

ON CUE



**BLACK SWAN
STATE THEATRE
COMPANY OF WA**



Ian Booth, CEO and Kate Champion, Artistic Director
Photo by Frances Andrijich

INSIDE



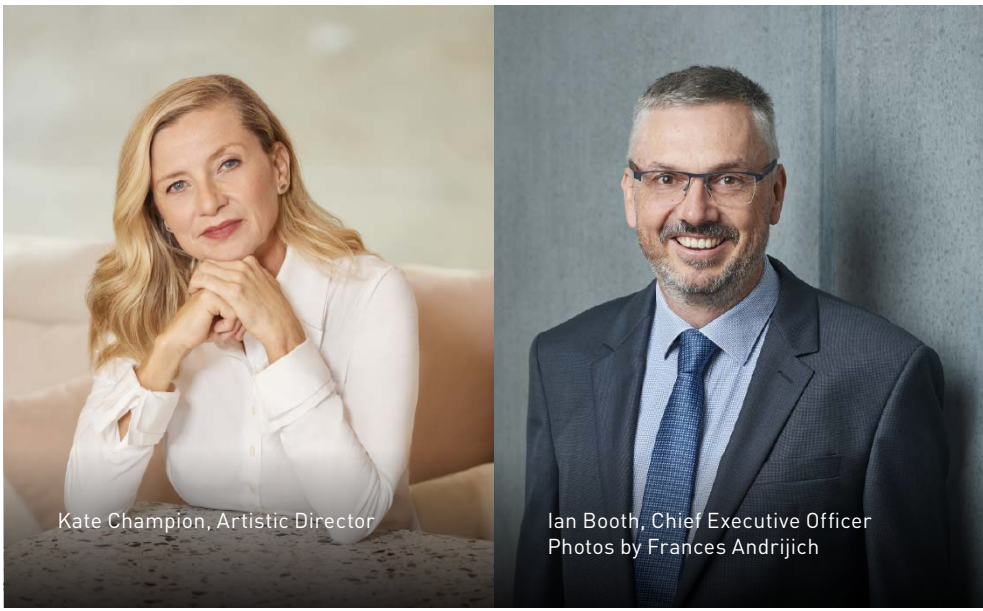
GET *CONNECTED* WITH LAWRENCE LEUNG



THE GLASS MENAGERIE WITH MANDY MCELHINNEY AND JOEL JACKSON



FROM OUR PARTNERS



Kate Champion, Artistic Director

Ian Booth, Chief Executive Officer
Photos by Frances Andrijich

On 30 March, Black Swan announced two new leadership appointments. We welcomed Kate Champion as our Artistic Director and Ian Booth as our Chief Executive Officer.

Internationally acclaimed director and choreographer, Kate Champion has more than 30 years' experience across a range of artforms, including theatre, dance-theatre, opera, musicals, film, and circus, and always with storytelling at its core. Kate's history with Black Swan dates back to the original co-production of Tim Winton's *Cloudstreet* with Belvoir Theatre in 1998.

"Black Swan originated from a daring

creative core that launched original forms of story-telling - in particular Aboriginal stories - out into the world. A very different beginning to that of other state theatre companies. I want to be true to this indomitable, maverick spirit and nurture works that reflect imaginatively on the company's place and time in bold and uncompromising ways within the State, across borders and beyond our shores," Kate says.

Prior to the recent sad passing of one of the Company's founders and creative visionary, Andrew Ross, Black Swan Board member and Executive Dean of the Western Australian Academy of

NEW LEADERSHIP TEAM AT BLACK SWAN

Performing Arts, Professor David Shirley had a conversation with Andrew, in which he expressed immense enthusiasm at the prospect of Kate's appointment.

"Andrew said Kate's appointment will herald a new era for the Company, enabling a combination of new and innovative work as well as established classics. Her experimental capacity will bring new insights to text-based theatre along with her reputation and skill for devising and developing highly innovative new works that combine theatre, movement and dance," David said.

Ian Booth has worked in the creative industries in Western Australia for more than 20 years, principally in the Australian film and television industry. As Chief Executive of Screenwest (2007 – 2017), Ian led the organisation through great expansion in the Western Australian film industry. Under Ian's leadership, WA's peak film financing body financed hundreds of film and television projects, including *Red Dog*, *Bran Nue Dae*, *Cloudstreet*, *Mystery Road*, *Breath*, *Paper Planes*, *Jandamarra*, *Outback Truckers* and *Who Do You Think You Are*.

Ian is a Commonwealth Government appointment to the board of the Australian Children's Television Foundation, as well as a director of a number of companies in the film and

television sector, including production Company Indian Pacific Pictures Pty Ltd, and Home Fire Creative Industries Pty Ltd, which is in a market-led process with the State Government to build and operate major film studios in WA.

Ian has also served as a non-executive director on the Boards of national screen agency Ausfilm, Awesome Arts and Spare Parts Puppet Theatre.

