SHOWCASE VICTORIA 2019
CONNECTING ARTISTS WITH VENUES ACROSS THE STATE

13 - 15 May 2019
Karralyka Centre, Ringwood, VIC

Follow the event feed #ShowcaseVictoria
MONDAY 13 MAY

/ MEET THE MAJORS 4:00 PM – 6:30 PM
An update on touring strategies and opportunities from major performing arts organisations including the MSO, Opera Australia, Circus Oz, Musica Viva, Arts Centre Melbourne, Australian Ballet, Melbourne Chamber Orchestra and MTC. For VAPAC members only.

TUESDAY 14 MAY

/ REGISTRATIONS 8:15 AM – 9:15 AM
/ VIVATICKET SPONSOR’S BREAKFAST 8:30 AM – 9:10 AM
/ SESSION 1 - MAINSTAGES 9:15 AM – 11:00 AM
Welcome to Country
Introductions & Housekeeping | MC Christine Dunstan
Heart is a Wasteland | ILBIJERRI Theatre Company
Emil and the Detectives | Slingsby
Someone’s Daughter - Alyce Platt | Alyce Platt Ent Pty Ltd
Parallax | Megan Beckwith
Casting Off | Cluster Arts
Introduction to Installations

/ MORNING TEA 11:00 AM – 11:30 AM
/ SESSION 2 11:30 AM – 1:00 PM
The Migrant’s Son | Michaela Burger
The Smallest Hour | Griffin Theatre Company
Not Today’s Yesterday | Limosani Projekts
Rolling On The Floor Laughing So Hard A Little Bit Of Wee Comes Out!
Critical Stages / The Listies
Twelve Times He Spoke | Tasmania Performs
The Hunting of the Snark | The Australian Shakespeare Company & RGM Productions
The Garden of Sorrows | Snuff Puppets

/ LUNCH 1:00 PM – 2:00 PM
/ SESSION 3 2:00 PM – 3:20 PM
Archie Roach Tell Me Why | Play On Presents P/L
New Owner | The Last Great Hunt
My Sister Feather | Critical Stages & A Voice in My Hands
International Ballet Gala | Projection Dance Company
Jude Perl: I Have a Face | Jude Perl

/ AFTERNOON TEA 3:20 PM – 3:50 PM
/ SESSION 4 3:50 PM – 5:45 PM
Industry Update | Creative Victoria
Air Race | Arena Theatre Company
When Icebergs Burn | The Wolves Theatre Company
You and I Starring Michael Cormick and Rachael Beck
Promac Productions Australia P/L
Fat Musicals | Milke
WILDE Readings | Chester Creative
Ann-Droid-The Wonderful Adventures of Robot Girl! | NCM
Industry Update | ILBIJERRI Executive Leadership Program
Bukjeh | Bukjeh

Continued on Page 2
WEDNESDAY 15 MAY

/ REGISTRATIONS 8:30 AM – 9:30 AM
/ VAPAC AGM 8:30 AM – 9:15 AM
/ SESSION 5 - SMALLER STAGES 9:30 AM - 11:00 AM
Welcome & Housekeeping | MC Nicole Beyer
Industry Update | The Arts Wellbeing Collective
Voyage | The Good Girl Song Project
The Last Lighthouse Keeper | Black Hole Theatre
Waves | Alice Mary Cooper
Mental as Everything | Under the Microscope
Go, Go, GO! | Gravity Dolls
/ MORNING TEA 11:00 AM – 11:30 AM
/ SESSION 6 11:30 AM - 12:30 PM
Stark and Dormy | Bunk Puppets
Jugg Life | Jugg Life Productions
Hell’s Canyon | Emily Sheehan
Love Song Dedications (without Richard Mercer) | Ten Tonne Sparrow
/ LUNCH 12:30 PM – 1:00 PM
/ SPEED DATING / NETWORKING 1:00 PM - 2:30 PM
/ SESSION 7 - MUSIC MAKERS 2:45 PM - 4:30 PM
The Scrim
XANI | Xani Kolac
The Spooky Men’s Chorale | The Spooky Men
Hand to Earth | Australian Art Orchestra
Ukulele Death Squad
/ WRAP-UP & GOODBYES
/ SHOWCASE VICTORIA 2019 CONCLUDES!

**Program subject to change**
HEART IS A WASTELAND

ILBIJERRI Theatre Company

Genre: Drama
A musical journey through the heart of the country

Written by:
John Harvey

Directed by:
Rachael Maza

Availability: 01/08/2020 - 01/10/2021
Duration (mins): 75
or ages: 18 - 65

Creative team
Lydia Fairhall | Song Writer/Composer
Mark Pritchard | Dramaturg
Jacob Nash (TBC) | Set Designer
Chloe Ogilvie | Lighting Designer
Caleb Thaiday | Sound Designer
Shaun Bacon (TBC) | AV Designer
TBC | Costume Designer

Touring party(5 peoples)
TBC | Female Actor
TBC | Male Actor
TBC | Musician

Contact : Lydia Fairhall, Executive Producer/co-CEO
03 9329 9097
lydia@ilbijerri.com.au
VIC

General information

Short review
[4 stars] ‘impressive...delivers a strong, affecting narrative, powered in part by the freedom that flows from indigenous voices telling Indigenous stories.’ – The Age

Synopsis
Following the success of a sold out 2017 Malthouse season, ILBIJERRI’s reimagined production of John Harvey’s epic love story will be directed by leader in First Nations theatre, Rachael Maza with original songs by soulful songwriter Lydia Fairhall. This production of HEART IS A WASTELAND will build on all of the elements so deeply loved in its first iteration; the ability of the writer to show humanity as it is, engaging with universal themes of love and connection, without dismissing the essence of characters that are inherently and undeniably First Nations. HEART IS A WASTELAND tells the story of Raye, a struggling country music star riding her luck, playing pub to
pub along Australia’s vast desert highways. Her life becomes entwined with that of another wanderer and a love affair unfurls over the four-day drive to Alice Springs. Combining First Nations storytelling at its strongest with original live music, HEART IS A WASTELAND is an intimate portrait of two achingly beautiful characters that cut to the country’s heart through a whisky-fueled battle of the egos, hidden scars and reverence. A luminous journey toward recognition of everyone’s worthiness of love.

Marketing selling points
- Universal love story makes it relatable
- Music makes it accessible
- Roadtrip through beautiful Australian landscape makes it enthralling
- First Nations voice makes it necessary

Key audience and marketing notes
HEART IS A WASTELAND is a dynamic hybrid of First Nations music and story-telling. It is a work that is universal in its humanity, but complex in its Indigeneity. It is at once both relatable and unrelatable to a broad Australian audience, and therein lies its sophistication. Much like its ending, it is unresolved yet satisfying. It leaves the audience pensively and wanting more.

Content warning
Yes

Community Engagement activities
ILBIJERRI has an extensive range of community engagement activities it offers with all of its tours. This includes:

- Post-show Q&As
- Panels
- Writing and directing workshops
- Workshops / set tours specifically designed for schools

Technical Information

Technical Rating
What is this? B?

Theatre formats
Black Box or Proscenium Arch

Bump in (hours) 12
Bump out (hours) 4

Lighting requirements
ILBIJERRI will tour with any special lights required, and will otherwise design using stock lighting.

Audio requirements
One live musician (Two mics – precise audio requirements TBC)

Staging requirements
The set design will be created with touring in mind and will suit
black box or proscenium arch stages.

**Stage dimensions (meters)**

- **Width:** 10
- **Depth:** 8
- **Height:** 5
- **Wing space:** N/A
Emil and the Detectives

Genre: Family
Helpmann Award winning performance audiences aged 8 years and over

Written by:
Erich Kästner

Directed by:
Andy Packer

Availability: 01/01/2020 - 31/12/2021
Duration (mins): 70
or ages: 8 years and over

Creative team
Nicki Bloom | Playwright
Quincy Grant | Composer
Geoff Cobham | Lighting Designer
Wendy Todd | Designer
Ailsa Paterson | Costume Designer
Chris Petridis | Technical Design
Stacey Baldwin | Producer
Luku Termbath | Animation Design

Touring party(5 peoples)
Elizabeth Hay (dependant on availability) | Performer

Contact : Stacey Baldwin

0423576700

stacey@slingsby.net.au

http://www.slingsby.net.au

General information

Short review
“Emil and the Detectives is an outstanding piece of children’s theatre which makes it an outstanding piece of theatre and an experience to be savoured by all.” InDaily - Greg Elliott, July 24, 2017

Synopsis
Never underestimate the determination of a child! Young Emil catches a train to visit family in the big city. Something valuable is stolen. But the thief soon discovers Emil was not such an easy target. A group of quick-thinking and resourceful children rallies around. Can a bunch of kids work together to uncover and outsmart the true criminal?

Kästner’s 1929 novella is more than a ‘good romp’, it broke ground for the independent-children-versus-devious-adults story genre.
Streetwise city kids, a hard-working single mother and Emil’s past brush with the law add grit and nuance to this satisfying tale.

How do we find our friends in the world? How do we work together to defeat tricksters?

In Slingsby’s signature intimate theatrical style, Emil and The Detectives is told by two skilled actors immersed in smoke and mirrors, miniature worlds and a cinematic score. Dark and light, intrigue and delight for audiences aged eight and upwards.

**Marketing selling points**

Emil and the Detectives was German author Erich Kästner's most popular story, and has been translated into over 59 languages. It was his only book to avoid Nazi censorship.

The play took our the 2018 Helpmann Award for Best Presentation for Children

Suitable for school audiences, Slingsby has developed education resources to be used by teachers and educators.

**Key audience and marketing notes**

Emil and the Detectives should be experienced by students, families (including grandparents) and theatre goers alike.

Emil and the Detectives continues Slingsby’s investigation into immersive theatre that puts the audience at the centre of the story, involving them in the creation of the aesthetic. The audience are welcomed to Newtown Station by local performers dressed as Train Attendants and invited to Help Plan Our City by making small shadow buildings that are used in the production.

**Content warning**

No

**Community Engagement activities**

Emil and the Detectives provides audience engagement before, during and after the performance.

Slingsby is also available to run tailored workshops with schools and the community.

**Technical Information**

**Technical Rating**

Between B & C

**Technical specifications**

[Download Now]

**Theatre formats**

Proscenium Arch, Black Box, Flat Floor

**Bump in (hours)**

12

**Bump out (hours)**

4

**Lighting requirements**

Fixture List

- 4x Clay Paky Scenius Unicos (can be provided by company on
arrangement)
● 16x 19o Source 4
● 8x 25/50o Source 4 Junior Zooms
● 5x Rama Fresnels
● 5x MR 16 MFL ‘Birdies’
● 1x Hazer
● All data and power cabling as necessary.
● Appropriate levels of blue light backstage.

Audio requirements
Presenter to provide:
● Standard venue FOH system.
● 1 x effects speaker positioned upstage centre. (e.g. JBL 510 or similar).
● Onstage foldback for performers.
● Wireless Comms or talkback system from stage to operators position.

Staging requirements
Venue
Emil and the Detectives is designed to fit within a standard studio setup or a proscenium arch theatre.
Capacity
Best Audience Size: 250 -300 Maximum Audience Size: 500

Presenter to provide
● Black stage floor to dimensions of 11m wide x 7m deep
● Access into auditorium from stage level
● Standard stage masking

Please note: In addition to the main performance Slingsby curates immersive pre-show audience engagement activities including making a city. The scale of the pre-show experience is determined by the layout of each venue. Please discuss with Slingsby.

Stage dimensions (meters)
Width: 11
Depth: 7
Height: 6
Wing space: 2

Crew notes
Presenter to provide:
● One (1) ASM, mechanist or duty technician to assist with onstage moves. Slingsby will provide costume elements.

Load-in Local Crew: minimum of five (5) multi-skilled technicians. If crew are departmentalised:
● 1 x Venue Tech @ 12hrs
● 1xASM@12hrs
● 1x Venue Tech @ 5 hrs
● 1 x Lighting @ 12hrs
● 1x Lighting @ 8 hrs
● 1xSound@3hrs

Load-out Local Crew: a minimum of four (4) multi-skilled technicians or if crew are departmentalised:
- 2 x Venue Tech @ 3hrs
- 2 x Lighting @ 3hrs
ALYCE PLATT - Someone's Daughter

Genre: Storytelling
A musical dissection of the girl next door

Written by:
Alyce Platt

Directed by:
Alyce Platt and Katy Maudlin

Availability: 01/02/2020 - 30/12/2020
Duration (mins): 60-75
or ages: 15+

Creative team
Alyce Platt and Peter Farnan | Musical Director
Katy Maudlin | Dramaturge & Co-director
Richard Vabre | Lighting Designer

Touring party (7 peoples)
Alyce Platt | Performer / Co-Director / Producer
Katy Maudlin | Dramaturge / Co-

Contact: Belinda Maxwell LMCM
02 387 8207
Belinda@lmcm.com.au
https://alyceplatt.com

General information

Short review
“Casting a spell, Platt uses this musical opportunity to showcase a deeper and darker side.”

"Hypnotic.. Dripping with raw and real catharsis. A journey to ones true self”

“Platt exudes that rare star quality.. Compelling viewing."

“Someone’s Daughter is a fascinating study in contrast .Don’t miss it!”

***** - Theatre People
Synopsis
Someone's Daughter is Alyce Platt's exploration of the disquieting and electrifying side of one woman's shadow, her upside down. Unapologetically telling tales of growing up in the suburbs, the cowboys in the attic, being a TV star of the 80’s, getting caught shoplifting, wearing the wrong jacket to a party and the sailors who dance...

Compelling originals blend seamlessly with the Psychedelic rock of The Velvet Underground to the haunting ballads of Patti Smith, Marianne Faithful, Portishead and Jacques Brel, unabashedly shining light on her dark side, tripping over obstacles of self-doubt and paranoia, bringing to life the curious and heightened imaginings of the girl next door and some of them might even be true.

Marketing selling points
• Alyce Platt- An iconic household name of the 80’s
• Beautiful story telling
• Great songs – originals and classic hits that everyone will relate to: The Motels- Portishead, Marianne Faithfull, Patty Smith, The Velvet Underground and Jaques Brel.
• The Fish Shop Collective is Alyce’s own band. She has been playing and recording with them for over 3 years.
• Members of The Fish Shop Collective hail from bands such as: Dave Graney and the Coral Snakes, Tex Perkins, Boom Crash Opera and Paul Kelly
• A great story- she was Sale of the Century host but inside beats the heart of an indie pop artist

Key audience and marketing notes
• Australian television audiences grew up watching Alyce Platt, the quintessential girl next door. Everyone knows Alyce.
• Alyce’s music appeals to a wide variety of people who appreciate quality music.
• Alyce’s stories captivate her audience and take them on an incredible journey.
• Pulling apart a carefully manufactured persona liberates not only herself but also her audience

Content warning
No

Technical Information

Technical Rating
C

What is this?

Theatre formats
Can work in all

Bump in (hours)
6

Bump out (hours)
2

Lighting requirements
PRESENTER TO SUPPLY
- FOH WASH – COOL AND WARM
- LED BACK/TOP LIGHT IN AN EVEN STAGE COVERAGE
- 4 BOOM POSITIONS with 3 WIDE PROFILES ON EACH
- DOWN STAGE CENTRE STAGE PROFILE SPECIAL
- 3 PROFILE SPECIALS
- HAZE
- STROBE
- CONTROL CONSOLE
- ALL CABLEING TO COMPLETE THE DESIGN
- PRE-RIG TO BE COMPLETED PRIOR TO BUMP-IN
- 3 FLOOR CIRCUITS DOWNSTAGE CENTRESTAGE

PRODUCTION TO SUPPLY
- GENERIC TOURING LX DESIGN
- 3 x 150w QI FLOORLIGHTS ON STANDS
- 2 x STRANDS OF FESTOONS TO RIG OVER THE STAGE

**Audio requirements**
X 3 Vocal Mics (2 lead vocals and 1 backing vocals)
X 3-4 drum mics
X 1 xylophone mic
X 1 DI mic acoustic guitar
X 1 DI mic melodion
X 1- piano mic
X1 Keyboard Amp
X 2 electric guitar Amp
X1 bass guitar Amp

**Staging requirements**
We require a Piano and Table and chair

**Stage dimensions (meters)**

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Parallax

Genre: Dance
Electrify your senses. Strap on your 3D glasses and be transported to different worlds.

Written by: Megan Beckwith
Directed by: Megan Beckwith

Availability: 01/06/2019 - 20/12/2020
Duration (mins): 45 min
or ages: All

Creative team
Megan Beckwith | Choreographer, Animator & Dancer
Jacques Soddell | Audio Design

Touring party(2 peoples)
Megan Beckwith | Choreographer, Animator, Dancer, Stereoscopic Technition

Contact : Megan Beckwith
0419460181
m@meganbeckwith.com.au
https://parallax.live/

General information

Short review
“Beckwith is animation designer, choreographer and performer in this tech-savvy piece, which uses stereoscopic projections and 3D glasses to take dance into a very digital world.” ...“The effects are dazzling”... “Beckwith is something of a trailblazer, as she employs game-style navigation for her digital world.” Chloe Smethurst, The Age

Synopsis
Parallax is a daring dance and digital technology experience by one of Australia’s most innovative performance artists. This live contemporary dance and animation show is set within a virtual computer-generated environment and transforms what is possible with illusions that are dazzling.

A woman drinks a green drink, the hallway she is standing in...
becomes a portal. She is transported through a series of abstract environments where imagery appears to interact with her and the audience. Each world she enters is different, sometimes foreboding, sometimes wondrous.

This one-woman show combines 3D imagery that projects out from the screen with live dance performance. The audience feels like they can reach out and touch the animation floating in space. The immersive show takes the audience on a journey to new digital worlds.

Beckwith has both choreographed the dance, and animated the visuals. The show emerged from her PhD research, which focused on developing 3D illusions for theatre. Based on discoveries in neuroscience, the animation activates your visual motor system and packs a powerful theatrical punch.

Marketing selling points
Parallax, is a visually stunning show that wows the audience, who can’t quite believe what they are seeing. Using cutting edge technology the show crosses the boundary between dance performance and virtual reality. Star Trek’s holodeck is real and Parallax is where Sci-Fi meets dance. The illusions take the audience to digital worlds not possible in reality. Parallax is a new form of performance that combines science and art that looks to the affect of technology in our lives. Choreographed and animated by Megan, Parallax brings her love for dance, digital culture and gaming into one live performance.

Key audience and marketing notes
Parallax appeals to traditional contemporary dance audiences particularly those who enjoyed Chunky Move’s Glow and Mortal Engine. The show also attracts those who have an interest in visual illusions, gaming, animation, science fiction, virtual reality, digital technology and cybertecture. Examples in Melbourne include communities such as the Melbourne Media Lab Network, VR Meet-Up Network, and the Geek Girl Academy.

Content warning
No

Community Engagement activities
Megan is a registered teacher and is experienced in running workshops such as: contemporary dance and choreographic developments; animation and projection for theatre workshops; introduction to Blender 3D and Unity software. Other activities could include: gaming in the foyer before the show or on the big screen center stage; a community performance of a digital dance work before the main show. These activities could be delivered over a series of weeks, or a one-off event and can be aligned to the Victorian Curriculum F-10, VCE Dance, VCE Media and VET Dance assessments.

Technical Information
Technical specifications

Technical Rating
What is this? D

Download Now

Theatre formats
Proscenium Arch, Black Box, Thrust, Flat Floor and Hall

Bump in (hours) 4
Bump out (hours) 2

Lighting requirements
• Due to the extensive use of projection, the show uses a simple lighting set up
• 5 LED par cans in total
• Basic 12 channel dimmer required
• Control position in standard FOH location
• Full blackout in the theatre and auditorium
• See lighting design: http://bit.ly/ParallaxTech

Audio requirements
• 1 x FOH PA with coverage for the whole audience
• 1x stage fold-back
• All cabling and amplification (if not self-powered) to control position, as required
• Control position in standard FOH location near to the lighting desk in reaching distance
• 3.5mm headphone jack from computer to mixing desk
• We tour with our own laptop

Staging requirements
The stereoscopic screen is self-supporting and sits on the stage, and the dancer performs in front of the screen. The screen needs to be supported with sandbags at the bottom and a bar at the top. If there is not a bar, we have a French brace in the screen travelling kit.

Stage dimensions (meters)

Width: 7 Height: 4
Depth: 2 Wing space: 1 or less

Crew notes
Our technician will be responsible for the stereoscopic technical set, and our performer is also an expert in 3D projection. The theatre’s crew does not need help with the stereoscopic focussing beyond rigging the projection cradle and plug in the cables.
Casting Off

Genre:Circus
A fabulously funny, profoundly heart-warming show featuring three generations of gutsy circus women.

