

The Blue Room Theatre & Alexa Taylor Productions present

TWO CANARIES



September 10 – 28
The Blue Room Theatre

DIRECTOR'S NOTE

In 1982, Laurie Anderson's album *Big Science* was released. That same year, Exxon's scientists compiled one of the first reports to conclusively prove global warming.

We've known about this for a long time.

Two Canaries sprang from an understanding that knowing about a problem does not always mean being able to look at or respond to it, and from a sense that looking it together – even if that togetherness is a room full of other theatre-goers who you don't know – might be a helpful thing to do.

The canary-in-a-coalmine areas of the world (Arctic regions, low-lying Pacific islands) show us that climate change is already well underway. With the swell of media conversations about whether it's 'too late', I keep returning to Antony Weston's observation that the question is too simple for such a complex problem. 'Too late – for what?' he asks. Too late for a particular species of Arctic moss that is currently on the brink of extinction? Perhaps. Too late for a different species of

moss? For that bird? For this forest? Perhaps not. The difference between the best and the worst case scenarios, based on what we do next, is monumental – and like Rebecca Solnit, I take solace in the fact that regardless of what has already happened, the future is yet to be seen.

Two Canaries is a performance about climate change. It is also about resilience and connection in the face of it. We talked a lot in the process about where we find this resilience: a song, from a distant hill – things unheard but longed for still. A thing with feathers that perches inside you, singing. In acting like your house is on fire, leaping up to put it out. In listening; in imagining future worlds. In a football player with a broken nose, bleeding from their face but playing anyway. In the act of not looking away; and in moving toward each other enough that we can do that without getting lost in the bigness of it all.

It has been absolute privilege to find a way through this with the team of *Two Canaries*. Thank you for joining us.

THE TEAM

DIRECTOR

Alexa Taylor

PERFORMERS

Canary 1

Jess Nyanda Moyle

Canary 2

Zoe Street

Violin

Brooke Wilson

VISUALS

Set design

Tessa Darcey

AV design

Edwin Sitt

Lighting design

Joe Paradise Lui

Concept

Alexa Taylor

WORDS

Script

**Alexa Taylor with Jess Nyanda Moyle and
Zoe Street**

Dramaturg

Sam Nerida

SOUNDS

Violin composition

Brooke Wilson

Goodnight Ice

**written and performed by Jess Nyanda
Moyle**

Sound effects

Catherine O'Donoghue

Big Science

written and performed by Laurie Anderson

Mining for Gold

**traditional, recorded by The Cowboy
Junkies**

PRODUCTION

Producer

Melanie Julien-Martial

Stage Manager

Catherine O'Donoghue

Publicity and social media marketing

Emmanuelle Dodo-Balu

Graphic design and marketing collateral

Matthew Marino



Special thanks to: Mia Holton for AV design mentorship; Stephanie Senior for the campaign photoshoot; Floyd Perrin for the production photos; Anastasia Julien-Martial for bump-in support; Bird and Fish Place, Wattle Grove, for allowing us to film and photograph your canaries; Woodvale Fish and Lily Farm for assistance with the pond; and Kirby, for being patient. And of course, to the wonderful staff at The Blue Room Theatre, for all the work you do to keep the world of independent theatre alive and thriving in Perth.

This project was supported by the Department of Local Government, Sport, and Cultural Industries.

**The
Blue Room
Theatre**



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City of Perth