, diving into new projects, it's a privilege, it's my happy place. You laugh through the chaos, live out of a suitcase, all to share something truly unique." Her path to acting started early. My parents would say,

"All of it's about listening, connecting, being vulnerable and having empathy. That's what I carry into every role."

"I was born to make people laugh. I started dancing on stage at five, my singing debut at seven."

"We migrated from England under the Ten Pound Pom scheme, and I was performing a song 'Michael Row the Boat Ashore,' on the ship. As soon as that spotlight hit me, I was mesmerised, and I knew showbiz was in my DNA."

Since then, she's never really stopped. From working as a nurse to becoming a Commonwealth Registered Civil Celebrant, every step has shaped her sense of empathy and presence. "All of it's about listening, connecting, being vulnerable and having empathy. That's what I carry into every role."

Her recent film project, Bring Her Back, alongside Sally Hawkins, is one of the highlights. "Every scene with Sally was like a masterclass. And under the direction of the Philippou brothers, the experience was unprecedented."

So, what drew her back to the stage for Carol? "I haven't trodden the boards since Mary Poppins, so I jumped at this wonderful opportunity. Andrea's written a beautiful, heartfelt script, full of hope, courage, and resilience, with a healthy dose of Christmas spirit. Carol's story could happen to anyone, and I hope people leave feeling inspired to have the kinds of conversations we sometimes put off."

And ves. there really is a fire truck named after her. After the devastating 1997 Dandenong Ranges bushfires where one of her dear friends perished, Sally-Anne along with the generosity of the Victorian community raised over \$17,500 for the volunteer firefighters. In gratitude, the Kalorama brigade named a truck in her honour. "It's now in the Canberra Fire Museum. A small but meaningful reminder of what people can do when they come together."

As for Christmas, Sally-Anne's all in, tinsel, carols and Christmas jumpers. "Nothing beats spending Christmas in London. The lights, the cold, the food, it just adds a special twinkle to the tree."

And if she could go back and give her younger self some

"Buckle up, it's gonna be a bonkers ride!"

"There'll be magic, rejection, ridiculous highs and some humbling lows. Be kind, respectful and always be yourself. Saying no when you need to, is empowering. And as my wise friend/colleague Beverly Ruth Dunn taught me, always keep spare undies in your dressing room - just in

Carol runs 22 November – 14 December at the State Theatre Centre of WA. Don't miss Sally-Anne Upton in a Christmas show with grit, heart, and just the right amount of sparkle.







MARGARET RIVER'S FOUNDING WINE ESTATE

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9



NEVER HAVE I EVER MADE FIRE WITHOUT BURNING THE THEATRE DOWN

HOW BLACK SWAN'S CREATIVE TEAM BROUGHT FLAMES. A CELLAR. AND A MOTORBIKE CRASH TO LIFE - WITH PLENTY OF INGENUITY AND A LITTLE THEATRE MAGIC.

If you saw Never Have I Ever, you probably gasped at the motorbike smashing through a glass door, flames leaping up from the stage, and actors vanishing into an underground cellar. But pulling off those jaw-dropping moments took months of planning and problem-solving. Black Swan's Head of Production, Katie Moore, takes us behind the scenes and explains how these effects were achieved.

The Cellar That Didn't Exist

The script demanded a cellar. The team ended up using the orchestra lift "in a way we've never done before," says Katie. With some clever staging and lighting trickery, the normally single level Heath Ledger stage became a multilevel space... complete with a wine cellar that'd be the envy of any connoisseur.

The Motorbike That Wasn't

It looks like a motorbike, it sounds like a motorbike... but it's not really a motorbike. The team gutted a real bike, removed the engine, and rebuilt it to be powered

Flintstones-style by a cast member. Lighting and sound effects did the rest. "It was a simpler solution than we expected," says Katie, "and much safer than a real motorbike!"

The Sugar Glass Smash

Each night the motorbike smashes through the glass front door of the restaurant. But the "glass" is actually a special sugar glass panel. Each night, one sheet gets shattered while a second acrylic panel sits above. Clever rigging with magnets and screws insure that while the glass smashes, the illusion stays intact.

Fire... Without Flames

The script called for lots of fire. Real flames would've cost tens of thousands of dollars and required huge safety measures. Instead, the team brought in high-end LED fog machines. "They look amazing, feel cold to the touch, and are totally programmable," Katie says. Cue safe, smoky, red-glowing grills.