Written by:
Debra Batton, Sharon Gruenert and Spenser Inwood

Directed by:
Debra Batton, Sharon Gruenert and Spenser Inwood

Availability: 01/05/2019 - 31/12/2020
Duration (mins): 55minutes
or ages: PG Cross- generational

Creative team
Debra Batton | Creator and Performer
Sharon Gruenert | Creator and Performer
Spenser Inwood | Creator and Performer
Alexandra Harrison | Dramaturg
Beau Dudding | Rigging Design

Touring party(3 peoples)
Debra Batton | Creator and Performer

Contact : Debbie Wilks
0433554801  debbie@clusterarts.com
VIC  http://www.clusterarts.com/portfolio/casting-off/

General information

Short review
"Casting Off is a joy: these three wonderful women have knitted together a truly extraordinary piece of feisty feminist circus that is fabulously funny to boot!" Total Theatre 14 August 2018

Synopsis
Casting Off is an all women, cross-generational show that challenges the conventions of circus and subverts expectations. Casting Off challenges stereotypes, as three generations of gutsy women aged 30, 42 and almost 60, tumble, talk, fly, and balance precariously; where the personal is political, the furious is funny, and the acrobatics are downright dangerous. Self-directed, hand knitted and honouring the life events that get in the way of work, Casting Off is a fabulously funny, intelligent and profoundly heart-warming show. Set to a soundscape of the many disparate texts (lists, poems, conversations, melodies, arguments and biographies) that embody
each day, Casting Off is circus and conversation in which the voice and the body are equally privileged.

A GoD Catch formed in 2017 with the aim to experiment with circus. With a combined 82 years of performing experience they approached this new work with a commitment to organic discovery. They soon realised they had a lot to say, in fact they could be accused of talking too much. Emboldened by the Cocteau quote “What the public criticises in you, cultivate. It is you.” - their experiment found its form.

**Marketing selling points**

Casting Off won the Total Theatre Award for Best Circus at Edinburgh Fringe Festival in 2018.

Casting Off is a truly unique work as it crosses generations in a heartbeat and brings together three female acrobats who range in age from 30 - 59 years. Casting Off is suitable for young mums and dads, middle aged men and women and the children of ALL these people.

The performers are strong and authentic women who will touch the hearts of women everywhere. It is a very relevant work.

Interesting facts about the cast, 59 y.o. acrobat who can still do a flip and two acrobats that are mothers.

**Key audience and marketing notes**

Casting Off is relevant, skillful and beautifully crafted, a show to be shared amongst the generations. A show to bring your older children and your parents, to inspire and to start conversations on gender politics, age expectations, personal histories, life advice and the mental load.

It celebrates strong, thoughtful and resilient individuals, a joyous accumulation of moments that shine a light on women relating to each other in playful, fruitful relationships.

**Content warning**

Yes

**Community Engagement activities**

Post show Q & A's and Workshops

1. Girls only- Physical theatre workshop based on finding their voice, empowering them both physically and creatively. Looking at both physical and internal strength and the importance of being brave over being perfect.

2. For all- Improv / Drama workshop based on collaboration, communication, learning how to lead, follow, listen and add to other people's ideas. Focusing on clear respectful communication between all genders.

Both workshops end with a human pyramid where they use what they've learnt in a circus outcome.

**Technical Information**

**Technical Rating**

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<td><strong>Theatre formats</strong></td>
<td>Can play in Proscenium Arch, Black Box, Thrust, Flat Floor or Hall</td>
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<td><strong>Bump in (hours)</strong></td>
<td>4</td>
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**Lighting requirements**
No specific requirements other than a good general wash including height up to 5m. Can adapt to in house lights.

**Audio requirements**
No audio required except playback for pre-show music.

**Staging requirements**
Set comprised of 2 tables and 3 chairs, and a crashmat that need a flat, even surface.

**Stage dimensions (meters)**

| Width: 6m | Height: 5m |
| Depth: 4m | Wing space: 0 |
A Migrant's Son

Genre: Cabaret
A cabaret exploring the most colourful time in Australian history, the arrival of the Greeks!

Written by: Michaela Burger
Directed by: Jane Packham
Availability: 01/11/2019 - 01/01/2021
Duration (mins): 75-80mins
or ages: all ages

Creative team
Michaela Burger | Original music & story
Carol Young | Musical Director
Dave Higgins | Music arranger & producer
Jethro Woodward | Song development mentoring
Sally Hardy | Dramaturge

Touring party(5 peoples)
Michaela Burger | Creator/performer
Carol Young | Musical Director/pianist

Contact : Michaela Burger
0405693979  info@michaelaburger.com  https://www.michaelaburger.com/

General information

Short review
"A far-reaching generational story that crosses divides, ignites memories and pulls at your heart-strings...Burger's voice can stir your most deepest and darkest emotions whilst enchanting your aural sensibilities." (Stage Whispers)

Synopsis
Direct from a sell out season at Adelaide Cabaret Festival, A Migrant's Son is a true story exploring migration from Greece to Australia during the 1930's. This extraordinary new work conveys incredible historical events that are brought to life through original compositions, creating a unique & touching account that is both hard-hitting & hilarious.

Written & performed by award winning cabaret star Michaela Burger (Exposing Edith), this is a tale about a man, the son of a poor
migrant, who defied all odds & rose above adversity. From early morning deliveries at age seven, down opal mines in Coober Pedy & opening a chain of supermarkets, his unrelenting determination to build a successful life is comical and dramatic; as he pushes through like an unstoppable force & is willing to sacrifice everything for his family.

Featuring traditional instruments, the show touches deeply on racism, intolerance & the struggles presented by migration. It presents the audience with deep appreciation of what Australia has offered migrants of past generations & of today. Through the engagement of community choirs as part of the show, there is also an elevated feeling of community-spirit & diversity.

**Marketing selling points**
* Winner of the 2019 Adelaide Fringe Festival Frank Ford Award and Adelaide Fringe Festival Best Cabaret weekly award!
* It is a new, original, Australian work
* themes of migration, integration, tolerance, judgement & survival in a foreign country
* Original, live music with traditional instruments including bouzouki [Greece] & accordion.
* Blending both Australian & European cultures
* A true story told by the granddaughter of migrants from Italy and Greece
* A strong relevance to the challenges we are facing today in Australia with refugees & migrants
* An uplifting story of defying all odds & rising up against circumstances
* Fascinating settings & stories e.g. one of the original opal miners in Coober Pedy

**Key audience and marketing notes**
The key audience encompasses original music & cabaret lovers, the Greek community & migrants & their extended families. We have found that each audience member discovers a connection to the story & can relate to elements of the show. It prompts reflection on their individual heritage & the understanding of how Australia has been built.

On an educational level, all Australians [new & old] should experience this work.

Through the engagement of community choirs as part of the performance, this further diversifies the show as well as magnifies its audience impact & broadens the target market.

**Content warning**
Yes

**Community Engagement activities**
1. Community choirs as part of the touring show
We will use local choirs - to sing harmonies - from each town that we perform in as part of the show. This will enhance the impact of the show in addition to involving communities on a deeper level - bringing people together & demonstrating the power of community-
spirit & acceptance first hand.

2. Free Your Natural Voice Workshops
For those wishing to explore the full potential of their speaking & singing voice in an holistic & deep way, Michaela runs workshops which run for 1hr30mins. These will be at a modest additional cost if booked.

**Technical Information**

**Technical Rating**
- What is this?
- Technical specifications [Download Now]

**Theatre formats**
- Most theatre formats work

**Bump in (hours)**
- 3

**Bump out (hours)**
- 2

**Lighting requirements**
- TBC

**Audio requirements**
- Wireless headset microphone - lead performer
- 2 X DI - guitar [musician also plays bouzouki]
- 3 X Corded microphones on boom stands - accordion, back up vocals by pianist, bouzouki
- 4 X fold-back speakers
- 3 X Percussion microphones
- Possible microphones for choir [if needed, depending on venue]
- Possible fold back inner ear monitors [if available]
- Projector and screen

**Staging requirements**
- We require:
  - Drumkit
  - Piano - for musical director
- The only additional set is a small suitcase which sits on a piano stool.

**Stage dimensions (meters)**
- **Width:** 5
- **Height:** 1
- **Depth:** 3
- **Wing space:** 1
The Smallest Hour

Genre: Drama

A quirky romantic comedy from two of Sydney’s best-loved raconteurs.

Written by:
Phil Spencer and Susie Youssef

Directed by:
Scarlet McGlynn

Availability: 01/01/2020 - 31/12/2020
Duration (mins): 70 mins
or ages: 15+

Creative team
Writer and Performer | Phil Spencer
Writer and Performer | Susie Youssef
Director | Scarlet McGlynn
Dramaturg | Mary Rachel Brown
Sound Designer & Composer | Steve Francis
Associate Sound Designer | Michael Toisuta
Set and Costume Designer | Tyler Hawkins
Lighting Designer | Veronique Benett

Contact: Nicole La Bianca

(02) 8541 1802
nicole@griffintheatre.com.au

General information

Short review
“Sweet and riotously funny.” ★★★★ Ben Neutze, Time Out

Synopsis
A woman bails on her bestie’s Hens’ Night. A cop dodges the bus fare into town. A dog walker whistles ABBA in the dead of night. Pop the kettle on and join storytellers Phil Spencer (Story Club, Hooting & Howling) and Susie Youssef (Accidental Death of an Anarchist, Whose Line Is It Anyway?) for this bleary-eyed stagger through the night that was. The Smallest Hour is a richly woven comedy about broken dreams, second chances and velcro pants.

Marketing selling points
* Susie Youssef is one of Australia’s most loved female comedians, she appears regularly on Channel Ten’s ‘The Projec’
* We don't usually see rom-coms on stage and it's the perfect genre
Touring party (3 peoples)
Phil Spencer | Writer and Performer
Susie Youseff | Writer and Performer
TBC | Stage Manager

Media
Promo Video 1
Promo Video 2
Promo Video 3
Marketing Materials

Budget
Remount cost $ 15,000.00
Weekly fee $ 7,200.00
Per performance $ 0.00
Royalties 14.5%

APRA Obligations
N/A

Industry Reference
Daniel Clarke
Arts Centre Melbourne
Daniel.Clarke@artscentremelbourne.com.au

Key audience and marketing notes
Bring your mum, your mate, your lover or the one who got away. It is a sweet show that will touch the heart of anyone in the audience.

Content warning
No

Community Engagement activities
Storytelling workshops and improvisation/comedy workshops can be facilitated by Susie and Phil.

Technical Information

Technical Rating
What is this? C

Theatre formats
More suited to a studio/black box space but could do Proscenium Arch

Bump in (hours) 8
Bump out (hours) 2

Lighting requirements
TBC - mostly standard, some LED fixtures

Audio requirements
Standard PA

Staging requirements
Basic set - flooring and a bench set piece. No rostra, fly, orchestra pit, smoke, piano, or technical warnings.

Stage dimensions (meters)
Width: 5
Depth: 5
Height: 3
Wing space: 0

* The style and the story is distinctly Australian
* The show is interdisciplinary in that it interweaves story telling, with theatre and comedy
* The show also combines Phil’s stage and radio experience with Susie’s TV experience
* It’s a heartwarming tale that everyone can relate to

To experience in the intimacy of live theatre

* The show also combines Phil’s stage and radio experience with Susie’s TV experience
* It’s a heartwarming tale that everyone can relate to

Mostly standard, some LED fixtures

Standard PA

No rostra, fly, orchestra pit, smoke, piano, or technical warnings.

5 3 5
0

Daniel Clarke
Arts Centre Melbourne
Daniel.Clarke@artscentremelbourne.com.au

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Mostly standard, some LED fixtures

Standard PA

No rostra, fly, orchestra pit, smoke, piano, or technical warnings.

5 3 5
0
Not Today's Yesterday

Genre: Dance
An intelligent and insightful one-woman show that invites you to re-see the past for a better future

Written by:
Seeta Patel & Sharmila Chauhan

Directed by:
Lina Limosani

Availability: 1/6/2020 - 31/8/2020
Duration (mins): 50 minutes
or ages: Age 10 to Adults

Creative team
Seeta Patel | Concept
Lina Limosani | Choreographer
Lydia Cawson | Costume Designer
Chris Faulds | Set Designer
Barnaby Booth | Lighting Designer
Lina Limosani | Sound Designer

Contact : Lina Limosani
0468349042  llimosani@gmail.com
SA http://www.limosaniprojekts.com/home.html

Touring party(3 peoples)
Seeta Patel | Performer
TBC | Production Manager, Stage Manager
Lina Limosani | Choreographer, Tour Manager, Stagehand

General information

Short review
'This is outstanding, innovative, must-see dance'. Peter Burdon - The Advertiser

Synopsis
Not Today's Yesterday (NTY) is a new work by multi-award winning UK artist Seeta Patel and acclaimed South Australian choreographer Lina Limosani. It had its Australian premiere at Holden Street Theatres at the 2018 Adelaide Fringe.

The work blends techniques from Bharatanatyam with contemporary dance and theatre to create a poetic narrative that has the beauty and disquiet of a Grimm’s fairy-tale. With striking imagery, it’s a one-woman show which subversively co-opts whitewashing against itself, a fairytale that looks at cultural appropriation. A theatrical piece where the story unfolds through
movement, dance and music with a continuous evocative narration. This accessible show blurs the lines between dance and theatre with a story that aligns perfectly with our Australian history.

It’s a visual performative metaphor that talks about power and manipulation, stories and culture, BUT most importantly, it’s about awareness, about each of our contributions and the roles we play in creating the story we are in today.

NTY took home the Graham Smith Peace Foundation Award and the Bank SA Best in Dance Award at the 2018 Adelaide Fringe and has toured to the UK, India and Italy.

Marketing selling points
- A story that fits perfectly with our Australian history.
- NTY demonstrates how contemporary dance can deliver highly physicalised storytelling with fantastical visual imagery that is accessible to all audiences. This work blurs the lines between dance and theatre.
- Offers audiences a chance to engage in the most important geo-political conversation of this decade.
- Aims to open up conversation through a clever appropriation of whitewashed histories and give a voice back to lost histories and communities.

Key audience and marketing notes
Dance enthusiasts and students, multicultural audiences, theatre audiences. A perfect work for high schools and university levels with focus on history & social studies and open to discussions. Great for social justice and human rights groups also.
Not Today’s Yesterday is an accessible dance theatre work for the general public. It's politically current, but not overtly political, yet relevant and subject matter important. Its accessible and appealing form means it has the potential to reach a wide and diverse audience.

Content warning
No

Community Engagement activities
WORKSHOP AND MASTER-CLASSES for schools and public:
Bharatanatyam Taster, Creative Dance/Choreographic Bharatanatyam, Rhythm vocal percussion, Contemporary dance and choreographic workshop (dance students & professionals).
CURATED PANEL DISCUSSION: Post-show talk that goes beyond how the show was made but inciting thought provoking discussion between audiences, the central creative collaborators, and invited guests. See Marketing pack for more details.
POP UP PERFORMANCES/DISCUSSIONS to promote the show and engage with local communities.

Technical Information
**Technical Rating**  
What is this?  
C

**Technical specifications**  
Download Now

**Theatre formats**  
Proscenium Arch, Black Box  
Bump in (hours)  
7  
Bump out (hours)  
3

**Lighting requirements**  
The Lighting plan forms part of these specifications. The Lighting plan will be provided and redrawn for each venue the show is performed in. Due to the nature of the performance, the lighting focus is particularly accurate so lamps with good shutters and irises should be supplied. The lighting plan and requirements can also be readily reduced and adapted to suit most situations and venues.

The company tours with a show-file for an ETC Ion lighting desk. If the venue cannot provide this, additional time will be required on the fit-up for programming of lighting.

A performance area of 7m wide by 7m deep with 6.5m clear height beneath lighting bars. NB: Height is negotiable, but must be more than 4.0m clear height. A lower trim height will affect details of the lighting spec.

6 x 1.5m booms, with two circuits on each. Centre of lanterns @ +750mm; +1300mm  
3 x floor stands – two low bench stands; one stand to carry a profile with a lens @ 1.0m  
Approximately 36 ways of 2Kw dimming, of which about 26 are needed onstage.  
Approximately 5 overhead LX bars (over stage), 6.5m from dance floor, approximately 24 lamps overhead.  
All profiles to have four working shutters. All fresnels to have rotatable barn-doors and be able to spot and flood  
Typical lantern requirements [exact quantities and lenses dependent on venue size]:  
20 x 1Kw Fresnels or PCs; 4 x 1Kw Profile wide zoom profiles (25-50 degree); 16 x 1Kw Profile narrow zoom profiles (15-30 degree)  
The lighting console to be positioned front of house with a clear, uninterrupted view of the stage  
The ability to control the venues house light system from the lighting control desk.

If forming part of an extended tour, the show may choose to bring a laptop with the show loaded for ease.

**Audio requirements**  
The Sound Design and specifications can also be modified to suit most venues.

Stereo left and right from your mixing desk to your main front of house PA  
2 monitors on stage  
Sound position should be next to lighting with good visibility of the stage in the auditorium  
L & R 1/4” jacks from mixing desk to toured audio interface
The company technician will operate sound but the theatre should provide at least one technician with thorough knowledge of the house system to assist.

The FOH PA must be capable of loud and clear reproduction of all frequencies free from any distortion, hiss or interference to all parts of the auditorium.

Comms from control position to stage wings.

Sound can be operated by our own Stage Manager using own MacBook running Qlab.

External audio interface with L & R 1/4" jack outs.

**Staging requirements**

Best presented in the black with black dance floor. Does not need to be fully-sprung but concrete base is problematic. Black Gauze or full blacks upstage or back wall of theatre if clean. If no wing space, black wing masking to mask booms on stage and pulley operator DSL required.

The performance space has x1 2.5m (h) x 2m (w) PETG screen which hangs centre, 2m from the back wall/cyc. This screen later has a 'rice flour syrup' which pours down the screen into a black trench box attached at the bottom of the screen. This screen needs fixed rigging points.

There are x2 pulleys systems DSP which operate one costume and one hair-braid/rope. These elements are flown on pulleys and operated in a choreographed manner by an offstage performer. This requires the use of fixed grid rigging points. Both of these pulleys are not weight baring, however, need to be secured efficiently. These pulleys could either be attached to the Rig or a Fly system. Previous venues have pre-rigged extra bars.

**Stage dimensions (meters)**

<table>
<thead>
<tr>
<th>Width</th>
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<tr>
<td>Height</td>
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<tr>
<td>Depth</td>
<td>7</td>
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<tr>
<td>Wing space</td>
<td>2</td>
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**Crew notes**

Upon completion of the performance, the screen is covered with dried rice flour. It is important to be able to clean the screen and reset it at the end of each show. This can be done on stage, however, a workshop with access to water would be preferred.

If two shows in one day are required, enough time in between shows to clear screen and costumes must be considered.

**SETS & PROPS:**

x1 2.5m (h) x 2m (w) PETG screen, x1 black box 40cm(h) x 90cm (w) x 60cm long, x2 pulley systems DSP which operate a costume and a hair-braid/rope, x6 small to medium size aluminum frames that are moved around as props during the performance. 1litre Jug of diluted rice flour.
ROLLING ON THE FLOOR LAUGHING SO HARD A LITTLE BIT OF WEE COMES OUT!

Genre: Cabaret

Hilarious, ridiculous fun for your kids that will have the whole family in stitches

Written by:
Matthew Kelly & Richard Higgins as The Listies

Directed by:
n/a

Availability: 15/07/2019 - 05/10/2020
Duration (mins): 60

or ages: 4-12 year olds & families

Creative team
Matthew Kelly | Writer/Performer
Richard Higgins | Writer/Performer
Andrew Callaghan | Composer

Touring party(3 peoples)
Matthew Kelly | Writer/Performer
Richard Higgins | Writer/Performer

Contact : Chris Bendall

0296960001

chris@criticalstages.com.au

NSW

http://www.criticalstages.com.au

General information

Short review
“No-one else does comedy for kids this brilliantly, and what’s more the adults have just as much fun!” Sydney Morning Herald

Synopsis
Gratuitous, ridiculous, hilarious, joyous and possibly hazardous, Rich and Matt are The Listies, Australia’s maestros of kidult comedy, a multi-award winning duo who win over everyone who comes to see them with their insane, interactive, illogical and irreverent escapades.

‘ROLLING ON THE FLOOR LAUGHING so hard a little bit of we
comes out!’ is a bonkers comedy extravaganza of epic proportions, it’s jam packed with magically stupid stuff. Any questions?

“Does it have a burpershop quartet?” Yes, yes it does.

“Are there 37 bubble machines?” Of course there are.

“Does the show feature the world’s most annoying song?” Totes!

“Is there a mini panto fairy tale called ‘Jack and the Beans-Talk’ about a boy who eats magic beans and farts himself into space?” YES I MEAN WHAT SHOW DOESN’T HAVE THAT?

“Will I roll on the floor laughing so hard a little bit of wee comes out?” Yes, yes you will... you should probably bring a towel.

ROLLING ON THE FLOOR LAUGHING SO HARD A LITTLE BIT OF WEE COMES OUT! is a brand new show for the Listies, which will premiere at Melbourne Comedy Festival in 2019. Their previous shows have won awards & toured around Victoria & Australia since 2010.

