

BY THEATRE WORKS

LORD OF THE FLIES



THEATRE WORKS PRESENTS
WILLIAM GOLDING'S

LORD OF THE FLIES

ADAPTED BY NIGEL WILLIAMS | DIRECTED BY STEVEN MITCHELL WRIGHT

18 SEPTEMBER - 2 OCTOBER | THEATRE WORKS

📍 theatre works, 14 acland street, st kilda



ABOUT THEATRE WORKS

Theatre Works is Australia's home of independent theatre: a creative precinct where artists take risks, new stories are born, and audiences discover the bold voices shaping contemporary culture. For more than 45 years, Theatre Works has supported artists to develop, make, and share ambitious new Australian work. Today, our precinct is stronger and more interconnected than ever.

Located in the heart of St Kilda, the Theatre Works Precinct brings together four purpose-built venues: the Main Theatre, the Explosives Factory, the TWiSK Rehearsal Space, and the Black Box Café & Outdoor Stage. Each space plays a distinct role in the creative lifecycle, providing artists with everything they need to move from idea, to development, to premiere, to tour; all within a single, supportive ecosystem.

Our model is simple but rare: we share investment and risk with independent artists. Through co-producing, commissioning, and tailored producing support, we ensure artists are backed by real resources: free development space, professional equipment, rehearsal infrastructure, marketing, ticketing, and technical support. This gives artists the freedom to take creative risks while removing the financial and logistical pressures that so often limit independent work.

Every year, more than 600 artists pass through our precinct, developing and presenting work across 50+ productions.

Many go on to regional and national touring, VCE Playlist recognition, and major awards. Our audiences are equally diverse: from loyal locals to school groups, visiting families, and new theatre-goers who discover us through the café, bar, or festival partnerships.

The precinct allows us to operate at a scale unique in Victoria's independent sector. The Main Theatre offers a fully equipped black box for bold, ambitious work; the Explosives Factory provides a home for experimentation, residencies, and intimate performance; the TWiSK Rehearsal Space offers year-round free development space; and the Black Box Café & Outdoor Stage connect the precinct to the daily life of St Kilda, welcoming more than 20,000 visitors each year.

Together, these venues form a pipeline that supports artists at every stage of their practice while building community, diversifying income, and embedding independent theatre deeply into the cultural fabric of St Kilda. This integrated precinct model - development to presentation, bar to black box, artist to audience - is what makes Theatre Works unique.

This is the heart of Theatre Works: a place where artists are held, supported, and challenged; where audiences encounter work that surprises and moves them; and where community grows, one story at a time.

Theatre Works respectfully acknowledges First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

Always was, always will be Aboriginal land.

TEAM THEATRE WORKS

KRYSTALLA PEARCE (she/her) Artistic Director

ADAM GARDNER (he/him) Marketing / Graphic Design / Box Office Manager

JADE HIBBERT (she/her) Company Producer

CHRIS PATRICK HANSEN (he/him) Marketing and Producing Associate

BEK SCHILLING (they/them) Front of House Co-Ordinator

ANNE HENDERSON (she/her) Finance Administrator

LORD OF THE FLIES

ORIGINAL NOVEL BY
William Golding

ADAPTED FOR THE STAGE BY
Nigel Williams

DIRECTED BY
Steven Mitchell Wright

LIGHTING DESIGN
Ben Hughes

SOUND DESIGN & COMPOSITION
Jack Burmeister

STAGE MANAGER
Jade Hibbert

ASSISTANT STAGE MANAGERS
Tyga Wheatley
Caitlyn Hall

DESIGN ASSOCIATE + ASM
Hatty Becker

PRODUCER
Dianne Toulson

CAST
Blaise Tindale
Sean Yuen Halley
Oliver Cowen

Angus Leighton
William Bastow
Charlie Veitch
Alvin Prasad
Declan Magee
Oliver Gorringe
Darcy Crawford
Sam Gudgeon

DEVELOPMENT CAST
Hugo Gutteridge
Todd Costello
Mitchell France
Taylor Barrett

SPECIAL THANKS
Greg Carroll
Siena Bonici
Ethan Larkins-Fride
Luke Maccini
Eckard Becker
Junaid Eastman
Linus Mackie

PUBLICITY
Eleanor Howlett, Sassy Red PR

PROMOTIONAL PHOTOGRAPHY
SMW Image

LORD OF THE FLIES IS A BY THEATRE WORKS PRODUCTION

Shows in the **BY THEATRE WORKS** stream are produced and presented by Theatre Works in-house, lead by artists who are either on staff and/or alumni of our professional development programs.



