



BLACK SWAN STATE THEATRE COMPANY PRESENTS

PRIMA FACIE

BY SUZIE MILLER
DIRECTED BY KATE CHAMPION

1 – 21 JULY
STATE THEATRE CENTRE

PRINCIPAL PARTNER



SEASON PARTNER

CLAYTON UTZ





Black Swan State Theatre Company of Western Australia acknowledges the Whadjuk people of the Nyoongar Nation as the Traditional Custodians of the land on which we work and live.

First Nations People have been telling stories on this country for many thousands of years, and we acknowledge their incredible contribution to the cultural and environmental landscape we reside in. In addition, we acknowledge and recognise all First Nations People with whom we work and whose lands we travel to in Western Australia. We pay our respects to all Elders past and present, and their ancestors that walked this country before them, as we stand united towards a shared future.

Total running time

1 hour 40 minutes (no interval)

Content warnings:

Strong themes of sexual assault, coarse language, use of haze and smoke effects.

Hero Image Photography

Brett Boardman

Design

Troy Barbitta

Prima Facie was first produced by Griffin Theatre at the SBW Stables Theatre in 2019





WRITER'S NOTE SUZIE MILLER



WHEN I FIRST PUT PEN TO PAPER TO WRITE *PRIMA FACIE* I HAD NO SENSE OF THE IMPACT OR THE REACH IT MIGHT HAVE.

I needed to write this story as it had been in my head for so long, and I had found the zone in which to write it. It was also just before the #metoo movement launching onto the global stage, little did I know how this would coincide with my play.

When *Prima Facie* won the Griffin Award in 2018 and hit the stage at Griffin's Stables Theatre in 2019, it was with astonishment that Lee Lewis, Sheridan Harbridge and I met the rapturous response. After the West End (2022) and Broadway (2023) with various Olivier and Tony Awards, this play no longer belongs to me, rather it feels that it is something that exists in its own right, for everyone. The story has gone on to change the laws in Britain, raise awareness amongst judges, barristers, lawyers, politicians and the police. It has been used as an education tool for the judiciary, lawyers, police and thousands of students ever since in Australia, the United Kingdom, the USA, Europe and beyond. I am honoured to have had some of the finest legal minds in the world not only talk about my work but respond to it by making changes. Audiences have written to myself in huge numbers sharing their own stories, and now there are productions all over the world, in languages I have never even encountered. As a writer, one tells a story, but it is how others take it and change the world that matters.

So it is with great pleasure that I come to the Black Swan State Theatre Company's own unique WA take on this play. Kate Champion is a director I have admired for so many years, and to have her eyes on my work, her creative genius interpreting it and delving into it is truly an honour. In Sophia Forrest I have discovered a young, brilliant WA talent, an actor with immense courage and insight. With a warmth and intelligence to their work, I know Sophia worked long and hard to win this role through multiple auditions, and not without fierce competition. I am so thrilled to welcome them as the latest Tessa. They join a long line, but are one of only a few Australians in a new Aussie production.

Thank you to all the creatives who have laboured so hard on this production. It is with great joy that I return to the theatre company who commissioned and produced my first ever mainstage play, *DUST*, all those years ago. I owe WA audiences so much for their continued support of my voice and stories. This is the first occasion I have experienced two of my plays in 'conversation' with each other in a theatre season, and for me it has greatly enriched both the experience and audience engagement.

MAY TESSA TALK TO THOSE WHO NEED TO HEAR HER, DELIGHT AND BREAK THE HEARTS OF THOSE WHO HAVEN'T YET MET HER, AND CONTINUE TO CHANGE THE WAY WE LOVE, RESPECT AND LISTEN TO THE WOMEN IN ALL OF OUR LIVES. WHEN WE TALK ABOUT 'ONE IN THREE', WE ARE TALKING ABOUT WOMEN WE ALL KNOW, WE ALL LOVE AND WE ALL WANT TO KEEP SAFE.



