

CRASH

THEATRE COMPANY

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CRASHING THROUGH

TELLING STORIES OF
RESILIENCY, RISK AND
RESOURCEFULNESS



Crash Theatre Company (CRASH) is a pioneering independent theatre company based in Boorloo (Perth, Western Australia). Led by Ana Ferreira Manhoso and Courtney McManus, CRASH's journey is rooted in over a decade of collaboration that began between the two in a university common room. CRASH's artistic identity is centered around telling stories of risk, resiliency, and resourcefulness.

Driven by a passion for the performing arts and educational impact, we aim to convey impactful narratives and inspire audiences.



"ELECTRIFYING" **"SUPERB"** **"ICONIC"** **"BLOODY GOOD"**
"OUTSTANDING" **"HIGHLY ENERGETIC"** **"PULSATING BEATS"**
"ABSOLUTELY HILARIOUS" **★★★★★** **"UNIVERSALLY EXCELLENT"**

LADY MACBETH

PLAYED WING DEFENCE



CRASH THEATRE COMPANY

In a thrilling **Shakespearean twist on the netball court**, Mac Beth passionately pursues the coveted title of Year 12 Netball Captain of the Dunsinane Hell-Hounds. Expect a gripping tale of ambition, betrayal, and redemption as Coach Duncan's decisions spark a **fierce battle for leadership**. The **Dagger Divas**, a trio of dreamy melodies (think Dreamgirls but Mean Girls), visit Mac in her slumbers, echoing the bard's famous ghostly encounters. They fuel her with the fire to overcome adversity and fight on. Amid accusations and plot twists, Mac's determination leads her to the brink of glory. But her reckless actions take her to the edge of despair, creating suspicion and fear among her teammates. **As alliances shift and friendships fracture, a climactic showdown awaits the netball battlefield.** Will Mac's relentless drive for success ultimately lead to her triumph, or banishment?

This production acts as a rallying cry for the **persistence and strength of young female athletes** on the netball court. The musical's narrative reverberates with stories of **resilience, ambition, and fierce competition**, challenging outdated stereotypes but also igniting a fervour of inspiration among the next generation of female athletes, arming them with a **suite of powerful and catchy anthems** to rally behind.

Lady Macbeth Played Wing Defence isn't just another musical; it's a vibrant cultural touchstone that is set to reignite across several stages throughout the globe. It serves as a catalyst for the crusade of gender equality, inviting audiences not just to an **electrifying multidisciplinary experience of music, dance and theatre**, but the emotional journey of sisterhood, reinforcing the vision for a more **inclusive, diverse, and equitable future for women in sports**.





WATCH NOW



LADY MACBETH PLAYED WING DEFENCE SHOOTS AND SCORES

The three witches/weird sisters sequences are hilarious,

Full credit must also be given to the writers for the brilliant one-liners and seamless sprinkling of Shakespeare into the otherwise modern dialogue.

a crowd-pleasing winner

All aspects of this show are top-notch.

LMPWD does a fantastic job of melding the worlds of Shakespeare and netball.

Reviewed by: **FringeFeed**



Review by Stu Moore | 21 January 2024

Australian Arts Review



Theatre review:
Lady Macbeth Played Wing Defence, Trades Hall

Competition to get to the netball top - Shakespearean ambition as cabaret.

Clever, with great links to the original Shakespeare and some bopping tunes,

This is a well-crafted pop musical that will have huge appeal for many audiences, but especially Gen Z-ers, 90s kids, and netball denizens.

And the performers themselves are universally excellent, bringing a youthful exuberance and glee to the production.

GLORY IN ALL ASPECTS: LADY MACBETH PLAYED WING DEFENCE



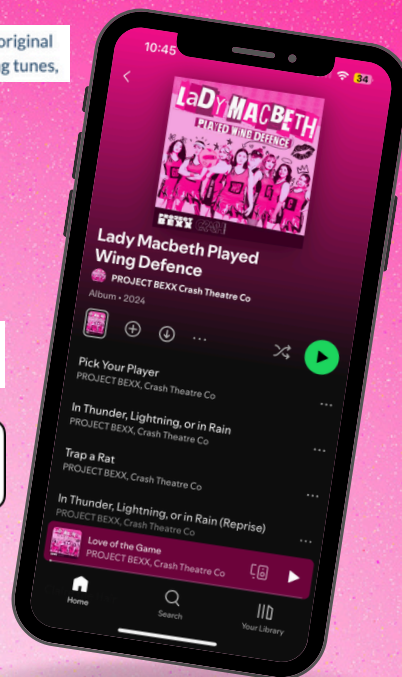
No knowledge of netball or Shakespeare is necessary to enjoy this show



Department of
Local Government, Sport
and Cultural Industries

instantly iconic title

Lady Macbeth Played Wing Defence is an absolute treat:



TimeOut

Lady Macbeth Played Wing Defence



Transporting the macabre mayhem of the Bard's most bewitching tale to a suburban Australian school is an uncanny stroke of supernaturally evil genius, cauldron bubbling *Mean Girls* and *Six* into a deliciously wicked mix.

this show has all the makings of the next *Six*.