"Black Swan has a strong sense of history and place in the landscape of the Western Australian arts sector. To lead this talented team, working with inspiring Western Australian storytellers and performers at Black Swan, is both a personal honour and a professional privilege," Ian said.

Importantly, Black Swan acknowledges and thanks the outgoing Co-CEOs, Artistic Director, Clare Watson and Executive Director, Rick Heath. Black Swan Chair, Francois Witbooi stated, "Rick and Clare steered our Company through unprecedented challenges that arts organisations in WA, and around the world, have experienced. We are grateful to have the foundations in place that enable us to herald this exciting new chapter for the Company."

GET CONNECTED WITH LAWRENCE LEUNG

Connected is such a unique hybrid show. Would you say you're a comedian, psychic, magician or multimedia artist?

Before I became a comedian, I was studying psychology at uni and became fascinated with how people sincerely believe in unbelievable things. As theatre makers and storytellers, we know suspension of disbelief is a cornerstone, but can we really make the ordinary truly feel extraordinary and vice versa? So I began studying how magic tricks, illusions and psychic scams work and how to weave 'moments of impossible' into my work in theatre, TV and now online! Using Zoom for my show *Connected*, audience members are given the impossible possibility of reading another person's mind through their screen or to discover impossible coincidences with strangers from miles away.

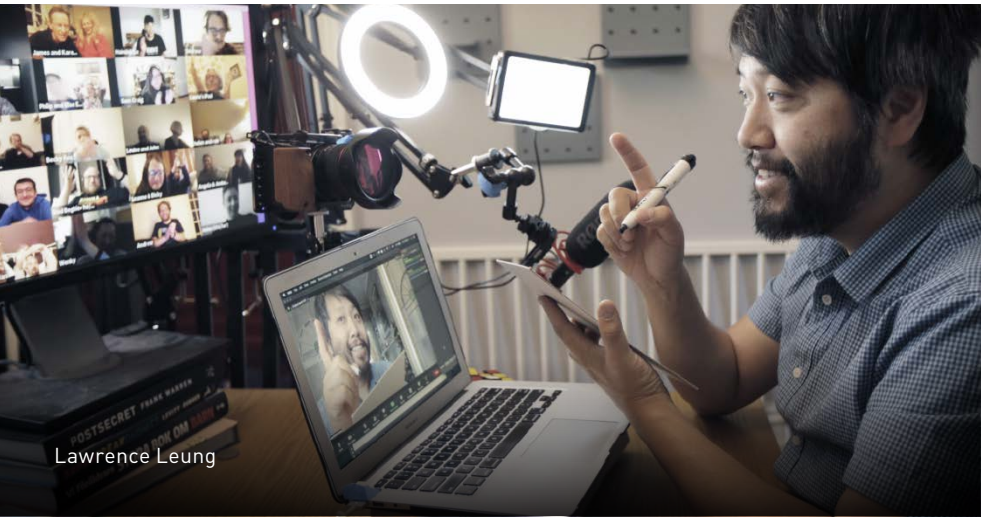
You mentioned that *Connected* was conceived during lockdown? What did you learn and how have you emerged from this time?

Connected was born out of the necessity to have a creative outlet during Melbourne's long lockdown. I was

watching a lot of performances on Zoom and other live streaming and realised they appeared distant, passive and simply inferior 'recordings' to the live audience experience. I thought why can't someone create new work specifically designed to embrace the exciting unique advantages (rather than limitations) of the new online medium – the interactivity, the intimacy, the fact that we can visit one another's living rooms from any corner of the globe, at the same time. So I designed my interactive online show *Connected* to have the audience experience something 'together' that would be impossible to do in the real world. Having emerged from lockdown, I've learnt that creating work under limitations can be ironically liberating. Being put in a box makes you think outside it.

What was your experience like on Netflix's comedy series *Why Are You Like This*?

Speaking of pandemics, it was extremely tricky making a TV show with cautious and necessary COVID protocols. Everyone wore masks until they called 'action' and there were limited numbers of cast/crew depending on the size of the



rooms we were filming in. Oh and there was even a marshal who walked around with a 2m measuring stick to make sure we were socially distanced. Despite all the safety limitations, the entire production pulled off such a fantastic fresh and original comedy series. You would never know there were so many hurdles behind the scenes.

What is your favourite medium to tell stories?

It's always the one I'm currently doing. I love quietly typing away on a screenplay, or making online shows, or being back

on the comedy stage, or appearing on podcasts or just having a gasbag with mates in a backyard.

What else is in the pipeline?

There's a science doco series about the human mind that I'm hosting are available on ABC this year, as well as some kids' TV that I've been developing that's coming soon.

Tickets for *Connected* available on 16, 17 & 18 September online at bsstc.com.au or call our ticketing team 08 6212 9300.