DIRECTOR'S NOTE

KATE CHAMPION



THE POWER TO AFFECT POSITIVE CHANGE IN SOCIETY IS SOMETHING MOST ARTISTS DREAM OF ACHIEVING.

Art does often do this in many varied ways, but rarely as tangibly or as successfully as *Prima Facie* has managed to do - globally no less.

It's been an extraordinary opportunity to have been able to create an original production of Suzie Miller's landmark, original Australian play here in WA.

Being occupied day in day out with this powerful and very astute portrayal of a woman lawyer's personal experience of sexual assault has been a career enlightening experience for me as a director and, without doubt, for Sophia Forrest playing the role of Tessa.

Everyone who has shared in the process has been acutely aware of the enormous task placed on the shoulders of just one performer as we've explored, tackled, struggled, and discovered the multiple layers and mighty, yet deeply satisfying artistic challenge that Suzie has created.

We are all in awe of Sophia's determination, extraordinary skill, refreshing honesty and sheer, unwavering discipline.

This play drives home to me, yet again, how we must change our national habit of predominantly assessing our country's creative output purely in monetary terms. Instead, we need to appreciate that plays, like *Prima Facie*, hold value beyond their sheer economic benefit to society.

This landmark play has already inspired countless people, the world over, to have difficult conversations about how women are treated by men. Conversations between fathers and sons, between lawmakers, police, jurors and victims, between coaches and athletes - conversations between us all.

It's through these deeply personal, theatrically portrayed human stories that we can shine a light on the darker corners of our society and bring about positive change.

This precious 'commodity' is priceless and provides an eternally vital role in preserving and enhancing our communal wellbeing and ability to thrive well into the future for generations to come.



**WATCH KATE CHAMPION AND
SOPHIA FORREST DISCUSS
*PRIMA FACIE***



SET DESIGNER'S NOTE

BRUCE MCKINVEN

EACH PRODUCTION POSES A DIFFERENT SET OF CHALLENGES.

Prima Facie has received a lot of attention from its many different productions around the world. Alongside the challenge to bring something visually different to the production, the other major challenge was the size of this stage for a single performer.

We had to build a space one actor can inhabit on their own, and for them to feel comfortable and supported to deliver their craft, as opposed to abandoned in a vast open space. The architecture had to assist in creating an environment that both nestles the character and embraces the magnitude of the subject matter.

Suzie Miller's notion of the 'game' of law – a separate world to life with its own rules – was intriguing. I looked at artists Anish Kapoor, for his use of scale; Giorgio de Chirico for the wonderfully eerie open civic spaces he painted; Escher for the twisting of perspectives and Daniel Buren's *Les Deux Plateaux* at the Palais Royal in Paris for the playground or game board this work creates.

I had a strong image when I first read the script, of the character entering far upstage in the theatre and having to take a very long walk to the front of the stage, a metaphor for the hardships and prejudice the character has had to endure in her career.

The world of *Prima Facie* is one of law, of centuries of customs, a male dominated world, represented in the chessboard of sorts we've built. But it responds to the shifting perspectives of the character, from presenting a shadowy world of confidence and power, shutting down to a world where time has stopped and life is turned upside down, to a new way of looking at the game board with a reinvigorated sense of power and purpose.





COMPOSER & SOUND DESIGNER'S NOTE

MELANIE ROBINSON

A SCORE PLAYS THE SUBTEXT OF A WORK. WHAT MAY BE IMPLIED BUT IS NOT SPOKEN DIRECTLY. IT MARKS TRANSITIONS WITH COMMAS, FULL STOPS, QUESTION MARKS. IT PICKS US UP IN ONE PLACE AND LANDS US IN ANOTHER. SOMETIMES WE ARE HEARING WHAT THE CHARACTER WOULD BE HEARING, OTHER TIMES WE ARE HEARING THE PSYCHOLOGY OF THE MOMENT.

But how to underscore a one-person play, a work that moves at this pace, that blurs past, present, and future, and that needs its sound score to express both power and rawness, but never be overpowering or sentimental? How to create a sound design that has us sitting right inside Tessa's psychology, but never distracts us from what she is saying?