From start to finish, the build was full of firsts... and the team thrived on the challenge. "Honestly, it was kind of fun chaos," says Katie, relishing in the challenge. "We're going from bikes to Kombis in November... clearly, 2025 is the year of vehicles."

PROJECT EMERGING ARTISTS TAKE FLIGHT

IN AUGUST, WE KICKED OFF WIYAWIYA PROJECT WITH AN INSPIRING FIRST WORKSHOP IN PERTH. AND THE ENERGY IN THE ROOM WAS UNFORGETTABLE.

Created by Naomi Pigram-Mitchell, Black Swan's Indigenous Engagement and Program Manager, Wiyawiya Project is an Indigenous Performing Artists Mentoring Program that gives emerging Aboriginal artists the space, support and confidence to grow as storytellers.

The name, a Yawuru word for "dragonfly," symbolises transformation. And that's exactly what this program is about.

Led by Pigram Productions and proudly supported by Black Swan State Theatre Company and Minderoo Foundation, Wiyawiya Project brings together mentorship,

professional development and creative collaboration in a culturally safe and inspiring environment.

The Perth workshop is just the beginning. Later this year, the program continues in Broome, where more artists will have the chance to take part. Afterward, selected participants will be invited to join the full Wiyawiya Project mentorship cohort for 2026 -

continuing their journey through residencies and creative development.

At its heart, Wiyawiya Project is about more than just building skills. It's about pride, connection, and confidence - and seeing the next generation of artists take flight.

For more about our creative development programs, visit blackswantheatre.com.au.

THE PERTH WORKSHOP INTRODUCED PARTICIPANTS TO THREE INCREDIBLE MENTORS:



JARRED WALL - BOOX KID

A Noongar musician and sound designer blending dreamy electropop with traditional storytelling, Jarred brings creative versatility and advocacy to everything he does.



TEEJAY DINGO-WOODS

Yamatji/Noongar actor and advocate for transgender visibility, Teejay helped participants tap into the strength and authenticity of their



TINASHE SAMPIE

An award-winning dancer and founder of House of Totem, Tinashe empowers young women to embrace their identity through movement and leadership.



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(11)



ON 1 MAY. WE LAUNCHED OUR VERY FIRST GIVING DAY... AND WHAT AN EXTRAORDINARY RESULT. THANKS TO THE INCREDIBLE GENEROSITY OF OUR SUPPORTERS. WE RAISED \$270.864 IN JUST 12 HOURS.

Every dollar raised helps us do more than create great theatre. It allows us to employ WA artists, bring stories to regional communities, and deliver creative learning

programs that inspire and empower young people across the state.

Giving Day showed just how much people believe in the work we do and the impact it has. Whether you donated, shared our message, or simply cheered us on, thank you for being part of this milestone.

We can't wait to show you what your support makes possible in the year ahead.

CHANTELLE IEMMA **CASTING DIRECTOR & COMPANY MANAGER** Can you tell us a little about your role at Black Swan?

> I wear a few hats! I've been with Black Swan since 2007 and my role spans what I call the "three Cs": casting, contracting, and company management. I work closely with directors to cast each show, negotiate offers, and once the actors arrive, I make sure they're supported throughout the process - kind of like HR for production teams!

How did you first get into theatre? Was it something you always wanted to do? Not at all! I actually started out working in pharmacy. But then I saw Saturday Night Fever on a trip to New York, and something just clicked. I ended up studying Arts Management at WAAPA and that opened the door to working in the arts - first in ticketing, then casting, and the rest is history.

What's your favourite part of your job? I feel really lucky to be involved from the very beginning of the process. Getting the cast and creatives together is like building a puzzle, and when you see it all come to life - especially at the company run - it's a pretty special feeling. That's when it hits me: this is why we do it.

Do you have a favourite production you've worked on here, and why? The Sapphires will always be close to my heart. It was the first show I cast after moving from ticketing. Working with Wesley Enoch and that incredible team was unforgettable. I also loved August: Osage County, where we had to rehearse some of our Perth actors into the show alongside the original Belvoir cast. The cast on that show was amazing!

Outside of work, what are you passionate about? Definitely my family. And music. My husband and kids are all musical, so there's always something playing in our house! I still love going to live music gigs and concerts, and musicals are my go-to for switching off. **BLACK SWAN TAKES** PRIMA FACIE **EAST**

LAST YEAR. PRIMA FACIE HAD PERTH AUDIENCES ON THE EDGE OF THEIR SEATS, PLAYING TO PACKED HOUSES AND EARNING STANDING OVATIONS AT THE **HEATH LEDGER THEATRE.**

This July, our WA production headed east, where Sydney audiences filled up every seat at Carriageworks and critics embraced it just as warmly.