DATES FOR YOUR DIARY



Member Briefing

The Glass Menagerie

His Majesty's Theatre Wed 27 July, 6-7pm



Barracking For The Umpire

Rescheduled dates 7-23 October

Subiaco Arts Centre



Member Briefing

Oil

Heath Ledger Theatre, Mon 31 Oct, 6-7pm

THE GLASS MENAGERIE WITH MANDY MCELHINNEY AND JOEL JACKSON

THE TEAM BEHIND *THE GLASS MENAGERIE*
DIRECTOR Clare Watson, **SET & COSTUME DESIGNER** Fiona Bruce, **LIGHTING DESIGNER** Lucy Birkinshaw, **COMPOSER & PIANIST** Tom O'Halloran, **VIDEO DESIGNER** Michael Carmody **STAGE MANAGER** Megan Fitzgerald, **ASSISTANT STAGE MANAGER** Georgia Smith, **CAST:** Jake Fryer-Hornsby, Joel Jackson, Mandy McElhinney, Bridie McKim
The Glass Menagerie will be showing at His Majesty's Theatre, 2 to 21 to Aug. Recommended Age 12+, **Tickets:** bsstc.com.au



Mandy McElhinney - Photo by Cross Border Productions

MEET MANDY MCELHINNEY

Where did you spend your childhood?

We moved around a bit as a family. The majority of our childhood though was spent in the small, coastal northern town of Leeman in Western Australia, the Yued region. It was an amazing place for a childhood; a school and community where everyone knew everyone, offering us the freedom of hours of unsupervised exploring of sand dunes, caves and scrub on our well-worn bikes.

When and how was your interest in the arts first sparked? Who nurtured your passion?

Teachers. To be really seen by a teacher is the most wonderful thing that can happen to a person and has the ability to change your life in a dramatic way. In that tiny school I was lucky to have some attentive teachers who saw that although I was extremely shy, I loved to pretend to be different people and tell stories.

I was then lucky enough to have an angel, Mrs Linda Martin teach me drama in high school and it was she that introduced me to the great writers of the theatre and that is when I first realised that I could choose it as a career.

You have created some of the most memorable Australian characters on TV – Matron Mary Francis in *Love Child*, Nene King in *Magazine Wars*: *Paper Giants*, Rose in *Howzat*, Kerry Packer’s *War*, Gina in *House of Hancock*, and most recently as Linda Crowley in *Wakefield*. Where do you find inspiration? Who are your biggest influences?

I can find inspiration from anywhere; a piece of music, an image, a film. Good writing can be the keys to unlock inspiration, challenge rigid thinking and feed the creative soul. It is one of the more pleasurable aspects of what we do and vital to leading a happy, connected, vibrant life. I believe it is important for all humans to look for creative inspiration

A formidable cast of homegrown talent are about to dive into rehearsals of Tennessee Williams’ timeless American classic *The Glass Menagerie*. Acclaimed for its inventive, theatrical elements and complex characters, this semi-autographical play thrust Tennessee’s work into the spotlight, winning him critical and financial success. Meet actors Mandy McElhinney and Joel Jackson who are making their theatrical debuts for the company as matriarch Amanda Wingfield and her son Tom.

regardless of their profession and that is why as a healthy society we must regard the arts as one of our most valuable resources. I am constantly inspired by the work of theatre makers in this country; we have a wealth of world class artists here. I am also looking forward to welcoming back more international artists once again after the recent years of isolation.

What has been your favourite role to play and why?

I adored playing Nene King in *Paper Giants: Magazine Wars*; there was something very liberating about her energy, her blunt honesty and her unapologetic ambition which is unusual, generally for female characters. As a character, she wasn’t suffering in silence, she put all her joy and pain out there and for an introvert like me, that was an exhilarating experience. It helped, of course that I had a terrific director, Daina Reid (another Perth girl) and production team supporting me all the way. I find that it is the people we work with that linger longer in the memory than the characters. Of course, all the characters I have played have shaped who I am as a person but the collaborators and the experiences we had creating together are unforgettable.

What kind of night can Black Swan audiences expect with *The Glass Menagerie*?

I hope they will have a night that is significant just for them in their own personal and unique way but feel connected to the people around them and to us as performers. I love that theatre happens in real time with an audience in the same way live music does and that it

is a truly shared experience. The simple truth about this beautiful play is that it is a man trying to come to terms with his family of origin and his own desires to live a life unburdened by them. We have all, in our own way had to make choices where we may have to disappoint those we love or in a broader sense, what we believe society expects of us. It is a complex issue that cuts to the very core of what it is to be an individual in the world at large. This is truly one of the best plays ever written and it is filled with heart, beauty, poetry, humour and magic. It is the most autobiographical of Tennessee Williams’ work and its debut changed the course of modern theatre.

This is your debut with Black Swan, what does it mean to come back to your home state to perform?

Funnily enough, as a 13-year-old, Mrs Martin, my drama teacher, had me learn one of Amanda Wingfield’s speeches in *The Glass Menagerie* for an assignment so it feels incredible fitting that I should return to my home state playing the same character. My friends and family have been incredibly understanding over the years as I have missed many important events due to my stage and screen commitments so it is nice to be able to come back and show them what it’s all been about. I am so excited to be playing at His Majesty’s Theatre; I saw many productions in this beautiful historic theatre in my youth and of course, dreamed that one day I would perform there, so it is literally a dream come true. I am thrilled I get to play this gift of a role with the fabulous Clare Watson and the brilliant cast and creatives she has assembled.