Reviewed by: **FringeFeed**



Even though there have been so many different adaptations of Macbeth, not one other production has this edge of universality- Shakespeare lovers, haters and everything in between- this show really has something for everyone.

WEST END READY: LADY MACBETH PLAYED WING DEFENCE

This show is the perfect ensemble – much like a Netball team – they all work with each other to create a fabulous first place show.

FRINGEWORLD, ON NOW, REVIEW

FRINGEWORLD 2025 | Lady Macbeth Played Wing Defence | 4.5 Stars

See it if you can get in.

The audience laughed the whole way through this one hour piece (which wasn't long enough!!).

I'm sure this comparison has been made before, but this show has all the makings of the next *Six*. It's ready to go and has proven itself over several seasons, sold-out shows, and a tour. Perhaps all this show needs now is an Edinburgh Fringe run to catch the eye of the powers that be who can make this happen for Crash Theatre Co. Be there and say you saw it before it hit the West End.

Lady Macbeth Played Wing Defence



Best Ensemble

LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

Best Lighting Design Of A Play Or Musical

Ella Cooke and Bec Price - LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

Best Musical

LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

Best New Play Or Musical

LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

Best Performer In A Musical

Kate Sisley - LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

Best Sound Design Of A Play Or Musical

Bec Price - LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

Best Supporting Performer In A Musical

Georgia McGivern - LADY MACBETH PLAYED WING DEFENCE - Melbourne Fringe Festival

JAN 2024



JAN 2025

MEET THE CORE TEAM



Left to right, Courtney McManus, Bec Price, Ana Ferreira Manhoso

ANA FERREIRA MANHOSO [SHE/HER]

CREATIVE PRODUCER, LYRICIST, PERFORMER

Ana is a creative and an organiser. She has been managing artists and producing theatre for over ten years, co-founding Crash Theatre Company and working largely in festival landscapes and artistic touring. Ana is pragmatically passionate about turning ideas and concepts into reality. Through a lens of behavioural science and business leadership, she is focussed on impactful storytelling that promotes transformative benefit for the global community.

BEC PRICE [SHE/HER]

DIRECTOR, COMPOSER, LYRICIST

Bec is a Musician, Artist, Mental Health Advocate, Youth Mentor and Social Worker, with a passion for youth justice, mental health, women's rights and promoting First Nations people's self-determination and cultural safety. Creating original award-winning music under the artist name PROJECT BEXX, Bec is passionate about the power of creativity and expressive therapy in all forms of social services. Bec combines her passion of music and the arts with a drive to be an agent of change in the social justice space, educating, collaborating and performing.

COURTNEY MCMANUS [SHE/HER]

SCRIPT WRITER, LYRICIST, PERFORMER

Courtney is an accomplished theatre artist and playwright, co-founding Crash Theatre Company and focusing on innovative and impactful work which is underpinned by a commitment to telling stories of risk, resilience and resourcefulness. Courtney is a high-school English teacher in public education, dedicated to both the arts and education which underscores her multifaceted talent and commitment to storytelling and mentorship.

CREDITS

CREATIVE PRODUCER

Ana Ferreira Manhoso

SCRIPT WRITER

Courtney McManus

COMPOSER

Bec Price

LYRICISTS

Ana Ferreira Manhoso, Bec Price, Courtney McManus

DIRECTOR & PRODUCTION MANAGER

Bec Price

STAGE MANAGER & OPERATIONS

Ella Cooke

PERFORMERS

Courtney McManus

Orla-Jean Poole

Kate Sisley

Shannon Rogers

Ana Ferreira Manhoso

Gabriella Munro

Georgia McGivern

Emily Semple



PRESENTATION LINE

[Your venue] presents a Crash Theatre Company production of
Lady Macbeth Played Wing Defence.

ARTFORM

Musical Theatre

RUNNING TIME

65 minutes

MARKETING

TARGET AUDIENCE

- **Current students** (secondary and tertiary) – particularly those studying the fields of Drama, English, Literature Dance, and Health.
- **Arts supporters** (theatre & musical lovers, shakespeare fans).
- **Netball community** (Clubs & associations, members of team sports).
- **Families & children** (accessible and fun cautionary tale of resilience and ambition).

