



KRISP. PRODUCTION
CREATIVE COMPANY

PLAY*Craft* STUDIOS

WATER CHILD

WRITTEN BY EMMA WOOD

PRODUCED BY
KRISTINA PAKHOMOVA

DIRECTED BY
KHAIRUL KAMSANI

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SYNOPSIS

On Jeannie's fortieth birthday, she has much to be proud of and more to look forward to. Having built a successful career, she and husband Mark are finally ready to start the family they have been planning for years. After a few false starts, the baby they have dreamed of will soon be a reality... or will it?

What is simple for some proves much harder for others. Their unexpected journey forces them to question things they have held onto for many years, drawing in friends and family, who all have views of their own...

Water Child, a contemporary Australian play by award winning playwright Emma Wood, chronicles the struggles of one couple's deepest desire to be parents.

PREMIERE NIGHT REVIEWS

"Congratulations everyone - fantastic production and a real achievement to show the success of this new medium for performers, creatives, and audiences!"

— Alex Wadham

"This was absolutely amazing! It was the first zoom play I've seen and I am really thankful for the format given my highly emotional reaction to it (ie: loud sobbing throughout...). It was so insightful from different aspects of such a challenging experience - brilliant writing and brilliant conveying of those emotions. Well done and thank you!"

— Nicole Marshal

"Bravissimo all, for a tremendous, engrossing and intently emotional performance!"

— Steve Dixon

"Well done everyone. Tough subject matter presented with due respect & authenticity. A privilege to view."

— Judy Kiem

"Really good example of how Theatre can still be produced from a distance. This is really impressive. excellent inspiration for my students as well"

— Andrew Stevenson

"I'd just like to congratulate you.. This is a play we saw many years ago in Newcastle and we loved it then and to see it portrayed this way, so differently but with so much emotion and connection. It was really a wonderful achievement so congratulations and well done."

— Kerrie Rostas

THE CAST



STEPHANIE LODGE

Stephanie Lodge is an actor originally from Northern England, moving to London in 2003 to study a degree in Acting at Italia Conti Academy. Theatre credits since training include, 'Mrs Affleck' National Theatre, 'The Door' Park Theatre, 'Blind Date' Southwark Playhouse, 'The Single Utamaro' Carriageworks, Leeds.

Stephanie also co-founded new writing theatre company Descent, who for 5 years, regularly produced a new writing night at various London fringe venues, which included a residency at Rich Mix in East London.

More recently Stephanie has been working on a number of feature films, including 'Hilda' Odds On Productions, 'The Looking Glass' Cyber Theatre, and 2 lead roles in horror features with Proportion Productions, 'Don't Speak' and 'The Bad Nun: Deadly Vows'.

Stephanie is very excited to return back to the 'virtual' stage to perform in 'Water Child'.



CLAIRE WILLIAMS

Claire Williams is an Australian actor who has worked professionally for Freewheels Theatre Company, Hunter Valley Theatre Company and Tasmanian Theatre Company, and as a voiceover artist. She has worked more recently in community theatre. She won a City of Newcastle Drama Award (CONDA) in 2015 for her performance as Sister Aloysius in John Patrick Stanley's Doubt.

In the same year, Claire appeared as Anne Hathaway in Where Late the Songbird written and directed by Carl Caulfield for Stray Dogs and took the title role in The Popular Theatre Company's production of Charley's Aunt, directed by the late Victor Emeljanow.

Claire was Faculty Director, Creative Industries at Hunter TAFE and is currently a freelance editor and researcher.

THE CAST



AMY PERCIVAL

Amy Percival is originally from the UK, where she trained at the Court Theatre Training Company. After graduating, Amy worked professionally in theatre and voice-over productions in a variety of performance styles, from Shakespeare to scare acting.

Amy has been lucky enough to work with production companies, such as DreamWorks Production and Premier Productions which took her to perform in Abu Dhabi and national UK tours.

Amy is also a committee member of the Hong Kong Players, a theatre company that produces community theatre in Hong Kong. Amy is a passionate Drama Teacher and has been teaching internationally in Singapore and Hong Kong since 2014.

She very excited to be a part of this production and to be working with such talented people!



JON CANCIO

Jon Cancio born in the Philippines, raised in the United States, and currently based out of Singapore. Jon Cancio is an actor, improv teacher, and podcast host.

His theatre credits include Twelfth Night (Singapore Repertory Theatre), Watching (Toy Factory), and Ubu Roi (The French Stage). One of his proudest moments in the Theatre was performing in a production of Blood Wedding that traveled to the UNESCO World Festival of Theatre Schools in Lima, Peru.

In Singare, he has featured in numerous television shows including: Girl Band Called Girl Band, Paddles Up, and The Benzi Project. He has appeared in ads for companies such as: Sony, Pizza Hut, Scoot Airlines, BMW, and Tiger Beer.

Follow Jon on Instagram @jon_cancio and subscribe to his podcast Good Hang, where he and Nathan Hartono talk about any and everything that tickles their very ticklish fancy. Jon is delighted and honored to be playing Mark in the online premiere of Water Child

THE CAST



SÉ MARIE

Sé Marie is based out of Los Angeles, earning a B.A. in Film & Television Acting in 2011. She began her career as a stunt double for Rachel McAdams and Vinessa Shaw, before transitioning fully into a career in acting.

