

# A Midsummer Night's Dream.

Bankwest Shakespeare in the Park

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We would like to acknowledge that this performance is being held on the traditional lands of the Noongar people and pay our respects to their elders, past, present and emerging.

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# Bankwest Shakespeare in the Park

## Welcome to the Fremantle Theatre Company's *A Midsummer Night's Dream*

FTC is a proud Western Australian theatre company that bravely tells stories that provoke feeling and thought, and in this case, laughter.

We are tremendously excited to share our version of a classic, *A Midsummer Night's Dream* with the return of a tradition in Shakespeare in the Park. As our world races forward, we relish the chance to look back and rediscover something as timeless as poetry in a modern accessible manner. There is nothing better than the simple joy of being outdoors on a summer's night with family and friends enhanced by escaping into the lyrical comedic world of Shakespeare.

Such an event wouldn't be possible without the support of our amazing sponsor Bankwest, who believed in the dream from the onset. Along with our other founding, company and production sponsors and donors who have shared the journey with us, we hope you enjoy the performance, a brief respite from our pandemic changed lives.

Our new theatre company, founded in the midst of a global pandemic; has grown at a rate that defies the adversity we've faced. FTC came about because our founder and Artistic Director, Renato Fabretti knew that our city needed more. His vision quickly came to fruition as he gathered support from friends, artists and business leaders alike to create this company. Our Board looks forward to providing continued opportunities for the community to connect and engage through our productions

**Michelle Prater**



Chair

# A message from our Principal Sponsor

## Bankwest

Bankwest has been a part of the fabric of WA for more than 125 years, and we're proud to this year partner with Fremantle Theatre Company to help return a key event to the summer calendar, with the Bankwest Shakespeare in the Park production of *A Midsummer Night's Dream*.

Bankwest Curtin Economics Centre's recent report on WA's creative industries highlighted the importance of the arts to our community, showing its impact on not only our economy, but also our mental health and wellbeing.

A key finding of the report was the barrier posed by distance and availability of local events to those outside the city, so we're excited to help FTC take Bankwest Shakespeare in the Park beyond Perth to three regional hubs.

Shakespeare in the Park was a beloved event of the Perth arts calendar and it has been missed since its final performance in 2014, with the production of *Twelfth Night*.

WA has always been a unique part of the world, but the past couple of years have made us even more so, and I can think of few better ways to celebrate our freedom, idyllic summers, and rich culture than a night of Bankwest Shakespeare in the Park.

The arts sector has been hit hard by the global pandemic and this event not only provides an opportunity for the community to enjoy a live event but injects critical support to an important industry.

I hope the people of Perth get behind this event and enjoy what will undoubtedly be a fantastic and entertaining performance, and a night filled with a little Midsummer magic.

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**Sinead Taylor**

Executive General Manager  
(EGM) Bankwest

# Director's Notes

Renato Fabretti

Not to date myself too swiftly, but the first time I ever heard a line of Shakespeare spoken aloud was actually on the brand new Encarta CD Rom via the tinny speakers of a 386 off-brand IBM. That's the Perth kid's intro! It was the first digital Encyclopedia I'd experienced and it had this fresh function, of playable excerpts and sounds one could click on!

A man read aloud *'Tomorrow and tomorrow and tomorrow creeps in the petty pace..'* from the tail end of *MacBeth*, and something in the music of that lyric caught my ear.

It was this ear-worm that would send me on to shows and drama-schools and even performing in one of the last Deckchair park Shakespeares. Finally it sent me east to find out the Bell Shakespeare Theatre Company, that sadly seemed the only place one could explore the possibility of classical performance in Oz, at the time.

Little could I know that these privileges of chance would see me back here again with the rare opportunity to revive the Bard in the Park experience, with the kind support of our tireless and extraordinarily hard-working band *and* the kind support of the group of souls at Bankwest that know a good investment when they see one and thankfully saw the hope imbued in our open-air tour vision and the promise of our production capacity!

*A Midsummer Night's Dream* for me seemed like a no-brainer as the choice for our first Park show. It's genuinely the most fun in the canon. It demands a forest. It invites an audience to Dream, to wonder, to love and hope and curiously consider the place of little magics in our world!