THEMES

The musical delves into themes of **ambition, friendship, manipulation**, and the consequences of one's actions. It's a gripping story that resonates with the complexities of adolescence and the pursuit of dreams.

BY LINE

See you on the court, b*tch!

SHORT COPY

CRASH shoots & scores with award-winning original musical *Lady Macbeth Played Wing Defence*, serving hot, sporty, girl power like you've never seen before. Step onto the court of this contemporary turmoil that entangles the timeless allure of Shakespearean drama, join us for an electrifying experience of music, dance and theatre, celebrating women in sport! This show is underpinned by the synth-pop genius of PROJECT BEXX, presented by an all-female powerhouse team of WA artists.

LONG COPY

Lady Macbeth Played Wing Defence is set in the cutthroat world of competitive netball, this cautionary tale explores the consequences of unchecked ambition and the fierce determination of teenage girls. This energetic production that breathes new life into a literary classic is fuelled by an electrifying soundscape, underpinned by electropop compositions created by award-winning musician PROJECT BEXX. Step onto the court of this contemporary turmoil that entangles the timeless allure of Shakespearean drama, presented by an all-female powerhouse team of WA artists. The winner of Sydney Fringe's Best Cabaret and Musical Theatre and Perth Fringe's Martin Sims Award (for best WA work that is ready to tour the world) and the Adelaide Fringe Tour Ready Award, *Lady Macbeth Played Wing Defence* has been met with resounding acclaim, hailed the 'five-star ultimate Fringe show'. *Lady Macbeth Played Wing Defence* is a cultural touchstone, championing gender equality, offering an electrifying experience while advocating for a more inclusive future for women in sports.

FULL MARKETING KIT AVAILABLE ON REQUEST





COMMUNITY ENGAGEMENT

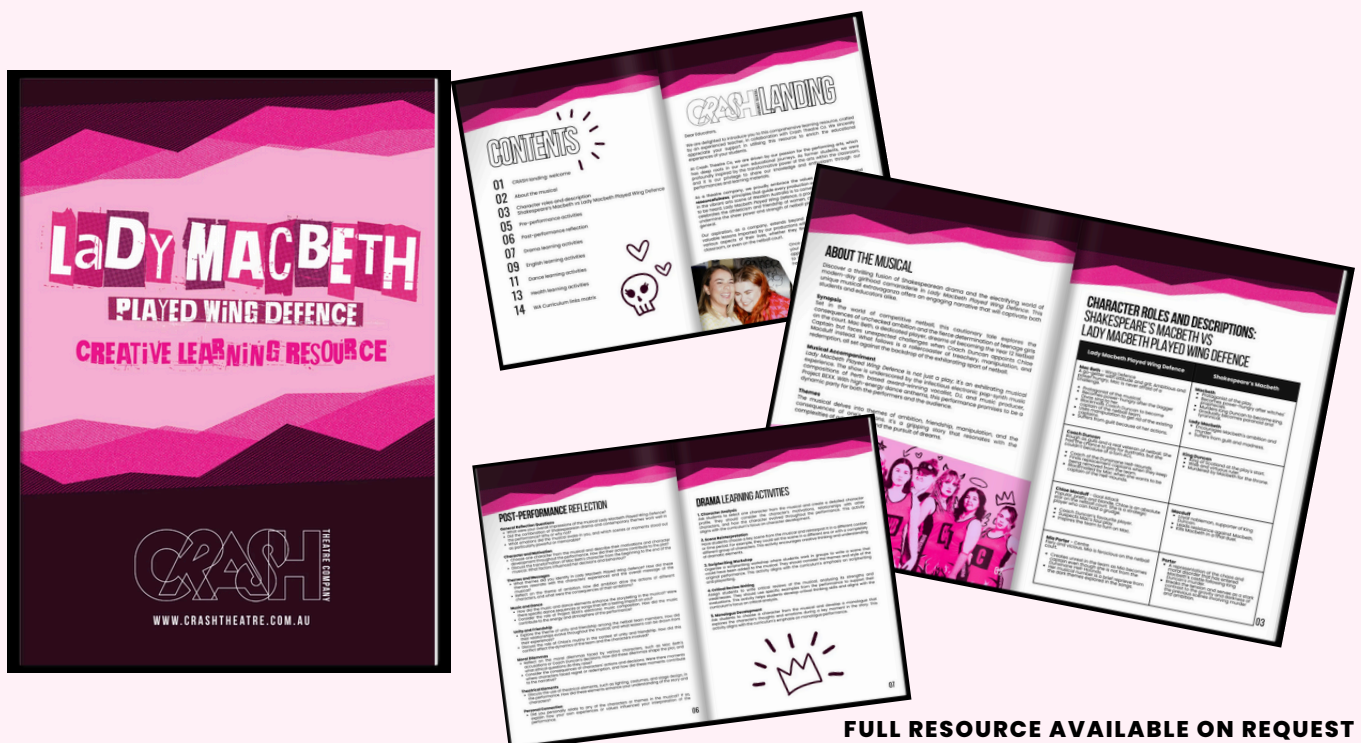
LMPWD has demonstrated to be a **widely accessible show** as people of all walks of life entered our audiences. With the current cultural landscape regarding treatment of women, it's important to CRASH that we create theatre that speaks to the experiences of women as a way of catharsis and to provide a sense of community in our audiences.