We have chosen to sweep the sound around the room, from surrounding the audience, to in line with the actor, to a speaker at the very back of the stage. We move through time by moving through space. Most ambient sounds are sounds of Tessa's body – her heels, her breath, her pulse. I use the cello and other stringed instruments in three ways – in a symphonic way to express power, chamber music to denote the prestige and elitism of Tessa's law school, and raw individual string instruments played *sul pont* and without vibrato to represent vulnerability. I use piano for memory on the one hand, and on the other hand, to build a sense of hearing many voices in one voice, and one voice in many.

Prima Facie is a profoundly courageous and powerful work, and it has been nothing short of a privilege to work with Sophia, Kate, the creative team behind this production, and with the entire Black Swan family.



WA CONSENT

WA CONSENT AIMS TO RAISE AWARENESS OF A GAP IN WA'S CRIMINAL CODE REGARDING SEXUAL OFFENCES.

WA and Queensland are the only jurisdictions in Australia whose criminal code does not acknowledge how intoxication affects a person's ability to consent to sexual acts.

This legislative gap makes WA behind the social, scientific, and national approach to sexual offences. It also prevents victim-survivors from accessing justice. I was a second-year university student studying Law & Society and Criminology when I was sexually assaulted. Despite learning about the law, the only legal resource I could access was the online version of the WA Criminal Code. The WA Criminal Code does not acknowledge how high levels of intoxication can impact a person's ability to consent to sexual acts. As a result, I was prevented from reporting and never received justice for what happened to me.

Australia's legal system includes legislative law (the acts that parliament passes) and common law (laws made through the decisions of courts). Common law may account for intoxication levels; however, common law is not readily accessible to the public in the same way that legislative law is. Many victim-survivors, including myself, will turn to the WA Criminal Code as it is freely available on the internet. Therefore, it is integral that this document illustrates how intoxication can affect the ability to consent to sexual acts.

In 2023, The Australian Bureau of Statistics reported that 22% of women and 6% of men have experienced sexual violence in their lifetime. However, this only accounts for reported cases. Unfortunately, these statistics underestimate the prevalence of sexual assault as many people do not feel safe enough to report – especially in circumstances involving intoxication.

Our statistics are affected by every case that is not reported. Many people cannot report due to barriers involving safety, knowledge, and assistance. Incomplete data leads to ineffective strategies. Having a Criminal Code that does not acknowledge how intoxication can affect a person's ability to consent to sexual acts further suppresses the already problematic reporting rates. Victim-survivors who do not report are not at fault. The responsibility rests with our legal system.

Every person in WA deserves a safe and accessible pathway to justice. WA Consent cannot eliminate sexual violence in its entirety; however, the success of WA Consent will bring us a step closer to creating a safer WA.

WHAT CAN YOU DO TO SUPPORT WA CONSENT?

Sign the petition and follow @waconsent on Facebook, Instagram, and X. Alternatively, scan the QR code or go to waconsent.com to find out more.



WA is one of the only jurisdictions in Australia that doesn't acknowledge how intoxication affects the ability to consent to sexual acts in its Criminal Code.

Scan the QR code to sign the petition and find out more!





CAST

Sophia Forrest	TESSA ENSLER
Holly Easterbrook	UNDERSTUDY

CREATIVES

Suzie Miller	WRITER
Kate Champion	DIRECTOR
Bruce McKinven	SET DESIGNER
Andy Cross	SET REALISER
Lynn Ferguson	COSTUME DESIGNER
Peter Young	LIGHTING DESIGNER
Melanie Robinson	COMPOSER & SOUND DESIGNER
Jessica Russell	AUDIO VISUAL DESIGNER
Jean Goodwin	VOICE COACH
Liam Murray	STAGE MANAGER
Hayley Neil	ASSISTANT STAGE MANAGER
Shannen Moulton	REHEARSAL ASSISTANT STAGE MANAGER

CREW

James Tucker	FLYER SUPERVISOR
Tahlia Cole & Ffion Nutter	MECHANISTS

SPECIAL THANKS

Thanks to Kathleen McNally at McNally & Co Litigation.