And as we step out beyond the yoke of Covid, as we remember what's been lost in our local culture, as we consider what the governance of our lives requires and what needs the keenest protection above and beyond all concerns, this single nights' journey, that is *Midsummers*, silly as it is, presents to me a vital perspective. It's that of the surprising hope that lies in role-play, role-reversal,

rolling-around-on-grass, and the not so tiny benefit of, even for just one night, throwing off the sometimes heavy and oppressive roles we wear day-to-day, in favour of a more wild freedom, of a truer pursuit of our hearts simplest and boldest desire. It's nice to be reminded what can come of that abandon to our baser, more primal, more connected and possibly more human selves. There's a quiet honesty in that. And one that might interestingly challenge the idea of who we tell ourselves we are each morning as we head to work.

When the lovers hit the forest, their world is tipped upside-down! The sharp Athenian law no longer guides them, and unshackled from this limitation, they become truly responsible for their direction forward. A fairy 'King' this night must contemplate the impact of his 'brawls' and bad moods (let's not call it mid-life depression just yet!) on his marriage but also on the world around him. A more terrestrial lord and leader, the Duke, must contemplate what lies beyond 'possession' for a privileged man who conquers and controls. And the poorest of the lost, our rough Mechanicals, take a rare peek into the possible, beyond the looking glass: transformed as they are into Donkeys, and worse, public-players now at the mercy of a life in The Arts! Haha.

Breaking the mould every once in a while is good for us. Our unique perspectives, useful as our pride-filled politics and persuasions can be, like an old pair of glasses, if worn too long and left unexamined, can alter and fix our vision in unavoidable ways. And if our little show can, if only for a midsummer's night, take your sight on to something and somewhere a little sillier, a little more resonant with love, and a little more magical or wonderful, then I think our task might be considered a success.

We but slumber here... and all the rest is dreaming.





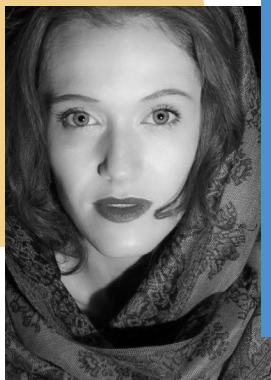
## Director

**Renato Fabretti**

Renato is FTC's Artistic Director and is very proud to have seen the company build from the midst of a pandemic panic. FTC kicked off with a wonderful debut show in *The Other Place* with the incomparable Kate Walsh and a stellar cast and crew of Fremantle's finest. And then on to the savagely political and funny Australian and International debut of *Meat* by Gillian Greer.

A graduate of WAAPA and NIDA, Renato has consistently worked as an Actor, Producer and Director - never knowing a time cushy enough to enjoy just the one role. As actor, he has appeared in theatre for companies like STCSA and Deckchair, in TV on shows like *Underbelly* and *All-Saints MVU*, on the web in *Single Ladies* and *Zac & Me*, and on the cinema screen, as most recently as 2021's *Greenfield* and the award-winning *Edward & Isabelle*. As director & producer, he's most enjoyed delivering killer shows to Perth like the best production winner *Motortown*, *Punk Rock*, *DNA*, *October* and new Aussie work *The Dreaming Hill*.

Renato believes WA is full of talent and has spent a great deal of his time supporting local artists, proving that notion - as a mentor for sky-rocketing stand-out local actors, and as the previous Artistic Director of vital youth arts organisation WAYTCO. This is something he hopes to continue at FTC. Providing real jobs, for real artists, in their hometown. And real access to top quality live performance throughout WA.



# Solonje Burns

Hippolyta, Flute/Thisbe, Titania

Solonje Burns is an Adlerite; an alumni of the prestigious acting conservatory; *The Stella Adler Studio of Acting* in New York. Solonje whole-heartedly advocates Stella Adler's philosophy: 'growth as an actor and growth as a human being are synonymous.' Connecting with the text is always the first step in her process, so as a self-confessed 'bard-o-phile', Solonje is thrilled to be working with the Bard again, alongside an ensemble of like-minded players and true thespians in Fremantle Theatre Company's *A Midsummer Night's Dream*.

Other theatre credits include Rose Trelawny in *Trelawny of the Wells*, directed by her friend and mentor Jimmy Tripp; Madam Arcati in *Blythe Spirit*, Desdemona in Shakespeare's *Othello* dir by Duane Boutte; & *Playing with Fire*; directed by John Gould Rubin at The Private Theatre Company NYC; and The Midtown Theatre Festival production of *Lament* as Karen Blixen, an original work directed by Jonathan Libman.