Marketing selling points
The Listies have a large mailing list of over 3500 subscribers Australia-wide, who they communicate touring info to with regular updates (our V.I.PEE list). We have a very active presence on social media (specifically Facebook and Instagram) and are happy to work with venues on creating extra shareable content.

They published 2 books with Penguin (Ickypedia and Ickyfoodia) which can be used as promotional prizes in venue run competitions alongside their highly popular CD’s.

★★★★★ TIME OUT ★★★★★ THREE WEEKS ★★★★ FRINGE REVIEW ★★★★★ BROADWAY BABY ★★★★★ FEST ★★★★½ The AGE ★★★★ SBS ★★★★ Herald Sun

Key audience and marketing notes
Key Market Segments: Children & Families

Why? Simply - because they are hilarious, they understand kids and absolutely get kids’ sense of ridiculous humour. They don’t talk down to them ever and are wildly fun and inventive. Plus as an added bonus, adults with them have a ball as well. Everyone leaves with a delighted smile on their face.

The Listies are serious about getting bums on seats and are happy to help venues in whatever way they can to make this happen. They are able to assist in helping to create and target Facebook and Instagram boost posts, available for interviews and more

Content warning
No

Community Engagement activities
On their previous tour of Ickypedia, the fun of making up words was harnessed as a community engagement tool (a venue ran a
competition asking people to make up their own new words and offered a ticket give away as a prize.) Other venues have used dress up boxes, themed events and pyjama parties to embrace the sense of fun and play that a kids show brings. We are always happy to brainstorm ideas for foyer activations or creative play concepts.

Included in the buy off are digital assets for venues to run a colouring-in competition & promotional copies of books for giveaways

Technical Information

Technical Rating
What is this? D

Technical specifications Download Now

Theatre formats Proscenium Arch, Black Box, Thrust, Outdoor Stage

Bump in (hours) 6
Bump out (hours) 1

Lighting requirements
LIGHTING REQUIREMENTS
A basic rig with about half a dozen different states plotted on it will suffice. We are flexible with lighting to a certain degree, but it is more complicated than a typical standup comedy show.
Minimum requirements:
- 3 colour (green and blue and red) rear wash with capacity to chase. Happy for these to be L.E.D
- FOH Open wash
- 1 centre stage special
Additional preferred requirements:
- Disco ball
The company will supply
PRODUCER SUPPLIES LIGHTING
Laptop and DMX dongle (EOS software)

Audio requirements
SOUND REQUIREMENTS
Venue to Supply
Adequate PA to fill the room (including fold back, onstage)
2x Headset Microphones (wireless)
2x Handheld Mics (wireless preferred) for side of stage announcements and as back ups for the radios
PRODUCER SUPPLIES SOUND
1x Laptop for sound playback (mac)

Staging requirements
STAGING REQUIREMENTS
Black Masking (back wall + wings)
Mid Stage Tabs to shut down large stages
2x 240v power supplies (front of house)
1x table or trolley on wheels, black masking preferred (at front)
2x Sand Bags
3 milk crates
2 fold up chairs
SET
A coreflute sign hung from lighting bar A screen built from light weight tubular aluminum

EFFECTS REQUIREMENTS
Smoke/Haze Discoball

OTHER REQUIREMENTS
Audience must be able to access the stage from the auditorium

Stage dimensions (meters)

| Width: 6 | Height: 4 |
| Depth: 4 | Wing space: 1 |

Crew notes
Bump-in:
Lighting: 1 x 4
Sound: 1 x 4
Staging: 1 x 4

Performance
Sound: 1 x 4
Staging: 1 x 4

Bump-Out
Staging: 1 x 2
Twelve Times He Spoke

Genre: Drama
A whole life, an impulsive moment, a marvel of story-telling.

Written by:
Finegan Kruckemeyer

Directed by:
Ben Winspear

Availability: 25/03/2020 - 31/11/2020
Duration (mins): 65
or ages: 15+

Creative team
Guy Hooper | Actor
Heath Brown | Sound Designer
Robert Jarman (AD, Blue Cow Theatre) | Producer
Annette Downs (Senior Producer, Tasmania Performs) | Tour Producer

Contact: Annette Downs
0409 231 458
annette.downs@tasperformers.com
TAS
http://www.tasperformers.com/

General information

Short review
THE MERCURY:
Unsentimental, muscular and deeply moving ... Kruckemeyer’s forensic examination of male identity ... Winspear’s experienced direction and austere compass-inspired set ... Hooper’s comic sensibility used to fine effect in the boyhood scenes ... emotional rawness stalk the latter part ... A confession, the dramatic high point, is the most superb piece of storytelling, masterfully delivered.

Synopsis
"Twelve Times He Spoke" is a Blue Cow Theatre production.

Written by the multi-award winner Finegan Kruckemeyer, “Twelve Times” showcases the dramatic & comedic talents of leading Tasmanian actor Guy Hooper (Circus Oz, HotHouse, Blue Cow), directed by ex-Griffin Theatre associate Ben Winspear.
The solo actor enacts the story of a working-class man’s whole life through a series of public and private speeches, e.g. a primary school show-and-tell, geeing-up a footy team, an awards ceremony, a wedding speech, an AA meeting, a police interview etc. Gifted a compass by his grandfather, the man finds that the life he maps for himself is not the one he ends-up living. However, being thrown off-course exposes him to other experiences and insights into himself and the world.

Themes explored in the play are:
- Determination versus fate versus chance
- Love and loyalty
- Expectation, survival and resilience
- Innocence and exploitation

Commissioned by Guy Hooper, Tasmania Performs and Blue Cow, the show played a season in the Theatre Royal subscription series and toured 8 Tasmanian regional venues in 2018 with great success.

The show plays in one act (no interval) of 1 hour duration.

**Marketing selling points**

“Do you remember the first time you had to stand up and speak in public? Have you ever been nervous speaking at a wedding? Or ever felt protective toward a child? All these are normal, everyday occurrences - but for this man something shifts, and his life changes dramatically. How do you navigate a life that’s headed in the opposite direction to the one you hoped for?”

An evening of twists and surprises that no-one can predict.

The content is rich, powerful and emotionally engaging, but the circumstances are everyday and relevant to the everyman.

**Key audience and marketing notes**

This show was loved and well received by metropolitan & regional audiences. It appeals to lovers of drama, of intriguing story, and of an intimately scaled theatre experience.

Numerous audience members commented on the window the show gave into a male perspective, and the authenticity of that. From the regional tour we know that men themselves felt a deep connection to the character, his life-story and motivations, and where they found themselves.

Students and loves of high-quality writing will appreciate the work of the multi-AWGIE winning writer.

**Content warning**

Yes

**Community Engagement activities**

- Post-show Q&As and/or "Meet the Actor".
- Guy loves chatting, and he stories! Loves to tell them, loves to hear them. He is very very happy meeting patrons after
performances, and chats easily with all sorts of audiences.

**Technical Information**

**Technical Rating**

What is this? D

**Technical specifications** [Download Now]

**Theatre formats** End-on black box or proscenium.

**Bump in (hours)** 4

**Bump out (hours)** 1.5

**Lighting requirements**
Minimum 20 dimmers, minimum 4 RGB Multipars, L201, touring clarity on pc with a wing, operated with audio in foh position.

**Audio requirements**
Touring 2 sm58 microphones, require patching to foh operations, we will also tour a small digital mixer that just requires a left and right send, all triggered using qlab. We will require 1 av patch from operations to upstage op (dvi, hdmi or vga)

**Staging requirements**
Hanging plastic us (6m long with a 3.3m drop) can suspend using tension wire or a fly bar. Set is pivoting catwalk mid-stage centre rotating to use most of the staging area.

**Stage dimensions (meters)**

| Width: 6 | Height: 3 |
| Depth: 5 | Wing space: 0 |

**Crew notes**
Free-standing, pivoting bench which requires fixed and secure pivot point - can be screwed, gaffed or even blu-tacked in place. (We have blu-tacked it and it does work fine, but obviously other methods are more secure.)
The Hunting of the Snark

The Australian Shakespeare Company and RGM Productions

Genre: Family
An exciting voyage with an unexpected crew who journey to seek out a tantalising imaginary creature!

Written by:
Annabel Wigoder

Directed by:
Gemma Colclough

Availability: 01/02/2020 - 10/08/2020
Duration (mins): 70 minutes
or ages: 3 years - 93 Years

Creative team
Director | Gemma Colclough
Writer | Annabel Wigoder
Gareth Cooper | Music and Lyrics
Musical Director | Tom Recknall
Designer | Justin Nardella

Contact : Glenn Elston
(03) 8676 7511
VIC
glenn@shakespeareaustralia.com.au

General information

Short review
“As far as eye-poppingly perfect productions are concerned, Sherman Cymru's summer show "The Hunting of the Snark" ticks all the boxes - and some that possibly haven't been invented yet... The Hunting of the Snark is a sure-fire sunny delight. Go bring some sunshine into your life.” - Wales Online

Synopsis
The impossible voyage of an improbable crew to hunt an imaginary
 creature is brought magically to life in this sparkling musical comedy adventure for 3 years to 93 year olds.

Enter the imaginative world of Lewis Carroll, in this brand new, highly original, ultra-modern adaptation inspired by his beloved classic poem.

This show features five high-energy actors, a life-like puppet, fantastical characters, and lashings of daft humour. A riotous ragtag gang of bold adventurers including the Banker, the Boy, the Butcher, the Baker, the Bellman, and the knitting Beaver set off on a quest to catch the mythical Snark... on the journey they encounter the Jub Jub bird, the sly Bandersnatch and the dastardly Boojum... Can a Snark be caught with soap? Will the Beaver escape the hungry Butcher’s clutches? Will the Baker remember his name? Does anyone know what a Snark actually looks like? Side-splittingly funny, joyful, fast-paced and bursting with an award-winning soundtrack of witty and memorable songs, The Hunting of the Snark will delight, excite and entertain.

**Marketing selling points**
The ASC with RGM Productions is thrilled to be presenting the Australian Tour of The Hunting of the Snark by Lewis Caroll. After successfully presenting Caroll’s beloved Alice in Wonderland at Rippon Lea House and Garden, the ASC would now like to share with young family’s around Victoria the story of the infamous Snark!

Through both immersive games, song and dance children and adults will together seek out the fictional character and learn what can come from hard work and collaborating with others.

**Key audience and marketing notes**
The Hunting of the Snark presented by RGM Productions and ASC is a family affair for all. With humor both for young and old, the shows intention is to bridge the gap between children’s theatre and traditional theatre. This production in all senses of the words is silliness for everyone, with slapstick and zippy one-liners. The Snark, however, aside from just fun and games also captures the importance of protecting, and not hunting creatures of the earth. Following the journey of a father and son, the ‘Snark’ begs the question of what the true riches of life, love, family and friendship are.

**Content warning**
No

**Community Engagement activities**
The ASC values the importance of providing opportunities to individuals who wouldn’t typically have the means to work on theatrical productions. Hence, throughout the tour of our work the ASC will endeavor to include one – two production interns on The Hunting of the Snark. This will give those interested in the arts a hands on approach to how a theatrical company operates behind the scenes.
Technical Information

Technical Rating
What is this?
C

Technical specifications
Download Now
The Hunting of the Snark may be performed in all of the above, Proscenium Arch, Black Box, Thrust, Flat Floor, Hall

Theatre formats

Bump in (hours)
2
Bump out (hours)
2

Lighting requirements
This production requires a pre-rig however the show is designed to be rigged over the top standard in-house lighting rigs. The show is programmed on ETC Ion and has a cue list of approx. 70 cues. It fits on one universe of DMX. Lighting console must run at all times on a UPS.

The lighting console is controlled via OSC which requires either:
1. Lighting Console to sit next to audio operator OR
2. A CAT5 Run from the Lighting Control Room to the Audio Position.

A generic lighting plan will be supplied. Most venues with a standard rig will be able to adapt their standard rig to work with the toured plan. Venue specific plans on request.

We tour:
- 1 x Lighting Console
- 4 x Decal Gobos

You Supply:
Lighting as required per attached plan that includes:
- General onstage was of L106, L158 and L119.
- Various Profiles
- Various Fresnels
- 2x Upright Booms (2.5M)
- Cable for LX (3pin/5pin Data and Power)
- Dimmers and cable to suit

Please note, lighting requirements change venue to venue. Please contact production management/lighting designer to confirm requirements.

Smoke/Haze
No Smoke or Haze used.

Dressing Rooms
The production requires two dressing rooms (1x M, 1x F). Running water is required and basic tea/coffee facilities. Access to small kitchen/green room is preferred.

Access to a laundry and production office will be required.

Audio requirements
We require a FOH PA that can provide undistorted, clear sound. We
use 2 x sends of monitors. The show requires clean power (Green Power) at operator position, in bio box and onstage for amps, etc. The show uses Wireless head worn microphones.

We tour:
- 7 x Sennheiser EW-100 Beltpacks (626-668)
- 7 x JAG Boom Headsets
- Antenna Distribution System with Paddles.
- QLAB Rig with Interface
- QU16 Alan and Heath Audio Console

We tour some XLR Cable and some power, however, we recommend venues having a stock on standby.

We output to your in-house PA in a Left, Center, Right configuration. Delays should come from the center (which is vocals only).

You Supply:
- FOH PA (Nexo, D&B, Etc) with amps, cable and processing
- 4 x Fold Back Wedges (Nexo PS15/PS12, Etc) with cable.
- Some Cable including XLR and power.

**Staging requirements**
The toured set pieces are modular and are free standing. The minimum set stage dimension is 8m wide and 7m deep.

The minimum setting height is 3m from stage to border.

Please advise what your standard masking is and we will work from there. Masking may need to be adjusted on arrival.

Various Dimmers and DMX are required onstage for Set LX. Please refer to Lighting section of this document.

**Stage dimensions (meters)**

- **Width:** 8 metres
- **Height:** 3 metres
- **Depth:** 7 metres
- **Wing space:** 1 metres

**Crew notes**
Not applicable
The Garden of Sorrows

Genre: Puppetry
Fables of human-animal transformation featuring iconic Australiana giant Snuff Puppets!

Written by:
Angus Cerini

Directed by:
Andy Freer

Availability: 01/07/2019 - 01/07/2022
Duration (mins): 70
or ages: All ages

Creative team
Andy Freer | Director
Angus Cerini | Playwright
Lauren Bok | Producer
James Wilkinson | Sound Designer
Eben Greaves | Light and Multimedia Designer
Nick Wilson | Puppeteer and Puppet builder
Nick Barlow | Puppeteer and Puppet builder
Rebecca Rutter | Puppeteer and Puppet builder

Contact : Lauren Bok
+61396879133 people@snuffpuppets.com
VIC
https://snuffpuppets.com/

General information

Short review
Snuff Puppets are one of Australia’s national treasures. For decades now, they have been making work that is arrestingly original in its conception and execution, and generous in its embrace of its audiences and communities. Beneath their op shop feral aesthetic is a sophisticated and compassionate worldview that speaks of our fears, dreams and the ultimate pathos of our dissolution.
- John Baylis

Synopsis
Snuff Puppets is working with writer John Hughes and artist Marco Luccio to bring to life the darkly beautiful and haunting fables from their critically-acclaimed book, The Garden of Sorrows. The book features 14 fables in which iconic Australian animals take on human qualities. In the way that the Antipodes reverse northern hemisphere logic, these ‘reverse fables’ cast us back to the flux at
Touring party (6 peoples)
James Wilkinson | Sound Designer
Nick Barlow | Puppeteer
Nick Wilson | Puppeteer
Rebecca Rutter | Puppeteer
Eben Greaves | Light and Multimedia Designer
Stage Manager/ Producer | Lauren Bok

Media
Promo Video 1
Promo Video 2
Marketing Materials

Budget
Remount cost $ 25,600.00
Weekly fee $ 13,500.00
Per performance $ 8,000.00

APRA Obligations
NA

Notes
The budget is based on a touring party of 6 people as creative development is still underway this may be revised up or down dependent on creative decisions.

Industry Reference
Rosemary Joy
Maroondah City Council
0418 765 652
rosemary.joy@maroondah.vic.gov.au

the beginning of the world; a world in a state of formation, Australis, the garden and the inferno.

Snuff Puppets will create a work that echoes the mythic scale of these fables, and the look of Luccio’s etchings - evoking dust, ash and scratchings. The Garden of Sorrows will tell stories of transformation – animal, skeleton, puppet, human – and of consciousness awakening: a kingdom of animal warriors, poets, healers and thieves. It will explore the essential Australian-ness of the stories, and the uneasy relationship for new inhabitants of a strange and sometimes cruel territory. Our ambition is to take Australian fauna and landscape away from kitsch and embrace the real danger and carnage of its nature.

Marketing selling points
Snuff Puppets have an online following in the hundreds of thousands who are attracted to our unique aesthetic, tongue-in-cheek sense of humour. Our giant puppets are outrageous, poignant, memorable and truly unique.

Key audience and marketing notes
Snuff Puppets usual audience consists of 25-45 year-old regular arts attendees who bring their young families to appreciate the full Snuff Puppets spectacle experience. This work will explore complex adult themes about colonialism and the beautiful savagery of nature combined Snuff Puppets trademark wit and the arresting, entertaining giant puppets that are our star performers. Consequently it will appear to audience-goers young and old for different reasons.

Content warning
No

Community Engagement activities
Snuff Puppets most effective and popular method for community engagement are our puppets themselves. Alongside stage performances we take our giant puppets into the community: in to the streets, parks, schools, and venues in your community to perform our interactive roaming performances.

Snuff Puppets can also conduct our Snuff Skool performance workshops which train participants in the many aspects of Snuff performance artistry. Puppeteers will learn the Snuff approach to performance: improvisational, group-devised, spontaneous and always with the freedom to play.

Technical Information

Technical Rating
C

Technical specifications
Download Now

Theatre formats
Black box
Bump in (hours) 8
Bump out (hours) 4
**Lighting requirements**
Lighting:
Standard venue LX plan ETC ION/ EOS LX console
Completed pre-rig
List of current available LX stock
1 x Followspot (Selecon Pacific Zoomspot 45/75 deg 1000w acceptable)
Minimum 72 channels (inc HS/LX)
5 x Booms
All cabling, colour and power + standard LX consumables
Audio Visual+
All signal and power cabling for projector (SC) / ops position (FOH)
1 Projection screen, front or rear
1 x Projector, capable 16:9 native ratio

**Audio requirements**
Sound:
Professional sound system appropriate for space Audio console
(min. 16 channel- 8in, 6 out)

**Staging requirements**
Staging:
Stage of Minimum 7m width x 4m depth x 4m height
Curtains at entrance/exit side of stage, minimum wing space x 2m length x 3m height
Backstage area 5x5m space

**Stage dimensions (meters)**

| Width: 7 | Height: 4 |
| Depth: 4 | Wing space: 3 |
**Archie Roach Tell me Why**

**Play On Presents P/L**

**Genre: Storytelling**
A new work sharing stories and songs from Archie's new memoir and companion album

**Written by:**
Archie Roach

**Directed by:**
Archie Roach & Jill Shelton

**Availability:** 01/02/2020 - 30/11/2020

**Duration (mins):** 80

**or ages:** All Ages

**Creative team**
Archie Roach | Writer & Principal Performer
Jill Shelton | Production Designer

**Touring party (5 peoples)**
Archie Roach | Principal Performer
TBC | Keyboard accompanist
TBC | Backing Vocalist / Guitarist
TBC | AV & Sound Designer / Operator
Jill Shelton | Production manager

**Contact:**

**Jill Shelton**
0414 55 67 28
bookings@archieroach.com
http://www.archieroach.com

**General information**

**Short review**
Archie’s fingers trembled as he told us land based, spirit filled stories. As he sang we became aware of how his spirit soared in the singing, how his fingers stopped trembling as one of the world’s most wonderful soul voices reached out into the hearts of the jam packed crowd for as long as we can hear him, or hear his love infused refrains echoing in our rearranged molecules.

**Synopsis**
Coinciding with the launch of his memoir and accompanying new album this is an important Australian story as told by this country’s foremost First Nations elder statesman and storyteller.