She has led several feature films to major film festivals, including 'Career Opportunities in Organized Crime' (SXSW Film Festival 2016) and 'Careful Not to Cry' (Toronto International Film Festival 2017). She can be seen in the upcoming film 'Unsinkable' about the aftermath of the Titanic, pending an upcoming theater release date.

Website: www.officialsemarie.com

THE PLAYWRIGHT



EMMA WOOD

Emma Wood is an award-winning Australian playwright whose first play, *Water Child*, won Best New Play in the City of Newcastle Drama Awards in 2012.

With a determination to write stories both entertaining and thought-provoking, Emma's plays have been widely acclaimed by audiences and critics. Her ability to create passionate, substantial roles for women of all ages particularly delights actresses and audiences.

Water Child was premiered in 2012 by the Newcastle Theatre Company. After it received strong critical acclaim, a group of independent theatre makers, under the direction of Adelle Richards returned the play to Newcastle, then Cessnock Performing Arts Centre, and toured to Adelaide Fringe in 2013. It was also independently produced under the direction of Kris Weber at Crossroads Theatre Melbourne in 2017.

Her other plays have seen success and have been produced by several companies including Malvern Theatre Company, Newcastle Theatre Company (NTC), and as far afield as Yorkshire UK.

THE PLAYWRIGHT



Mr Bennet's Bride, a smash hit in its 2014 world premiere, was returned by NTC in 2015, and toured to Zenith Theatre Sydney and Theatre 3 Canberra. Several productions have broken company box office records.

The Third Act received a staged reading at Occupy the Stage by Women's Theatre Festival of North Carolina.

Emma has had short plays performed at Short and Sweet (Manila) and Micro Theatre Newcastle, and written a commissioned verbatim play Turning Points for stroke survivors.

PLAYS INCLUDE

Mr Bennet's Bride — Period Comedic Drama 4M/6F

Water Child — Drama 1M/4F

A Hit and Miss Christmas — Comedy 3M/4F

The Third Act — Comedic Drama 2M/5F

AWARDS INCLUDE

Best New Play: Water Child
City of Newcastle Drama Awards 2012

Best Play of the Day and Best Play of the Week (Audience Choice): Woman's Work
Short and Sweet, Manila 2017

Nominations for Best New Play: Mr Bennet's Bride
City of Newcastle Drama Awards 2014

RESULTS PENDING

A Hit and Miss Christmas is

A finalist in B Street Theatre (Sacramento USA) 'New Comedies Festival 2020, Winners announced July

A semi finalist at Creede Repertory Headwaters Festival 2020 (Colorado USA), Winners announced October

THE DIRECTOR



KHAIRUL KAMSANI

Khairul Kamsani is a Singaporean theatre director based across the UK, Singapore and Hong Kong.

From 2016 – 2017, spanning 11 productions including *Forbidden City: Portrait of an Empress*, *Hand to God* and *Romeo & Juliet*, Khairul was Resident Assistant Director at Singapore Repertory Theatre.

Khairul is a graduate of the MA Actor Training & Coaching course at The Royal Central School of Speech & Drama (2018) and will be commencing a PhD scholarship at DeMontfort University starting 1st October 2020.

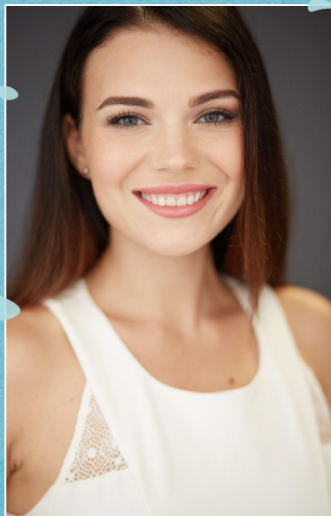
His approaches to acting coaching and directing employs principles of Viewpoints, Meisner and Michael Chekhov techniques to devise and investigate work while cultivating the practice of the practitioners involved.

RECENT PROJECTS

- Lady Death (HK, 2019)
- Discord of Discourse (LDN 2019, HK 2019)
- Human+ (SG 2017)

www.khairulkamsani.com

THE PRODUCER



KRISTINA PAKHOMOVA

My love for creating original work grew partly out of my love for acting and storytelling, and partly to overcome bouts of unwanted unemployment owing to a highly saturated Asian market.

I had a choice. Either I continue sitting and blaming the unfair industry or I start doing something about it.

So I decided to give KrisP. a chance to shine. Being trained in both traditional and contemporary theatre in Russia, Asia and Europe I'm always interested in experimenting with different performance techniques, genres and styles, exploring the possibilities of performance.

I like theatre that is daring, adventurous and multidisciplinary. With KrisP I hope to give other creatives, who struggle to find their voices, the opportunities too. I believe creative collaborations are probably one of the most important elements to one's success. — it's what got me started and it's one of my main objectives to work and help other creatives to find their inner artists too.