Directed by Kate Champion and with Sof Forrest stepping back into the role of Tessa, the Carriageworks season sold out before opening night. Stage Whispers called it "exactly the right thing, inviting Western Australia's Black Swan Theatre to bring their one-woman production of Prima Facie here. And it works."

Reviews praised Sof's gripping performance and Kate's bold direction. One reviewer wrote they were "bewitched by Forrest's enthralling delivery," describing it as the kind of performance that keeps you "on the edge of your seat," holding your breath." Kate was also singled out for not shying away from the play's emotional weight, making sure "no one leaves without understanding how generations of men have designed a system that fails to acknowledge the lived experience of sexual assault victims."

For everyone who caught the Perth season last year, thank you for being part of the journey. It's exciting to see how far this production has travelled, showing Sydney what WA theatre is capable of.

We're looking forward to sharing more Black Swan Productions interstate in the future.



IT'S PUZZLE TIME!

ACROSS

- 1. WA town whose unique sound inspired Raised in Big Spirit Country (6)
- 3. Mainstage at the State Theatre Centre, named after actor
- 5. Biggins first name, star of The Gospel According to Paul (8)
- 7. Abbreviation of the Pulitzer-winning family drama in Black Swans 2025 season (3)
- 9. Deborah Frances-White is a guilty one of these (8)
- 10. Signed live by interpreters for Deaf patrons (6)
- 12. Thomas Weatherall starred in this rebooted Aussie teen drama, ___ High (10)
- 14. First name of Bower, actor, director and long-time collaborator with Black Swan (8)
- 16. Surname of Sally-Anne, who plays the title role in Carol (5)
- 18. Friends enjoy 10% off at this wine bar when they show their membership card (6)
- 20. Black Swan membership program that offers perks, discounts and insider access (7)
- 22. Name of the character at the heart of Andrea Gibbs' holiday play (5)
- 23. Colourful title of a 2025 play exploring loss and love (4)

DOWN

- 2. Will , featured in two Black Swan productions this season (7)
- 4. One of Australias most acclaimed playwrights, Andrew (6)
- 6. Our Carol can also be seen in this Aussie soap (9)
- 8. Raised in Big Spirit ____, celebrating the Broome sound (7)
- 11. Black Swans Artistic Director, Kate ____ (8)
- 13. Keating first name in The Gospel According to performed by Jonathan Biggins (4)

- 15. Playwright of Carol and Barracking for the Umpire,
- 17. Owen ____, actor who appeared in Thomas Weatherall's
- 19. Deborah Frances-___, playwright of *Never Have I Ever* and host of The *Guilty Feminist* podcast (5)
- 21. Surname of the actress who played Violet in August: Osage County (4)





EVERYONE'S WELCOME: HOW WE MAKE THEATRE ACCESSIBLE

At Black Swan, we believe everyone deserves the magic of live theatre. That's why we build accessibility into every season. helping more people laugh, cry and connect with our stories.

Even if you've never noticed these services before, they are happening all around you and they are part of what makes our audience so wonderfully diverse. If you know someone who might benefit from them, we'd love you to let them know and bring them along.

WATCH THE SIGNS

Ever seen someone at the side of the stage signing along? That's our Auslan interpreter, bringing the story to life for Deaf patrons, matching the energy

Where to sit? Our box office team can recommend seats with the best view.



HEAR AND FEEL THE STORY

description and tactile tours. Before the show, they're invited to touch and explore the set, costumes and props. During the performance, a



READ ALONG

We also offer open and closed captions at select personal device provided by us.



ACCESSIBILITY STARTS ONLINE

Recite Me toolbar lets you adjust colours, text size, translate pages, or have content read aloud. Just look for the Accessibility button.



WHY IT MATTERS

You might not use these services, but they mean everything to the people who do – helping everyone feel welcome and included. That's something we can all be proud of.

If you'd like help choosing seats or have questions about any of these services, call 08 6212 9300 or email tickets@blackswantheatre.com.au.



















WHY BLACK SWAN'S **LEARNING PROGRAMS MATTER**

CONFIDENCE. CONNECTION. CREATIVITY.

