



SPECTRUM THEATRE

Picnic at Hanging Rock

A contemporary play by
Tom Wright
based on the novel by
Joan Lindsay

Directed by **Nelson Blake**
& **Billie Whitbread**

An Amateur Production By Arrangement with ORiGiN™ Theatrical, on behalf of Nick Hern Books

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About the Playwright - Tom Wright

Tom Wright, born January 1968, is an Australian Theatre writer, most commonly known for adaptations. Wright was born and raised in Melbourne and studied Fine Art and English before working as an Artistic Associate and then Associate Director for Sydney Theatre Company. Wright began his creative career as an actor as a member of Gilgul acting in several productions in the 90's. Wright's play 'On The Misconception of Oedipus', played at Malthouse Theatre (Melbourne) & Perth Theatre Company won four Green Room Awards, including 'Best Writing'.

About the Novelist - Joan Lindsay

Joan Lindsay (born November 1896) was an Australian novelist and playwright. Born and schooled in Melbourne, Lindsay studied at the National Gallery of Victoria Art School in 1916. Marrying a fellow student Daryl Lindsay on Valentine's Day 1922, Lindsay dedicated her life to arts, shifting from painting to writing throughout her career. '*Picnic at Hanging Rock*' (1967), Lindsay's best-known work, was written over a four-week period and had an ending that was removed following the advice of her publisher. Lindsay withheld this chapter until she was 84 and organised for it to be published following her death.

Synopsis

On a summer's day in 1900, three Australian schoolgirls on a picnic expedition to the remote Hanging Rock abscond from their group. They are last seen heading towards the beckoning Rock.

Scene List

I. PERFECTLY USELESS MOVEMENT

II. COMMITTING TO MEMORY

III. MISSING PRESUMED DEAD

IV. DESHABILLE

V. NOBODY HAS ANYTHING IN MIND

VI. UNSEEN, UNRECORDED, THE PATTERN OF THE PICNIC CONTINUED TO DARKEN AND SPREAD

VII. CHASING SHADOWS

INTERMISSION

VIII. ALL THAT IS SOLID MELTS INTO AIR

IX. NIGHTMARES BELONG IN THE PAST

X. HANGING ROCK, DARK, GLITTERING BEAUTY, ROSE BETWEEN THEM

XI. UNKNOWN TO THEMSELVES

XII. PERFECTLY USELESS MOVEMENT // THE REAL WORLD

XIII. IT COMES BACK AT NIGHT

XIV. SILENCE IS GOLDEN



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to keep up with what's happening at
Spectrum Theatre!**



THE CAST

Acarander Huntley



Born on Wadandi Boodja

Connected to Wooditchup, Wadandi, Willmen, Whadjuk, Wongatha, Pibelman and Menang Boodja.

What is your story in theatre?

Always been involved in performance from childhood. Ran own dance & theatre school in South West, attended Murdoch Uni and did performance arts, Love the stage.

What do you hope audiences take away from PAHR?

Enjoy the gothic aspect, and question the fictional aspect of a great Australian tale.

Favourite part of this production so far?

The friendship of a new cast and crew.

Jen Croston

Born on Whadjuk Boodja/Connected to Kinjarling Menagng Boodja

What is your story in theatre?

I have been involved with Spectrum theatre since 2001. During that time I have been part of many productions in all aspects and have met so many amazingly talented people and learnt so much, but above all it's given me so many reasons to smile!

What do you hope audiences take away from PAHR?

I hope the audiences come away having enjoyed taking the journey with us of discovery of this contemporary version of the well known urban legend from Australia's colonial past.

Favourite part of this production so far?

I have really enjoyed being part of this awesome cast and have been loving how stripped back 'black box' theatre is and the unique way the method brings a story to life.



Juie Carson

Born on Menang Boodja/Connected to Kinjarling Menang Boodja

What is your story in theatre?

My Nan brought me to show way back when and since then I have loved watching productions. I joined the Spectrum group in 2021. I was stage manager for 'Closer' and then moved to treading the boards in 'I'll Be Back Before Midnight'.

What do you hope audiences take away from PAHR?

The mystery of the story and questioning it all. PAHR has always come across as being a real case when it's a work of fiction and, I think that questioning, is a good thing to take a step back and read or re-read the original story.

Favourite part of this production so far?

The changing of character voices and the deep dive we have done into each character. The first couple of rehearsals we worked together to find the characters motives and immersed ourselves into the story so that we can portray in a unique way.



Tiger Bird

Born in Derby, England/Connected to Kinjarling Menang Boodja
What is your story in theatre?

I've been acting on-and-off since I was a kid and eventually studied Drama at University (and did the obligatory teacher-training along with it!). I've been involved with Spectrum for some years now, and I occasionally guest-perform in other people's shows in Walyalup Fremantle.

What do you hope audiences take away from PAHR?

I hope they enjoy our interpretation of an Australian cultural icon – and a bit of relief that Australia's progressed since that time in history!

Favourite part of this production so far?

Working with friends old and new. 'Mrs Appleyard' is also so much fun to play and develop – I've really enjoyed the process of bringing her into fruition for the production.



