

## Michael McCall

Michael originally hails from Glasgow, Scotland, but spent his formative years in Western Australia. He is a graduate of Curtin University (1997), with BA English (Theatre Arts/Creative Writing), as well as a graduate of the National Institute of Dramatic Art (NIDA) Acting Course (2001). In 2008, he completed Honours in Performance Studies, looking at the role the media plays for emerging playwrights, again at Curtin. He completed a Masters in film and television directing and screenwriting at the WA Screen Academy (2008-09). He completed a PhD on the Mike Leigh method at the Western Australian Academy of Performing Arts (WAAPA) in 2018.

Working professionally in theatre since 2002, his directing credits include: professional production of *The Addams Family: a New Musical* at the Regal Theatre, Perth (2021); *Me Too: The Musical* at Perth's Fringeworld in 2021 (remount in 2022); *The Blind Giant is Dancing* by Stephen Sewell in 2017, '13' by Mike Bartlett in 2015, and Lucy Prebble's *Enron* in 2012, all with WAAPA's 2<sup>nd</sup> Year Actors; Anthony Neilson's *Wonderful World of Dissocia* and Timothy Daly's *Beach* with WAAPA's 2<sup>nd</sup> Year Musical Theatre Actors in 2019 and 2014; *Broken Colour*, an award winning premiere by Nina Pearce; *Missing*, a new Irish play for Fringeworld 2012, for which he was nominated Best Director, 2013 Equity Awards; *The Maj Monologues* 2011 and 2012 seasons at His Majesty's Theatre; *The Deep Blue Sea* for Sally Burton's Onward Production, the final drama staged at Perth Playhouse, nominated for Best Director, Actress (won), Design, Actor, Production at 2011 WA Equity Awards; the Australian premiere of John B. Keane's *The Matchmaker* for Perth Theatre Co.; the WA premiere of Neil LaBute's *The Mercy Seat* (2008) at His Majesty's Theatre; the Australian premiere of Conor McPherson's *The Good Thief* at the Blue Room (2007), followed by Adelaide Fringe (2008), Toronto and Winnipeg Fringes (2009); and the Sydney premiere of Michael Gurr's *Crazy Brave* (TRS @ Old Fitzroy) in 2002, both of which he co-produced; 5 artist-in-residencies at Hayman Theatre Co. - *Cosi* (2003); his adaptation, with Tony Nicholls, of *A Doll's House* (2006); *Richard III* (2008); and *The Laramie Project* (2011), and an adaptation of *The Tempest* (2013). At French Woods Festival in New York,

Michael has had the opportunity to direct youth productions of *Honour, Airborne, Hurry, Lee Hall's Pinocchio, Women of Troy, Time Flies, A Funny Thing Happened on the Way to the Forum, Dancing at Lughnasa, Three Sisters, Twelve Angry Men, Diary of Anne Frank, The Seagull, Annie, Smile, Workout, League of Semi-Superheroes, Chicago, The Cherry Orchard* and *Little Dahlings*, a musical for which he wrote the book.

Michael has also directed short films: *Tartan* (2013), commissioned as part of Screen Australia/FTI's Raw Nerve initiative, which he also produced, which screened twice on ABC2 (2014) and nominated for two Best Performance by an Actress award at the WA Screen Awards; *Hidden Clouds* (2009), winner of Best Cinematography at the 2010 WA Screen Awards. *Hidden Clouds* screened at the prestigious Dungog Film Festival that year, along with his short documentary, *Back to Burlesque* (2009).

Theatre acting credits include: the Jim Sharman directed *What the Butler Saw* (Company B Belvoir, Sydney) starring Max Gillies, the title role in *Macbeth* (Class Act), *Ghost Train* (Barking Gecko) and *Midsummer Night's Dream* (Shakespeare in the Park).