CAST



SOPHIA FORREST TESSA ENSLER

Sophia Forrest is one of Australia's most exciting young performers. After graduating from the Western Australian Academy of Performing Arts (WAAPA), Sophia's professional debut was at Black Swan State Theatre Company in the lead role of 'Eli' in *Let the Right One In*.

Sophia made their television debut on the hit Nine Network series *Love Child* as 'Debbie Hampshire' for which they received a Logie Award Nomination. Sophia's feature film credits include *Reaching Distance*, Warner Bros' *Aquaman*, opposite Jason Momoa and Nicole Kidman, and Rachel Griffith's *Ride like a Girl* opposite Teresa Palmer and Sam Neill.

Sophia was most recently seen in ABC's television drama series *Barons* and Stan's *Bali 2002*.



HOLLY EASTERBROOK UNDERSTUDY

Training: Liverpool Institute for Performing Arts (Sir John Gielgud Award)

Credits include: Viola in *Twelfth Night* (Fremantle Theatre Company), Catherine in *Proof* (Greenwich Theatre & Pleasance Theatre, Edinburgh), U/S Lady Of The Lake in *Spamalot* (UK Tour), Mayzie La Bird in *Seussical* (International Tour), Rachel in *A Tribute To Glee* (International Tour), *Assassins* (Union Theatre, West End), Suzanne in *Don't Dress For Dinner* (Palace Theatre), Janie McMichael in *Not Now Darling* (UK Tour), Donna in *Mamma Mia* (Regal Theatre), Katrina Jones in *The Claremont Murders* (Channel 7).

Holly dedicates her involvement in the production to her 8-month-old daughter, Summer.



SUZIE MILLER WRITER

Suzie Miller is a contemporary international playwright, librettist, screenwriter and novelist drawn to complex human stories often exploring injustice.

Miller has been produced around the world winning multiple prestigious awards. Most recently her play, *Prima Facie*, won three Australian Writers' Guild Awards and when it premiered in the West End, earned five-star reviews across all platforms, winning the London Olivier Awards 2023 for Best New Play, and Best Actor, winning the 2023 London Whatsonstage award for Best Play and winning the 2023 UK Southbank Sky Arts Award for best play and others. The same production opened on Broadway in 2023 earning four Tony nominations. *Prima Facie* has now been translated into over 20 languages, with productions all over the world and is being made into an international film.

Other award-winning and leading play credits include: *Jailbaby*; *Anna K*; *RBG - Of Many, One*; *Caress/Ache*; *Sunset Strip*; *Dust*; *SOLD*; *The Mathematics Of Longing*; *A Feminist Medea*; *Reasonable Doubt*; *Driving Into Walls* and *Cross Sections*.

Suzie has a background in law (she worked as a human rights and children's rights lawyer) and science, and is currently developing major theatre, film and television projects across the UK, US, and Australia.

Miller's first novel, *Prima Facie*, was published by Pan Macmillan in Australia in 2023 and will be published in the USA and UK in 2024.



KATE CHAMPION DIRECTOR

Kate has decades of experience working in theatre, dance-theatre, opera, musicals, film and circus – in genres ranging from devised original work, new Australian plays, classics, comedy, multi-art form work, interactive and physical theatre. For Black Swan she has directed the critically acclaimed *Things I Know to Be True*, *Dirty Birds*, and *The Pool* as part of 2024 Perth Festival. Kate was the founding artistic director of Force Majeure, an influential dance theatre company based in Sydney, premiering five original main stage works for major festivals and touring regionally, nationally, and internationally.

Kate works extensively on large-scale projects, and for major theatre companies as well as in the small to-medium and independent theatre scene. Kate had a 26-year career as a performer and dancer with companies both nationally and internationally and created two acclaimed solo shows.

