



# CONTROL

BY KEZIAH WARNER  
DIRECTED BY TIMOTHY WYNN



OBSERVATORY THEATRE



BEMAC

## FROM THE PLAYWRIGHT



What do we talk about when we talk about the future? Flying cars and sentient spaceships and silver suits and evil robots and apocalypse, right? I think that's why I was never interested in science fiction. I thought it was just dystopia with chrome interiors. Before I started writing this play, I didn't read science fiction or watch it. I never would have dreamed of writing it. I thought there was so much to say about today that it wasn't worth trying to imagine the rules of tomorrow.

But then I really wanted to write about reality TV and putting it in a spaceship seemed like the best way to make it interesting. And I soon discovered I was very wrong about sci-fi. I've learned a lot since then. My amazing dramaturg, Tom Healey, taught me that the greatest science fiction reflects our humanity back to us in a new light. Hearing that allowed me to let go of what I thought science fiction was. To let go of the concept-heavy, over-complicated, plot-hole-laden play I had been writing. To throw a whole lot of bad drafts out and to strip things back. And when I did strip it back it came down to this: who we are versus how we are seen by others. It's a preoccupation of mine. One that is of course exacerbated by technology - advertising, social media - but is ultimately about our connection with those around us. A need to present something other than the whole truth.

That's what the characters in *Control* are grappling with. Their problems are a little more than everyday; they are playing stereotypes to boost television ratings, or trying to edit out skeletons in their closet, or they're an AI having to learn being human from scratch. But it all comes back to presentation of self - to the fiction we inhabit for the outside world.

I have an astrology app on my phone and every morning it gives me a little sentence of advice based on where my planets are aligning. This morning the advice was: "It's okay to be different sides of yourself with different people". My phone tells me that it's okay to be human. Though humanity, perhaps, is a mixed blessing. But don't worry, *Control* has spaceships and robots too. Maybe some romance. And definitely a few jokes. I really hope you like it.

## FROM THE DIRECTOR



Late last year, Observatory Theatre's producer Lachlan Driscoll sent me a copy of this play and asked me if I'd be interested in directing it. *Control* by Keziah Warner flies off the pages like a sci-fi thriller and I responded to Lachlan with a big fat YES.

As I have continued to explore this play with this incredible group of actors and designers, it dawned on us all how near this far away future felt.

The play hits some hard truths regarding the objectification of our humanity and our ever increasing reliance on artificial intelligence.

We hope you enjoy the show and we hope it makes you think.

# CONTROL

## DATES

June 9 - 11

## CREATIVES

**Playwright** Keziah Warner  
**Director/Designer** Timothy Wynn  
**Stage Manager** Samuel Seagrott  
**Sound Designer** Juleece Dawe  
**Lighting/Vision Designer** Nathaniel Knight  
**Assistant Director** Chelsea August  
**Assistant Stage Manager** Charlotte Carter  
**Choreographer** Triona Calimbayan-Giles  
**Intimacy Coach** Jacqui Somerville  
**Fight Coach** Jason McKell  
**Dialect Coach** Raechyl French

## PRODUCTION

**Producer** Lachlan Driscoll  
**Production Manager** Samuel Seagrott  
**Front of House** Rebecca Day, Lucille Bennett and Tammy Wells

## ABOUT THE SHOW

*Sometime in the future, Big Brother's gone into outer space. The world is watching, isn't it? On the eve of revolution, The Museum of Childhood faces a crisis as revolution explodes outside. And lightyears away, a programmer and their A.I. companion forge hope for the future of humanity. But who's really in charge here?*

*This is the Queensland Premiere of CONTROL. The play was commissioned by Red Stitch Actors' Theatre through the INK program and was originally produced by Red Stitch in 2019.*

## ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Jagera and Turrbal peoples as the Traditional Owners of the land Meanjin on which we are gathered today. We recognise the rich traditions of First Nations art and performance which have shaped Australian theatre today and pay our respects to them as the first storytellers, creators, performance makers and dreamers.

## RUN TIME

90 Minutes, no interval

## CAST

**Laura/Caroline/Esta** Triona Calimbayan-Giles  
**Elizabeth/Nicki/Isabelle** Nykita O'Keeffe  
**Andrew/Alex** Egan Sun-Bin  
**Jake/Xavier** Matt Domingo  
**Covers** Emily Liu and Peter Wood  
**Voice Overs** Alison Telfer-McDonald, Jesse Frommelt and Chelsea August

## SPECIAL THANKS

David Buckett, Gavin Wynn, Donna Wynn and Sea Legs Brewing Co.



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CONTROL



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