Joel Jackson - Photo by Cross Border Productions

What was it like growing up in Karratha?

I wouldn’t trade it for anything else in the world. It was a coming of age surrounded by an unreal landscape and immense power. It wasn’t so much about the people or what the city had to offer, but the landscape and the culture it engendered. We were always out in the open; fishing, surfing, riding bikes in the bush, playing sport, diving, camping, star gazing - you name it. It definitely left its mark on me and I’m forever thankful to the Pilbara.

Were you interested in the arts from a young age? How was that passion nurtured?

Always. As a kid, I’d escape the heat by watching concerts and music

documentaries; *Queen Live at Wembley*, *Robbie Williams Live at Knebworth*, *The Band’s Last Waltz*, *Red Hot Chili Peppers Live at Slane Castle* and so many more. That element of extreme performance and energy has been imprinted in my mind. No-one in my family performs or is in the arts, but we devour it. We love music, cinema and live performance. My folks too would always be having friends over and as a kid when I was first learning guitar, they’d get me to play. Those were my first gigs and then it progressed to pubs and clubs and beyond. But acting was a silver lining to all of this. I never thought it would be my entire life; I wanted to be a carpenter. But, thanks in part to Black Swan and Barking Gecko’s regional education programs,

who gave me my first taste of acting and developing your own work, I fell for acting and my parents never told me not to go for it - which I think is the only reason I’m here now. They believed in me.

Have you always wanted to be in a Tennessee Williams production? What was it about *The Glass Menagerie* that attracted you most?

Always. I remember reading *In Cold Blood* at the same time as I was reading a lot of Sam Shepard and Tennessee Williams, and the mixture of violence, melancholia, the pressure of class and the failing of the American Dream is a bonfire for drama and poetry. In all three examples there is a real and present danger, but there is also a tenderness and vulnerability explored so poetically that your heart soars even with holes in it. The scale of the work is magnificent and I’m thrilled to be leaping at this production with my full force and that of a world class team.

How are you preparing for the role of Tom Wingfield in *The Glass Menagerie*?

Well currently I’m in LA and doing some work here on the ground to explore the American system and the history of the period. But I’ve been exploring a lot of Williams’ writing and his personal life, digging into the poetry and the scale of his metaphors, looking for ways to make them a universal theme to a contemporary

audience. This is his most personal piece and I think we can all relate so well to Tom’s struggle of wanting more from his life; more adventure, freedom and less dependency. Especially during the time of post COVID when the outlook for younger Australians is really quite dire. We’re stuck between a rock and a hard place and to move forward we are no doubt going to have to upset the expectations of those that came before us.

Can you tell us a funny anecdote from playing Detective James Steed in *Ms Fisher’s Modern Murder Mysteries*?

Too many. But my only advice is this; don’t work with pigeons, it can get very messy.

What advice would you give to someone wanting a career in the performing arts?

Wake up and put yourself to work. Discipline, creative practice and knowledge of your domain is paramount. It may be daily writing, accent work, scene study, reading plays, attending galleries, auditioning classes, whatever; be actively creative. Love what you do and stay open to your instincts because they’ll lead you on the path to finding your passions and skills inside this industry. The gift of this creative career is that people are always looking to employ the best you, because there is no other you. You’re unique in every way and that is your asset.

Partnership News

Our 2022 season of theatre called Kin is a celebration and exploration of connection and family, and in the spirit of this, we are excited to announce a partnership with Otherside Brewing Co. throughout our 2022 and 2023 seasons as our principal beer supplier.

To celebrate the partnership, Otherside has produced a Black Swan Lager (pictured right), to be sold throughout the year and available for the opening of *Once – The Musical*. Available exclusively at Black Swan productions, it’s a great example of things to come from the partnership.

“It’s extremely exciting to be partnering with such an important and acclaimed theatre company in Black Swan”, said Otherside Brewing CEO Al Taylor. “We are passionate about arts, culture and creativity and look to create partnerships with WA arts and culture organisations where we can contribute however we can - add some value and, in keeping with our ambition, connect more people and connect them with compelling cultural