As a member of the Stolen Generations, Roach had a direct line to the pain and suffering indigenous families endured when children were taken from them. He condensed those emotions into a few
Promo Video 1
Marketing Materials

Budget
Remount cost $ 0.00
Weekly fee $ 25,000.00
Per performance $ 8,000.00
Royalties 10%

APRA Obligations
N/A over and above standard venue
APRA licence

Notes
Possible accom for 5 dependent upon travel required

Industry Reference
Malcolm Russell
Yarra Ranges Council
0428 48 08 16
malcolm.russell@yarraranges.vic.gov.au

minutes of music that stands as one of the great Australian
humanitarian artistic statements. THE AUSTRALIAN

Everybody knows who Archie Roach is, and everybody who has
heard Archie’s music is inevitably touched by it. Every take, whether
a warm up or not, was sung as if it was Archie’s last ever
performance. His eyes would close, his arms and fingers would splay
out as if to reach into your soul and then his voice would nail you to
the wall. Several times I could feel the tears welling up only to turn
around and see Paul (Kelly) sitting to my rear with red eyes in the
same boat. Archie is such a gentle soul but if he had a weapon it
would be his voice. He could take down Armies with his beautiful
voice and lyrics. I think of Archie as a national treasure, we are so
lucky to have him. RICHARD PLEA

Marketing selling points
Iconic Australian Performer.
A life story of struggle from Stolen Generation to the streets and on
to the world’s biggest stages.
Australia’s most admired Aboriginal singer/songwriter with a voice
and sensibility that is this country’s most important song line. A
venerable and dignified performer, who captured the hearts and
minds of a nation with the landmark song, Took The Children Away.
A story teller in the tradition of his ancestors, Archie relays and
retells intimate real life stories as well as traditional stories of the

Key audience and marketing notes
ABC audience from Radio National to Double J where he has been
strongly supported over 30 years. Mid - older festival demographic. Think Womad, Woodford, Port Fairy etc.
Theatre audiences with an interest in powerful Australian story
telling and compelling performance;
An unique and intimate experience to share genuine personal
insight of both contemporary and ancient Australian histories as told
in song, stories and image.

Content warning
No

Community Engagement activities
Post Show Meet & Greet / signings

Technical Information

Technical Rating
What is this?
Minimum C preferred but can adapt tech spec to smaller venues

Theatre formats
Highly experienced at presenting in all staging formats

Bump in (hours) 2
Bump out (hours) 1

Lighting requirements
Basic lighting plot w AV tech spec adaptable to most, if not all in-house systems. Can be operated from bio box or externally
**Audio requirements**
16 channel audio adaptable to most, if not all in-house systems. Preferably operated external to bio box if possible.

**Staging requirements**
Minimal stage set up plus projection. No fly nor pit. Tuned piano would be great if possible in-house but we can supply own keyboard.

**Stage dimensions (meters)**
- **Width**: Adaptable to space avail
- **Depth**: Adaptable to space avail
- **Height**: Adaptable to space avail
- **Wing space**: Adaptable to space avail

**Crew notes**
Easy low labour cost in and out
NEW OWNER

Genre: Childrens
A heartwarming story of love and bravery, following the journey of one dog’s search for a home

Written by:
Arielle Gray & Tim Watts

Directed by:
Arielle Gray & Tim Watts

Availability: 11/05/2020 - 31/12/2021
Duration (mins): 50 mins
or ages: 7 and up

Creative team
Arielle Gray | Creator
Tim Watts | Creator & Performer
Rachael Woodward | Performer
Anthony Watts | Design & Gadgets
Rachael Dease | Original Music
Chloe Flockart | Puppet Design & Construction
Soren Hojgaard | International Creative Intern
Elsie Management | US Agent
Sian Roberts | The Last Great Hunt - General Manager

Contact: Sian Roberts
0420558702  sian@thelastgreathunt.com  http://www.thelastgreathunt.com/

General information

Short review
“Gray and Watts’s story offers something a little bit more sophisticated for kids than the brightly-coloured fare that they usually get served.” (Perth Arts Live)

Synopsis
From the creators of international smash hits The Adventures of Alvin Sputnik: Deep Sea Explorer and It’s Dark Outside comes a sensitive new show about loss, friendship and new beginnings. Bart is a boisterous puppy waiting to be chosen from the animal shelter. Mabel is a lonely widow, trying to fill the hole in her heart. When they find each other it’s the beginning of a profound friendship - but Mabel is old, and Bart is young - and suddenly alone. Combining puppetry, live action and animation, New Owner takes us on a world of adventure through a dog’s eyes.
NEW OWNER was nominated for a Helpmann Award for Best Presentation for Children in 2017.

The Last Great Hunt is an award-winning collective of six Perth-based theatre makers: Adriane Daff, Arielle Gray, Chris Isaacs, Gita Bezard, Jeffrey Jay Fowler, and Tim Watts. We are creators, innovators, and above all else, explorers. Within each show, we hunt for new ideas and new ways of connecting with our expanding audience.

**Marketing selling points**
NEW OWNER comes from the award-winning creators of THE ADVENTURES OF ALVIN SPUTNIK: DEEP SEA EXPLORER and IT’S DARK OUTSIDE, Arielle Gray and Tim Watts.

In 2017 the work was nominated for a Helpmann Award for Best Presentation For Children.

The show features adorable dog puppets, which we invite the audience to meet after each performance.

The show features significant technological design and is a real feat of theatre making for a practical standpoint, containing many innovative technologies.

NEW OWNER has toured extensively internationally, delighting audiences around the world.

**Key audience and marketing notes**
The show is non-verbal and highly visual with universal themes. The show has been specifically designed for family audiences, so we feel Children's Festivals, school programming and youth programming will be of particular interest. NEW OWNER offers audiences of all ages to engage with difficult themes of love and loss in a sensitive, unique way - and they can meet the puppies after the show! As the show features puppets and a significant amount of technological design, it will also interest puppetry festivals and companies.

**Content warning**
No

**Community Engagement activities**
We are able to provide workshops for children, school groups and the local community, conducted by our experienced performers and puppeteers Tim Watts and Rachael Woodward. We are also able to be part of post-show Q&As. At the end of each show, our performers bring out their puppets for the audience to meet them and have their photos taken with the stars of the show.

**Technical Information**

**Technical Rating**

C / D

**Technical specifications**
Download Now
**Theatre formats**
Works well in any space that is blacked out, with a raked seating bank, preferably end-on.

**Bump in (hours)**
6

**Bump out (hours)**
4

**Lighting requirements**
New Owner is lit entirely by equipment made by the company, assisted by a short throw projector also provided by the company (See Audio Visual). The lights of the show are LED’s built into the set and travel with the company. The Performers operate the entire show through a series of foot pedals and switches whilst performing. All that is required from the venue is one mains power outlet to power our lights, projector and equipment.

As this is the case there is no need for theatre lights to be rigged in a grid prior to the arrival of the company. The only requirement of Lighting is to have the house lights available and operating for the audience as they enter.

Required Notes
• 2 x 240V (Or country equivalent) mains power points. (one backstage and one DSC)
(Extension cables running along the stage are fine if taped down).

**Audio requirements**

SOUND
From the venue we require a professional sound system that can accept 2 XLR inputs. The production travels with a USB DI, with 2 XLR stereo outputs. We require 2 XLR cables to send signal to the sound system.

We do not require a sound operator for the performances, however we require a sound technician for set up.

Required Notes
• 2 XLR cables to run from USB DI to speakers/venue sound system.

**Staging requirements**
New Owner is an almost entirely self-contained show. The set travels with the company in four suitcases and can assembled from scratch in approximately 8 hours. Our set is a large, black rectangular frame with all lights, fabric and staging built into it.

We require from the venue some black masking on either side of our set all the way to the wings/side of the theatre. We also require masking from the lighting rig/flytower down to the top of our set. Lastly, we require masking behind our set, and a backstage space for quick changes behind this.

Considering the nature of the show, the performance works best when in a front on set up to a raked audience seating.

Required at the venue is a space minimum 6000mm in depth and 6000mm in width, black in colour. Also required is the ability to have a full black out in the venue.
Required Notes
• Stage Space minimum 6000mm depth and 6000mm width.
• Black backdrop and floor.
• Black masking surrounding our set.
• Full Black Out in venue.

Stage dimensions (meters)

Width: 6
Depth: 6
Height: 3
Wing space: 1.5 each side

Crew notes
Our touring party are able to bump in the set in its entirety without venue crew assistance, aside from setting house light states and sound levels. There is no rigging, except where needed for masking.
**MY SISTER FEATHER**

**Genre:** Drama

*A gripping new Australian drama about the deep bonds of sisterhood and making peace with the past.*

Written by: Olivia Satchell

Directed by: Olivia Satchell

**Availability:** 01/02/2021 - 01/12/2021

**Duration (mins):** 80

**or ages:** 18-65+

**Creative team**

Emma Valente | Dramaturg
Tom Backhaus | Sound Designer
Jason Crick | Lighting Designer
James Lew | Set & Costume designer
Fiona Spitzkowsky | Assistant Director
Anna Kennedy | Co-Producer

**Touring party(4 peoples)**

Emily Tomlins | Performer
Belinda McClory | Performer
Tom Backhaus | Musician

**Contact : Chris Bendall**

📞 0296960001  💌 chris@criticalstages.com.au

📍 NSW  🌐 http://www.criticalstages.com.au

**General information**

**Short review**

"Poignant and affecting, this is a beautiful work speaking to our longing to be connected, as well as a thorough portrayal of the effect of childhood trauma.... Both actors are stunning, these are affecting and intensely vulnerable performances. Tomlin carries frustrating and rage in her body while McCrory moves with the brittleness made up of layers of control, of denial. 4 stars." Arts Hub

**Synopsis**

"I thought I’d let her know I made it after all."

Tilly and Egg have been waiting for their mother to find them. They haven’t seen her since she disappeared during a game of hide-and-seek when they were kids.

They’re middle-aged when Tilly receives two letters from her. She’s
dead. Egg’s in prison, and Tilly needs special permission to visit and let her know.

Tilly was supposed to keep Egg close but it’s only the spectre of their mother that now brings them back together.

my sister feather is the second play in a trilogy of works by Olivia Satchell about grief, memory and the female body. Written for Melbourne’s leading performers Belinda McClory and Emily Tomlins, this world premiere has been shortlisted for the Rodney Seaborn Playwrights’ Award 2017 and Max Afford Playwrights’ Award 2018. It premiered at La Mama in June 2018 with a critically acclaimed season, with live music composed & performed by Tom Backhaus.

**Marketing selling points**
- Gripping, affecting, moving production.
- Outstanding reviews
- Masterclass in acting from two of Victoria’s leading and highly acclaimed performers, Belinda McClory & Emily Tomlins.
- There was a strong connection with Victorian Women’s Trust formed in original season ($5 for each ticket was donated to the Trust) providing marketing opportunities for future touring.
- Potential for presenters to connect with local womens' group.
- Both cast members & writer/director are highly committed to giving the work a future life through touring and will be available for press.

**Key audience and marketing notes**
- As a story about sisters and their inseparable bonds, as well as the challenges of motherhood & life growing up without a mother - this production is particularly suited to women aged 18-65+.
- It will also appeal to drama lovers, who will enjoy a riveting masterclass in performance from two of Victoria’s finest actors.
- It is an intimate and compelling work for those who like their drama up close and personal.
- The themes will resonate especially with those who enjoy stories of strong women, and families.

**Content warning**
No

**Community Engagement activities**
We would be very interested in further conversations with presenters about how we can engage especially with young women, women at risk and youth at risk in your area during the tour, pre & or post-performance.

Q & A's post show on issues raised by the performance will be valuable opportunities especially providing an occasion to invite representative from local women's groups to speak / participate / attend.

The cast will also be available for free workshops and masterclasses throughout the tour.
Technical Information

Technical Rating

What is this? C

Technical specifications

Download Now

Theatre formats

Proscenium, Black Box, Thrust, Flat Floor

Bump in (hours)

8

Bump out (hours)

2

Lighting requirements

FIXTURES

In its previous form my sister feather required the following fixtures
12 x 650W Fresnels
4 x 1000W Fresnels
1 x 575W Axial 24-44° ZoomSpot
1 x 3m White LED strip
1 x vending machine

POWER & CONTROL

my sister feather requires, at minimum, a desk capable of storing 24
scenes. In terms of
power, it ran comfortably on two 32A dimmer racks, and could be
compressed if needs
be. The LED strip within the vending machine needs to be on a
switchable power board
within reach of the operator. The vending machine itself drew less
than 1000W.

Cable requirements depend upon the patching in any given venue,
but the unmodified
show calls for, at minimum, 13 dimming circuits, 1 hot circuit and 1
switchable hot circuit.

HARDWARE

The 1Ks and the Axial hang on their hook clamps, but the 650W
Fresnels are to be
lowered into the space where possible. This was achieved with four
1.5m lengths 50ml
pipe which the 650s were outrigged on. A 90 degree scaff clamp
held them to the grid,
and a second at the base of the pipe acted as a slide guard.
4 x 1.5m 50ml pipe
8 x 90° scaff clamp

Audio requirements

Standard PA set up required from venue.

Producer to supply following:
Audio interface (Scarlett 6i6)
Acoustic Guitar
Shure SM57
Digitech Whammy IV
Microkorg XL
Korg Nanokontrol 2 (for mixing)
Guitar stand and kick drum mic stand

Staging requirements

The set is a meeting room and consists simply of two benches either
side of a table. A vending machine and a rubbish bin. It was originally performed in traverse but can be easily adjusted to any venue configuration. Below dimensions were from original production but are flexible.

**Stage dimensions (meters)**

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<thead>
<tr>
<th>Width</th>
<th>Height</th>
<th>Depth</th>
<th>Wing space</th>
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<td>4</td>
<td>3.9</td>
<td>1.5</td>
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</tbody>
</table>

**Crew notes**

Pre-rig of lighting and sound required before company arrival. Bump-in crew required: 2 mechanists x 2 hours each; 2 lighting / AV crew x 6 hours; Sound crew x 2 hours. Bump-out: 2 mechanists x 2 hours; 1 lighting/av crew x 2 hours.
International Ballet Gala

Genre: Dance

International ballet stars together in Australia presenting your favourite ballets and modern works.

Written by:
Tim Podesta

Directed by:
Tim Podesta

Availability: 20/01/2020 - 15/12/2020
Duration (mins): 90 mins
or ages: all ages

Creative team
Tim Podesta | Artistic Director/
Choreographer
Simon Hoy | Choreographer
Zoe Cavedon | Performer
Kristy-Lee Denovan | Performer
James Pett | Performer
Travis Clausen-Knight | Performer
Masha Peker | Performer
Marlon Dino | Performer
Amia Mason | Performer
Sebastian Vinet | Performer

Contact: Kaitlyn McConnell
0431677531
kaitlyn@projectiondance.com
http://www.projectiondance.com/

General information

Short review
Galeazzi, who once toured to Australia with the Royal Ballet, will return next week to dance in the gala, Ballet Stars Under the Stars, produced by the choreographer, Tim Podesta, director of the company, PROJECTion Dance.

The gala will be performed only twice. The Howman’s Gap show was lovely - small and intimate.
Dancing Lines

Synopsis
International stars of ballet together in Australia for the first time to perform a collection of divertissement from your favourite ballets and modern works. Swan Lake, The Nutcracker, The Sleeping Beauty, and Don Quixote, classical ballet at its best in a program with modern ballet by internationally acclaimed choreographers and
Touring party (11 peoples)
- Tim Podesta | Artistic Director/Choreographer
- Simon | Choreographer
- Kaitlyn McConnell | Project Development Manager
- James Pett | Performer
- Travis Clausen-Knight | Performer
- Marlon Dino | Performer
- Sebastian Vinet | Performer
- Kristy Lee-Denovan | Performer
- Zoe Cavedon | Performer
- Amia Mason | Performer
- Masha Peker | Performer

Media
- Promo Video 1
- Promo Video 2
- Promo Video 3
- Marketing Materials

Budget
- Remount cost $ 22,666.90
- Weekly fee $ 14,694.55
- Per performance $ 6,471.70
- Royalties 12

APRA Obligations
Projection Dance Company has a licence with APRA, each venue will require a form for sound copyrights.

Notes
This budget is based on hiring 8 elite dancers, 2 choreographers, and 1 crew.

Industry Reference
Amy Doughty
Artistic Director- Ballet Wales
+44 7778 411338
amydoughty@welshballet.co.uk

Directors.

Our cast of dancers has performed in the great theatres of the world, The Bolshoi Theatre in Russia, The Lincoln Centre in New York and the London Coliseum and now you can revel in their brilliance and celebrate the culmination of exhilarating dance, exquisite music, sumptuous set and costume design in an evening filled with Beauty, Precision and Passion.

Marketing selling points
With a Defilé entrance, the dancers sashay, turn and leap performing romantic pas de deux while the audience sips on their champagne on arrival.

Like in a picture book, audiences see exquisite performances including the premiere of brand new works.

Our International Ballet Galas invite audiences to enjoy excerpts from the traditional classical repertoire- Swan Lake, The Sleeping Beauty, The Nutcracker to name a few as well as new creations both classical and contemporary dance, introducing the audiences to new international choreographers.

Key audience and marketing notes
The International ballet gala is a family-friendly event, a perfect opportunity for audiences new to ballet to get a snapshot into the big scenes in major famous ballets as well as original contemporary creations inside the program. This diverse program will ensure audiences well-versed in dance will enjoy the contrast of traditional repertoire and experimental contemporary new works executed by the finest dancers across the globe. Today’s sophisticated ballets represent a full life-story, from raw modern movements with a multimedia textured edge to luxurious ballets with soul.

Content warning
No

Community Engagement activities
Our dance workshops are unique in that we invite local dancers to share the stage with our established stars in masterclasses inspiring the stars of the future.

In preparation for our tours, we launch a series of Q&A’s with some leading dancers, choreographers, ballet masters, stage designers—all of whom contribute to the magical world of classical ballet and dance. These Q&A's are available for all of our performances as we aim to expand the educational experience of our public.

Technical Information

Technical Rating
What is this? D

Technical specifications Download Now
Theatre formats Black Box or Proscenium Arch
Bump in (hours) 2
Bump out (hours)  2

Lighting requirements
Projection Dance has incorporated time for hang and cabling before the light plot. Hanging and installing all lighting equipment, cabling, patching and verifying that all equipment is in good working order.

Projection Dance has provided a lighting plot which is standard and can normally be adapted to fit the circumstances of each theater. The light plot will take into account but not necessarily be limited by equipment inventory.

*See Appendix for Attached Lighting Plot for this Production

Venue agrees to provide a computer memory lighting board and a trained and skilled operator for that lighting board. The producer will provide the cues for the production with plenty of notice to ensure the presenter can advise of any issues that both parties need to work around for the benefit of the production.

Audio requirements
PA-System
A high-quality PA-system is required. The system must be capable of delivering a clean and undistorted sound, with uniform coverage of the venue, including balconies or similar seating.

The PA-system should be set up and tested before the dance company arrives.

Staging requirements
6 Rolls of Grey Tarkett rolled out on the floor.

Stage dimensions (meters)

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<th>Wing space</th>
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Jude Perl: I Have A Face

**Genre:** Cabaret

*An uplifting, honest one person show that discusses mental health and labels through humour and song*

**Written by:**  
Jude Perl

**Directed by:**  
Desiree Munro

**Availability:** 01/05/20 - 01/08/21  
**Duration (mins):** 55  
**or ages:** 15+

**Creative team**  
Jude Perl | Writer / Performer  
Desiree Munro | Director

**Touring party(2 peoples)**  
Jude Perl | Performer  
TBA | Touring Tech

**Contact : Jude Perl**

📞 0421521704  
📍 VIC  
✉️ sugarhoperecords@gmail.com  
🌐 http://www.judeperl.com

**General information**

**Short review**

One of the most insanely clever, comical and talented comedians I may have ever stumbled across... It was the comedy show I had been dreaming about... Jude, you made me laugh, cry and than do that weird laugh-cry thing where you aren’t exactly sure what emotions you’re feeling but snot and tears are dribbling down your face yet you’re still laughing. - AUSSIE REVIEW (5 Stars)

**Synopsis**

The show features 5 original songs, several sketches performed with backing tracks (which are satirical and surreal) as well as talking to the audience (takes the form of stand up in one section, then as the show gets more serious, it's more storytelling). 'I Have A Face' is Jude Perl's 5th solo show, and it was written without any expectations of what the show would be. All of Jude's previous work was trying to fit into particular labels (eg comedy, or before that,
Budget
Remount cost $3,000.00
Weekly fee $5,000.00
Per performance $2,000.00

APRA Obligations
All the music used in the show was written by Jude Perl and the songs are already registered with APRA

Industry Reference
Danny Delahunty
Melbourne Fringe
9660 9600
danny@melbournefringe.com.au

'serious' music), so this show was written with all preconceptions lifted. The reason for this was so that Jude could present the most authentic, entertaining show, and not worry about how it would be categorised. Through this process, the show discusses labels quite heavily and how they can be useful at times and at other times, they can halt our growth. The show also discusses coping mechanisms through a rapid fire song called ‘bandaids’ which leads to the most poignant part of the show, where Jude sings a song about how you can feel alone/depressed in many opposing circumstances. The show ends with the title song, which acknowledges the real pain we can all feel, but uplift and connect us all through our shared experiences.

Marketing selling points
The show features original songs, written by a 3 time Green Room Award winner for best original songs. The songs are unique, funny and uplifting, whilst talking about difficult subjects.
The show is validating to anyone who feels alone, depressed, lost, etc. The purpose of the show is to remind people that they are not alone.
The show is entertaining and extremely funny, with absurd sketches, stream-of-consciousness style songs and engaging stand up, the material is presented in a way that plays to Jude’s strength of moving swiftly between laugh out loud moments, and heartfelt honesty.

