

Q THE LOCALS PRESENTS



The Will To Be

Written and Performed by Mark Salvestro

13-14 June 2024



Creative Team

Writer/Producer/Performer	Mark Salvestro
Co-Directors	Sarah Hallam & Phoebe Anne Taylor
Set Designer	Carmody Nicol
Costume Designer	Oliver Ross
Sound Designer	Steve Carnell
Lighting Designer	Gerry Corcoran
Promotional Photography	Sare Clarke



Credit: Photox - Canberra Photography Services

Creator's Notes

Throughout my artistic journey, I've developed a craving, an obsession: with history; with long gone eras, cultures and societies. I love to delve into those eras, cultures and societies that shape who we are today, and anticipate how the stories told now, shape who we are in years to come.

Ironically, I hated history at school. But somewhere along the line – in addition to my historical obsession – is my love of the works of Shakespeare. Upon returning from Prague in 2018 where I performed in a production of *The Comedy of Errors*, I was determined to learn as much about Shakespeare as possible. The best way? To write a new solo show about him, of course!

This soon proved to be stale. Hollow. And boring. So, I brainstormed – for two months – and began to question why I was so invested in someone else's words, in someone else's history. Then, I arrived at another realisation: as a gay man, I knew very little about the history of my community and was somewhat ashamed of that. From there, these two themes, these fascinations amalgamated and became the basis of *The Will To Be*. They found refuge in the romanticised '60s and a home in the heart of a closeted gay university lecturer on the brink of a breakdown.

The Will To Be, however, is about much more than Shakespeare and LGBTQIA+ history; it's about forbidden love, it's about sacrifice, it's about finding one's authentic voice, owning it and allowing it to reach its utmost potential.

Mark Salvestro



Mark Salvestro

Writer/Producer/Performer

Mark Salvestro is an actor, writer and theatre producer, and 2014 graduate of the Howard Fine Acting Studio Australia. Most recently, he performed in the lead role of Caravaggio in Canberra Theatre Centre's production of *Chiaroscuro*. In 2020, Mark received a Best Theatre weekly award at the Adelaide Fringe for *The Will To Be*, which has played in Melbourne, Cooma, and now, Queanbeyan. In 2018, he played a lead role in Australian Shakespeare Company's graduate players' production of *The Comedy of Errors*, which played at Melbourne's Athenaeum Theatre and toured to Prague Fringe Festival. Prior to this, he wrote, produced and performed his critically-acclaimed debut solo work, *Buried at Sea*, which had seasons in Melbourne, Adelaide, Brisbane, Cooma, and Forbes. He is currently developing a new play about the Cooma Gaol and its use as a 'gay prison' in the 1950-60s, which premieres in Sydney in October.

Sarah Hallam

Co-Director

Sarah Hallam is an established actor, director, teacher, and acting coach based in Melbourne. She graduated from the Howard Fine Acting Studio in 2012, and was handpicked by Howard Fine to become the first Australian teacher of his technique. Directing credits include *Toyer* (North of Eight), *Men* by Brendan Cowell, *Big Al* (Chapel off Chapel), and *Blackrock* by Nick Enright. Sarah has also worked behind the scenes in casting for over two decades with Australia's top casting directors, working on *Neighbours*, *Blue Heelers*, *Canal Road*, and international productions such as *Spartacus* and *The Pacific*.





Phoebe Anne Taylor

Co-Director

Phoebe Anne Taylor is a Melbourne based theatre maker, actor, and writer. She holds a Bachelor of Arts Honours (Creative Writing, University of Melbourne) and Honours (Performance, Monash University) and was a graduate of the inaugural Full Time ensemble of the Howard Fine Acting Studio Australia. Phoebe's interest in new Australian writing largely leads her to focus any directing work in fields of development and exploration, most recently working with Georgie Harriss on *Love Bird*, Keith Gow on *Turn, Turn, Turn*, and Mark Salvestro on *The Will to Be* and *Buried at Sea*. Phoebe is also a producer for Incognita Enterprises; their series Shakespeare Republic, of which she is also an ensemble member, is internationally recognised, acclaimed and awarded.

Carmody Nicol

Set Designer

Carmody Nicol is a designer originally from Newcastle and a 2019 graduate of the Victorian College of the Arts. During her time at the VCA, Carmody has been involved in a number of productions including internships with Melbourne Theatre Company in the wardrobe department for *A View From The Bridge* and with Melbourne Opera as a set assistant for Andrew Bailey on *The Flying Dutchman*. Since graduating, Carmody has been the designer for *The Will To Be* (Melbourne Fringe 2019 and Adelaide Fringe 2020), *The Great Australian Play* (Theatreworks, 2020) and *Animal Farm* (New Theatre, 2020). She hopes to continue working in independent theatre, designing and making sets and props.





Steve Carnell

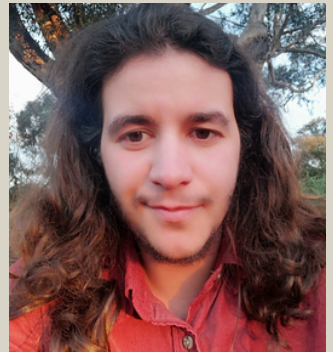
Sound Designer

Melbourne based Sound Designer and Composer, Steve Carnell, strives to support stories with sound. Working primarily on short films and independent theatre productions, he relishes the opportunity to collaborate with creative folk to deliver engaging audio content. Steve has recently created sound design and music for the theatre works *Child's Play* (Jem Nicholas) and *Low Level Panic* and won several international short film awards for his original score in the short film *We Only Know Violence*. Other sound design credits include *Buried at Sea* by Mark Salvestro, *Love Bird* by Georgina Harriss, *North of Eight's Strata Inc.*, *Semi Charmed* by Sarah Clarke, and international short films *Out of Awareness* and *Black Blood*. Steve is currently producing a podcast called 'Visiting Hours' focusing on the work, life and dreams of health care professionals.

Oliver Ross

Costume Designer

Passionate about trans and neurodiverse storytelling, Oliver Ross has gotten to work across over 140 projects in film and theatre. Studying English and Theatre at the University of Melbourne, he worked extensively across productions at Union House Theatre before training through 'Untapped' (Australians in Film), 'Originate' (SBS, VIC Screen & Arenamedia) and 'Developing the Developer' (Screen Australia). Recent projects have included lighting design for *Trophy Boys* (The Maybe Pile) and *Bleached* (Wit Incorporated), rough cut consultation for feature film *The Dry*, pre-screening for Queer Screen and Mardi Gras, writing for the upcoming queer web series *Wicked Women*, and external assessment with Screen Australia.





Gerry Corcoran

Lighting Designer

Gerry Corcoran is a lighting designer/technician based in Wolumla, NSW and is originally from Scotland. Gerry has been Chief Electrician/Lighting Designer at Pitlochry Festival Theatre in the Scottish Highlands and Chief Electrician and Technical Training Tutor (Lighting) for the Royal Scottish Academy of Music Drama in Glasgow, for which he designed over 40 productions ranging from small one-person scenes to full scale opera. Recent lighting design works for theatre include *Breaking the Castle*, *A Doll's House Pt 2*, *Milk, Art*, *This Rough Magic* (The Street); *Mamma Mia!*, *Fiddler on the Roof* (Dreamcoat Theatre Productions); *Bat Soup* (Theatre Onset, Bega), *Swarm*, *The Tent* (Fling Physical Theatre), and *The Iliad – Out Loud* (Four Winds Festival). Gerry is also currently working as Technical Manager at The Twyford in Merimbula.



Credit: Lisa Hogben



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