

ARCHIPELAGO

PRODUCTIONS

THEATRE
ROYAL

PRESENTS IN ASSOCIATION WITH THE THEATRE ROYAL

The Carbon Neutral Adventures of the Indefatigable Enviroteens

by FIRST DOG ON THE MOON



Image: First Dog on the Moon



Graeme Wood
foundation



DETACHED



In recognition of the deep history and culture of this island,
we wish to acknowledge the Tasmanian Aboriginal community, who are the
traditional owners and continued custodians of the land and waters of lutruwita
(Tasmania).



Photos Brett Boardman

SUPPORTERS



Graeme Wood
foundation

DETACHED



Blundstone
TASMANIA AUSTRALIA 1870

FROM PAGE TO STAGE!

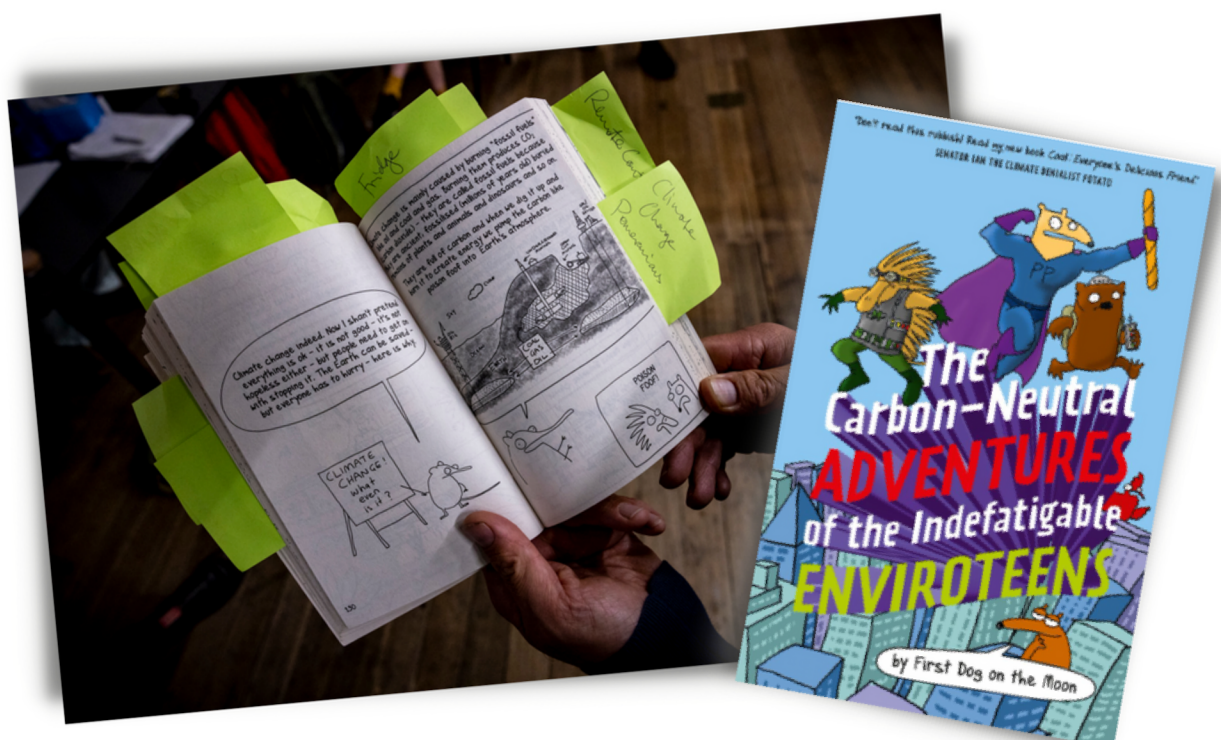
This is an all new, all Tasmanian production. A stage adaptation of First Dog on the Moon's graphic novel of the same name, built entirely from salvaged materials, spruiking its local, sustainable credentials.

We have a dynamic young crew of theatre makers, some still in their teens, building a unique and hilarious world. It's a pleasure to be able to set them loose on this riot of a play with so many oversized characters and ridiculous situations. But under it all is a serious message, urging our young people to take control of their futures, hold onto their hope, and find the super hero within.

The artists have taken to the challenge of producing a carbon neutral work with relish, innovating processes and systems to minimise our impact, without compromising the standard of the production. Makes you feel good to be creating such wonderful characters from materials that would otherwise be thrown away.

We asked First Dog on the Moon how he felt about his book and characters coming to life.