Key audience and marketing notes
This show appeals to people who experience depression/anxiety and are interested in having their feelings validated, knowing that they are not alone. The show's aim is to dissect labels and whether they are helpful to us (whether that's labelling of gender, mental health, personality traits, etc) so the show might appeal to teenagers as well. There are also themes relating to how body positivity can be used to manipulate us in a different way, focussing on the female experience, so it's more likely that female identifying audience members will relate more strongly.

Content warning
Yes

Community Engagement activities
Jude can run singing or songwriting workshops. That can be taking a choir, or group singing, teaching singing techniques (Jude is trained in Speech Level Singing). For songwriting, Jude has a very thorough understanding of complex chordal harmony (Jude studied Jazz at Monash Uni and has a Bachelor of Music) and can show techniques on making simple chord progressions more interesting or ways to approach songwriting if you are 'stuck'. Her songwriting workshops tend to focus more on chords and melody, but lyrics can also be worked on if that is needed.

Technical Information

Technical Rating
What is this?
**Theatre formats**
Black Box, but show can be performed in any space

**Bump in (hours)**
2

**Bump out (hours)**
0.5

**Lighting requirements**
3-4 different coloured gels to be used at various times, general stage wash for stand up and more focussed spot for using the piano/keyboard

**Audio requirements**
Jude will provide a keyboard (unless the venue has a piano), which needs a DI for 1/4 inch jack. She can use a headset mic for entire show, or can have a vocal mic at the piano/keyboard and use the headset for the rest of the show. Backing tracks can be provided on Jude’s iPhone with necessary adapters provided, or the tracks can be sent directly to the tech via dropbox. There are 6 backing tracks for the show.

**Staging requirements**
Using a piano is preferable, but Jude can provide her own keyboard if necessary. On stage there is a keyboard and stand (or piano), a stool, and 2 plastic laundry baskets, as well as several small props which come in and out of the baskets. The 2 baskets sit on either side of the piano.

**Stage dimensions (meters)**

<table>
<thead>
<tr>
<th>Width</th>
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<tbody>
<tr>
<td>4 metres</td>
<td>2 metres</td>
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<table>
<thead>
<tr>
<th>Depth</th>
<th>Wing space</th>
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<tbody>
<tr>
<td>2.5 metres</td>
<td>NA</td>
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</table>
Air Race

Genre: Childrens
A thrilling Australian adventure story that asks: whose stories matter when you're making history?

Written by:
Dan Giovannoni

Directed by:
Christian Leavesley

Availability: 01/07/2019 - 31/12/2021
Duration (mins): 65 minutes or ages: Age 10+

Creative team
Vidya Makan | Performer
Simone French | Performer
Hamish Irvine | Performer
Chi Nguyen | Performer
Jolyon James | Dramaturg
Paul Jackson | Lighting Design
Ania Reynolds | Co- Musical Direction
Kim Baston | Co- Musical Direction
Matilda Woodroffe | Costume Design
Sonya Suares | Script Advisor

Touring party(6 peoples)

Contact: Sharon Custers
+61 448 357 112
sharon@arenatheatre.com.au
VIC
http://www.arenatheatre.com.au

General information

Short review
"One of the most spectacular pieces of theatre I've ever seen! The flying was incredible and the blending of movement, music and lighting were seamless. Would definitely recommend this show to everyone!" Audience member Bendigo

Synopsis
Inspired by the true story of the 1919 London to Australia Air Race, this new Australian work by Arena Theatre Company, follows the seven teams who took to the skies in a thrilling race to victory, chasing an adventure that would take them half way across the planet. From crash landings to disappearing planes, their stories range from harebrained and hilarious to deeply moving and sometimes tragic. Their incredible resourcefulness and unstoppable determination prove nothing is impossible.
Written by award-winning playwright Dan Giovannoni, designed and directed by Arena Artistic Director, Christian Leavesley, with lighting design by Paul Jackson, Air Race is visually and conceptually breathtaking. Within the dynamic beauty of the performers flying on their moving flying apparatus, whilst playing instruments and singing their haunting ballads, Air Race gives us a glimpse into what it means to tell historical Australian stories in a way that gives them meaning for a diverse new generation of Australians, asking the question “Doesn’t the sky belong to all of us?” Air Race is specially crafted to inspire young people aged 8+ and their families.

Marketing selling points
Original music, performed live, whilst balancing on moving set pieces.

Inspired by a true story from Australian history. 1919 is the 100 year anniversary of the original Air Race.

Local flying clubs really engaged with the show and helped us in selling the show to their members.

Dynamic, daring and exciting use of the moving set pieces to create the feeling of flying through the air.

Arena has an established relationship with the Australian Women Pilots Association, which has chapters in many cities and can be called upon to promote the show to their members.

Key audience and marketing notes
This work will be of particular interest to primary schools and high schools who are interested in promoting diversity. Schools with a high population of first generation Australians will be very interested in the work and the concepts it explores. As such, it should be marketed towards both upper primary and high schools, but also to families. It is aimed at ages 8+.

Content warning
No

Community Engagement activities
Arena are experts at running engaging creative workshops for primary school aged students. Our workshops use technology and creative processes to help children explore ideas and themes from the show. Being based in regional Victoria, we can head to your town to run a workshop up to 4 weeks before the tour arrives, and in this way we can drum up interest for the show in the lead up.

Technical Information

Technical Rating
C

Technical specifications

Television formats
Proscenium Arch, Black Box, Thrust, Flat Floor

Bump in (hours)
8

Bump out (hours)
2

Lighting requirements
24 channel ETC Ion desk preferred (can be provided by producer)
Full blackout required

**Audio requirements**
Digital audio desk with 16 inputs, Reverb and Delay
5 x radio transmitters and receivers ie Sennheiser e500 G3 or above
6 x Sennheiser MKE2 Gold headsets (can be provided by producer)
1 x Sennheiser MKE2 Gold Cello clip (can be provided by producer)

**Staging requirements**
Simple set on wheels, operated by performers onstage.
Fly tower preferred, but the set can be adjusted to fit a black box.
No orchestra pit required
Smoke effects will be used during the performance

**Stage dimensions (meters)**

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Measurement</th>
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<tbody>
<tr>
<td>Width</td>
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<td>Depth</td>
<td>7m</td>
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<tr>
<td>Height</td>
<td>NA</td>
</tr>
<tr>
<td>Wing space</td>
<td>NA</td>
</tr>
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**Crew notes**
1 LX and 1 Audio for show calls
2 additional crew required for bump in and bump out
When Icebergs Burn

The Wolves Theatre Company

Genre: Thriller
A gripping thriller where a father tries to save his ice addicted daughter from her own crimes.

Written by:
Michael Gray Griffith

Directed by:
Aarne Neeme

Availability: 01/01/2020 - 30/12/2022
Duration (mins): 90 mins or ages: 16 plus

Creative team
Lily Fish | Angela
Christopher Jay | Lazarus
Michael Griffith | Writer/ Director
Rohana Hayes | Producer- non touring

Touring party(4 peoples)
Michael Gray Griffith | Tech, roadie, director,

Media
Promo Video 1

Contact : Rohana Hayes
+61425854942  thewolvestheatre@gmail.com
VIC  https://www.wolvestheatre.com/

General information

Short review
I was tired. . .It was raining. . .I wanted to curl up in bed but something told me I should drive to Northcote to see this play. And after the 90 minute show I was emotionaly exhausted and too moved to move from my seat. I know many of my friends are theatre buffs so I urge you all GET TO THIS SHOW

Megan Scott

Synopsis
The Synopsis
Set in a hut in the Australian bush Lazarus, a security guard has his grown-up and estranged daughter, Angelica chained to a wall. Angelica is an ice addict who has just committed a horrific crime, yet here at the point where her life should be over she has been abducted by her father whom she hates. A man determined to
finally be the father she needs. Yet despite being driven by a deep love that refuses to die, Lazarus has no money, little water, even less food and currently the police hunt is becoming one of the biggest in history. And for all his paternal love for her he feels they only have one chance in hell and he will soon find out, because hell is coming.

**Marketing selling points**
- It's an edge of your seat thriller.
- Intelligent, deep, fast paced and unpredictable. You'll love it.
- Fantastically written and structured.

**Key audience and marketing notes**
- This play is a thriller. Its aim is to make theatre exciting. It was stated by a well known theatre Manager that Women buy the tickets. If you have trouble dragging your man to the theatre he's gonna love this. For audiences who like intense real and thought provoking theatre.

**Content warning**
- Yes

**Community Engagement activities**
- No

**Technical Information**

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<thead>
<tr>
<th>Technical Rating</th>
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<tr>
<td>What is this?</td>
<td>this play is suitable for all types of spaces. Not outdoor theatre.</td>
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<table>
<thead>
<tr>
<th>Theatre formats</th>
<th>this play is suitable for all types of spaces. Not outdoor theatre.</th>
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<tbody>
<tr>
<td>Bump in (hours)</td>
<td>4</td>
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<tr>
<td>Bump out (hours)</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lighting requirements</th>
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</thead>
<tbody>
<tr>
<td>Desk, gels, Light is very important in this play as it signifies the change of time. Basic lighting rigg required.</td>
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</table>

<table>
<thead>
<tr>
<th>Audio requirements</th>
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</thead>
<tbody>
<tr>
<td>mixing desk. Surround sound if possible. Sounds of the bush, sirens and the radio make up a crucial element of the play.</td>
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<table>
<thead>
<tr>
<th>Staging requirements</th>
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<tr>
<th>Stage dimensions (meters)</th>
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<tbody>
<tr>
<td>Width: 8 meters wide</td>
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<tr>
<td>Depth: 5 meters</td>
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<tr>
<td>Height: N/A</td>
</tr>
<tr>
<td>Wing space: 1.5</td>
</tr>
</tbody>
</table>
You and I Starring Michael Cormick and Rachael Beck

Genre: Musical Theatre
The Original Stars of Beauty and The Beast reunite after 20 years

Written by:
Various Composers

Directed by:
Hugh Halliday

Availability: 01/04/2020 - 30/06/2020
Duration (mins): 120 mins
or ages: All

Creative team
Christopher McKenna | Producer

Touring party (4 peoples)
Christopher McKenna | Producer

Contact: Christopher McKenna

0413279193
promacprod@bigpond.com
VIC

General information

Short review
"Rachael Beck has to be one of this country's finest and most versatile singer/actresses..." The Australian
Michael Cormick is a Star".....The Westender London

Synopsis
A cavalcade of Musical Theatre Hits and Highlights, performed by those who have starred in many of them.
Helpman ward winners Michael Cormick and Rachael Beck take to the stage for 2 hours of incredible musical theatre performances

Marketing selling points
The Beauty and his Beast Reunite after 20 years
The wall of sound is incredible
A must see for anyone who loves musicals

**Key audience and marketing notes**
The key audience is anyone who loves musical theatre. Michael and Rachael have played many leading roles in many musicals both in Australia and London

**Content warning**
No

**Technical Information**

**Technical Rating**
- C
- [What is this?](#)

**Theatre formats**
- Suits all types of Theatres large and small

**Bump in (hours)**
- 2

**Bump out (hours)**
- 1

**Lighting requirements**
- Standard Concert Lighting

**Audio requirements**
- 3 Hand Held Fm Mics with Stands

**Staging requirements**
- Piano required

**Stage dimensions (meters)**
- Width: 8
- Height: 4
- Depth: 8
- Wing space: 2
Fat Musicals - A Body of Work

Genre: Cabaret
A satirical look at musical theatre and its greatest (thinnest) leading ladies

Written by:
Maeve Marsden & Libby Wood

Directed by:
Anthea Williams

Availability: 01/01/2020 - 31/12/2021
Duration (mins): 60
or ages: 16+

Creative team
Laura Milke-Garner | Producer
Benjamin Kiehne | Musical Director
Shondelle Pratt | Dance Captain

Touring party (4 peoples)
Maeve Marsden | Performer
Libby Wood | Performer
Benjamin Kiehne | Piano
TBC | Stage/Producer Manager

Contact: Laura Milke-Garner
+61418343255
laura@milke.com.au

General information

Short review
An empowering and honest satire on musical theatre. Marsden and Wood skilfully weave a narrative that was heartwarming and self-aware. We need more of these women on our mainstages!

Synopsis
Join Maeve Marsden and Libby Wood (from Mother’s Ruin: A Cabaret about Gin) for a satirical look at musical theatre and its greatest (thinnest) leading ladies. With their trademark wit, stunning harmonies and feminist chutzpah, Marsden and Wood deliver an irreverent, tongue in cheek exploration of body image.

Littered with songs from musicals that feature two leading ladies, Fat Musicals takes on Chicago, Calamity Jane, Sideshow, Wicked and many more.
Bigger than Broadway and wider than the West End, Fat Musicals is the latest from the women who brought you festival sensation Mother’s Ruin: A Cabaret about Gin and award-winning comedy troupe Lady Sings it Better.

Marketing selling points
We can provide TVC, posters, social media takeovers, social media content.
Call cast are available for radio/press interviews.

The team are all experienced performers and supportive of presenters needs in promoting the show. We will work with the venue directly to determine what is needed for your market.

Key audience and marketing notes
Audiences who have seen Mother’s Ruin: A Cabaret About Gin Musical & Cabaret Fans
female skew

Content warning
No

Community Engagement activities
none

Technical Information

Technical Rating C
What is this?
Theatre formats All
Bump in (hours) 5
Bump out (hours) 1

Lighting requirements
TBC

Audio requirements
3 x good quality headset radio mics
4 x foldback

Staging requirements
1 piano (baby grand) or upright or keyboard
1 trestle table (reasonably sturdy as we lean on it and push off it)

Stage dimensions (meters)
Width: 6 Height:
Depth: 6 Wing space:

Crew notes
none
WILDE Readings

Genre:Multi
Oscar Wilde's dazzling genius in words, music and song.

Written by:
Curated by Brook Powell and Michael Veitch

Directed by:
Brook Powell

Availability: 01/06/2020 - 01/12/2020
Duration (mins): 70mins
or ages: All ages + High School

Creative team
Brook Powell and Michael Veitch | Creative Directors

Touring party(7 peoples)
John Wood | Performer
Michael Veitch | Performer
Abigail Pettigrew | Performer
Simon Oats | Performer
Rosie Lane | Vocals
Thomas Veitch | Cello
Ghislain Ngouansavanh | Tech &

Contact : Brook Powell
0414516884  brook@chestercreative.net  VIC  https://www.chestercreative.net

General information

Short review
"The performances were as I had imagined, but were much more than I had imagined – meaning that you brought much more than I could have anticipated. They really all were fantastic, but the last piece - The Nightingale & the Rose; with Michael, Tom & Rose is something for the ages. That song will haunt me forever (in a good way.)" Patrick Watt, Program Director, Yarra Ranges Regional Museum

Synopsis
WILDE Reading brings the genius of Oscar Wilde to the stage in a compact tour de force of some of his most dazzling moments in theatre, prose and poetry. Stalwarts of Australian stage and screen, John Wood and Michael Veitch, are joined by some wonderful new musical and dramatic talent for an evening of wit, charm and elegance, all in the name of that great, larger-than-life Irishman,
Oscar Wilde.

We'll bring you a selection of some of his most delicious characters in their most memorable stage scenes: poor Ernest Worthing attempting to explain that particular inscription in his cigarette case; Lord Goring's awkward reacquaintance with the alluring Mrs Cheverley, and of course, she of the famous 'handbag' scene, the redoubtable Lady Bracknell.

Let us reacquaint you with favourites such as the moving genius of the Ballad of Reading Gaol, usually performed by a male, our version with Abigail Pettigrew will reframe the experience; the chilling undertones of Dorian Grey; and the tragic beauty of Wilde's Nightingale and the Rose soaring with original vocals and exquisite cello accompaniment.

Let us read to you, play for you and sing the song of a Nightingale.

All in the name of Oscar Wilde

Marketing selling points
Both John Wood (Blue Heelers, Dr Blake Mysteries) and Michael Veitch (Fast Forward, D Generation) are household names. They've been loved on many stages before, but this is their first collaboration. With sell-out performances for the first season of WILDE Readings under their belts, it's working! Rosie Lane and Abigail Pettigrew are both just twenty-two years old. This is Abi's first professional gig and Rosie has just finished Hell Ship. Audiences are raving about them. The youth are stealing the show!

Oscar Wilde is a perennial favourite.

Original music creates a searingly emotional edge to classics

Key audience and marketing notes
WILDE Readings illuminates the work of Oscar Wilde by using various creative expressions in the retelling of his words. By utilising the style of 'readings' and performance while incorporating music throughout, this is an accessible and emotive evening that celebrates this legend of the English language. Both theatre patrons and students alike will leave delighted, and wanting more.

Lovers of Oscar Wilde
Fans of John Wood and Michel Veitch
English lit students
Book clubs
Those with love of, or a connection to, Ireland
VCE Students - English + Drama
Youth drama and music students

Content warning
No

Community Engagement activities
Presenting Prose for Stage
Oscar Wilde intended his poetry to be performed in public, almost as
much as his plays, which is one of the reasons his famous Ballad of Reading Gaol remains one of the most performed poems of all time. But what are the tricks to performing poetry such as Wilde's? Where are the dividing lines between acting and reciting? John Wood has been a lifelong lover of poetry and has read out loud to audiences for years. Simon Oats is a much in demand storyteller. Both bring a unique skill set to this most specialised aspect of public performance. Highly suited to VCE E & D

**Technical Information**

**Technical Rating**
- What is this? D

**Technical specifications** [Download Now]
- Theatre formats: Proscenium Arch, Black Box, Flat Floor, Hall, Cabaret
- Bump in (hours): 4
- Bump out (hours): 2

**Lighting requirements**
- Will provide 60 days pre-tour

**Audio requirements**
- 3 x Standard microphones
- The performers all prefer to perform with no microphones so this will always be venue acoustic dependant.

Singer - often needs a mic for last 20 mins of the show

**Staging requirements**
- The feel is Oscar Wilde 1880's parlour / drawing room.

Portable wooden backdrops will be used to create the stage focus and theme. These can be used to assist 'scale' the room regardless of stage size. Larger theatres we will incorporate more furniture - smaller we'll pare it back.

There are no 'effects' used and no technical warnings.

**Stage dimensions (meters)**
- Width: 5
- Depth: 4
- Height:
- Wing space: 2

**Crew notes**
- WILDE Readings is low tech but does have a certain amount of staging. Given the size of the touring party, they are reasonably self-sufficient. They will be touring with the majority of their own equipment. Pre-rigging of the lighting is the only firm ask.
**Ann-Droid-The Wonderful Adventures of Robot Girl!**

**Genre:** Family
*Grace, humour, creativity-every moment was remarkable!*

**Written by:**
Bandart Productions

**Directed by:**
Bandart Productions

**Availability:** 01/01/2019 - 31/12/2020
**Duration (mins):** 50 minutes
**or ages:** 4 upwards

**Creative team**
Szabolcs Tóth-Zs. | Animation, Programming and Performer
Katalin Lengyel | Choreography and Performer
Anna Weszelovszky | Costume
Réka Harsányi | Hardware Interface design
Balázs Alpár | Music
Zoltán Vadon | Sound Design

**Contact : Nic Clark**

- **0422863692**
- **nic.clark@optusnet.com.au**
- **VIC**
- **http://www.nicholasclarkmanagement.com**

**General information**

**Short review**
"Grace, Humour, Creativity-every moment was remarkable"
"The technology is an organic part of the story"

**Synopsis**
The unique show combines theatre with the newest digital technologies: projection, a smart LED costume, a robot ball and a drone in a fascinating story for all ages. In the 21st century Pinocchio -Ann, the robot girl is to become human. During her wonderful journey on the ground, in the air and underwater she has to face many challenges that help her discover the most important virtues in life. Before the very eyes of the audience the drawn animation comes to life where performers move together with the projected visuals creating a 3D movie experience. The story displays the
Touring party (2 peoples)

Szabolcs Tóth-Zs. | Creator and performer
Katalin Lengye | Choreographer and performer

Media
Promo Video 1
Marketing Materials

Budget
Remount cost $ 3,000.00
Weekly fee $ 12,000.00
Per performance $ 0.00
Royalties 10

Notes
Their is an opportunity to package a couple of the Bandart shows and workshops together to increase viability for venues. (Indoor and Outdoor shows)

Industry Reference
Jenny Simpson
Awesome Arts Festival Perth
08 9328 9666
jenny@awesomearts.com

complexity of their relationship, we can get to know Alfred’s different robots, together with many fantastic creatures, such as Foot-Mushroom, Lolly-Pot and Hand-Whisk. Thanks to their delightful personalities and jolly design the partially drawn and partially real beings turn out to be equally main characters to the performers. Alfred gives Ann one task: to collect and bring back home the lost creatures. Due to unexpected and diverse incredible adventures on their way, both of them have to evolve. By learning from their mistakes, Alfred and Ann find their way back to each other.