Since moving back to Perth, Solonje has performed with the GRADS in their Theatre production of *The Merchant of Venice*, with Harbour Theatre's productions, *The Kitchen Sink*, and *The Ghost Train*. While theatre is her first love, Solonje enjoys Film and is looking to pursue more acting for the screen. Solonje has appeared in *Web Series* (NYC), *American MD* and *Token*. A local film production of the play *Red Silk*, written by local playwright Lois Achimovich, is in the works at present. Moreover, as a sought-after vocal artist, Solonje has recently performed in several local radio plays, most notably her lead role in the radio production of *Red Silk*, opposite the "master of the voice" James Hagan.





## Alexandria Harris

**Hermia, Starveling/Moon,  
Fairy changeling**

Alexandria Harris is a Perth born actor who has trained both in the UK and at The Fontainebleau Music and Drama Conservatory in France. She has been featured on ABC's latest season of *Harrow*, performed at the State Theatre in Sarah Kane's *Crave* for WAYTCO and made her Fremantle Theatre Company debut in the latest season's play Gillian Greer's *MEAT*. She is thrilled to be returning to the company for this tour.



# Joel Jackson

**Theseus, Snout/Wall, Oberon**

Celebrated for his critically acclaimed portrayal of Peter Allen in the AACTA Award winning miniseries *Peter Allen: Not The Boy Next Door*. Joel received the AACTA Award for Best Lead Actor in a Television Drama, the TV Week Logie Award for Most Outstanding Newcomer – Actor and a nomination for Best Actor in the Festival de Television de Monte-Carlo Golden Nymph Awards.

Previously, Joel starred as Charles Bean in the award-winning World War I miniseries *Deadline Gallipoli*, airing to critical acclaim on Foxtel in 2015 and earning Joel a second AACTA Award nomination for Best Lead Actor in a Television Drama, and a TV Week Logie Award nomination for Best New Talent.

Making his feature film debut alongside Daniel Radcliffe in the Greg Mclean directed adventure/thriller, *Jungle*. Joel's latest film, *H is for Happiness* was awarded the CinefestOZ Film Prize 2019, received the Generation Prize at the Berlin International Film Festival 2020 and came second in the Melbourne International Film Festival's People's Choice Award 2019. Joel's next feature, *I Met A Girl*, the Perth made film is currently on Netflix.

For TV Joel has starred in Channel 7's 2019 smash hit, *Ms Fisher's Modern Murder Mysteries* and in the International Emmy Award winning SBS thriller, *Safe Harbour*, directed by Glendyn Ivin. Joel also appears in Season 2 of the critically acclaimed *Mystery Road*, directed by Wayne Blair and Warwick Thornton.

Joel's theatre productions include Melbourne Theatre Company's revival of the classic *Born Yesterday* by Garson Karnin, directed by Dean Bryant.

Originally from North West Australia, Joel was recognised as the region's Young Australian of the Year in 2010 and is a passionate ambassador to organisations Soldier On and the Australian Children's Music Foundation.



## Timothy Ogborne

**Demetrius, Snug/Lion,  
Peasblossom**

Timothy Ogborne is an actor and writer who has graduated from the Acting program at the Western Australian Academy of Performing Arts in 2021. Originally born in Sydney, he grew up on the likes of Rowan Atkinson, Fry and Laurie and the Umbilical Brothers. He caught the acting bug in school drama classes, which led him to audition for WAAPA. In 2019 he moved to Perth, taking classes by day and working at the Astor Theatre by night. At Perth's 2020 Fringe Festival, he performed in the sold-out season of the comedy musical *The Beep Test*. In the same year, he did the motion and voice capture for SIDEFFECT, an upcoming interactive browser game commissioned by the Australian Government. He is a self taught guitarist and illustrator, greatly inspired by the works of Perth-born artist Shaun Tan.

FTC's *A Midsummer Night's Dream* is Timothy's professional debut and he can't wait to make his mark upon this stage.



# Jackson Rutherford

**Lysander, Mustard Seed**

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His name is Jackson Rutherford,

A self described actor, artist and a humanist. Being raised in two countries, as well as the country side, and between two feuding households, both alike in dignity, exposed him to an early worldly awareness.

He believes the greatest human achievement is empathy, because it feels so good a feeling compared to violence and pain. What better vehicle for empathy than humour?