"I have been completely delighted with this project from the beginning - writing a play is harder than I thought it would be but I think that about everything - however it is just amazing to see the contents of my brain come to life in the real world - all these wild and fabulous creatures and characters that are normally running around inside my head but there they are up on stage - googly eyes and fur and teeth - I am completely thrilled and not ashamed to say I have shed a tear or two occasionally watching all these incredibly talented people working to make my hapless scribbles come to life. It really is a gift I feel incredibly fortunate."



BEN WINSPEAR

DIRECTOR'S NOTE

The inspiration for this adaptation came from a riotous reading of the graphic novel with our then ten year old daughter at home, everyone in hysterics, doing the voices, meeting the characters, and acting out the scenes.

With so much hilarious dialogue, it felt like turning the book into a play would be simply fulfilling its destiny. The fact that First Dog is a Tasmanian local was a further aligning of the theatrical planets, and before you could say “sleepy Sebastian the sinister salamanda” we were off.



In our attempts to create a carbon neutral production (a process we are learning a lot about as we go along), we have had the great joy of seeing piles of salvaged materials and scroungings from the tip shop transformed through Anja and Paul’s incredible skills into 3D renderings of First Dog’s iconic drawings.

But under it all is a serious message, urging our young people to take control of their futures, hold onto their hope, and find the super hero within. The artists have taken to the challenge of producing a carbon neutral work with relish, innovating processes and systems to minimise our impact.

FIRST DOG ON THE MOON

PLAYWRIGHT

First Dog on the Moon is Australia's only Walkley award-winning marsupial-based cartoonist and has done all sorts of things like illustrated various books, illustrated numerous others, performed live on stage in a number of shows and is currently working on more exciting projects than you can poke a stick at, including another book.

Explore his work by visiting
www.firstdogonthemoon.com.au



CAST

IN ALPHABETICAL ORDER



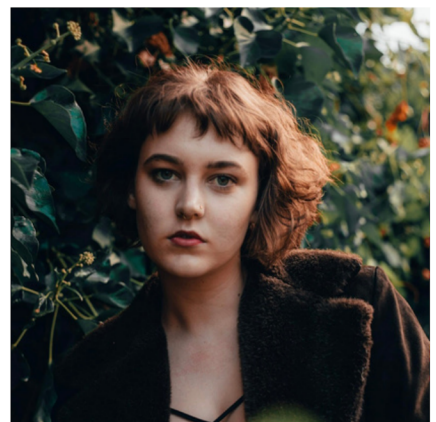
CAITLIN BERWICK

Caitlin Berwick is an actress, vocalist and writer. Caitlin has performed in new Australian works including *Ned Kelly, My Love* by Xavier Brouwer, and *Jeannette*; in *RIOT* by Thomas Ian Doyle - where she also composed the score. Catching the musical bug, Caitlin went on to compose original music and re-arrange torch song classic hits for the first chapter in Harvey Fierstein's Torch Song Trilogy - *International Stud*. Caitlin was represented by Zero Gravity Management in LA before relocating to Hobart where she has understudied in Archipelago's production of Jean Genet's *The Maids* and *Women of Troy*, as well as writing her first long form drama series.



NOAH CASEY

Noah is an accomplished actor, writer, theatre maker, and musician from nipaluna Hobart. He completed a Bachelor of Fine Arts (Acting) at the Victorian College of the Arts in 2018, with a specialisation in theatre making. His recent acting credits include various roles in Terrapin Puppet Theatre's *Tip Duck, Scaredy Cat, Not So Traditional Story* and *The Paper Escaper*; Darren in Bad Company Theatre's *The Hitmen*; B in The Theatre Closet's *CRAVE*; and Lysander in John X Present's *Midsummer Night's Dream*. He was a part of Blue Cow's playwriting program Cowshed in 2019, Future Proof in 2020, and is currently involved in their Cowshed Masters cohort for 2023. This is his second time working alongside Archipelago, after completing their Fresh Ink playwriting program with ATYP in 2022.



MILLA CHAFFER

Milla is a Tasmanian festival and theatre freelancer who has been working in theatre for over four years both onstage and offstage. As a performer, Milla has worked in improvised theatre with Protea Impro for the past year and featured in Hobart's Festival of Improvised Theatre in April 2022. Milla understudied for the role of Cassandra in Archipelago's last production *Women of Troy*. Her stage-managing credits include *The Old Man and the Old Moon* (Jack Lark Presents, 2021), *Crave* (The Theatre Closet, 2021), *The 39 Steps* (Hobart Repertory Theatre Society, 2022) and *True West* (SAM & JACOB Presents, 2022).