A NOTE FROM THE DIRECTOR

STEVEN MITCHELL WRIGHT

When Theatre Works approached me to direct something for 2026, I knew I wanted to make work that wrestled, in some way, with the absolute bin fire of a world we are all currently navigating. I knew I wanted to work with a large cast. I knew I wanted to work slowly with a team that would eventually become a genuine ensemble.

I knew I didn't want to make something didactic or reductive. To feel reflective of this moment, the work would need to be absurd, optimistic, naïve, cynical and horrifying in roughly equal measure. Whatever it was, it would need to take itself deeply seriously and not seriously at all.

Lord of the Flies came to mind as a work that, at its heart, asks: How do we stay connected? How do we experience joy in the absence of hope? How do we (or can we) remain human when the little power we have feels as though it is being taken from us? What collateral damage can we justify in pursuit of our self-defined greater good?

The text looks at what happens when you put men, albeit young men, and their inherited and constructed systems under pressure. It does so in a complex way. I don't think it offers answers or allows for easy reductions. It keeps the boys, and it keeps us,

in contradiction. There is no resolution. No tidy ribbons and bows.

I wanted this production to continue that complexity by tiptoeing into the mythic and allowing the work, in some way, to move through time. The risk with a text like this is that we think of it as simply reflecting the period in which it was written. For me, it is not. It is a mirror. It is a microscope. It is the blood splattered across an augur's hands. In this way, the work remains completely current.

I want to thank the Theatre Works team and Dianne Toulson, the former Executive Director of Theatre Works, for believing in independent theatre that can be ambitious, dangerous, large and unashamedly theatrical. Spaces and venues for work like this are becoming increasingly rare in our current cultural economy. Venues and organisations are suffering the same artistic shrinkflation that our Nutri-Grain boxes have fallen victim to. With shifts in programming models and leadership across many spaces, we simply aren't seeing as many programming opportunities in Naarm. In the last 12 months alone, something like 50 programming slots have disappeared, and I suspect that contraction will continue. Opportunities for work at this scale are rarer still.

I also want to publicly and very loudly thank the incredible, incredible

team who made this work. Rarely in my career have I had a room full of people who are all this committed, this skilled, this generous, this silly, this much of a consistent and genuine pleasure to work with and, really, just this good. Theatre is a team sport, and this team are winners.

To extend that sporting analogy, I want to turn the conversation to you, the audience. I want audiences to come to theatre as they come to sport. We don't go only to watch the goals being kicked. We watch the athletes play. We admire their skill. We struggle with them and celebrate with them. Across the match, we almost feel what their bodies and minds are going through, and we leave feeling that we have gone through it too.

Increasingly, I think we live within a culture of "I liked it" or "I didn't"; "it was for me" or "it wasn't." But theatre offers us something far more alive than a verdict. I want audiences to come to theatre with the energy they bring to the AFL Grand Final or a match at the Australian Open: excited, vocal and invested. Ready to feel every shift in energy and momentum. Ready to anticipate the next move. Ready to be swept up in the event.

The event is for you, with you and maybe even about you.

We dance.





A NOTE FROM THE PRODUCER

DIANNE TOULSON

There is something particularly poignant about *Lord of the Flies* being the final work I produce at Theatre Works. My collaboration with Steven Mitchell Wright has been one of the most unique and special creative relationships of my time here, built on trust, challenge, big ideas and a shared belief in what theatre can be.

Golding's story, written more than seventy years ago, feels disturbingly relevant today. Its examination of power, fear, tribalism and how quickly humanity can fracture speaks directly to the world we are living in.

Steven and this extraordinary ensemble have lived with this work since January, creating something ambitious, uncompromising and deeply theatrical. To finish my Theatre Works journey with Steven, with this company, and with a work of this scale feels incredibly fitting. I couldn't be prouder that this is the show I leave with.