Marketing selling points
- Modern version of Pinocchio with a Robot Girl as the central character
- Great use of new technology to engage the audience
- Promo videos, highly visual and engaging photography
- The company can also deliver workshops with technology and outdoor shows to help with promotion opportunities
- No venue tech is required for the operation of the show

Key audience and marketing notes
- Contemporary version of Pinocchio with Ann-Droid as the central figure.
- Show is delivered with Live animations, projections, live performance, dance, robots and a drone. all operated by the performers.
- It is the perfect show for families and young children from 4 plus
- Exciting work with digital storytelling at its finest

Content warning
No

Community Engagement activities
The team can tour with 2 extra shows as well as Ann_droid. An outdoor street or indoor work that involves dance and animation. The workshop offer also gives participants the opportunity to work with animation and interaction with live performance.

Technical Information

Technical Rating C
Technical specifications Download Now
Theatre formats Pros Arch, Black Box, Hall
Bump in (hours) 5
Bump out (hours) 2

Lighting requirements
The company has set up the show so lighting, sound and projections are all operated and run by the performance team. In Australia they will most likely bring their own LED lights (please see Tech Specs) They will use some of the standard venue rig depending on the space

Audio requirements
They use the House Sound system and operate the show sound
themselves. Please see visuals on the Tech Specs

**Staging requirements**
The main item required is a rear projection screen and cables. The rest of the show is the performers and props. Please see Tech Specs for visual diagram of the set up. They need access behind the screen.

**Stage dimensions (meters)**

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<td>8-10</td>
<td>4-5</td>
<td>6-7</td>
<td>1-3</td>
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**Crew notes**
As the show is operated by the company, venue staff do not need to operate on the show
Bukjeh

Genre: Performance and installation
Stories of Home; And of having to Leave it

Written by:
Aseel Tayah, in collaboration with diaspora artists from Australia and around the world

Directed by:
Aseel Tayah

Availability: 01/11/2019 - 31/12/2021

Duration (mins): Negotiable. Up to 2 x 90-min session a day

or ages: All ages

Creative team
Aseel Tayah | Key artist
Gabriela Georges | Key artist
Jose Inostroza Aqueveque | Key artist
Rania Ahmed | Key artist
Sasha Leong | Key artist
Sermsah bin Saad | Key artist
Tony Pain | Key artist
Hannah Murphy | Designer

Contact : Sasha Leong

📞 0412174518
📍 VIC
✉️ sasha.leong@gmail.com
🔗 http://bukjeh.com.au

General information

Short review
“Really interesting performance; it made me think about war, Syria, immigration and a lot of things. I felt strange, happy and sad. I’m gonna take some time to think about it and process it. Thank you guys for this. Keep doing it”

Synopsis
Led by Palestinian artist Aseel Tayah, in collaboration with diaspora artists from Australia and around the world, Bukjeh is an installation in a disaster relief tent, and a series of short performances created with people who have been forced to leave their homes, in response to children's questions about refugees..

HISTORY & BACKGROUND
In Arabic, Bukjeh is a small pack of belongings carried by travelers and refugees. By inviting an audience into our suitcases, sacks and
pockets, we are sharing our feelings, memories and experiences of home – and of having to leave it.

Our stories define us and make us unique. The testimonies of those displaced in this ever-changing world are worth documenting and sharing with this, and future, generations. Bukjeh puts new and diverse communities and our stories front and centre for all to share. We are authors of our own stories, choosing which stories to tell and how to tell them – song, dance, poetry/spoken-word, visual art, and more.

Marketing selling points
A free interactive installation and performance, accessible to people of all ages and backgrounds. Profound and honest stories of migration and the refugee experience, shared in a disaster relief tent; Bukjeh is a performance by the community, for the community.

“When you have limited time left to leave your home, you grab the most valuable things you have in one sack, a bukjeh, and walk. When you are leaving a whole life behind and starting a new one, what do we decide to keep?”

Key audience and marketing notes
Bukjeh connects people of all ages and backgrounds. We hope to empower people who might feel out of the conversation about the reasons and impacts of global migration because they do not know the ‘right’ questions to ask, or due to fear of saying the ‘wrong thing’. Bukjeh initiates a truly meaningful and personal connection between those who have been forced to leave their home and those who have not experienced so.

Content warning
No

Community Engagement activities
Workshops–Leading up to the performance, key artists from Bukjeh will work closely with the local community, exploring themes connected to Bukjeh. Each session is individually tailored to suit different audiences, delivered through multi-art forms – poetry/spoken word, dance and movement, music, design, visual arts. Outcomes from the workshop will be included in the performance. Suitable for ages 8+. No fee is required from participants to ensure inclusive participation. Bukjeh also aims to identify and collaborate with local community artists in 2 weekend residencies for creative development.

Technical Information

Technical Rating
C

Technical specifications
Download Now

Theatre formats
Flat floor, black box, hall, outdoor flat surface

Bump in (hours)
24

Bump out (hours)
5
Lighting requirements
4 LED par can Birdies as a minimum for indoor setting, and 4 Pack Dimmer if no lighting console is in space

Audio requirements
• 2x wireless microphones (or wireless headmics)
• 2x microphone stands (if available)
• Sound system set up that is large enough to project into and fill the performance space
• Mixing/sound desk to accommodate 2x mics, guitar and stereo feed from musician’s laptop/music device
• AUX cables, and other necessary cables

Staging requirements
The work is set inside two 4x4m marquee frames joined together, creating a long 8x4m tent with a custom-made calico cover. The floor is covered in traditional rugs where the audience will sit, seats will be available for those with accessibility requirements. The inside walls of the tent feature textile design inspired by geological aerial imagery while within the tent are a variety of multidisciplinary artworks and installations.

The footprint of the work is 8mx4mx3.5m (length x width x height), the inside height of the tent is 2.2m.

Bukjeh requires a floor/ground as flat as possible and a level surface free of stones or rocks.

Stage dimensions (meters)

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<th>Wing space</th>
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Crew notes
One dedicated stage manager/crew member to travel with Bukjeh.
Hidden Creature Gallery

Arena Theatre Company

Genre: Participatory Installation
Children create incredible digitally animated creatures and then hide them using augmented reality.

Written by: Christian Leavesley & Jolyon James

Directed by: Christian Leavesley & Jolyon James

Availability: 06/04/2019 - 31/12/2021
Duration (mins): 60
or ages: All ages

Creative team
Christian Leavesley & Jolyon James | Artists
Gayle McClure | Production Manager

Touring party (3 peoples)
Christian Leavesley | Artist
Jolyon James | Artist
Gayle McClure | Production Manager

Contact: Sharon Custers
54635160 | sharon@arenatheatre.com.au | http://www.arenatheatre.com.au

General information

Short review
"Arena Theatre Company uses every theatrical device to their advantage" Beat Magazine

Synopsis
Children create incredible digitally animated creatures that are hidden in the objects and features of a central location in your festival or venue, and then release them into the world for everyone to meet. The creatures are created in a collaboration between professional artists and young people, and embedded virtually in your space using augmented reality technology. Your space is activated through a combination of fiction and reality that combine to define an entirely new relationship between the community and the space, as defined by the imaginations of your community’s youngest members. Visitors to the Hidden Creature Gallery search the space with their phone or tablet, looking for the animated...
creatures created by the children. Visual clues help them to know where to look and when they are found, the creatures talk about their life in the space. Arena runs schools workshops in the lead up to the festival/event, creating creatures to populate the space. Hidden Creature Gallery will premiere at the Castlemaine State Festival in March 2019, where sessions have already almost completely booked out.

**Marketing selling points**
Use of augmented reality technology
Educational and fun activity for kids to do with their parents
Interactive art making

**Key audience and marketing notes**
This is an immersive festival work, designed to bring families together. This should be marketed to schools for the pre-festival workshops and then marketed to families as a free activity that can be completed by groups of kids or a family group. Each session sees a group of up to 5 people (kids or family group) being shown how to make and animate the creature and then choose where to hide it. Visitors to the gallery can be in the hundreds, from all sectors of the community.

**Content warning**
No

**Community Engagement activities**
Arena will provide engaging workshops for your primary schools in the lead up to the event, using digital animation technology to create creatures which will populate the space for the festival.

**Technical Information**

**Technical Rating**

- **What is this?**
- **D**

**Theatre formats**

- Outdoor or wide open space preferred, electricity required

**Bump in (hours)**

- 2

**Bump out (hours)**

- 2

**Lighting requirements**

- NA

**Audio requirements**

- NA

**Staging requirements**

- NA

**Stage dimensions (meters)**

- **Width:** NA
- **Height:** NA
- **Depth:** NA
- **Wing space:** NA
Crew notes
No crew required
The Care Taker

Genre: Participatory Installation
Got something on your mind? Add your voice to the cares of (insert location)

Written by: Dan Goronszy

Directed by: Dan Goronszy

Availability: 01/01/2020 - 31/12/2021

Duration (mins): 2 - 2.5 hr sittings are ideal. 2 x sittings per day
or ages: 15 +

Creative team
Creator, Performer | Dan Goronszy
Performer | Afsaneh Torabi
Performer | Sayraphim Lothian
Performer | Stefanie Robinson

Touring party(2 peoples)
Dan Goronszy | Performer
Afsaneh Torabi | performer/host
Sayraphim Lothian | performer/host
Stefanie Robinson | performer/host

Contact: Dan Goronszy

0431232169
dangoronszy@gmail.com
http://www.dangoronszy.com

General information

Short review
"a knot has loosened after our conversation, something about you being a stranger means I don't need to worry about being judged for saying something out of my normal character. Thank you" - Participant

Synopsis
The Care Taker is a live art, participatory installation placing an atmosphere of care, intimacy and community between strangers in public space. The Care Taker sits with comfy lounge chairs in public space, inviting people to share a Care with her, particularly one they'd like to be free from. The Cares are written down, read back to the participant, assigned a catalogue code and the exchange concludes with a receipt for their Care. Anonymous and uncensored, people speak uninhibited about topics affecting their lives. Cares offered
are generous and personal, ranging from world issues, to everyday life. Unlike a counsellor, the Care Taker does not give guidance. The collection of Cares are exhibited for others to read, ideally immediately in-situ, making visible the inner worlds of ordinary community members. Viewers find resonance, surprise and connection with the collection, and it offers a unique insight into people, located in time and place.

Additionally, in a longer residency format, an artistic response to the Cares collected is created drawing from visual and theatrical art forms.

**Marketing selling points**
The Care Taker is an antidote to Australia’s current divisive political discourse and sensationalised news reports that compound feelings of fear and alienation between strangers and neighbours alike. It is a slow, face to face, call to action to see beyond stereotype, and care for each other.

Being a stranger makes me approachable. Cares reveal the complexity of the human condition. It’s a moment’s reflection on what’s taking your energy and provides a small ritual to set yourself free.

We uncover real, current concerns and issues facing the community. ‘Add your voice to the cares of (insert location

**Key audience and marketing notes**
The Care Taker appeals to dynamic and diverse communities, and through its positioning in public space and simple design, also has the capacity to surprise and connect less artistically engaged community members.

It’s transgression of expected use of public space and social norms sees an extraordinarily diverse range of people, comfortably sit on a lounge and talk to a stranger about personal thoughts in full view of the public eye.

This socially engaged work is highly relevant to each place, as the content is community generated, and is accessible to most ages and abilities.

**Content warning**
Yes

**Community Engagement activities**
The Care Taker is highly community engaged. Further possibilities for engagement include artist talks, Panel discussion with community members about the Collection of Cares, workshop on conversation and PD for artists on participatory arts encounters. Longer term residency leading to the communities artists creating artwork responses to the Cares for public showing.

**Technical Information**

**Technical Rating**
D, public space, pop up installation

**Technical specifications**
Download Now
**Theatre formats**  
Public space, Anywhere flat. Street, pop-ups parks, libraries, town squares, unusual spaces being activated. Very adaptable: Previously was presented inside Born In A Taxis perspex Cube out the front of Arts Centre Melbourne

| Bump in (hours) | 1 |
| Bump out (hours) | 0.5 |

**Lighting requirements**  
n/a

**Audio requirements**  
n/a

**Staging requirements**  
Created for public space: 2 x single armchairs on a red circular rug. 1 x small bedside table. 1 x chalkboard A-frame. Possible additions: 1 x hanging signage Dimensions 2m w x 70cm h.

**Stage dimensions (meters)**

- **Width:** 2.5  
- **Depth:** 2.5  
- **Height:** n/a  
- **Wing space:** n/a

**Crew notes**  
Whole set fits on one small flatbed trolley supplied by the artist for easy maneuvering from van onto site.
Kilter

Genre: Outdoor installation
Kilter is circus on the knife-edge of equilibrium

Written by: Charice Rust and Jonathan Morgan
Directed by: Charice Rust and Jonathan Morgan

Availability: 01/08/2019 - 31/03/2022
Duration (mins): 30
or ages: All ages

Creative team
Charice Rust | Performer/Director
Jonathan Morgan | Performer/Director
Matt Sheers (ORCHA) | Performer/Musician
Meagan Streader | Lighting Artist

Touring party (4-5 peoples)
Charice Rust | Performer
Jonathan Morgan | Performer
Matt Sheers | Performer
John Collopy | Lighting Designer
TBC | Production Manager/Tech

Contact : Charice Rust
0425760406
charice@onefellswoopcircus.com
VIC
https://www.onefellswoopcircus.com/

General information

Short review
"Stark yet beautiful, Kilter demonstrates a keen intelligence at play behind the ropes and rocking apparatus... an accomplished, engaging and beautiful circus work."
Four stars: ★★★★
Richard Watts – ArtsHub

Synopsis
Developed from a stage show presented at Theatre Works in 2018, Kilter is an outdoor circus and light installation piece perfect for outdoor festivals and space activations. Kilter takes over a local space and transforms it into a living installation of light sculpture, arcs of rolled steel, and the hauntingly beautiful sounds of ORCHA, Melbourne’s violinist beatsmith. Celebrating the fragility of putting one foot in front of the other, Kilter is a brave new work at the cutting edge of contemporary circus and installation art. Kilter
incorporates concepts from the physics of balance together with ideas described in Albert Camus’ essay The Myth of Sisyphus. The piece brings the mechanics of our apparatus and acrobatic research to the fore, and gives the audience an appreciation of the rich semantic web of how circus relates to life: the balance in motion, tipping points, clarity in focus, and the precariousness of being still in turbulence. ORCHA’s live score creates a universe of unique sounds made entirely by the violin, nestled together with his luminescent vocal style, rich beats and a moody ambience, which combine fluidly with both the acrobatics and light sculpture.

Marketing selling points
- Innovative circus apparatus 6m long x 4m high, made of two arcs of round steel which tips and rocks while performers balance on it
- High level acrobatics
- Live light sculpture that highlights the setting whilst interacting with the apparatus; visually stunning
- Beautiful live music interacting with acrobatics and light
- Activates a specific space in their own town

Key audience and marketing notes
This work has appeal for a general audience accessing the arts through an outdoor festival or similar, in the style of a White Night. It is for a mainstream audience who like to engage and experience their own town, and consume arts as a way of enjoying time with family and friends. We believe in circus’ potential to engage new audiences, especially young audiences, with contemporary artforms, and to develop their knowledge and experience of art. Kilter brings together the worlds of attending an art gallery and street performance, perhaps enticing new audiences to both.

Content warning
No

Community Engagement activities
We offer workshops for all ages in circus and acrobatics. We are experienced trainers and hold WWC checks. We can provide some basic equipment, i.e. juggling balls and other props. We also offer masterclasses in a range of circus disciplines that could tie into local circus/dance spaces for existing circus students.

Technical Information

Technical Rating
C

Technical specifications
Download Now

Theatre formats
Outdoor space, warehouse, gallery, flat floor etc

Bump in (hours) 6
Bump out (hours) 2

Lighting requirements
Self-contained lighting installation requiring 240V

Audio requirements
PA system, 2 stereo DIs

**Staging requirements**
7.5metre diameter flat area, non-abrasive surface

**Stage dimensions (meters)**

- **Width:** 7.5
- **Height:** 5.5
- **Depth:** 7.5
- **Wing space:** N/A
Voyage

Genre: Musical Theatre
History sings as two hundred emigrant women embark on a musical voyage to Sydney in 1833.

Written by: 
Helen Begley

Directed by: 
GGSP and Emilie Collyer

Availability: 01/01/2020 - 31/12/2020

Duration (mins): Voyage can be performed as a stand-alone 50 minute 1-act show, or a 2-act, 100 minute show with interval

or ages: 12-99

Creative team
Penny Larkins | Lead actor/producer
Helen Begley | Writer/producer
Emilie Collyer | Consultant
Director/Dramaturg

Touring party(4 peoples)
Penny Larkins | Lead actor/vocalist
Penelope Swales | Actor/vocalist/whistles

Contact: Jenny Gay - Producer

0419 878 096
VIC
jengay21@gmail.com
http://www.thegoodgirlsongproject

General information

Short review
“When you pick up your program, make sure you put a big circle around a performance of The Good Girl: A Song Project. we were delighted by it at Maldon. Helen's songs are gritty, evocative and pull no punches. Jamie and Penelope contribute beautifully to the music on concertina and whistle and Penny and Penelope breathe life and warmth into the characters. Jane Harding, audience member.

Synopsis
"Voyage" is the first show produced by the Good Girl Song Project which was established by Helen Begley and Penny Larkins to produce original song cycles and shows with accompanying workshops that explore Australian women's history. The Project's main objectives are to raise awareness of women's stories and to invite audiences and workshop participants to reflect on women's
Jamie Molloy | Actor/Vocalist/Concertina
Helen Begley | Vocalist/Guitars

Media
Promo Video 1
Promo Video 2
Promo Video 3
Marketing Materials

Budget
Remount cost $ 0.00
Weekly fee $ 9,200.00
Royalties 8

APRA Obligations
Each performance will be reported to APRA (all original music)

Notes
Per Performance Fee: $3,100 (1 Act show, 50 mins); $3,700 (2 Act show, 100 mins)

Industry Reference
Rob Sowinski
The Substation
0437359415
rob@robsowinski.com

place in their personal and community histories. The musical work “Voyage” is based on the research of historian and genealogist, Dr Liz Rushen. It follows the Voyage of over two hundred single and free emigrant women to Sydney from England in 1833. The show uses a song cycle and verbatim script to explore the process of emigration, the effects of leaving homelands for good, the hopes and dreams of the new immigrants, the experience of a long sea journey and the attitudes of those awaiting them in Sydney. The show has been developed over a number of years and has benefited from live performances at music festivals and small venues and a workshop and consultation with director, playwright and dramaturg Emilie Collyer. A CD of the songs is also available.

Marketing selling points
History never sounded this good!
The songs have been composed to speak to contemporary audiences, helping them empathise and identify with immigrants while still anchoring them in the sound world of the 1800's through the choice of arrangements using folk instruments.
This show tells a unique story from Australia’s history, which explores our journey as immigrants, offering a viewpoint of understanding and commonality for multi-cultural audiences, and for white Australians to learn more about their ancestors arriving by boat too.
An accompanying workshop asks participant's to explore their own personal/community female immigration stories and develop new scenes and songs around that material.
This package can engage communities at all ages and levels of experience and leave them with a richer knowledge of their history to show for it.

Key audience and marketing notes
The show presents a little known story of Australian colonial female history and as such is attractive to a broad range of audiences including: history buffs, festival audiences, those interested in family history, people who have immigrated to Australia, fans of original music and beautiful harmonies, women, regional audiences and as it is aligned to the year 9/10 curriculum, students studying history and drama and their teachers. The company will be looking for the show to be included in the relevant Curriculum lists, which opens the possibilities for it to be staged as a show for secondary school theatre excursions, as well as being relevant for adults. Voyage explores the human experience of an immigrant sea journey, bringing to life a history identifiable to many Australians.

Content warning
Yes

Community Engagement activities
The touring party offer a wide variety of specialty musical workshops and theatre making workshop. The workshops are suitable for general community and schools and can be tailored for any age group and/or experience levels. The specialty music workshops include introduction to learning celtic tunes, part singing, writing songs from history, and breath/body/voice based on the Lessac work. The theatre making workshop requires participants to
share their own personal and community female immigration stories.

**Technical Information**

**Technical Rating**

**What is this?**

D

**Theatre formats**
Adaptable to most theatre formats

**Bump in (hours)**
3

**Bump out (hours)**
1

**Lighting requirements**
Standard house lighting rig, pre-rig required to provided plan, lighting operator required for bump in and theatre performances

**Audio requirements**
The show can be performed acoustically in smaller spaces, but will need to be amplified in theatres.
For the larger venues and theatres, the show will need a full house P.A., sound operator and 4 radio mics for singers.

**Staging requirements**
The show has a minimum set consisting of 3 chairs. Musical instruments are played onstage by the actors.

**Stage dimensions (meters)**

| Width: 5 | Height: 2 |
| Depth: 3 | Wing space: N/A |
The Last Lighthouse Keeper

Black Hole Theatre

Genre: Childrens

A joyous visual work for children interleaves themes of courage, resilience and friendship.