CAST

CONTINUED



GRIFFIN MCLAUGHLIN

Griffin is an emerging actor based in nipaluna/Hobart. His previous credits include *Heathers* for The Old Nick Company, *Medusa Waking* for Bad Company Theatre, various roles in *Past The Shallows* for Archipelago Productions/ATYP, Demetrius in *A Midsummer Night's Dream* for John X Presents and *The Story of The Tassie* for Big Monkey Theatre. Griffin has trained with React where he also works as a tutor. He has trained in voice with Jude Elliot and in movement with Bella Young. In 2022, he produced and performed physical theatre work Support Network for The Circus Studio. Griffin was a recipient of the 2021 John Bell Scholarship.



BHAVIKA SHARMA

Bhavika, a 23 year old newbie is pursuing her passion for acting. Bhavika has appeared in commercials and small roles in television but is looking for her breakthrough role. Living in Tasmania, Bhavika has trained in screen from Cooper Screen Academy and been involved in theatre throughout her school years. Bollywood has been a massive inspiration for Bhavika and she is very excited to be a part of the Enviroteens cast and keen to learn more from a stellar team.

CREATIVES



Director Ben Winspear

Puppet and Costume Designer Anja Reinalda

Assistant Director Takani Clarke

Set Realisation Paul Colgrave

Lighting Designer Jason James

Stage Manager Gabby Cousins

Marketing and Publicity Jen Murnaghan

BEN WINSPEAR - Director

Ben was Resident Director Sydney Theatre Company for three years, where he developed and directed a number of original productions, including Morph, These People, This Little Piggy, Metamorphosis and Thyestes. There he also directed The Tempest, King Lear, and Macbeth, and co-directed Victory. Other productions include Saved (NIDA), Insect!, Pantagleize, and Monkey (UNSW), The Gardens of Paradise (Ten Days on the Island), Gruesome Playground Injuries (Tas Theatre Co), 12 Times He Spoke (Blue Cow).

As Associate Artist for Griffin Theatre he was Associate Director on Gloria, directed Feather in the Web, and for three years was responsible for running the artist development programs there.

For Archipelago Productions he conceived and directed Venus and Adonis, The Masque of the Red Death (a co-pro with MONA FOMA), the award winning productions of The Maids (Best production TCC awards), Past the Shallows (a co-pro with ATYP, for which he won Best Director, TTC awards), Winterreise, and The Bleeding Tree, as well as adapting /directing Favel Parrett's novel Past the Shallows as an experimental feature length film. Ben was the director's attachment for episodes 1 - 4 on the Archipelago/Fremantle TV production Bay of Fires coming to ABC in 2023.

He recently directed Women of Troy for Archipelago Productions.

JASON JAMES
Lighting Designer

Jason James works with electricity to make art. He has had several artworks presented in festivals, and galleries, around Tasmania. He has designed lights, and or projection, for dozens of professional productions. He has a strong focus on new Australian works, and projects with social benefit. He has won multiple Tasmanian Theatre Awards for lighting design: Terrapin's Big Baby, Hobart Repertory's Speaking in Tongues and Archipelago's The Maids. Selected recent credits include design for Bleeding Tree for Archipelago Productions 2020 and The Maids in 2021, On Memory 2021 Sonia Heap, Dark Path Dark MOFO 2019, F*ck Invisible Practice 2020, Seven Deadly Sins 2020, Belvedere Ballroom 2021 Mature Artist Dance Ensemble. Let Me Dry Your Eyes Second Echo Ensemble 2021 MONA FOMA. Till It's Gone Exhibition MONA FOMA 2021, and Past the Shallows with Archipelago Productions 2022.

ANJA REINALDA
Puppet and Costume Designer

Anja was born in the Netherlands and studied at the Academy of Fine Arts, de Witte Lely, Amsterdam. She is a designer/maker of sets, props and costumes and has been involved with all processes of theatre making, from artistic development through to the first performance.

Anja has lived in Tasmania since 1989 and has worked with a wide range of Tasmanian companies including: UTAS Conservatorium of Music; Big Monkey Inc.; Terrapin Puppet Theatre; Tasmanian Theatre Company; WIN Television; Moonah Arts Centre; St. Michael's Collegiate; Theatre Royal, Raw Concepts and Tasmania Performs.

GABBY COUSINS
Stage Manager

This is Gabby's first production as Stage manager. In 2022 she was part of the production team and Assistant Stage Manager for The 39 Steps at the Playhouse. In college, she studied Technical Theatre, Drama and Theatre performance. When Gabby isn't helping out behind the scenes you'll often find her on the stage and screens. Some of her stage credits include Matilda Matilda 2021, Lenora Cry-Baby, 2022, Dorothy Wizard of Oz 2018, Pride and Prejudice 2018, Heathers (2021), and Guys and Dolls (2022). She has trained at React Drama, Musical Theatre Crew and is currently being mentored by Tasmanian actor Allison Stanton-Cook as part of her screen acting course.