Kate is a multi-award-winning artist, winning Helpmann Awards for *Same, Same But Different* (Sydney Festival) and *Not in a Million Years*, and Australian Dance Awards for *Already Elsewhere* (Sydney Festival and Biennale de la Danse in Lyon) and *The Age I'm In* (Sydney and Adelaide Festivals, touring to Dublin, Montreal and Seoul).



BRUCE MCKINVEN SET DESIGNER

Bruce is the Senior Production Designer for *Dark Mofo* Festival in Hobart designing most of the festival's major events including *Winter Feast*. He is also Artistic Associate for Brisbane Powerhouse, designing a series of new outdoor event spaces for the performance venue and contributing to the upcoming inaugural Melt Open Festival as a key creative.

Bruce has a 30-year career designing for theatre, arts festivals, dance and events across Australia, working with some of the nation's leading practitioners and companies, including Company B Belvoir, Bell Shakespeare, Adelaide Festival, Brisbane Festival, Perth Festival, Queensland Theatre Company, Sydney Theatre Company, La Boite, Expressions Dance Company, Dance North, Queensland Ballet, Force Majeure, Australian Dance Theatre and Singapore Dance Theatre.

For Black Swan he has designed *Dirty Birds*, *Summer of the Seventeenth Doll*, *Let the Right One In*, *Switzerland*, *Clinton the Musical*, *Next to Normal*, *The White Divers of Broome*, *Cat on a Hot Tin Roof*.

Bruce has previously worked with Kate Champion designing *Dirty Birds*, *The Age I'm In* (Costume Designer) for Force Majeure, and *Tenebrae Part 1* and *Tenebrae Part 2* for The Song Company.



ANDY CROSS SET REALISER

Andrew is the Creative Director at Sabi Art + Design, and specialises in crafting artworks, props, sculptures and 3 dimensional solutions. He has a diverse portfolio spanning theatre, screen, exhibitions, and large-scale commercial ventures.

Notably, Andrew has undertaken commissions for entities such as the Australian Ballet, Black Swan Theatre Company, West Australian Ballet, Perth Theatre Company, Barking Gecko Theatre Company, Yirra Yaakin, Sensorium Theatre and Performing Lines Australia.

His expertise extends to sculptural restoration and fabrication, evident in projects such as sculptures for Cape Bouvard Investments, fabrication of animatronic mechanisms for sculptor Geoff Overheu and fabrication of a percent for art sculpture for artist Michelle Horrocks in Karratha. Artist Britt Mikkelsen and Andrew have collaborated on an interactive light sculpture for the Cockburn Integrated Health and Community Facility. Sculpture restoration clients include Tattarang, DR Trust and Sculpture by the Sea.



LYNN FERGUSON COSTUME DESIGNER

Lynn has a long-established career costuming many disciplines of performance ranging across theatre, dance, film, music video, site-specific installation, exhibitions and festivals. Her work practise covers the inception of design to the applied realisation of the costume. She has worked extensively in the UK across a scale of arts organisations that include independent companies, major repertory theatres, Cameron Mackintosh musicals and large-scale events. Lynn now calls Australian home and has been based here for 17 years, where she continues to enjoy and work across all aspects of costume.

COSTUME DESIGNER: Black Swan: *Unsung Heroes, Assassins, The Light House Girl, A Perfect Specimen, Death of Salesman, The Importance of Being Earnest*. Theatre180. *The Lighthouse House Girl*, Yirra Yaakin Theatre Co. *Panawathi Girl*, Gary Lang NT Dance Co. Darwin: *Goose Lagoon*. Tracks Dance Co. Darwin *The Cook, The Queen & the Kelly, Endurance*, Bristol Old Vic Theatre Co Bristol *The Dumb Waiter*. Traverse Theatre. Edinburgh *Reader, Sharp Shorts*. NVA (arts organisation) Glasgow *Sabotage*. Clamjamfrie Glasgow *Somewhere*. Unique Events Edinburgh *Christmas Capital Parade (2001, 2002)*, Mouth Music Edinburgh (music video).