But being his first professional gig, he would naturally claim how perfectly it fits his plan, but marks what a wonderful start such an active and immediate experience is for the young artist.

I, I mean he, is eager to welcome you to our play.



## Lucy Kate Westbrook

**Helena, Quince, Cobweb**

Lucy Kate graduated from famed Stella Adler Acting School in New York at the tender age of 20, making her one of the youngest graduates in the school's history. Lucy Kate made her Fremantle Theatre Company debut alongside Kate Walsh in the critically acclaimed, *The Other Place*. Her film and television credits include *Home & Away* (Network Seven), *How to Make a Paper Plane* (Village Roadshow Pictures), *I Met a Girl* (Luke Eve), and many more. She is also a screenwriter, and is currently developing a TV series. US based, Lucy Kate is committed to creating projects in Australia, developing two feature films set in regional WA. Lucy Kate is thrilled to be a part of this incredible cast putting on one of the greatest comedies in history. She is dedicated to creating diverse, thought provoking, and innovative work.



## Patrick Whitelaw

**Egeus, Bottom/Pyramus, Donkey**

Patrick was born and raised in Perth and has recently returned to Australia after several years in the United Kingdom. While in the UK Patrick studied Contemporary Theatre at the Royal Academy of Dramatic Art in London and played roles such as Humbert Humbert in *Lolita* (Barons Court Theatre, 2016), the Earl of Gloucester in *King Lear* (Theatro Technis, 2017), Abraham/ Peter in *Romeo and Juliet* (Stockwell Playhouse, 2018) and Charles/ Corin in *As You Like It* (Windsor Outdoor Shakespeare Season, 2019). Patrick is excited to be involved in his first production with Fremantle Theatre Company.

## Georgia Wilkinson-Derums

**Philostrate, Puck**



Georgia Wilkinson-Derums is an actor from Boorloo/Perth. Since graduating from NIDA in 2014, Georgia has worked on productions with Sydney Theatre Company, Griffin Theatre and The Old Fitz Theatre. On screen she has featured in *One Sided*, *Angelfish*, *Cleverman*, *Bassendream* and *Girt By Fear*. Georgia made her FTC debut in Gillian Greer's *Meat*, playing the role of Max. As well as acting Georgia plays in Sydney bands Body Type and G2G, she has recently recorded with Perth punk band Krimi.

# Thank you to our Venue Partners

## **Leeuwin Estate**

for welcoming us onto their beautiful lawns, what a joy to play here.

## **Bunbury SHS**

for offering us the wonderful amphitheatre with views to die for.

## **Albany Historic Whaling Station**

for being so enthusiastic in their response and so helpful.

## **City of Fremantle**

for asking us to use the fabulous Walyalup Koort, what a great opportunity.

And last, but not least, to the magnificent **King's Park** for having the Bankwest Shakespeare in the Park concept back into its traditional home.



# Creatives and Crew

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## Pippa Davis

**Producer and General  
Manager**

Pippa has over 40 years experience in the performing arts ranging across the artistic and management spheres. Initially she made and produced works for theatre and television with her company Scene Stealers WA. She designed and built scenery, worked backstage and provided technical, production and company management for clients. Since then she has managed a dance company and worked in diverse areas of venue design, venue management, local government and venue operations. She is also producing some smaller local groups, organising tours and performance opportunities for them. Currently Pippa is focussed on bringing to life Fremantle Theatre Company and its season of works that challenge audiences and bring the community together. After working to incorporate the company, she designed and produced *Meat* as her first show with FTC.





## Jack Caddy

### Headdresses

Jack Caddy is an artist and maker, living in Boorloo, Perth, whose practice is concerned with the potential for online communities to create material change. Graduating with a Bachelor of Fine Art from Curtin University (2018) he has exhibited work with Moana Project Space for Hobiennale, TAS (2017), Sister Gallery SA (2018), and Cool Change Contemporary, WA (2019). He also has work published in Island Island for Bus Projects VIC (2018) and presented at Revelation Film Festival Academic conference, WA (2018).

This is their first foray into headpiece design.

## Kate Divitini

### Costumes

Kate is a maker of fabric-based works. She specialises in free form construction and has enjoyed the freedom that making and altering costumes for this performance has given her. She is skilled in many handcrafts such as knitting, crochet, spinning and weaving as well as sewing and embroidery.