TAKANI CLARK
Assistant Director

Filmmaker, curator, performer and artist Takani Clark is a professional dabbler and multidisciplinary creative from lutruwita, exploring and engaging with mediums of filmmaking, visual art and performance. Takani draws inspiration from her Aboriginal and Pacifica communities. Takani believes that diversity is an integral part of creative exploration, striving to collaborate with people from different artistic practices, backgrounds and all walks of life.

JEN MURNAGHAN
Marketing and Publicity

From the European Commission in Dublin to the Sydney Olympic Games, Jen works alongside not-for-profit organisations, the Arts sector and creative industries, festival and TV producers, media and editorial teams to deliver a range of services, from coaching and consulting to publicity, strategic development, partnerships and stakeholder engagement. Since moving from Dublin in 2000, Jen now runs her marketing and digital coaching consultancy from Hobart. Digital Dandy specialises in strategy, content marketing and storytelling as an effective communications tool. Jen also advises on traditional marketing campaign management and combines her passion for the Arts and the not-for-profit sector by sitting on the board of Second Echo Ensemble, Hamlet and Beaker Street Festival.

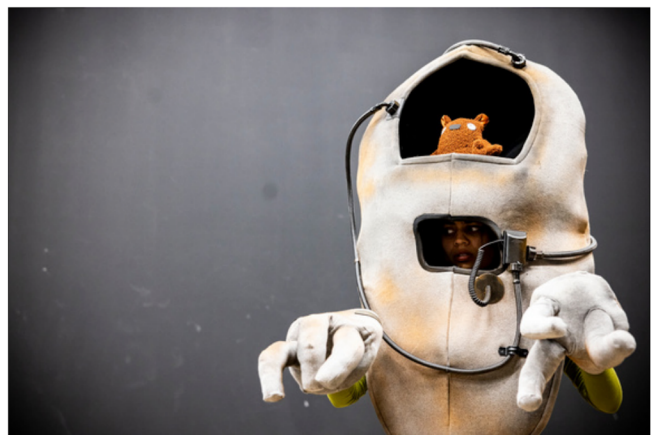
THE PRODUCTION

We are attempting to make this production carbon neutral. Seeing as our play is all about the topic it made sense to put this into practice!

What we are doing:

1. We are considering all physical aspects of production (sets, props, costumes etc), and limiting the amount of new materials used in construction.
2. Cataloguing all materials used.
3. Tracking production data (transport etc).
4. Participating in offset exercises (eg. tree planting).
5. Creating a final reconciliation of emissions vs offsets and taking further action as required.

We have sourced all materials for costumes and puppets from found materials. Cast members are walking to rehearsals or catching the bus, using digital versions of our scripts, or printing on 100% recycled paper. Our posters have been printed on 100% recycled Ecostar paper which can also be recycled.



ARCHIPELAGO PRODUCTIONS



Archipelago Productions led by Marta Dusseldorp and Benjamin Winspear produces feature films, television, and works for stage and festivals. We aspire to develop and create work locally, in collaboration with interstate and international partners, bringing the world to us, and the work to the world; projects that are born of place, but which reach far beyond our perceived isolation.



Left to right: Bay of Fires Photo Brooke Rushton. Women of Troy Photo Jesse Hunniford. The Bleeding Tree Photo Rosie Hastie. Past the Shallows Photo Jesse Hunniford.

We endeavour to export artistic and cultural projects that paint Tasmania as a viable and exciting place to create new work, extending our ambition, thinking and reach. Through quality, supported work driven by passion, we can simultaneously engage with pressing social issues, nurture new talent and develop stories for everyone.

Archipelago Productions has its sights set on promoting Tasmania as the most exciting corner of the country. A place in which to risk, innovate, and inspire. We stand by the assertion that access to and participation in culture is a fundamental human right, and promote this fact at every opportunity.

To learn more visit www.archipelago-productions.com or join us on [Facebook](#) and [Instagram](#)

[Join our email list](#)



ARCHIPELAGO

FOUNDATION

The Archipelago Foundation was established in 2022 with a vision to cultivate opportunities for Australian artists and foster diversity in the theatrical arts. Our mission is to strengthen the stage and screen industry in Australia by nurturing the talent, skills and resources of its artists.

This will be achieved through mentorship programs, hands-on training and employment opportunities in production and performance. By promoting local artists and encouraging diverse forms of expression, the Foundation aims to enrich the cultural landscape of Australia.

The Archipelago Foundation Limited (ABN 88 647 213 278) is endorsed as a deductible gift recipient for the operation of The Archipelago Foundation Donations Fund. The Archipelago Foundation Donations Funds is listed on the Register of Cultural Organisations. Donations to The Archipelago Foundation Donations Fund are fully tax deductible.

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