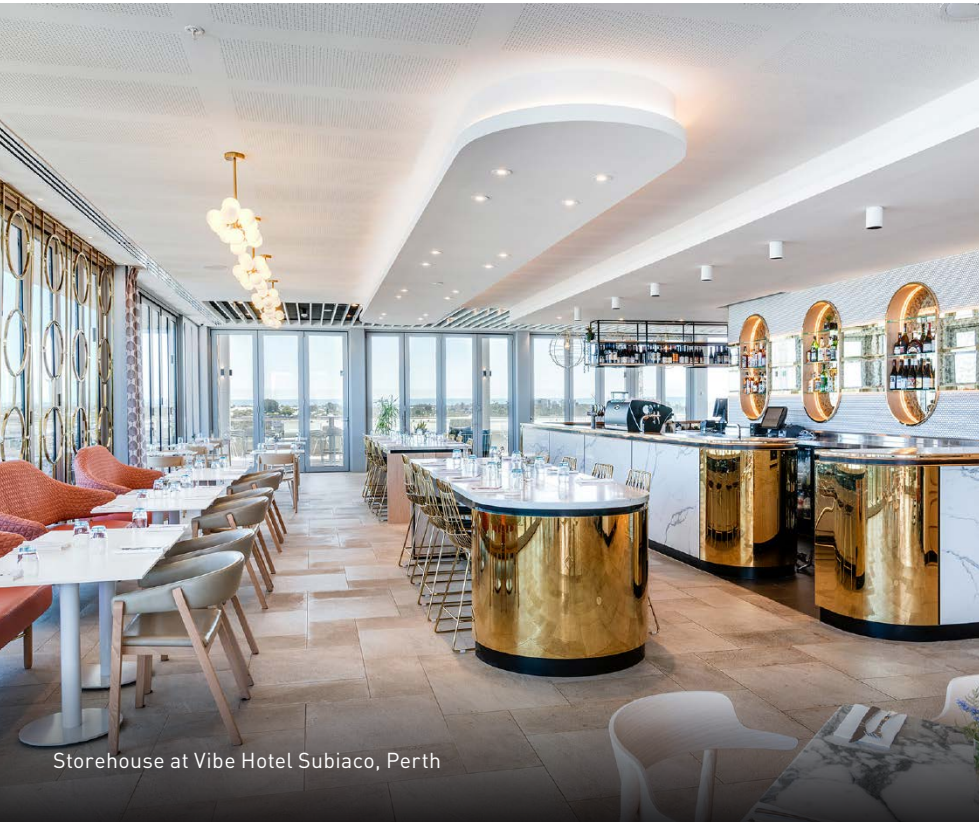
experiences. We are looking forward to a long and mutually rewarding partnership and seeing the Otherside brand enjoyed by more and more lovers of brilliant theatre, entertainment and great conversations.”

Black Swan CEO Ian Booth added *“Black Swan is pleased to have partnered with Otherside for our 2022 and 2023 seasons, in offering our audiences a uniquely crafted and brewed lager. We are proud to support local, and chuffed that the company was willing to do something fun and bespoke for us in creating our very own Swannie label. We too hope the design and beer provide an opportunity to spark engaging conversations.”*

Otherside Brewing Co. was established by ex-music industry mates, and it seems timely that patrons and Black Swan members will have the opportunity to sample the beer for the first time during the presentation of *Once - The Musical* at The Regal Theatre from 28 May.



Otherside Brewing Co.
Photo by Daniel J Grant



Storehouse at Vibe Hotel Subiaco, Perth

TFE HOTELS

Looking for overnight accommodation or a longer stay option? TFE Hotels offers stylish and affordable Perth hotels and serviced apartment accommodation across the city.

Access all areas from Adina Apartment Hotel Perth, conveniently located in the heart of the CBD, next to the Convention and Exhibition Centre. Adina Apartment Hotel Perth Barrack Plaza sits in the heart of Perth’s CBD, putting you within easy walking distance of Murray Street Mall, Barrack Street Ferry, and the buzzing suburb of Northbridge. The serviced apartment style hotel features 100 spacious one-, two- and three-bedroom apartments or studio rooms, many of which boast stunning views and private balconies overlooking the city.

Both Adina apartment hotels offer all the comforts of home, including fully equipped kitchens and in-room laundry facilities. After a busy day, you can return

home to your stylish apartment to relax, take a refreshing dip in the pool or work out in the gym.

Other options include Rendezvous Perth Central which is centrally located in the heart of the CBD with onsite restaurants and parking, and beachfront Rendezvous Perth Scarborough only a short drive from Perth CBD. Or stay at the new Vibe Subiaco, located a stone’s throw from Subiaco’s new entertainment precinct and an eclectic blend of farmer’s markets, exclusive boutiques, up-late restaurants, and entertainment venues including jazz bars and the iconic Regal Theatre.

Why not make a night of your theatre experience and book a room at a TFE Hotel. As a Black Swan member, you receive a 15% discount on the best available rate at any TFE Hotel in Australia by applying the code **TH13675021** at checkout.

Shadow Wine Bar

See you either side of the show!

A mere 100m from the State Theatre Centre lies Shadow Wine Bar. Blending European classic cuisine with the best locally sourced ingredients, Head Chef Jeremy Rayssac presents a stunning menu that begs you to try just one more dish. Enjoy Ortiz white anchovy, with lardo and micro-herbs on house made focaccias, duck rilette and cranberry jelly or kingfish with pickled kohlrabi and chilli oil as entrees or shared nibbles.