Written by:
Katie Reeve

Directed by:
Nancy Black

Availability: 01/03/2020 - 01/11/2020
Duration (mins): 40
or ages: 3-9

Creative team
Katie Reeve | Writer
Nancy Black | Director
Hamish Fletcher | Set & Puppet Designer
Darren Clark | Music and Lyrics
Katie Reeve | Puppeteer
Bernadette Trench-Thiedeman | Puppeteer

Touring party(2 peoples)
Katie Boon | Puppeteer
Bernadette Trench-Thiedeman |

Contact : Nancy Black

0419303523  nancy@blackholetheatre.com.au
VIC  http://www.blackholetheatre.com.au

General information

Short review
"Hi - very pleased I came today! I was really impressed by your incite an expression of such an important but not openly discussed subject. Its no wonder you were able to draw in such a talented group of artists to bring it to life! Very excited to see where your story goes and hope it helps generations to come open up and deal better with grief." Audience at development showing 14/12/18

Synopsis
On a cliff in a distant sea, a Lighthouse is tended by a Keeper and his fisherwoman wife. They love the ocean, the birds, and one another. One day, a storm blows up and the Keeper’s wife is lost. The old man grieves, becomes solitary. He blames the Lighthouse, but what can she do? She’s stuck to a rock. She longs to be free.

Two other fisher-folk arrive, full of life and fun. Another storm blows
The Last Lighthouse Keeper has been created to open a difficult subject with young children – specifically grief and loss. Humour counterpoints the real moments of sadness, while the music, puppetry, visuals and live performance emphasize resilience and the enduring power of friendship. Our target is broad – families with young children - but we also want to reach those who wouldn’t normally access theatre – those from disadvantaged and CALD backgrounds for example. The show counters traditional western gender expectations, is inexpensive, lo-tech, has no dialogue and can easily cross cultural boundaries. In development

Marketing selling points
1. Wonderful story told without dialogue - it can be understood across cultures.
2. It's both moving and funny.
4. The performers interact in gentle and fun ways with the children.
5. Great original music
6. Can be presented in non-theatre spaces

Key audience and marketing notes
1. Young children, their families, and professionals engaged with them.
2. People working with families from CALD and disadvantaged backgrounds.
The show opens up a difficult subject for young children - loss and grief. How to get through it? Families from all backgrounds have either witnessed or experienced this form of trauma. The Last Lighthouse Keeper reassures the audience that one can come through.

Content warning
No

Community Engagement activities
Workshop: Basic puppetry for primary children - telling stories using objects.

Technical Information

Technical Rating
C or D (depending on version of the show requested)

Technical specifications
Download Now

Theatre formats
Studio, flat floor, any sort of hall, meeting room. Not on a stage.

Bump in (hours) 3
Bump out (hours) 2

Lighting requirements
The lighting will be very simple, contained within the set, operated by the performers.
**Audio requirements**
Soundtrack played through an audio system or speakers; operated by the performers.

**Staging requirements**
The set consists of 4 major pieces:
1. A demountable, flexible frame (1.5 x 2m) covered with tyvek, standing behind the performance, that can represent a big wave.
2. A frame covered also with tyvek to represent a cliff, on top of which sits the Lighthouse.
3. A small, folding table, covered with tyvek - a play board for the puppetry.
4. A "storm machine" (1.5 x.75m) that swirls pieces of tyvek around to represent a stormy sea.

The performance will take place on a flat floor - with the audience seated on the same level. The performers need to be able to move in and around the audience. Additionally, the performers who fish carry a small "boat" on a stand. There will be a fan on the floor behind the set that briefly "inflates" the tyvek, and engulfs one of the performers.

**Stage dimensions (meters)**

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<th>Wing space</th>
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**Crew notes**
No additional crew are required apart from our two performers.
Waves

Genre: Drama
Dive into the world of Elizabeth Moncello; the unofficial inventor of the Butterfly stroke.

Written by: Alice Mary Cooper
Directed by: Gill Robertson
Availability: 01/03/2020 - 15/04/2020
Duration (mins): 50
or ages: 8 and over (family audiences)

Creative team
Alice Mary Cooper | Performer
Lisa Sangster | Designer
Danny Krass | Sound Designer
Naomi O Kelly | Dramaturg

Touring party(2 peoples)
Alice Mary Cooper | Performer
TBC | Stage Manager

Media
Promo Video 1

Contact : Alice Mary Cooper
07852697297  alicemcooper@gmail.com
NSW  http://www.independentartsprojects.com/waves-by-alice-mary-cooper/

General information

Short review
“Waves is a work that stays with you for many years after you have seen it. It makes us consider the stories of the elderly in our community who are now invisible to others because of the biographical stage of life they are now at.”
Noel Jordan, Festival Director, Edinburgh International Children’s Festival

Synopsis
Waves is the story of Elizabeth Moncello: of her youth growing up on a small Victorian island in the 1930s and how she came to be the unofficial inventor of the butterfly stroke.
An intimate theatrical event combining highly expressive...
storytelling, delicate movement and splashes of humour to tell Elizabeth’s amazing tale of a life fully lived. Waves follows the story of Alice, a care worker in a Scottish hospice who meets Liz as an older woman. Over ‘many cups of tea’, Alice learns of how Liz, the daughter of Irish and Italian immigrants, taught herself to swim by watching and copying the fish, penguins and dolphins around Gabo Island. With her incredible skill she makes it to the 1936 Berlin Olympics where she introduces the new stroke to the world and wins Gold.

Waves is about having an idea and the courage, drive and desire to follow it through, to swim against the tide of history and expectations, and to achieve something that is truly incredible. While the character of Elizabeth is fictional, the work is an homage to the incredible pioneering female swimmers of the early 1900s and women ‘of a certain age’ that society has largely forgotten.

Marketing selling points
1. It’s about swimming- specifically the invention of the Butterfly stroke
2. The character copies lots of animals to learn how to swim
3. It’s set on Gabo Island, Victori and Edinburgh, Scotland
4. It’s suitable for all ages from 8-108 (so great for families)
5. The show has toured to international festivals in Edinburgh, Auckland & Wellington.
6. It goes for 50 minutes
7. It’s historical fiction and set in 1930’s rural Victoria and present day Edinburgh
8. It includes other famous swimmers like Fanny Durack and Annette Kellerman
9. While a drama, it’s also very physical and funny too.

Key audience and marketing notes
Since it’s creation Waves has been performed over 100 times and picked up a following from a wonderfully diverse audience. It has successfully been performed infront of Schools audiences (aged 8+) at a variety of festivals and also as part of Luminate Festival of Creative Ageing, which included a special Dementia Friendly Performance.

Other audience groups include: Local swimming clubs/sea swimming groups, People interested in local, womens’, sports and Australian history, School groups, Young theatre and family audiences, Older people, People actively interested in theatre & playwriting.

Content warning
No

Community Engagement activities
Alice Mary Cooper, is able to create bespoke workshops about different aspects of playwriting, devising and performance. She has facilitated workshops with young people aged 8 plus, young adults and fellow theatre makers. Alice would be very interested in residency opportunities to develop new work within communities. Alice is also happy to do post show Question and Answer sessions with the audience and is open to other ways of engaging with the community.
Technical Information

Technical Rating
What is this? D

Theatre formats
Black Box, Hall, outdoors in enclosed area (without lighting).

Bump in (hours) 4
Bump out (hours) 1

Lighting requirements

Lighting details
• This production requires minimal lighting and can work well without stage lighting. A full lighting design is available and below is a brief overview of what is required:
  • 1 full stage wash defined to the stage area and soft edges. Pairs can be used if necessary.
  • 1 profile FOH wide and soft circle (will be focused on actor standing centre stage).
  • 1 profile FOH wide and soft circle (will be focused own side SL on table and actor on chair).
  • All lanterns open white, any gel will be toured by us and we can gel on arrival.
  • Number of cues is 31 and can be programmed by the Touring SM but a brief intro to your desk would be great. Approx. 1 hour plotting time cue to cue. Lighting desk showfiles are available. If no Desk is available The Company will tour with an ETCNomad (or equivalent) Lighting console.

Effects details
• This production does not contain any theatrical effects

Operation of show
• Lighting and sound will be operated by Touring SM. In the case the space is not a theatre, it is essential that the control positions are located side by side and beside the performance area. If it cannot be close then there must be a clear line of sight to the whole performance area.

Audio requirements
• Recorded sound played back from apple mac computer from QLab (provided by Company)
  • We will require use of your in house P.A and Mixing desk with a stereo output and cabling to go from laptop headphone output
  • Please advise if this cable, PA or a mixing desk is is not available and company will provide (at additional cost):
  • 2 x d&b E3 mid/high speaker cabinets
  • 1 x d&b E-Pac amplifier / controller
  • 2 x speaker stands or flying kits for E3
  • 1 x Yamaha MG16/6 FX mixer

Staging requirements

Playing space
• A clear space is required with minimum dimensions of 4m by 3m (8m x 8m is optimal but can be smaller)
  • The floor must be even and preferably not carpeted
  • The audience sit End On to the stage
Lighting and sound will be operated by Touring SM. In the case the space is not a theatre, it is essential that the control positions are located side by side and beside the performance area. If it cannot be close then there must be a clear line of sight to the whole performance area.

Backstage requirements (if available)
• 1 dressing room or private changing area preferably with a full length mirror
• Access to laundry facilities in venues where we are performing for more than one day
• Access to a tea making facilities (kettle) as hot tea is required as a prop

**Stage dimensions (meters)**

Width: 4
Depth: 3
Height: 3
Wing space: 0

**Crew notes**

Schools and community halls – no technical staff required
Venues – no or minimum lighting – 1 member of staff
Venues – full lighting – 2 members of staff
Mental AS Everything

Genre: Cabaret

*MAE brings mental illness and music together with transparency, comedy and a deep personal narrative*

**Written by:**
Damon Smith

**Directed by:**
Matthew Briggs

**Availability:** 01/08/2019 - 01/01/2021

**Duration (mins):** 70 Minutes.

**or ages:** 20 plus.

**Creative team**
Damon Smith | writer
Adam Coad | further writing contributions

**Touring party (2 peoples)**
Damon Smith | PERFORMER
ADAM COAD | PERFORMER

**Contact:** Matthew Briggs

0417996095  matthew@underthemicroscopetheatre.com

VIC  http://www.underthemicroscopetheatre.com/

**General information**

**Short review**
“Imagine seeing courage sharing a stage with cabaret? An unassuming performance (Mental As Everything) brilliantly showcases this rare mix and it’s taken my breath away. Mental As Everything is fun, powerful and totally immersive. Don’t miss it.”  
Lesley Reed

**Synopsis**
Mental as everything is an original new stage concept by Melbourne based writer, musician and performer, Damon Smith. His personal, day to day experiences with a diagnosis of both OCD and Bipolar disorder, have helped Damon develop a transparency regarding his dealings with these two, widely misguided disorders and as a writer/entertainer, creating a show that blends comedy and music alongside an honest and thought-provoking, researched narrative, It
seemed this would be an obvious next step in his career, not to mention a great opportunity to talk about mental illness and help spread awareness regarding it's stigma.

In this two man show, Damon and his musical cohort, Adam Coad, will take the audience on a brilliantly unique and often awkward journey inside their own heads with hilarious onstage buffoonery & songs pertaining to Mental Illness. Mental As Everything, features both original music and existing songs, written by well known artists that have experienced mental illness.

**Marketing selling points**
We want to help remove the stigma that is attached to certain mental disorders with humour, great music and a heartwarming narrative.
MAE is for an audience that wants to be educated, entertained and invigorated with light bulb moments and transparency. A show written and performed by a talented, professional artist that has experienced the confusion and stigma related to his own diagnosis's of OCD & Bipolar.
By partnering with local community initiatives and national mental health organisations pertaining to mental health, a venue can bolster the publics interest in the show.

**Key audience and marketing notes**
This show caters to high school students, fans of cabaret and people that have experienced mental instability first hand or have cared or lived with a sufferer of a mental disorder. Anyone that has been affected by the stigma attached to a mental disability and anyone that wants to help spread awareness regarding it should see the show. Because of it's comedic and musical stylings, MAE works as a stand alone production for audiences wanting to be entertained as well as a show that educates and enlightens, it's audiences.

**Content warning**
No

**Community Engagement activities**
Piano Playing Workshops.

**Technical Information**

**Technical Rating**
What is this?  D

**Technical specifications**
Download Now

**Theatre formats**
Any

**Bump in (hours)**
1

**Bump out (hours)**
1

**Lighting requirements**
Any

**Audio requirements**
2 x Vocal Mics, Drums miced, Piano Miced
**Staging requirements**

**Piano**

**Stage dimensions (meters)**

| Width: 4 | Height: 4 |
| Depth: 4 | Wing space: 4 |
Go, Go, GO!

Genre: Circus

An epic tribute to stupid fun.

Written by:
Tarah Carey

Directed by:
Kimberly Twiner

Availability: 01/04/2020 - 31/12/2021

Duration (mins): 50

or ages: 7 years and over

Creative team
Rachel Lee | Lighting Design
Jarad Cuff | Costume Design

Touring party(4 peoples)
TBC | Tech/ Operator
Tarah Carey | Performer/ Producer
Tim Rutty | Performer/ Rigger
Eleanor Beveridge | Performer

Media
Promo Video 1
Marketing Materials

Contact : Tarah Carey

0408074158

 tarah@gravitydolls.com

VIC

http://www.gravitydolls.com/

General information

Short review
"Had me in stitches" Cameron Woodhead, The Age

Synopsis
As its name suggests this show hits the ground running and builds to such a dizzying pace you’ll be left asking yourself, ‘how can they keep going?’

Bridging the gap between how generations play games, Go, Go, Go! is fun, spontaneous and interactive. We draw inspiration from classic games, ranging from retro video games to school yard classics plus some we’ve invented along the way and give them a circus twist. Entertaining with a sprinkle of nostalgia, Go, Go, GO! draws on stunning acrobatics and ingenious physical to create a playful, hilarious, spectacular world that celebrates why games - in all their various forms - stand the test of time.
**Budget**
- Remount cost $8,468.00
- Weekly fee $7,500.00
- Per performance $4,000.00
- Royalties 9

**APRA Obligations**
Standard APRA licence, all songs are available.

**Industry Reference**
Marisa Cesario  
Gasworks  
03 8606 4203  
marisa@gasworks.org.au

Go, Go, GO! premiered as part of the Poppy Seed Theatre Festival in 2018 under the previous title 'Tandem'. The title was changed to better reflect the show. We wanted to create a show that didn’t take itself too seriously (in contrast to current world events) brings people together through a shared sense of play. We are building on the first season, redeveloping and aiming for Melbourne Fringe this year before touring.

**Marketing selling points**
- Entertaining and funny, this show is a welcome pallet cleanser and break from the pressure of day-to-day life.
- Light hearted family fun. Multiple generations of families will enjoy little tips of the hat to the games that populated their childhood and leave the theatre brimming with nostalgia and sharing stories about their favorites.
- Circus with a quirky comedy twist, expect those cheeks to be sore!
- Celebrates good old fashion fun, speaks to our inner nerd and reminds us of the value of friendship and togetherness.

**Key audience and marketing notes**
Families – accessible an entertaining for all ages and parents will be tickled by the opportunity to share elements of their childhood with their kids.
Social Gamers – there is a huge demand for social activities that connect and bring people together. This show will appeal to this audience because it celebrates and affirms human connection.
School age children – while being great fun, this show also models positive, supportive relationships during play.
Lovers of Comedy – this show is ridiculous and is ideal for people who like to laugh.

**Content warning**
No

**Community Engagement activities**
We would love to leave a legacy of connecting with people through playing games. This could be kick-started by having a games night that follows the show or members of the community could bring in their favourite games to form part of an exhibition in the foyer in the lead up to the season.

**Technical Information**

- **Technical Rating** D
- **Technical specifications** Download Now
- **Theatre formats** Pros Arch, Black Box, Flat floor and hall
- **Bump in (hours)** 3
- **Bump out (hours)** 1

**Lighting requirements**
Lighting design will be redeveloped for touring and available late 2019. We will have a generic plan available that utilises a basic standard grid.
Audio requirements
Access to quality in house system with fold back speakers. Sound will be played from tour laptop with QLab.

Staging requirements
This production travels light and has no set. There are a few suitcases of props and circus apparatus that are assembled/set by the cast during bump in.

Stage dimensions (meters)
Width: 5  Height: 3.5
Depth: 5   Wing space: n/a

Crew notes
1 multi skilled tech for bump in / out.
Stark and Dormy

Genre: Comedy
A dark comedy adventure in puppetry, sketch comedy and unabashedly cool lo-fi theatrical effects.

Written by:
Jeff Achtem, James Pratt, Christian Bagin

Directed by:
Jeff Achtem

Availability: 01/08/2020 - 01/10/2021
Duration (mins): 55
or ages: 10+

Creative team
Jeff Achtem | co-creator, director
James Pratt | co-creator, performer
Christian Bagin | co-creator, performer

Touring party (3 peoples)
James Pratt | performer
Christian Bagin | performer
tbc | tour manager / technician

Contact: Jeff Achtem
0411-751-384
mail@bunkpuppets.com
http://www.bunk.studio

General information

Short review
"it sure is one hell of an entertaining ride!" - Australia Arts Review

Synopsis
In a small town, trouble is brewing. Stark and Dormy weaves together the lives of several outlandish characters living in their seaside town: a struggling theme park owner with a dark secret, a teenage girl losing touch with her father, a captive ape plotting escape, a vain restauranteur desperate to be on the culinary cutting edge ... and a hungry alien creature just about to crash-land. Part sci-fi spoof and part social satire, master storytellers Bunk Puppets use a blend of puppetry and sketch comedy to create an entertaining theatrical universe, steeped in imagination and creativity, and all duly lacquered with a dark wit. At times the show pumps along like an action adventure film, and later quietly meanders in the dark intrigue of a murder mystery plot, to then
burst to a finale with riveting 3D shadow puppets that leap off the screen. Due to some content and the pacing of the material, the production will appeal to an audience of 10 yrs plus and adults. Award winners at Edinburgh and Adelaide Fringes, Bunk Puppets have traveled the globe and built an international reputation with their absurdist visual stories, with raucous and eye-popping results.

**Marketing selling points**
Stark and Dormy is a live performance mashup that aims to blend up the abundance of imagery and narrative forms in the modern world, and to re-focus those diverging forms using simple performance tools and careful stagecraft technique. It is as if the two performers are attempting to make their own DIY action mystery alien invasion movie for you; live, on stage -- with bumps, failures and success along the way. The story told is less of an impact then the way it is told. Bunk Puppets seeks to inspire and awaken audiences along those themes: busy audiences seem to be refreshed by a DIY aesthetic.

**Key audience and marketing notes**
Bunk Puppets previous work has targeted a more general family audience, but with Stark and Dormy we are focused on an adult comedy theater audience, with an open invitation to older children (10 plus) as well. We feel that the speedy pacing of the performance (in the use of comedy, sound and light) will appeal to a more general main stream audience, who do not always self-identify their tastes as alternative or risk-taking. With a very original format of presentation in the puppetry forms, there is also a strong appeal across audiences that self-identify as theatre goers.

**Content warning**
Yes

**Community Engagement activities**
Bunk Puppets touring performers are available to provide workshops on puppetry, clowning, performance as well as offer post-show Q & A and audience engagements.

**Technical Information**

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<td>Technical specifications</td>
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<tr>
<td>Theatre formats</td>
<td>pros arch, black box, hall</td>
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<tr>
<td>Bump in (hours)</td>
<td>3.5</td>
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<td>Bump out (hours)</td>
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**Lighting requirements**
Company require venue to provide 7 x profile spots (15-30 deg), plus 3 fresels for a general wash, with a control position a rear of seating bank. Company can hire and bring fixtures if required, for additional fee. VENUE MUST BE CAPABLE OF NEAR TOTAL BLACKOUT

**Audio requirements**
We provide laptop for music playback and wireless microphones for performers. Control position at rear. Venue must provide sound amplification system. Company can hire and bring sound gear if required, for additional fee.

**Staging requirements**
Company to bring set items, small projection screens and lighting for shadow theatre effects.

**Stage dimensions (meters)**

- **Width:** 7
- **Depth:** 5.5
- **Height:** 3.8
- **Wing space:** 0
Jugg Life

Genre: Circus

Jugg Life is an explosive fusion of dynamic live percussion and juggling with relentless energy.