# Megan Fitzgerald

## Stage Manager

Megan graduated from the Victorian College of the Arts (VCA) in 2010. Since graduating Megan has worked on an array of theatre shows and events. Megan's Freelance Theatre Credits include Black Swan State Theatre Companies *Animal Farm*; Western Sky Project's Regional Tour of *Miss Westralia*; Spare Parts Puppet Theatre's *Beanstalk*, *Miss Lily*, *The Numbat* and *String Symphony*; Fremantle Theatre Company's *The Other Place*; SoPopera Productions' *The Little Mermaid* and *A Chorus Line*; Force Majeure's *You animal, you*; Merrigong Theatre Company's *Dead Man Break*; Polyglot's National Tour of *Muckheap*; Belvoir Theatre's *Oedipus Schmeodipus*; Chunky Move/Malthouse's *127 Days* and Melbourne Theatre Company's *Happy Ending*. Megan's Freelance Event Credits include Sydney Festival, Soundwave Festival, Melbourne Festival, City of Melbourne NYE, U2's 360 Tour, Rob Thomas, Yours and Owls Festival, Psyfari Festival and Moomba Festival. Megan is passionate about teaching and held the position as lecturer in Stage Management at the University of Wollongong for several years.



## Ellick Higson

Site Manager

Ellick has worked in the arts and entertainment industry as a technician (mainly mechanist/flys) for about 10 years, mostly in theatre but also on festivals and outdoor events. He frequently works on the operas, ballets, and plays at His Majesty's Theatre and Perth Festival as well as occasional stints at other venues and events around Perth. When he's not on a season he spends his time trying to regenerate bushland on a country block in Woodanilling that he bought several years ago, learning and thinking about whatever has caught his interest at the time, and throatsinging.

## Dale Kerrison

**Sound Design and Operation**

Dale is a Perth born Sound Designer and Engineer and has been involved in the arts since a young age. Coming from a musical background and upbringing, he has always held a strong passion for all things creative and expressive and has further developed himself with a technical background and understanding. He has worked in a variety of different environments such as theatre, studio and live sound and is always seeking to improve his work and continually challenge himself.





# Tayah Lee-Traub

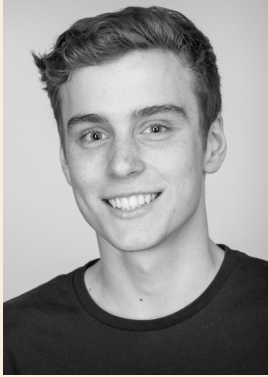
## **Production Assistant and Ticketing**

Tayah worked as a Gallery Coordinator for FORM reporting to the director and working with the programmers and senior curators. Managing the Goods Shed in Claremont, Tayah assisted in exhibition curation, artwork condition reporting and documentation, organisation and coordination of exhibition openings, venue programming, relationship management with sponsors, members and artists.

Some of the arts programming and events Tayah has been involved with include the LEGO exhibition 'RELICS: Bricks of the New World', 'What Now?' exhibition with Martumili Artists. 'A Man, A Monster and The Sea' installation by Indonesian artist Mulyana, and 'The Alchemists: Weaving Knowledge' Exhibition.

Tayah left FORM and was then contracted back to set up the newly built Spinifex Hill Project Space in South Hedland. Tayah was contracted to set up the newly trained staff, put in place procedures and manuals, and organise the opening of the space and the first exhibition "Where We Go To Paint".

Tayah is now working with Fremantle Theatre Company as a Production Assistant.



## **Peter Young**

**Lighting Design  
and Operation**

Peter is a Perth based lighting designer. Growing up in the South West of Western Australia, Peter developed an interest for theatre and production design at a young age, he later studied at the West Australian Academy of Performing Arts where he was awarded the 2019 lighting award and graduated with a Bachelor of Performing Arts (Lighting & Design). Peter is versatile and has a multitude of production credits with companies such as West Australian Youth Theatre Company, West Australian Ballet and Yirra Yaakin Theatre Company in both creative and technical roles across a range of performance styles including theatre, dance and music. This is his second design for FTC, having lit *Meat* in 2021.

# Thank you to:

**Taylor Stevens** from FunctionLabs  
and **Ali Welburn** from Limelight  
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modification.

**Margaret River Arts** volunteers.

**Rebecca Benceveni** - Front of  
House Manager, Fremantle and  
Kings Park

**Tenecia Cox** - Props buyer and  
design intern

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