STEVEN MITCHELL WRIGHT

DIRECTOR



Steven Mitchell Wright is an award-winning director, designer and theatre maker based in Naarm. He is the Artistic Director of The Danger Ensemble, whose work has been presented across 16 countries, and has collaborated with artists and organisations including the Boston Symphony Orchestra, American Repertory Theater, Brisbane Festival, La Boite Theatre Company, Queensland Theatre and Theatre Works.

His directing work spans contemporary performance, reimagined classics and large-scale ensemble theatre, with productions including *Ghosts*, *Medea: Out of the Mouths of Babes*, *The Hamlet Apocalypse*, *Loco Maricon Amor*, *A Doll's House*, *Moby Dick*, *Dracula* and *Dante's Inferno*. His practice is characterised by bold visual languages, heightened performance, rigorous physicality and a restless interest in theatrical form, creating work that is formally adventurous, emotionally immediate and responsive to audiences as they are now.

DIANNE TOULSON

PRODUCER



Dianne Toulson is an experienced creative producer with more than 25 years' experience producing and supporting independent theatre across Australia. She has worked with artists and companies at every stage of development, from new works and emerging practitioners to established productions, helping bring ambitious creative ideas to life. Throughout her career, Dianne has produced and presented hundreds of theatre productions, festivals, tours and special events, with a passion for championing bold new voices and diverse storytelling. Her work spans independent theatre, disability-led practice, community arts and regional touring, and she is recognised for building strong creative partnerships and delivering high-quality productions. Dianne is passionate about creating opportunities for artists to thrive and for audiences to experience engaging, thought-provoking theatre. She believes in the power of live performance to connect communities, spark conversation and celebrate the richness of contemporary Australian storytelling.

BEN HUGHES

LIGHTING DESIGN



Ben Hughes is a lighting designer working across theatre, dance and opera, and Associate Artistic Director of The Danger Ensemble. His designs have been presented throughout Australia and in the United Kingdom, the Netherlands, United States, China, India and New Zealand.

He has designed for Queensland Theatre, Sydney Theatre Company, Melbourne Theatre Company, State Theatre Company South Australia, Malthouse Theatre, Opera Queensland, Belvoir, La Boite Theatre Company, Queensland Ballet, Sydney Festival and Brisbane Festival. His collaborators include Maxine Doyle, Simon Phillips, Meryl Tankard, Lindy Hume, Sam Strong, Leah Purcell, Wesley Enoch, Natalie Weir and Stephanie Lake.

Ben was Resident Lighting Designer at Queensland Theatre in 2013 and co-directed and co-designed the Queensland Premier's Drama Award-winning Trollop. He received Matilda Awards for Best Lighting Design for Salamander in 2023 and A Few Good Men in 2025. He is an accredited member and National Executive member of the Australian Production Design Guild.

JACK BURMEISTER

SOUND DESIGN & COMPOSITION



Jack Burmeister is a Melbourne-based Sound Designer and Composer whose work sits at the intersection of theatre, film, and audio storytelling. His practice utilises cinematic, synthesised, and choral textures, alongside environmental sound design, to create rich and detailed sonic worlds that integrate seamlessly into each production.

Jack's work has been recognised nationally and internationally. He received a Green Room Award nomination for Outstanding Sound Design for The Roof is Caving In, and won Best Score at the Geelong Independent Film Festival for With Everything I Am, which also received Best Student Film at the New York International Film Awards.

Selected recent theatre credits include Red Sky Morning (dir. Lyall Brooks), The Effect (dir. Alonso Pineda), Othello (Melbourne Shakespeare Company), The Wolves (dir. Belle Hansen), TARZAN (dir. Alister Smith), and Thirty-Six (dir. Kitan Petkovski).

Jack was the Sound Designer for NIUSIA (dir. Kat Yates), which received a Scotsman Fringe First Award at the Edinburgh Festival Fringe, and Kinder (dir. Tiah Bollock), which is currently undertaking a 2026 European tour. His work has also featured on global stages, including COP27 and COP28, where he served as Lead Designer and Performer on internationally presented audio works.