COSTUME: Black Swan: Wardrobe Manager 2011 to present. Bristol Old Vic Head of Wardrobe, Traverse Theatre Edinburgh Head of Wardrobe, Theatre Workshop Edinburgh Wardrobe Supervisor, Grec Festival Barcelona Wardrobe Supervisor, Comunicado Theatre Co Edinburgh Wardrobe Supervisor, London Baroque Opera Wardrobe Supervisor. Royal Lyceum Theatre Cutter, Edinburgh, Citizens Theatre Glasgow Men's Cutter, Cameron Mackintosh Ltd. Cutter. **FILM/TV:** *Australia, Balibo* (Darwin), *Tartan Shorts* (Scottish Screen and BBC Scotland), *Ines de Castro* (BBC Scotland), *Mouth Music*. **OTHER:** Lynn is a regular guest lecturer at WAAPA and was full time Visual Arts Lecturer at Charles Darwin University. She has also worked for Unique-Events in Edinburgh, The National Library of Scotland (Exhibition), Kilkenny Events Edinburgh. **TRAINING:** Arts University College (Bournemouth), Edinburgh College of Art, Association of British Theatre Technicians.



PETER YOUNG LIGHTING DESIGNER

Based in Perth, Western Australia, Peter Young is an experienced lighting designer, technician, and creative professional with special interest in theatre and live performance. Since graduating from the Western Australian Academy of Performing Arts in 2019, he has grown a comprehensive repertoire of skills and experience through working across numerous projects and venues, establishing his presence in Perth's diverse artistic industry.

Peter has worked as a lighting designer for established companies, including Yirra Yaakin Theatre Company, The Last Great Hunt, TURA New Music, and Perth Festival. He has also collaborated as both lighting designer and lighting associate with numerous renowned independent artists and groups. As a lighting programmer and technician, Peter has worked across prominent WA venues including His Majesty's Theatre, the State Theatre Centre, and Crown Theatre. Outside of live performance, he has been heavily involved in exhibition lighting, notably for local art exhibitions and the West Australian Museum.



MELANIE ROBINSON COMPOSER & SOUND DESIGNER

Melanie Robinson is a cellist, singer, and composer who has spent many years alternating between playing stages across Australia and teaching in remote communities. Now based once again in Perth, Melanie's most recent theatre scores and sound designs include *Oil* (2022), *Every Brilliant Thing* (2021) and *Medea* (2019) for Black Swan State Theatre Company, and *Wilfrid Gordon Macdonald Partridge* (2024) and *The One Who Planted Trees* (2022) for Spare Parts Puppet Theatre. Melanie is known both for her work as a collaborator and co-writer with other Australian artists, as well as her work as a solo artist.

"A heart-stopper" (Sydney Morning Herald) with *"a voice that will make your black heart beat again"* (Adelaide Now).



JESSICA RUSSELL AUDIO VISUAL DESIGNER

Jessica Russell is a maker and cinematographer based in Boorloo. She holds a Bachelor in Performing Arts (Performance Making) from the Western Australian Academy of Performing Arts, and a Masters in Screen Studies (Directing & Cinematography) from the WA Screen Academy. In 2018, Jessica was invited to observe Ivo van Hove and the Internationaal Theater Amsterdam for their critically acclaimed work, *Een Klein Leven* after Hanya Yanigahara's Booker Prize nominated novel, *A Little Life*.

Jessica was Video Designer for Black Swan State Theatre Company's *The Tempest* (2021) and an inaugural participant in the Women in Film & Television Australia & CinefestOZ Writers Retreat. She is also a teaching artist with AWESOME Arts in their STEAMED Up program, teaching cinematography and story-telling practices to primary students.



JEAN GOODWIN VOICE COACH

Jean Goodwin is a Dialect Coach and Lecturer in Voice with 17 years' experience across film, tv and theatre. Jean has a Bachelor of Fine Arts (Acting) and a Bachelor of Fine Arts (Honours) in Theatre Practice (Voice development and dialect acquisition) from the University of Melbourne (VCA).

