

THE SUPERQUICK RESURRECTION OF STALWART THE BUSHRANGER

By Charles Harpur. Adapted by Nelson Blake

This group of convicts have a story to tell; they experienced the life and times of Stalwart the Bushranger – as members of his gang.

So how does the legend go? It's a long-forgotten tale that needs to be resurrected and there's not much time. One thing is for sure though; it all started with Operation Dreadnought.

Based on the unperformed and largely forgotten 1867 bushranger play by Charles Harpur.

NELSON BLAKE

DIRECTOR



Nelson is from Denmark, Western Australia where he most recently worked as Executive Officer of Denmark Arts Council Inc. He has Coordinated two Brave New Works festivals (2023, 2024) and Denmark Festival of Voice (2023).

Nelson has directed *Picnic at Hanging Rock* (Spectrum Theatre, Albany) and the music video for Nathan Hui-Yi's *No Regrets*.

Nelson has led a devising process and written/directed *MOON_SHIP 2020* (2019), *HE@RD* (2021) and *Never Know When* (2022) with Southern Edge Arts' youth theatre ensemble.

Other projects include being an intern on *Lé Nør [The Rain]* with The Last Great Hunt, helping 'activate' the works of Marina Abramovic at MONA and acting in numerous productions, with notable roles including Richard III in *Crowns* (directed by Robert Lewis) and Irma in Jean Genet's *The Balcony* (directed by Sean Coyle).

Nelson has worked as strategic projects officer with the Western Australian Forest Alliance (WAFA) and is proud to have been a part (and active supporter) of the forest blockade movement.

Nelson describes his aesthetic as gritty whimsy.

He holds a Bachelor of Arts in Politics and International relations from Murdoch University and a Bachelor of Contemporary Arts (Theatre) from University of Tasmania.

SPACE THEATRE

2-5 Apr, 8pm
5 Apr, 1pm

Cast (in order of appearance)

Ensemble	James Thorn	Jonah Stewart
	Jenny Guigayoma	Jessica Carter*
	Jasmine Phipps	Charlie Chandler
	Thomas Russell	Max Dijkstra*

Creative/Production Team

Director	Nelson Blake
Costume and Set Designer	Harry Robinson
Lighting Designer	Thomas Hamilton
Sound Designer	Arwen Davidson
Video Designer	Finlay Hogan
Movement Choreographer	Gavin Robins**
Fight Choreographer	Troy Honeysett**
2nd Fight Choreographer	Michael Jupp*
Voice Coach	Laura Farrell*
Intimacy Consultant	Lucia Mastrantone *
Production Manager	Bernadett Lorincz*
Stage Manager	Jared McCulla*
Construction Manager	Zoe Howard
Costume Supervisor	Siann Lau
Head Electrician	Thomas Howieson

* Guest
** NIDA staff

Thanks to our Mentors – Dom Mercer (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX), Gail Priest (Sound).

Content Advice: Explicit language, drug/alcohol references and abuse, sexual themes and violence, partial nudity, mental health, suicide, abuse of power, violence. Fog and haze, gunshots/loud noises and flashing/strobing lights

DIRECTOR'S NOTE

Charles Harpur (1813–1868) was "Australia's first poet", friends with Henry Parkes, failed actor, and radical thinker. In 1835 Harpur wrote *The Tragedy of Donahoe* – it was never performed. In 1853 Harpur revised the script and renamed it: *The Bushrangers. A Play in Five Acts* – it was never performed. In 1860 Harpur revised the script and renamed it: *The Bush-Rangers* – It was never performed. In 1867 Harpur revised the script and renamed it: *Stalwart the Bushranger* – it has never been performed...

This *Superquick Resurrection* reduces the o.g. manuscript from 2.5 hours to 40 mins. Inspired by Theatre of the Ridiculous, it's a fun, rollicking romp; eschewing my political didactic tendencies in favour of hedonism that oozes whimsy.

Long live guerilla forest fighters!

DESIGNER'S NOTE

The intention behind the design of *Stalwart* was to capture the epic melodrama of a classic bushranger play, all while making it feel current in bold shades of technicolour. With an intimate performance space, each aspect of the show is concentrated and allowed to crackle with energy. Movement and spectacle occur at all moments, from every angle. Sounds whizz by, sets steam past and costumes dazzle, all illuminated by lighting and VFX which bring viewers into the bush instantly. By the end of the play, audiences should feel as much a part of the action as the performers themselves.