With an understanding of the cultural quarter of Perth meals are delivered swiftly and with attention to detail, so a quick bite before a show has all the quality and intimacy of a full night out. Seated in the old National Bank building the architectural interior with draped curtains and spotlights will get you in the theatre mood while you sip a glass of pinot. Chateau de Chamirey is a great choice for French traditionalists with the full flavours of Burgundy, or try WA’s take with the every-popular Laissez Faire from Porongurup.

Post-show catch up with friends to the sound of shaking ice as cocktails are served up alongside a classic cheese board or the wickedly delicious pear tarte tatin. Booths are prefect for a full debrief of your theatre experience and if you don’t want to journey home, there is always Alex – the architectural, boutique hotel next door. Guests can enjoy their wine on the rooftop, overlooking the lights and sounds of Northbridge before retiring to the perfectly designed, uber-luxurious yet minimal rooms for a sound night’s sleep, and the opportunity to dine in Shadow again with breakfast coming from the same kitchen.

Make Shadow part of your theatre night. Reservations recommended, walk-ins welcome. Let us know if you have tickets so we can ensure you have ample time to enjoy your meal before heading on.



Shadow Wine Bar

Opening Hours: Tuesday-Saturday midday until late

Address: 214 William St, Perth

Contact: alexhotel.com.au/shadow-wine-bar/
hello@shadowwinebar.com.au
08 6430 4010

YOU KNOW WE BELONG TOGETHER



by **Julia Hales with Finn O’Branagáin and Clare Watson**
Originally produced by Perth Festival, Black Swan and DADAA.
A Perth Festival Commission

We are thrilled to announce the UK Premiere of *You Know We Belong Together* at London’s Southbank Centre (18-20 August) followed by performances at the prestigious 2022 Edinburgh International Festival (24-27 August) in The Royal Lyceum Theatre as part of their 75th anniversary celebrations! The production will then have a season at the Drama Theatre, Sydney Opera House from 6-10 September.

With sold out seasons in 2018 as part of Perth Festival and Black Swan’s 2019 season, *You Know We Belong Together* is a joyful celebration of community spirit and a call for greater inclusivity from a community rarely represented on stage or screen.

Julia Hales has watched every single episode of Australian soap opera *Home and Away* since it first aired in 1988, but she’s never seen another person with Down syndrome in the cast. She dreams of landing a role in her favourite show and finding love.

This live documentary is at once a universal story of love, loss and friendship, and deeply personal exploration of the frustrations and aspirations of living with Down syndrome.

Julia and a cast of six Western Australian actors will put their own lives on stage, mixing their experiences and personal day-to-day realities with monologues, video, scenes, dance and song. All juxtaposed on the setting of the famous diner at Summer Bay. Julia says “I want people to see us for who we are and what we do as part of the world.”

This presentation of *You Know We Belong Together* is supported by the UK/Australia Season Patrons, the Australian Government, the British Council, and Creative Partnerships Australia through the Australian Cultural Fund as part of the UK/Australia Season 2021-22 and made possible by the PLACE programme, the Government of Western Australia Department of Local Government, Sport and Cultural Industries.

This UK tour is kindly supported by the Black Swan Future Fund.

★★★★★

“(Julia’s) passion shines through in a collaborative work that is... clever, poignant and funny.”

ArtsHub

★★★★★

“A shared, joyous experience of the rarest kind.”