ABOUT KRISP PRODUCTION

KrisP is a creative production company that does things differently. We are inspired by timeless, original and mind-expanding stories. KrisP encourages conjecture and invites reflection on what it means to be human. We focus on original stories and stage them at small intimate places allowing the audience to fully immerse in our shows.

The work we do is a constant invitation being extended to creatives of all disciplines to join us in the long-term collaboration of exploring the different possibilities of performance and bringing each other up.

To friends in our community, thank you for being part of this journey. To the friends we haven't met yet, we look forward to having a conversation with you about the world today.

How we took advantage of the platform during COVID-19 and the unique process that we went through. [1/3]

— DIRECTOR'S NOTE

Personally, Water Child has been a slew of many interesting firsts in an attempt to assume normalcy; by directing a theatre piece through an online medium.

There will be much to garner in evaluating the experiences of theatre making and audienceship at this stage of global quarantine and the ensuing steps if we ever assume a new normal of live performance.

I've noticed how in the process for this work, the times in which the employment of directing and cinematography came into play and when the actors' own practical discourse between 'screen acting' and 'stage acting' subconsciously were in contention.

How then do you as an audience, consume this placeholder of live theatre, performed live, via a digital medium that also becomes available as a recorded film that is not a film? I have embraced the unprecedentedness of the times by exploring forms, styles and themes within my practice that would seem as a departure of my usual inter-medial and abstract work; returning to the complexity of realistic people, circumstances and conflicts that are explored in this play.

Water Child dives deep into personal confrontations in encountering states of crisis and unfamiliarity; how do we overcome trauma, communicate our fears and connect to a support system to move forward as a community? I believe that all of us have felt some sense of loss in recent times and I do hope that we can find our own Water Child after this experience.

How we took advantage of the platform during COVID-19 and the unique process that we went through. [2/3]

— ACTORS' NOTES

With Zoom's limitation of having the audience on another side of the screen on the other side of the world, we were made to be creative in ways we never thought we'd explore. The ability to be able to communicate our message and have it understood by our audience was made more urgent. There were many things we tried that didn't work, but plenty more that did.

Scheduling was the first thing we had to tackle, belonging in different timezones, but it wasn't that big a hurdle, because you always make time for that which you love doing.

One of the larger challenges we faced was the emotional connection. Since this play touches on a very delicate topic, it was important that our emotions were translated to the audience regardless of lag times and possible glitches in video quality. We would always begin rehearsals with a Meisner warm-up in order to really check in and engage with one another before moving to working on the text.

Blocking was another important issue we had to address. Located all over the world in our own spaces, we really had to work on where to face and had to pay extra attention to positions because we still wanted to explore the depth of our own rooms while remaining in-frame and moving like we were on the same set.

It was a lot of fun exploring and trying to overcome these challenges — what works on this medium and what doesn't. Other than that, the amount of love and effort we put into the play is pretty much like we would a live theatre performance.

— PRODUCER'S NOTE

Working on Zoom has benefitted us greatly in that we were able to reach out to a wider, more international audience. Prior to the COVID-19 Pandemic, KrisP had only been working between HK, Russia and Singapore. With the advent of theatre in Zoom, we have collaborated with creatives from the UK, USA, India, Australia, the Philippines and Indonesia.

This production alone takes energies from 5 different countries, Hong Kong, Singapore, UK, the US and Australia. Most of the team members would never have run into one another had it not been for this project. Now the group has developed a rapport and have become good friends. They even plan to tour the show internationally once the world resumes some semblance of normalcy and travel restrictions have been lifted. They simply aren't ready to say goodbye to one another.

Based on audience feedback, a great benefit to them of having theatre on Zoom is the ease of access and privacy of home — they are free to be emotional if they want to without having to worry about prying eyes.

We save quite a bit of money overall. In a large way on the cost for the venue and technicians for sounds, lights and set design, as well as in the small expenses that accumulate — travel, food spent outside, all of that. The removal of the need for travel is especially convenient for me, as I have a newborn in the house.

How we took advantage of the platform during COVID-19 and the unique process that we went through. [3/3]

Of course this medium has its own set of disadvantages. The most obvious one being the technical difficulties and limitations that come with living in different countries with varying speeds of internet connection. At the very least this brings up issues of lag time and video quality. One worst-case scenario could be a sudden disappearance of connection on show day, for example. Lag times are something the team can adapt to once made aware of it, but never were we more intentional of anything than on show day that the Zoom Gods would not let us down hahaha!

Another disadvantage is that not everyone is ready to watch theatre in Zoom format, especially so for the demographic that is unfamiliar with Zoom. I can only imagine how frustrating it would be trying to operate it for the first time and having to get help over the internet. Others just don't trust the quality of such a format. It's hard to switch people's habits and minds overnight, but I believe we will get there over time.

Then there's pricing. Up 'til now, it has been difficult trying to put a price on Zoom play tickets, unlike a live theatre ticket. Mainly not everyone trusts the format yet and are not ready to invest in it, so we have to charge people by 'pay as you wish' although the time and effort that we put into the play is the same as we would any normal live performance. As a result, the producer cannot pay the actors the fair fee that they are duly owed.