

**SYDNEY
FESTIVAL**
6-28 JAN 2018



Photo: Stephen Henry

THE WIDER EARTH

QUEENSLAND THEATRE AND DEAD PUPPET SOCIETY | AUSTRALIA
CO-PRESENTED WITH SYDNEY OPERA HOUSE

THE WIDER EARTH

QUEENSLAND THEATRE AND DEAD PUPPET SOCIETY
AUSTRALIA

DRAMA THEATRE
SYDNEY OPERA HOUSE
17-27 JANUARY
120 MINS

CAST

Reverend John Henslow Margi Brown Ash

Emma Wedgwood Emily Burton

Charles Darwin Tom Conroy

John Wickham Thomas Larkin

Richard Matthews/Robert Darwin/John Herschel

David Lynch

Robert Fitzroy Anthony Standish

Jemmy Button Jaime Ureta

CREATIVES AND CREW

Writer/Director/Co-Designer/Puppet Designer

David Morton

Creative Producer/Puppet Fabricator Nicholas Paine

Co-Designer Aaron Barton

Lighting Designer David Walters

Co-Composer Lior

Co-Composer Tony Buchen

Sound Designer Tony Brumpton

AV/Animation Designer Justin Harrison

Dramaturg Louise Gough

Assistant Puppet Coach Helen Stephens

Voice & Dialect Coach Melissa Agnew

Illustrator (AV) and Puppet Arting Anna Straker

Puppet Fabricator Matthew Seery

Puppet Arting Jen Livingstone

Puppet Fabricator (Secondment) Tia-Hanee Cleary

Technical Manager Sam Maher

Stage Manager Nicole Neil

CREDITS AND ACKNOWLEDGEMENTS

Dead Puppet Society acknowledges St. Ann's Warehouse as the original development partner.

DIRECTOR'S NOTE: DAVID MORTON

Creative Director Dead Puppet Society

The Wider Earth is a work of fiction drawn loosely from the historical record. It takes memories of real people, places and events and passes them through the lens of myth. Some may call it blasphemous. Others may caution that the simplicity of the tale undermines the real work of its hero. I hope it might stand as a celebration of the incredible complexity of our planet, and go some small way towards humanising the part played by those brave enough to stand against the dominant thought of their time.

Developing new work brings with it the simultaneously liberating and horrifying reality that everything is in flux, and there is nothing to fall back on. It takes a special group of people to inhabit that chaos, particularly with an opening night looming. Over the last couple of years I've had the honour of working with an incredible team of creatives and performers. They've not only deftly embraced continuous rewrites, the quirks of puppetry, and other obstacles to the process, but had an insatiable drive and passion to push the work to new heights.

Visual theatre asks a lot, but everyone in this team has given more than I could have ever asked for. I owe a massive thanks to the staff at Queensland Theatre who were responsible for elevating this project from a playful exploration into a fully-fledged work and who have opened their hearts and minds to our tiny company and a very different way of working. The discoveries Darwin made while onboard the Beagle rewrote our understanding of the world. I hope that you enjoy the journey.

David

ABOUT DEAD PUPPET SOCIETY

Dead Puppet Society is Queensland's premier visual theatre and design company based between Brisbane and New York City. Their most recent productions include *Laser Beak Man* (with Brisbane Festival, La Boite), *The Wider Earth* (with Queensland Theatre) and *Argus* (Lincoln Center, Brisbane Powerhouse). The Society has received several awards from The Jim Henson Foundation and a Gold Matilda Award in 2017.

ABOUT QUEENSLAND THEATRE

Queensland Theatre is Australia's third largest theatre company. Each year the company produces the finest classical and contemporary plays, Aboriginal and Torres Strait Islander theatre, and Education, Youth and Regional Programs. In 2017, Queensland Theatre played to an all-time record audience, from Brisbane to London to Thursday Island.