The West Australian

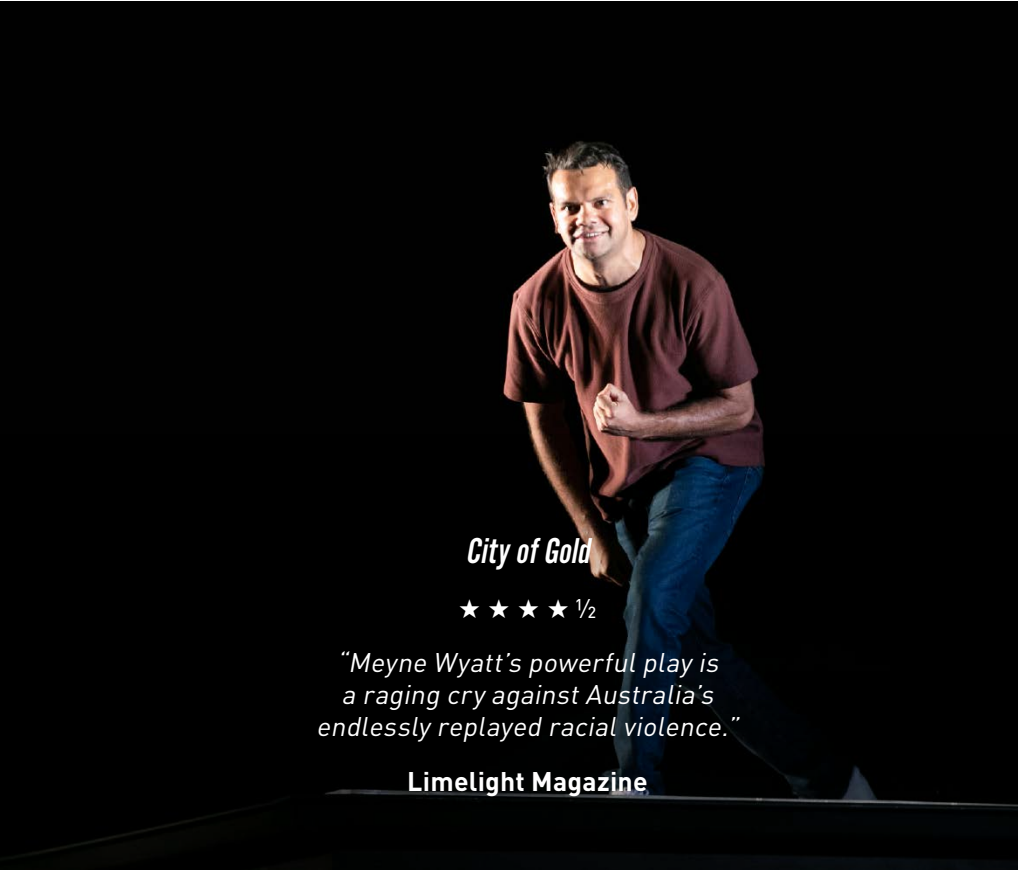


City of Gold

★★★★★

“City of Gold has the ability to become one of the most memorable Blak plays ever performed... confronting, emotional, raw and true.”

The West Australian



City of Gold

★★★★½

“Meyne Wyatt’s powerful play is a raging cry against Australia’s endlessly replayed racial violence.”

Limelight Magazine



Toast

★★★★★

“Toast mixes humour and raw emotions.”

Out In Perth



Toast

★★★★★

“Toast is a poignant, thoughtfully written story of love and loss. The cast offer a realistic and heartfelt portrayal of the painful experience of grief and the intense ups and downs of sisterhood.”

ARTSHUB



BACK BLACK SWAN

AND THE NEXT GENERATION OF
ARTISTS AND STORYTELLERS.
DONATE BY 30 JUNE.



So much of Black Swan's work is off the stage, funding programs and initiatives that open doors for independent artists of the future. But we can't rely on ticket sales alone to do this. Less than 25% of our revenue is from box office income, which is why we need your support to continue making great theatre. With a tax-deductable donation, you can...

BACK EMERGING TALENT.
BRAVE STORYTELLING.
DARING CREATIVITY.
BLACK SWAN.

Thank you!

Kate Champion
Artistic Director, Black Swan



ANDREA GIBBS' STORY

Without the support of the Malcolm Robertson Foundation and City of Perth, initiatives like the Funny Girl program wouldn't exist. And without Funny Girl, there'd be no opportunity for female stand-up comedians like Andrea Gibbs to write a new Western Australian story. No valuable mentoring and guidance from Black Swan's dramaturg or Artistic Director. No access to some of WA's best actors for table reads that helped develop her story for the mainstage. And ultimately, no *Barracking For The Umpire* - the first play funded by the program set to hit the stage this October at Subiaco Arts Centre.

Your generosity has given Andrea the opportunity to be courageous, share a story that's close to her heart, and help shape our unique cultural identity in Western Australia.



GRACE CHOW'S STORY

Starting out as a young artist can be both thrilling and terrifying. It's a competitive industry with limited pathways for artists like Grace Chow. Opportunity is everything. Sometimes it's that one career break that can set you on a completely new path.

Grace seized that opportunity with Black Swan when she debuted in the site specific 1980s spin on the Chekhov classic *The Cherry Orchard* (2021), that was part of Perth Festival. This opened the door to an exciting opportunity to star in Black Swan's upcoming season of *Oil* in 2022. For Grace, Black Swan has played a formative role in her career. Your generous support makes world-class theatre possible in WA, which has given talented local artists like Grace life-changing opportunities to launch their careers.



CHRIS ISAACS' STORY

Chris Issacs has enjoyed a long career with Black Swan. From his early days as part of the Emerging Writers' Program, to his current role as Black Swan Resident Artist, Chris has developed into one of WA's most talented actors, writers and devisors.

In 2014 he wrote *Flood*, and later spent four years with fellow Resident Artist Ian Michael co-writing the script for *York*, the powerhouse play shortlisted for the Nick Enright Prize for Playwriting award that performed to sold-out audiences at Heath Ledger Theatre in 2021. And it's all thanks to the generosity of those who Back Black Swan.

With your donations, Black Swan is able to create programs and initiatives that open doors to new career opportunities for artists like Chris.