The musical's **themes of ambition, friendship, and overcoming challenges resonate deeply with young women.** The portrayal of strong female characters navigating the complexities of teenage life and sports provides inspiration and empowerment for young women seeking relatable narratives. This is especially celebrated in the show's ballad "For the Love of the Game" where the coach encourages the team to play with passion and integrity, striving for fairness and camaraderie over rewards, and fostering a sense of community and resilience amongst the team through the song's hook "we love women in sport".

Recurring praise of the show included the seamlessness of **shakespearean text interwoven with contemporary dialogue**, with both audiences and critics commending the script for its faithful reflection of the text, capturing its essence within a modern narrative whilst balancing this fidelity with accessibility to ensure **less familiar audiences are engaged and entertained.**

We believe the musical's themes of **community, resilience, and the pursuit of dreams** are particularly relevant to young people. Our all-female cast portrays strong women overcoming challenges and forging their own paths. With **young adults, children and families** in mind, we have developed LMPWD with an **educational lens** rooted from the discipline and professional backgrounds of CRASH Company directors.

In 2024 we presented a schools and families season of the show to high-school students, and we developed a **Creative Learning Resource** to assist teachers plan lessons that address the content of the show and are curriculum aligned across English, Dance, Drama and Health from Years 7-12. Young people seek **engaging and relatable narratives** that reflect their experiences and aspirations.



FULL RESOURCE AVAILABLE ON REQUEST

PRODUCTION

Lady Macbeth Played Wing Defence is a flexible and self-contained musical production with live singing and dance performances against electronic backing tracks. The production follows a narrative throughout theatrical performances and musical dance numbers. Choreography ranges from 1 performer on stage to a full ensemble of 8. Each number is supported by dynamic lighting design and a haze machine to evoke the dramatic allure and electronic-pop soundscape of the musical's tone.



Listen on
Spotify

CRASH TO SUPPLY

- 8 x Performers & 2 x Operating Crew
- All costumes, set pieces and props.
- 1 x Macbook Pro computer running Qlab4 [Playback] operated by the Production Manager and Stage Manager.

PRESENTER TO SUPPLY

- 1 x sound technician and 1 x lighting technician x 4 hours for bump-in & bump-out.
- Approved, recent venue plans and current technical specifications.
- Standard black drapes across the performance area.
- Adequate house lighting.
- Standard lighting rig.
- Sound system with AUX input.
- Eight (8) radio headset microphones channels & accompanying audio mixer.
- Haze Machine [ideal but not necessary].

FULL TECHNICAL RIDER AVAILABLE ON REQUEST



VENUE REQUIREMENTS

Running time: 65 minutes, no interval

Performance area: Min - 3m length x 4m width
Ideal - 5m length x 8m width

Audience: LMPWD can be enjoyed by all ages but our recommendation would be 11+.

The production is energetic and vibrant, mimicking a life-size netball game and concert atmosphere, therefore a minimum audience capacity of 100 PAX is recommended.

Technical Rehearsal: A minimum of four (4) hours is required for our bump in and venue tech rehearsal, with access to required production equipment and staffing.

Other: Performers require a crossover backstage space to change costumes and adequate space in the wings for performers to wait if they are not performing on stage.



TOURING

TOURING PARTY OF 10

Includes 8 cast & 2 crew members ensuring a high-quality performance with a full ensemble and operating crew.

ADAPTABLE TO MOST SPACES

Staging includes one (1) free-standing netball hoop and one (1) bench seat.

Eight (8) radio headset microphones, standard lighting rig, and hazer. Further details in Tech Rider available on request.



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