JADE HIBBERT

STAGE MANAGER



Jade is a South African theatre maker, writer, stage manager, and award-winning violinist. Having been involved in the performing arts for most of her life as a performer, she moved to Melbourne in April 2023 to further her career in the performing arts. Since coming to Australia, she has expanded her practice to include work as a Stage Manager, Production Manager, Producer, and a technician. Selected recent works include *La Belle Époque* (Dir. Budi Miller, 2024), *DREDGE* (Dir. Brandon Armstrong, 2024), *ILARUN: The Cutting Comb* (Dir. Effie Nkrumah, 2024), *THREE SISTERS* (Dir. Greg Carroll, 2025), *STORKED* (Dir. Maud Davey, 2025), *LOVE & INFORMATION* (Dir. Belle Hansen, 2025), *OTHELLO* (Dir. Tanya Gerstle, 2025), *月を見る夜 Moongazing* (Dir. Ari Angkasa, 2026), and *Red Sky Morning* (Dir. Lyall Brooks, 2026). Jade is driven by the quiet choreography behind the scenes, shaping the moments that make live performance feel electric. She has developed an ability to seamlessly move between disciplines, doing whatever is needed to bring ambitious ideas to life, while creating and holding space for the creativity that remains at her core.

TYGA WHEATLEY

ASSISTANT STAGE MANAGER



Tyga is a Melbourne-based actor originally from Queensland. She holds a Bachelor of Creative Arts (Acting) from JMC Academy.

Tyga's theatrical credits include Juror 6 in *12 Angry Jurors* (Directed by Ben Samuel), *When the Lights Go Out* (Directed by Deborah Leiser-Moore), *Helen of Troy* in *Polemos: The Epiphany of Artemis* (Directed by Mary Sitarenos) and *Mademoiselle/Albert* in *Picnic at Hanging Rock* (Directed by Annabelle Tudor).

Tyga is passionate about contemporary theatre and performance, as well as physical, movement-based, and visual driven storytelling. Tyga is drawn to collaboration processes and is excited to continue developing her practice as an actor and early career theatre-maker within Melbourne's independent theatre community.

CAITLYN HALL

ASSISTANT STAGE MANAGER



Caitlyn is Melbourne based recent graduate from JMC Academy with her Bachelor's in Creative Arts (Musical Theatre) and is currently undertaking her Diploma of Stage Management. Recent production credits include being Stage Manager for the charity concert 'For A Million Dreams', and working as an Assistant Stage Manager on Soundworks' High School Musical On Stage. She is very excited to be part of the ASM team for Lord of the Flies!

HATTY BECKER

DESIGN ASSOCIATE AND ASSISTANT STAGE MANAGER



Hatty Becker is a Naarm/Melbourne-based actor who holds a Bachelor of the Creative Arts (Acting) from JMC Academy. Hatty's theatrical credits include Juror 10 in 12 Angry Men (Dir. Ben Samuel), Cassandra in Plemos: The Epiphany of Artemis (Dir. Mary Sitarenos), and Michael Fitzhubert in Picnic at Hanging Rock (Dir. Annabelle Tudor).

Hatty is passionate about storytelling through the creation and the magic of theatre. She is thrilled to be part of this production and to work alongside such an incredible team of creatives.

ANGUS LEIGHTON

PERFORMER - RALPH



Angus Leighton is an actor and theatre-maker known for his work across stage, screen, and specialised performance. A graduate of the Adelaide College of the Arts, Angus has built a diverse career across theatre and screen roles. On stage, Angus has collaborated extensively with leading South Australian theatre companies including Patch Theatre, Slingsby, and The PaperBoats. As a key performer and deviser with Patch Theatre and The PaperBoats, he contributed creatively to the productions *Me and My Shadow*, *Especially on Birthdays* and *ZOOOM!*. His work on *ZOOOM!* earned the 2019 Independent Arts Foundation Award for Innovation and the 2021 Ruby Award, culminating in an extensive national tour in 2022 and an international tour across the USA and Canada in 2023. His theatre credits also include numerous Adelaide Fringe seasons and educational tours with ActNow Theatre and the RAA. On screen, Angus's television credits include Channel 7's *Wanted* and ABC's *Gruen XL*, alongside appearances in several independent short films and commercial campaigns. He is highly anticipating the release of two upcoming independent feature films *Tender Boy* and *Kingdom of Ice* which are slated for release in 2027. Angus is a proud member of MEAA