BACK BLACK SWAN



DONATE BEFORE 30 JUNE.
[BSSTC.COM.AU/SUPPORT-US/
BACK-BLACK-SWAN](https://bsstc.com.au/support-us/back-black-swan)



**BLACK SWAN
STATE THEATRE
COMPANY OF WA**

MEET OUR TERTIARY AMBASSADOR EMMA FORSYTH

Being an Ambassador means continuing to be a part of this amazing family that I have had the pleasure of working with in the past. I am in my fifth year of study at UWA, having completed a Bachelor of Arts in History and English in 2020, and my current studies in Master of Strategic Communication. I love all things to do with arts, lifestyle, film, and fashion. When I am not busy studying, I am the editor of the UWA student newspaper, Pelican Magazine.

Growing up in the UK I'm excited to see *Oil*, a play originating from London's West End, being put on by our state theatre company. In 2021, I interned with Christie Sistrunk in the Creative Learning Department where I assisted with the preparation of the Cygnet Creative Learning resources and saw the meticulous work that goes into putting on performances, so I know it's going to be spectacular!

As an Ambassador, I am excited to support the flourishing performing arts industry of Western Australia via the incredible creative visions at Black Swan, who not only produce breathtaking performances but learning resources and workshops aimed to inspire the next generation of thespians and support in-school learning.



Tertiary ambassador Emma Forsyth

CREATIVE LEARNING WORKSHOPS

Term one was a busy time in our Creative Learning Department with our Teaching Artists undertaking a variety of incursion workshops on physical theatre, design, and improvisation.

"It is so special to have someone from the industry come in to work with the students. They left each session with so much positivity and were inspired to do well with their work. Their foundation skills in physical theatre have been extended, pushing them into new areas with the confidence to provide feedback on their own work." (K.Spanbroek, Harrisdale Senior High School)

A special thank you to Perth Airport for sponsoring workshops at Kalamunda Senior High School, Yulebrook College and Swan View Senior High School. These workshops were facilitated by Teaching artist and actor Jake Fryer-Hornsby, who will be playing Jim O'Connor – the gentleman caller in Tennessee Williams' *The Glass Menagerie* in August.

Thanks also to Fortescue Metals Group for organising upcoming regional workshops in Tom Price, Karratha, Dampier, Wickham, and Port Hedland.



Jake Fryer-Hornsby at Kalamunda Senior High School (Perth Airport Sponsored Workshop)

WORK EXPERIENCE INTENSIVES

Students in years 10-12 are invited to participate in our upcoming Work Experience Intensive Program at the State Theatre Centre and our new program at Bunbury Regional Entertainment Centre (BREC) during the months of August and November. This program is a unique opportunity for youth to collaborate with likeminded peers and industry professionals while experiencing a range of creative processes aligned with Black Swan's productions of *The Glass Menagerie* and *Oil*.

"My favourite part was listening to the guest speakers. It was motivational seeing the passion they all have for their jobs." (Participant 2021)

Participation includes masterclasses, theatre tour and tickets to attend *The Glass Menagerie* at His Majesty's Theatre and/or *Oil* at State Theatre Centre.

THE GLASS MENAGERIE (Term 3)

Friday 12 August (9.30am - 4pm)
Saturday 13 August (10.00am - 4pm)
Venue: Middar Room, State Theatre Centre
Cost: \$50 per student

Book Work Experience Intensive for *The Glass Menagerie*
tickets.bsstc.com.au/work-exp-glass

OIL (Term 4)

Friday 18 Nov (9.30am - 4pm)
Saturday 19 Nov (10.00am - 4pm)
Venue: Rehearsal Room 1, State Theatre Centre
Cost: \$50 per student

Book Work Experience Intensive for *Oil* - tickets.bsstc.com.au/work-exp-oil

Places are limited (max 30pp).



Directing Workshop



Set tour of *Animal Farm* Heath Ledger Theatre
Photos by Christie Sistrunk



BLACK SWAN'S SOCIAL PAGES

For over a decade, White Swans have generously supported outstanding performances, produced by Black Swan. In 2022, the White Swans are excitedly supporting the international smash hit, and eight-time Tony award winning musical, *Once*. Natasha Taylor, Jane Miels and Mimi Packer are the White Swan coordinators for 2022 and beyond.

As part of the celebrations surrounding the White Swans support for the

production of *Once - The Musical*, a behind the scenes meet and greet function at Varnish on King was held. This was an opportunity for director, Richard Carroll, and Movement Director, Amy Campbell, to discuss and answer questions about the upcoming production. We are incredibly grateful to the wonderful 84 White Swan philanthropists who have helped to deliver exceptional theatre for Black Swan for the 2022 season.

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



White Swan coordinators: Natasha Taylor, Mimi Packer & Jane Miels.



Varnish
Claire Stephenson, Sara Wordsworth & Irene Jarzabek



Varnish
Nick & Claire Poll



City of Gold Opening Night
Artists with Wyatt Family



City of Gold Opening Night
Meyne Wyatt & Leya Reid



Toast Closing Night
Thomas Papathanassiou, Deanna Faust & Andrew Baker



Toast Closing Night
Liz Newell, Ian Booth & Kate Champion

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



SEASON PARTNERS



MEDIA AND MARKETING PARTNERS



SUPPORTING PARTNERS