Recent voice and dialect coaching work includes: *Lord of the Rings: The Rings of Power* (Amazon Prime); *Dirty Birds, Oil* (Black Swan State Theatre Company of WA); 2018/19 tour *North by Northwest* (Melbourne Theatre Company, Kay & McLean Productions); *Arbus and West* (Melbourne Theatre Company); *Storm Boy* (Melbourne Theatre Company); *Lovesong* (Red Stitch Actors' Theatre); *The Antipodes* (Red Stitch Actors' Theatre); *INCOGNITO* (Red Stitch Actors' Theatre).

Jean has worked as a Lecturer in Voice at the Victorian College of the Arts (University of Melbourne.) Currently, Jean is a Lecturer and Coordinator of Voice in the Bachelor of Arts (Acting) and the Bachelor of Arts (Music Theatre) courses at the Western Australian Academy of Performing Arts (WAAPA).



LIAM MURRAY STAGE MANAGER

Liam Murray (he/him) is a Stage Manager who works extensively both nationally and internationally in almost every form of live performance - primarily in theatre, musical theatre and opera. Since graduating from the Western Australian Academy of Performing Arts (WAAPA), Liam has gone on to establish his career as a stage manager through working for a diverse range of companies and scales of production.

For Black Swan, his credits include Stage Manager for *Dirty Birds*, *City of Gold* (Black Swan State Theatre Company/Sydney Theatre Company), *Flood* and *Shadowboxing*, and *As You Like It, A Streetcar Named Desire, Day One, A Hotel, Evening* and *Death of a Salesman* as Assistant Stage Manager. Other theatre credits as Stage Manager include; *Beneath the Music* (Performing Lines WA/Encounter) *Romeo and Juliet*, *Macbeth*, *Henry V*, *Othello* (Pop Up Globe New Zealand) and *The Carnival of the Animals*, *The Little Prince*, *Roald Dahl's The Twits* (Spare Parts Puppet Theatre). His musical theatre credits include; *Fame: The Musical* (HAMA Productions) and *Xanadu, High Society* (Hayes Theatre Company). His opera credits include; *The Barber of Seville* (Opera Australia) and *Hansel & Gretel* (Victorian Opera). His dance credits include; *MindCon* (Mitch Harvey Company/Co3 Contemporary Dance) and *Archives of Humanity* (Co3 Contemporary Dance).

As Deputy Stage Manager his opera credits include; *Carmen (On Cockatoo Island)* and *Madama Butterfly (Handa Opera on Sydney Harbour)* (Opera Australia).



HAYLEY NEIL ASSISTANT STAGE MANAGER

Hayley Neil is an emerging creative in the Performing Arts and Film industry. She has completed her Bachelor of Arts in Stage Management at the Western Australian Academy of Performing Arts (WAAPA), and Bachelor of Arts in Screen Arts at Curtin University. During her studies at WAAPA, she worked on the productions *Footloose*, *Godspell*, *Assassins*, and at Curtin University, the films *Kia Kaha* and *Road Dogs*. She is a national and international award-winning producer for the film *Road Dogs*, which debuted in film festivals from 2018 - 2020.

Professionally Hayley has worked on *Prima Facie* (Black Swan State Theatre Company), *Promises & Wild Beasts* (Mama Kin Spender), *Macbeth* (WAAPA), *The Pool* (Black Swan State Theatre Company).



SHANNEN MOULTON REHEARSAL ASSISTANT STAGE MANAGER

Shannen is a recent WAAPA graduate from the Bachelor of Performing Arts, specialising in stage management. She has worked across a plethora of genres including musical theatre, plays, movement projects, dance, and circus.

She has worked previously with Black Swan State Theatre Company on the Perth Festival collaboration: *The Pool*.

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Supported by Minderoo Foundation, generous philanthropists, and legacy gifts, Black Swan's Future Fund was established in 2017 to build a strong financial foundation to support growth and sustainability. The investment fund enables the delivery of works of exceptional quality, scale, and ambition. We thank those who have supported the Future Fund, in particular, we acknowledge the extraordinary generosity of Nicola and Andrew Forrest, and look forward to creating many more opportunities for our artists and audiences.

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