SEAN YUEN HALLEY

PERFORMER - JACK



Sean Yuen Halley is a Naarm (Melbourne)-based actor of Chinese Malaysian and Irish heritage. At 19, Sean was accepted into the prestigious Bachelor of Arts (Acting) program at the Western Australian Academy of Performing Arts (WAAPA). During his training, he received the 2022 Vice Chancellor's Shakespeare Award for his portrayal of Richard II. Since graduating Sean has quickly established himself as a compelling presence across stage and screen. Praised by critics for his "charm", "touching vulnerability" and "deft versatility", Sean's versatile stage performances span various genres, from classical to contemporary works. Theatrical credits include; *Rabbit & Watson* (Darebin Arts), *Moongazing* (Antipodes & La Mama), *Marathon Hamlet* (Artistic Allsort), *The Breath of Kings* (Burning House), *Love & Information* (Theatre Works) and *A Guide to Being Immortal* (Melbourne Fringe). Screen credits include; *Neighbours* (dir. Various), *Spiral* (dir. Marcus Chong) and *First Date* (dir. Lyanna Kea). He is represented by Morrissey Management and is a proud MEAA Member.

OLIVER COWEN

PERFORMER - PIGGY



Oliver Cowen, a Melbourne-based actor, clown, and theatre-maker, began his journey at NICA during his teenage years. He completed a Bachelor of Arts (Acting) at Federation University in 2015. Oliver's commitment to honing his craft led him to further training under esteemed mentors like Philippe Gaulier and John Bolton. In 2018, Oliver co-wrote and performed with Kayla Hamill *The Tales of Witchmen*, a whimsical journey through fantasy realms, premiering at the Melbourne International Comedy Festival. Continuing to push creative boundaries, Oliver crafted *Silent Knight* in 2019, a collection of silent clown sketches tailored for inclusive audiences, which premiered at the Melbourne International Comedy Festival. In 2024, Oliver performed as Jakob Engstrand in *Ghosts* by Jodi Gallagher after Henrik Ibsen and directed by Steven Mitchell Wright as part of Theatre Works mainstage season. At the 2024 Melbourne Fringe Festival, Oliver co-wrote and performed the sold-out show *Where You Were*, a 10 minute experimental storytelling show for one audience member at a time. At the 2025 Melbourne Fringe Festival, Oliver co-created and performed in *Kosmos*, an experimental theatre piece exploring the complexities of the AI/human relationship.

CHARLIE VEITCH

PERFORMER - ROGER



Charlie is a Naarm/Melbourne based actor, writer and graduate of the Victorian College of the Arts (Theatre). His recent performing credits include *Soldier Boy*, *Home Economics* (Theatre Works); *Climbers* (Fever103 Theatre, *FortyFive Downstairs*); *Articulate* (Gumboot Theatre Company); *Brothers Bare* (Ranting Mime Productions). At the 2024 MICEF, he performed, produced and co-wrote his play *In The Wings* (Chuckling Dino Productions). As both a performer and maker he has a passion for telling stories that blend style, form, and genre with an authentic Australian voice.

ALVIN PRASAD

PERFORMER - BILL



Alvin is a Melbourne-born actor of Fiji-Indian heritage who has always lived in Melbourne. At 26, he is an emerging performer with a strong interest in both screen and stage work. He trained at the Howard Fine Acting Studio in Brunswick, completing the full-time acting program, where he developed a rigorous approach to character, text, and truthful performance.

Alvin has appeared in numerous short films across a range of genres, building experience in front of the camera. In 2022, he was a featured extra on the NBC television series *La Brea*, gaining valuable insight into working on a large-scale international production.

His introduction to theatre came in 2023 with the amateur production *War Cry*, written by Colin Young and performed at the Motley Bauhaus. This experience sparked a strong interest in live performance and ensemble work. Alvin is excited to continue expanding his theatrical practice and to be part of this production as he further develops his career as an actor.

DECLAN MAGEE

PERFORMER - SAM



Declan Magee is a queer and neurodivergent actor based in Naarm. Having discovered a passion for storytelling in his youth, Declan first studied and completed the Bachelor of Film and Television (Honours) at Swinburne University of Technology before making the decision to pursue acting full time, at which point he completed the Full Time Program and "The American Way" Postgraduate Program at 16th Street Actors Studio in 2024.