Toni Gunning

Born on Wiilmen Boodja/ Connected to Gnarojin Willmen and Menang Boodja

What is your story in theatre?

About 4 years ago, after a life changing event, and having worked in a science based career for over 30 years I had cause to reevaluate what I was doing. I decided to follow my passion and dive into everything creative. It started with a Barefaced Story, then Great Southern Playback Theatre, and various parts in plays where I was fortunate enough to be coached by industry experts... finally landing a role in 'Picnic at Hanging Rock'.

What do you hope audiences take away from PAHR?

I hope the audience are able to appreciate the multidimensional nature of time and space created by the script, set and lighting.

Favourite part of this production so far?

I've loved the process of understanding the script and applying skills to bring it to life. I'm loving learning by being surrounded by more experienced and skilled thespians.



From the Directors

Billie Whitbread - Director

Born on Whadjuk Boodja/Connected to Kinjarling Menang Boodja

It has been one of my greatest pleasures to co-direct 'Picnic at Hanging Rock' alongside Nelson Blake and this wonderful cast and crew. I have learnt a tremendous amount whilst being a part of this production. The creative ethos fostered between cast and crew has been deeply collaborative from the very beginning. The inclusive nature with which this production has come together saw an environment in which each and every attempt to analyse and interpret the work of Tom Wright was supported and creatively considered. We hope that you enjoy our collective vision of this work.



Nelson Blake - Director

Born on Whadjuk Boodja /Connected to Koitchekup, Nullaki, Pibelman and Menang Boodja To me, Picnic at Hanging Rock is all about who belongs where, and how. In 1900 British schoolkids were aliens here, romanticised invaders, themselves oppressed by patriarchal values of extraction. Extraction. Extraction. Extraction.

In this contemporary version by Tom Wright, the landscape and language are their own characters, fighting, or simply existing. There's jarring references to flora and fauna species that once would've already had well-known names. Time feeds in on itself. Space seems warped. Self-awareness grows. The design elements of this production celebrate the trippy psychedelic dark gritty whimsy of the original book cover by Alison Forbes – a creative truth-gem that's since been watered down. All of the stage walls were removed to expose the granite rock of the building, first quarried [extracted] by convicts from Corndarup Mt. Clarence.

The best thing about this production has been working with Billie. Together we have fostered a culture of creative collaboration. The ensemble of actors and crew are incredible and generous, and it has been loud and intense and rewarding. And with so much tea.

Over the last 3 months this space has felt at times like a real movie set or Broadway theatre, with a proactive ensemble of people all doing random things, but with a cause, like ants. Enjoy the show.



**Spectrum Theatre's Production of Picnic at Hanging Rock
has been a true ensemble effort. In categories, alphabetical order.**

CREATIVE TEAM

Billie Whitbread – Co-Director, Dramaturgy
Campbell Creswick – Sound Design
Ensemble – Script Workshop and Direction
Luke Simpson – Light Design and Tech
(Plantagenet Production Services)
Nelson Blake – Co-Director, Designer

Thanks to Plantagenet Production Services for their very generous donation of time, technical equipment and training.

STAGING TEAM

Flynn Huntley – Mech
Jimmy Duncan – Stage Manager
Lachlan Benson – Mech
Melenna Cooper – Mech

SPECIAL MENTIONS

Andrew Huntley – Set Construction, Stage Mentor
Ensemble – Set Decoration
Findlay MacNish – Set Construction
Jodie and Jane at ALOTCo. – Costume
Trudi Anderson – Costume
Darian Mercuri - Publicity & Programme
Nelson Blake - Poster design

Spectrum Theatre's Next Show

**'A Good Old-Fashioned Big Family Christmas' by Pat Cook
Directed by Maddi Sharpe & Darian Mercuri**

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M E R C H A N T S



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Spectrum Theatre Inc.

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Email: Spectrumtheatrewa@outlook.com

COMMITTEE

President: Darian Mercuri (0434 587 332)

Vice President: Maddison Sharpe

Secretary: Diana Caley

Treasurer: Jane Looker

Jen Croston

Nelson Gilmour

Melenna Cooper

Billie Whitbread

Jo-Anne Glenie

LIFE MEMBERS:

**Frank Astle Wendy Faville Bronwyn France Kevin Kanzler Shirley Pannell
Oonagh Randall Michael Rich Marianne Winsor Sandra Wilson Joan Anderson
Martin Hveissel Charles Danger June Hveissel Eve Wilkinson Karen Freeman
Darian Mercuri**

Spectrum Theatre was formed in 1980 in the Vancouver Arts Centre, moving to its present location in 1981. If you have ever felt like 'giving it a go' on-stage or back-stage, please feel free to have a chat with any of the cast or crew after the show, or contact the committee. You will always be most welcome in any capacity, at whatever level of experience or inexperience!

MEMBERSHIP

Membership is open to all. Applications should be sent or expressed via email - Spectrumtheatrewa@outlook.com (Forms are available at the theatre or on application).

Annual fees are currently \$20 Single, \$30 Family and \$10 for Juniors, entitling members to tickets at reduced prices, a monthly newsletter which keeps them up-to-date with the theatre insurances to participation in productions, either onstage or behind the scenes, as well as attending our regular and ongoing social groups and clubs.

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