Film and television acting credits feature: *Homespun* (Cockatoo Co Lab), directed by Socrates Otto; *I Met a Girl* (Monsoon Pictures), directed by Luke Eve; Tim Minchin's *Upright* (Foxtel/Sky), directed by Matthew Saville; *The Heights Season 1 & 2* (ABCTV); *Roll* (SBS); *The Shark Net* (ABCTV); the lead in *All to Themselves* (Bondi Short Film Festival Finalist); the award winning short films *La Serena*, directed by Antony Webb and *Before Closing*, directed by Zak Hilditch; *Three Acts of Murder* (ABCTV), directed by Rowan Woods; *These Final Hours* (Screen Australia/Screenwest) and indie feature *The Toll*, again with Hilditch. Other appearances include the lead in FTI/LINK funded short, *One Night Only* (Hometown), for which he was nominated Best Actor at the WA Screen Awards, *Barrow* (Hometown/Encryption), and which featured at the 2016 Competition International de Courts Metrages, France; *Pale Date* (ABC2); *Tide* (Omenbird); as well as *Red Dog: True Blue* (Woss Group).

**Michael was the Program Coordinator of the Communications and Media degree at the University of Notre Dame Fremantle and Course Coordinator for Film&Screen Production and Theatre Studies from 2014-2021, making the decision to head back into the industry.**

**From 2002-17, at Curtin University, he regularly directed, lectured and tutored for the Performance Studies, Film and Television and Creative Writing faculties.**

**Michael has worked variously as a teaching artist in theatre and film for universities (Curtin, ECU, NYU), drama academies (NIDA Open, WAAPA BA Acting & BA Musical Theatre), schools (state and independent), acting agencies (RGM/Actors Management, PACAS; Actors Management International), training support organisations (FTI, Critical Stages), theatre companies (Bell Shakespeare, Black Swan, Barking Gecko) and community programs, from as far apart as Leonora to Sydney to New York.**

**In 2019, Michael contributed a chapter to the book *Approaches to Acting Training*, edited by Prof. John Freeman for Palgrave UK. He was also the co-author of “Acting Out Our Vanities: Why are university theatre students acting in productions, and how are we assessing them?”, also with Freeman, for the international journal *Antropologica e Teatro* (2021).**

**As a writer, Michael was commissioned in 2011 by Chris Bendall to write a play for Deckchair Theatre Company, working with young African migrants in Western Australia, utilizing the methodology of Mike Leigh. He currently has several screen and theatre writing projects in development – this was unfulfilled due to the closure of the company but became the foundation for his PhD. He continues to work regularly as a dramaturg for the theatre and script editor for screen.**

**Michael is a proud Equity member (since 2001), serving on the WA Equity committee (since 2002) and was Vice President of MEAA WA and WA**

**representative on the Equity National Performers Committee (2005-06), and recently re-elected as a Federal Delegate to the NPC (2017-2019). He serves on the inaugural National Screen Committee and National Wellness Committee (since 2017) and the inaugural National Equity Diversity Committee (from 2014-17). He received and maintains his Australian Academy Cinema and Television Arts (AACTA)/Australian Film Institute (AFI) accreditation as an Actor and Director in 2015. Michael represented MEAA on the inaugural Chairs Committee of the WA Chamber of Arts and Culture (2010-2012) and the WA Arts Federation (2006-08). He was Australian Directors Guild (ADG) WA State Representative in 2010-2011 and a member of the Australian Writers Guild (2008-2018). He served on (2002-2012) and was Honorary Vice President of the WA Equity Benevolent Guild. He has also served on the Screenwest Industry Association Committee and their Courses Committee, as well as contributing to STAGES Script Development Funding Panel and on DCA Peer Assessment Panels.**

**In 2011, Michael was briefly Director of STAGES WA, the Playwrights Consortium, and sat on their Script Development Panelist Pool. Michael sat on the final STAGES WA board, until it closed in 2016 due to cessation of funding. Michael sat on the board of the Film and Television Institute (FTI) of WA (2013-17), and has also served on the boards of Barking Gecko Theatre Company (2016-17) and the Revelation Perth International Film Festival (2016-19). He continues to advocate for the Arts and Screen sector.**