At Black Swan, we believe every young person has a story worth telling, and the confidence to tell it can change lives. Our Creative Learning programs are about more than drama. They give young people the tools to express themselves, connect with others, and grow into creative, resilient individuals ready to take on the world.

In a time when young people face more pressures and challenges than ever, our workshops offer a safe and inspiring space to build confidence and self-belief.

Students discover new ways to express themselves, collaborate, think critically, and see the world through someone else's eyes. These skills don't just make better performers, they make better people.

Every year, our teaching artists work with students in classrooms across WA, delivering high-quality creative education that breaks down barriers. Many of the students we reach have never seen a play, let alone imagined themselves as part of one. By meeting them where they are and showing them what's possible, we spark

imaginations, nurture curiosity, and plant seeds that grow far beyond the classroom.

Our programs are also a vital bridge for young creatives, emerging artists, and regional practitioners looking to step into the industry. Through mentoring, professional development, and hands-on experience, we help develop the next generation of WA theatre-makers.

We know this work matters because we see the impact every day: students standing taller, speaking louder, smiling wider. Teachers tell us how students who rarely participate find their voice. Parents tell us about kids who come home buzzing with confidence.

We are proud to lead the way in providing creative learning that is accessible, meaningful, and transformative. And we couldn't do it without the support of our audiences and

At the heart of it all, we are building more than theatre. We are building confidence, curiosity, and community. Thank you for helping us make it happen.



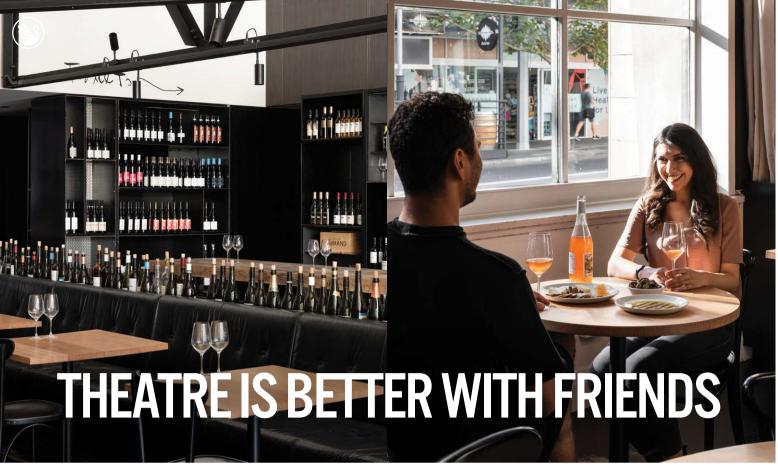












At Black Swan, theatre is about more than what happens on stage - it's about the people who make it possible.

When you join as a Friend, you're not just unlocking discounted tickets and perks from our partners, you're also helping make our theatre more accessible to everyone. Friends income directly supports initiatives like Auslaninterpreted performances, audio description, captioning, and our website's accessibility tools, ensuring more people can experience the magic of live theatre, no matter their needs.

THE PERKS OF BEING A FRIEND

- ✓ Discounted tickets to Black Swan productions
- ✔ Priority booking access so you can secure the best seats before the general public
- ✓ Invitations to exclusive Friends events and behind-the-scenes experiences
- ✓ A dedicated Friends e-newsletter with insider updates and special offers

And thanks to our Friends Partners, you can also enjoy exclusive discounts at some of Perth's best bars, restaurants, and cultural venues.

WELCOME. SHADOW WINE BAR

We're thrilled to announce that Shadow Wine Bar has joined our family of Friends Partners – and they're offering something truly special.

Located in the heart of Northbridge, Shadow is one of Perth's most elegant and atmospheric dining spots, known for its European-inspired menu, superb wine list, and moody, intimate vibe. As a Black Swan Friend, you can now enjoy 10% off food and drinks at Shadow Wine Bar when you show your membership card (no other discounts apply).

It's the perfect way to make your night at the theatre even more memorable... or simply treat yourself to an exquisite dining experience, any time.

EVEN MORE TO ENJOY

For a full list of Friends discounts visit: blackswantheatre.com.au/become-a-friend

JOIN US

Whether you're here for the perks, the connection, or simply because you believe theatre should be accessible to all, there's never been a better time to join. If you're already a Friend - thank you. Your support helps us keep WA stories on stage and ensure everyone can share in them.



BLACK SWAN SEASO

LAUNCHING OCTOBER 2025