In 2025 Declan portrayed Lawrence in *Metro* (Kingston, 2025) at Gasworks Arts Park as part of the Melbourne Fringe Festival, a performance acknowledged for its "moving rawness" (Fanwong, *The Dialog*). Later that year he portrayed the unnamed protagonist of *Sabotage* (Clarke, 2025) at The Motley Bauhaus, in a "charismatic" performance "destined for a bigger stage" (Woodhead, *The Age*). Declan has also appeared in various screen projects including the vertical series *Grassroots* (Maurdev, 2026) and the award-winning short film *Once Ethereal* (Higgs, 2025).

Declan is passionate about timeless storytelling with a classical edge, and he strives to create performances that all audiences can identify with. He views himself as a permanent student of the craft of acting and works daily to explore and develop it within himself.

DARCY CRAWFORD

PERFORMER - PERCIVAL



Darcy Crawford is a transmasculine actor and theatre-maker based in Naarm, graduating in 2023 from Fed Uni's Arts Academy. Their recent stage credits include *Between the Fractures* (Small Dog Productions), *Austen in Therapy* (24 Carrot Productions), and *Romeo and Juliet* (as Romeo, Eagles Nest Theatre Company). On screen, he has appeared in a leading role in 3 student short films and an independent web-series. Darcy appeared in a featured role in *Zombie Zoo Production's Wolf Cat Fever* which recently won the Fantastic Film Prize at Fantastic Film Festival. They are excited by new Australian writing, physical theatre, and representing queer and autistic perspectives in their work.

BLAISE TINDALE

PERFORMER - SAM



Blaise Tindale is an actor from Fremantle WA. Graduating from the WAAPA Diploma of Acting in 2019 and the Bachelor of Acting in 2022, he has performed in children's theatre for Perth City Ballet in *Peter Pan* and *Wendy*, and in *Twelfth Night* for Fremantle Theatre company. Blaise is keen to make his Melbourne theatre debut.

SAM FINN GUDGEON

PERFORMER - SIMON



"Sam Gudgeon is an actor and writer based in Melbourne, Australia. He has trained extensively across Melbourne and Sydney at 16th Street Actors Studio, Les Chanterey Studio, Brave Studios, Justin Lehmann Studio, and Improv Conspiracy. His training includes Meisner-based performance work, scene study, improvisation, voice training, and masterclasses with internationally recognised practitioners including Miranda Harcourt and Jennifer Monaco.

His recent screen credits include the short films FIFO and Thou Shalt Not, both officially selected for the St Kilda Film Festival, alongside a range of independent Australian film projects in lead and supporting roles. On stage, he is currently rehearsing for Lord of the Flies at Theatre Works, directed by Steven Mitchell Wright.

Alongside acting, Sam writes original work for stage and screen.

WILLIAM BASTOW

PERFORMER - MAURICE



Will is a young artist, originally from WA, living in Naarm. From a young age he was ferried around the world with his family, living internationally and acquiring an awful American accent after too many years at an international school in China. Upon returning, his love for performance was cemented, performing at every opportunity, be it the school Easter service or musicals, or Just Dance in front of an audience of Mum. Doing a Diploma and Bachelor of Acting at WAAPA refined his work ethic and discipline, and he moved to Naarm in 2023 for a new life. Since moving to Melbourne he has performed in physical theatre shows in NSW and starred in ABC's Goolagong, which recently won a Logie!

OLIVER GORRINGE

PERFORMER - ERIC



Oliver is a self-identified storyteller from Lutruwita/Tasmania and a graduate of 16th Street Actors studio (2024). Some of his recent credits include *The Taming of the Shrew* (Melbourne Shakespeare Company, 2026), *The Glass Menagerie* (Running with Scissors, 2025), *Romeo & Juliet* (Melbourne Shakespeare Company, 2025) and *The Ship That Never Was* (Round Earth Theatre Company). With a rich history of storytelling through theatre, music and tourism, Oliver is delighted to be inhabiting the world of *The Lord of the Flies*.





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ST KILDA

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