Written by: Jugg Life Productions

Directed by: Jugg Life Productions

Availability: 01/08/2019 - 01/01/2020

Duration (mins): 50 minutes

or ages: All ages

Creative team

Richard Sullivan | Co-founder
Byron Hutton | Co-founder
Joe Fisher | Co-creator

Touring party(3 peoples)
Richard Sullivan | Performer
Byron Hutton | Performer
Joe Fisher | Performer/ Technician

Media
Promo Video 1
Promo Video 2
Marketing Materials

Contact: Richard Sullivan

0434793142  richardxsullivan@gmail.com

VIC
https://www.facebook.com/JuggLifeShow/

General information

Short review

“A show full of laughter that will have you in awe of their spectacular skills”
-Aspire Magazine, Naomi Giatas

Synopsis

Beginning with the simple beat of a drum and ending with the total mayhem of both performers keeping ludicrous numbers of props in the air. Jugg Life is an intense, non-stop escalation of skill and entertainment. As sound melds seamlessly with world-class technical ability and energetic stage presence, the performers display precisely what they love about juggling in every way possible, incorporating competition, danger, music and teamwork. Colourful, visual, turbulent and fun, Jugg Life is a show for the entire family.
Budget
Remount cost $2,500.00
Weekly fee $7,900.00
Per performance $1,780.00

APRA Obligations
Approx $100 per week of shows.

Notes
The Remount cost is based off a one week rehearsal period for the two performers.

Industry Reference
Anni Davey
Flying Fruit Fly Circus
+61 (0)2 6043 0720
adavey@fruitflycircus.com.au

Marketing selling points
The show is performed by two of Australia's best jugglers, it not only uses this world class technique level but seamlessly combines it with live percussion, live music loops, solving a Rubik's cube and acrobatics.

Key audience and marketing notes
The show is appropriate for all ages, so families are ideal. Because the show is based around juggling it is accessible for anyone. The show is lighthearted, fun and joyous and will leave the audience feeling compelled to learn to juggle.

Content warning
No

Community Engagement activities
Jugg Life can provide juggling workshops to all levels- as young as 5yrs

Technical Information

Technical Rating
C

Technical specifications
Download Now

Theatre formats
Most formats can be accommodated with suitable warning/ planning time.

Bump in (hours) 2
Bump out (hours) 1

Lighting requirements
Show can operate on basic lighting rig in shared space (basic wash, and back lighting). If available a full lighting plan will be used (2 specials and several coloured washes). The lighting is really flexible and simple if need be, but if we have access to a more complicated rig and lights see the link below.

Here is a link to our cue sheet and ideal lighting arrangement:
https://www.dropbox.com/sh/2lwyx6rmm5m242c/AABfPYcC3xrh1dKkxfj73mga?dl=0

Audio requirements
Controlled from laptop and iPad by performers onstage (2x D.I. required)
Show involves some live percussion, which may need to be amplified in a venue of more than 300 seats (min 2x condenser microphones).

Staging requirements
N/A
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<th>Stage dimensions (meters)</th>
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<td><strong>Width</strong>: 3.5</td>
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<td><strong>Height</strong>: 4.5</td>
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<td><strong>Depth</strong>: 5</td>
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<td><strong>Wing space</strong>: 0</td>
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**Crew notes**
We only need one house technician to plot and run the lighting for the show. The sound is operated by the performers on stage.
**Hell's Canyon**

**Genre:** Drama

_A multi-award winning, new Australian drama about a teenage road trip across the Australian outback_

**Written by:**
Emily Sheehan

**Directed by:**
Katie Cawthorne

**Availability:** 01/02/2020 - 31/07/2020

**Duration (mins):** 65

**or ages:** 14+ (young adult-adult)

**Creative team**
Isabelle Ford | Cast
Connor Leach | Cast
Tyler Ray Hawkins | Set and costume design
Kimmo Vennonen | Sound design
Martin Kinnane | Lighting design
Laura Barnes | Stage manager / operator

**Touring party (3 peoples)**
Laura Barnes | Stage Manager/Operator

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**Contact : Emily Sheehan**

📞 0405241008

✉️ email@emilysheehan.info

📍 VIC

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**General information**

**Short review**
It’s rare to see a first play written by a young writer that is so economically astute, so lyrical, so authentic and so magical as Hell’s Canyon. It’s a story of grief, love, connection and growing up hard and fast. But despite the dark sorrow there is a lightness and neediness that amounts to some version of love that is enigmatic and beautifully subtle, and ultimately optimistic.

- DAILY REVIEW

**Synopsis**
[CONTAINS SPOILERS]

“Sometimes there are things you can’t forget about, even when you try. They show up in your brain outta nowhere. I don’t know what’s so wrong about remembering.” – Hell’s Canyon
Connor Leach | Cast

**Media**
- Promo Video 1
- Promo Video 2
- Marketing Materials

**Budget**
- Remount cost: $9,600.00
- Weekly fee: $5,900.00
- Per performance: $0.00
- Royalties: 11%

**APRA Obligations**
The sound design uses one song Girl and the Sea by The Presets which requires an APRA Dramatic Context license

**Industry Reference**
Caitlin Dullard
La Mama Theatre
03 9347 6948
caitlin@lamama.com.au

Caitlin and Oscar used to be mates, but not anymore. Six months after the death of Oscar’s brother/Caitlin’s boyfriend, Caitlin and Oscar haven’t spoken. These days, Caitlin texts boys to meet her in public parks while Oscar eats his lunch in the teacher’s staffroom. But when Caitlin sends Oscar a text message, he comes running. After receiving a medical diagnosis that morning, Caitlin is scared. She convinces an unsuspecting Oscar to run away with her. To go “full on missing”. Hell’s Canyon is a new Australian drama about friendship and rebellion, that directly connects to a youth audience.

Winner of the Rodney Seaborn Playwrights Award, winner of the Melbourne Fringe Market Ready Award, and shortlisted for the Patrick White Playwrights Award, and developed by Playwriting Australia, Hell’s Canyon has had critically acclaimed seasons in both Sydney and Melbourne.

**Marketing selling points**
- Award winning play
- New Australian work
- Strong female protagonist
- Published script
- Dark and surreal drama
- Written by up-and-coming new playwright, Emily Sheehan
- Australian outback setting
- Teen perspective on friendship, suicide and grief

**Key audience and marketing notes**
Hell’s Canyon is an award-winning new Australian drama that speaks to a young-adult and adult audience (14+). The subject matter of suicide, grief and the loss of friendship resonate strongly with school audiences, and script published by Currency Press allowed teachers to explore the work further in the classroom. The work also speaks to an adult audience, as the Daily Review wrote, “my 14 year old daughter was hooked from the first words and experienced the play with visceral pleasure and pain. As an adult audience member, I was equally captivated.”

**Content warning**
Yes

**Community Engagement activities**
- School / Audience Q&As
- School drama workshops taught by the actors

**Technical Information**

**Technical Rating**
- C

**Technical specifications**
- Download Now

**Theatre formats**
Best in a black box, can do small proscenium, flat floor and hall.

**Bump in (hours)**
- 6

**Bump out (hours)**
- 4

**Lighting requirements**
Basic desk required, 4 - 5 dimmers, control position can be side stage, bio box, in audience. Blue and pink leds or gels required. Ideally have UV lights available (or we will hire for tour). Ideally have strobe lights available.

**Audio requirements**
Ideally 2 speakers, all audio is in QLab - operator mac used.

**Staging requirements**
4 flats (4800 w x 2400 h), sit 1 metre from back of stage, free standing using french braces. MDF floor the same size as flats (does not have to be utilised if stage does not permit).

Set items - double mattress, wheelie bin, 2 x wooden crates.

Strobe is used, as well as UV light, bubble machines are also used.

**Stage dimensions (meters)**

- **Width:** 4.8
- **Height:** 2.4
- **Depth:** 3
- **Wing space:** 1

**Crew notes**
Support setting up x 1-2 people
Love Song Dedications (without Richard Mercer)  

Ten Tonne Sparrow

**Genre:** Comedy  
A bonkers comedy lecture about classic pop songs in the modern world

Written by:  
Tom Hogan & Bonnie Leigh-Dodds

Directed by:  
Tom Hogan & Bonnie Leigh-Dodds

**Availability:** 01/06/2020 - 30/12/2021  
**Duration (mins):** 1h 10m  
**or ages:** 15+

Creative team  
Tom Hogan | Devisor/Performer/Sound Design/Set  
Bonnie Leigh-Dodds | Devisor/Performer/Choreographer/AV  
Emma Lockhart-Wilson | Lighting Design

Touring party (3 peoples)  
Tom Hogan | Performer/Creator  
Bonnie Leigh-Dodds | Performer/Creator

Contact: Tom Hogan  
T 0424948137  
E tommehogan@gmail.com  
A http://www.tentonnesparrow.com.au

General information

**Short review**  
"A bonkers and exhilarating romp through the highs and lows of '80s and '90s power ballads, elevator music and hideously awkward encounters with matters of the heart. Tom Hogan and Bonnie Leigh-Dodds are side-splittingly funny in their hunt for the perfect love song. ★★★★½ "
- The Age

Synopsis  
In 2013, after 17 years of being on air, Richard Mercer left his final Love Song Dedication. It was Trisha Yearwood’s ‘How Do I Live (Without You)?’ Now, two friends attempt to fill the void that The Love God left behind. After listening to literally thousands of dedications, as well as too many earnest songs about unrequited
There Can Be Only One.

This devised work promises a night of reassurance, full of songs you are ashamed you know the lyrics to. In a world of post-truths, ironic memes, anti-social media, 'Love Song Dedications (without Richard Mercer)' offers the ultimate therapeutic playlist. Irony will be truly dead, and only one question will hang in the air: “What is love? (... Baby don’t hurt me, don’t hurt me, no more...)

Marketing selling points
The conceit of the show is that two friends have collected the 100 most requested love songs to find the “best” one. The biggest selling point has been the nostalgia around classic radio host Richard Mercer, as well as the trivia of big/classic love songs - from Celine Dion, to Etta James, to Meatloaf, to Adele.

Radio stations in particular loved marketing and discussing the show, as well as their favourite love song memories, often with lengthy interviews and audiences calling in.

We also created a podcast "Missing Richard Mercer" to attract new audiences of the podcast generation.

Key audience and marketing notes
The work is joyous, highly intelligent, yet carefree with a big heart. It was also nominated for Best Performance in the Melbourne Fringe Awards. Our audiences were strongest in millennial 18-55 year olds, but regularly had loudly engaged older crowds too.

We've found the work is a great way to connect with audiences who don't normally attend theatre. It talks directly to audiences who enjoy comedy, and engages them with contemporary politics, using huge and easy to relate to pop culture references. There's a lot of poking fun of the conceits of theatre, for the more experienced viewer.

Content warning
Yes

Community Engagement activities
Q&A's available with the cast/creators
Workshops are available in devising theatre and movement (Directed towards high school), and spoken word performance (all ages), and Making Poetry Cool (beginners).

Technical Information

Technical Rating
C

Technical specifications Download Now
**Theatre formats**
Adaptable to most spaces - the wider the better, raked seating preferred due to occasional floor work

**Bump in (hours)** 6
**Bump out (hours)** 4

**Lighting requirements**
Generic lighting rig required - warm wash, dim wash, green wash, red/pink wash, two spotlight specials (one central)

**Audio requirements**
Stereo PA
Mixing Desk
One Microphone (can provide)
Sound Interface (can provide)
Licensed QLab (can provide)
Laptop (can provide)
Projector running from laptop

**Staging requirements**
Four large boards (2.2m high, 1.2m across) fit across the stage, and actors perform around them. The boards can ultimately sit on the wings of the stage as long as they are clearly seen. Projection screen needs to be clearly seen - preferably high (2m+) and in the middle of the stage. If the space has levels/staircase, including raised platforms, we can also use them.

**Stage dimensions (meters)**
Width: 7m  Height: 4m
Depth: 4m  Wing space:

**Crew notes**
The space is adaptable, but ultimately the wider the stage, the better for us.
The Scrims

Genre:Original Contemporary Music
Authentic, rootsy, bluegrass and swing. Real tasty. The Scrims are a high energy folk/dance band

Written by: The Scrims

Directed by: The Scrims

Availability: 01/07/2019 - 01/07/2020
Duration (mins): 45 minutes - 2 hours
or ages: 0-100

Creative team
Matt Sheers | Violinist
Jesse Sheers | Acoustic Guitar/Vocals
Geordie Schellhorn | Double Bass
Sam Plummer | Banjo

Touring party(4 peoples)
Same as above

Contact : Matt Sheers
0423795272
thescrimshawfour@gmail.com
VIC
http://thescrimsmusic.com/

General information

Synopsis
Featuring Banjo, two Guitars, Violin, Double Bass and Stomp-box their live show will make your feet fall off from dancing so hard. Described as "Folk/Dance/Doof" The Scrims have been busking and performing almost in every location possible, up and down the coast of Australia, there isn’t a show where these five young men wont get everybody up and jiggin’ around. The band’s talent for writing quirky songs with a dark tone, all the while keeping a happy beat that gets the dance floor going has gained a huge following around Melbourne and Australia. The Scrims have had notable gigs such as Woodford Folk Festival, Newstead Folk Fest, Warrandyte Fest, Falls Festival, The Hills Are Alive Festival, White Night Melbourne and a packed out residency at The Workers Club as well as performing as part of the Melbourne Fringe and Comedy Festivals with cabaret shows and comedy acts.
Marketing Materials

Budget
Remount cost $ 0.00
Weekly fee $ 0.00
Per performance $ 1,500.00

APRA Obligations
Music use reports required

Industry Reference

Marketing selling points
The Scrims unique sound is a key selling point for this band, playing "old" styles of music and putting a fun, fresh take on the genre. Their ability to entertain and get anyone up and dancing is always a huge drawcard for this group.

Key audience and marketing notes
The Scrims key audience varies from very young to very old, as they play traditional music and styles with a modern twist. Creating new original tunes based on old genres, with traditional bluegrass instruments. However their demographic is mostly younger crowds who enjoy dancing and live gigs/festivals, aged between 18-34 with 60% favour towards female demographic.

Content warning
No

Technical Information

Technical Rating
D

Technical specifications
Download Now

Theatre formats na
Bump in (hours) 1
Bump out (hours) 1

Audio requirements
4x Vocal Mics
4x DIs
1x Kick Drum Mic

Staging requirements
N/A

Stage dimensions (meters)

Width: 4
Depth: 3
Height: n/a
Wing space: n/a
**XANI**

**Xani Kolac**

**Genre:** Original Contemporary Music  
*A one-woman contemporary music show with violin and live looping.*

**Written by:**  
Xani Kolac

**Directed by:**  
Xani Kolac

**Availability:** 01/05/2020 - 30/11/2020  
**Duration (mins):** 60  
**or ages:** 7+, adults

**Creative team**  
Xani Kolac | Violinist/Vocalist

**Touring party (2 peoples)**  
TBC | Sound Engineer

**Media**  
Promo Video 1  
Promo Video 2  
Promo Video 3  
Marketing Materials

**Contact:** Xani Kolac  
**0400883750**  
**xani.k.can@gmail.com**  
**http://www.xanikolac.com**

**General information**

**Short review**  
"XANI brings to the contemporary violin and contemporary music in general a certain flair of excitement that seems to have gotten lost in music over the years... It gives me faith in life and art to know that there are artists like XANI who are out there continuing to stretch the limits of everything they touch."

https://www.divideandconquermusic.com/indie-music-album-reviews/xani-three

**Synopsis**  
Inspired by her work with female instrumentalists in the Melbourne urban contemporary music scene, XANI is a violinist/vocalist with a vision to change the gender disparity in the Australian live music scene, especially for instrumentalists.

Xani has spent the past two years working on SPIRE - Sounds +
Remount cost $ 0.00  
Weekly fee $ 2,700.00  
Per performance $ 1,200.00  

APRA Obligations  
Xani performs all her own original material registered with APRA.

Notes  
Please note these fees do not include accommodation, travel etc.  
Fees are for artist and sound engineer, workshop facilitation and equipment.

Industry Reference  
Clare Watson  
Black Swan State Theatre Company  
0408177776  
clare@bsstc.com.au  

Performance Inspiring Recognition and Equality. SPIRE is a project giving female instrumentalists the opportunities to perform with high profile artists lading to more work and more visibility. SPIRE has performed at Hamer Hall as part of "Stand By Your Woman" with the likes of Kate Ceberano, Mojo Juju, Tripod, Tex Perkins and Kate Miller-Heidke.

Performing solo with violin and electronic effects, Xani is an engaging and inspiring performer. Each performance will include collaborations with female instrumentalists of all ages from the community in which she plays. Xani’s music is epic and densely layered with pop choruses and shredding violin solos.

Marketing selling points  
> Engaging with the female instrumentalists in the community;  
> One-woman show;  
> Celebrating gender diversity in live music;  
> Original instrumentation (contemporary violin);  
> Xani has performed with Clare Bowditch, Kate Ceberano, Tim Rogers, Jens Lekman and has featured on records by Paul Kelly, Bliss N’ Eso, Tim Rogers and Darren Middleton (Powderfinger);  
> All original songs.

Key audience and marketing notes  
Marketing Strategy:

1. Venues must be small-medium, intimate or casual, can include pubs, bars, cafes, school halls;  
2. Xani will engage with female instrumentalists in the community who are proficient on any instrument by contacting schools, community services, live music venues/organisers. Instrumentalists can be any age but need to be technically proficient;  
3. Xani will conduct workshops/rehearsals whereby arrangements of some of her songs will be provided to the instrumentalists;  
4. The shows will feature Xani performing solo as well as performing with the workshop attendees.

Content warning  
No

Community Engagement activities  
Workshops for female instrumentalists are provided as a part of performing this show. Women of all ages and backgrounds are invited to attend, however all instrumentalists must be proficient on their instruments.

These workshops can be held in schools, halls, venues.

All attendees must have their own working instruments, amplifiers (if required), etc.

Technical Information  
Technical Rating  
What is this?
Technical specifications

Theatre formats  Flexible
Bump in (hours)  4
Bump out (hours)  2

Lighting requirements
Flexible.

Audio requirements
Will depend on workshop attendees, but we can provide own mixing desk and PA if required or use whatever is in-house. We are very flexible. However, if possible, a PA with 8-channel mixing desk, fold back wedges and 1 x vocal microphone on a boom stand will be preferred.

Staging requirements
No set.

Stage dimensions (meters)

Width: Flexible  Height: Flexible
Depth: Flexible  Wing space: Flexible
The Spooky Men's Chorale

Genre: Original Contemporary Music
Men singing songs. Some of them are funny.

Written by:
Stephen Taberner

Directed by:
Stephen Taberner

Availability: 01/04/2020 - 30/06/2020
Duration (mins): 110
or ages: All ages

Creative team
Stephen Taberner | Artistic Director
TBA | 13-16 Spooky Men

Touring party (13-17 peoples)
Stephen Taberner | Artistic Director
13-15 Spooky Men (names TBA) | Singers

Media
Promo Video 1
Promo Video 2
Promo Video 3
Marketing Materials

Contact: Melissa Cannon

+61412613351
msmelissacannon@gmail.com
NSW
https://spookymen.com/

General information

Short review
"It takes a rare skill to be very silly, thoughtful, and sing in perfect harmony, but the Spooky Men's Chorale manage to achieve just that." Robin Denselow, The Guardian (2017)

Synopsis
The Spooky Men's Chorale emerged blithering and blinking-eyed from the Blue Mountains of NSW in 2001, armed with no more than their voices, a nice line in deadpan and an ill-matched set of hats.

In live performance, the Spooky Men draw on a combination of musical and theatrical values including Georgian male polyphony; a running joke on man as a vast, oblivious useless object; whispers of clown, bouffon and Monty Python; and forays into pleasurable grunting tribalism. The audience are invited to first joyously experience a wall of mansound, then laugh stupidly, then venture
Budget
Remount cost $ 0.00
Weekly fee $ 0.00
Per performance $ 3,500.00
Royalties 4

APRA Obligations
Artists will submit APRA report for each performance

Industry Reference
Stephen Champion
Bathurst Memorial Entertainment Centre
02 6333 6166
stephen.champion@bathurst.nsw.gov.au

into areas of great tenderness. It is not so much comedic as hilarious, not so much shimmeringly perfect as pleasingly and deeply human.

The Spookies in middle age, having just released their sixth album, are more masters of their territory than ever before. They will delicately garnish their much loved black-catalogue with further incursions into beauty and stupidity, somewhat like a chocolate muffin with bits of chocolate in it. You must see them, really you must.

Marketing selling points
The Spooky Men's Chorale is music show with comedic and theatrical elements. It is funny, poignant, and relevant, with proven box office success and critical acclaim. The show's humour attracts broad audiences, but the beauty of the singing, and the deeply humanistic depiction of masculinity, offers an experience that is both hugely entertaining, and surprisingly profound.

Key audience and marketing notes
The Spooky Men's Chorale find a comfortable market in adult audiences of both genders and they also have a particular interest and experience in engaging male high school students for whom a wall of mansound is often a genuinely new and exhilarating experience. Underneath the obvious humour of the show, the Spooky Men present very positive and diverse expressions of masculinity which encourages audience members of all ages, genders and backgrounds to feel so comfortable and joyous as to break into spontaneous singing and/or grunting.

Content warning
No

Community Engagement activities
The Spooky Men's Chorale offers participatory musical experiences that are genuinely open to all. The concert itself is an active experience with audience invited at various times to stand, dance, sing and certainly cheer and grunt (or sit quietly if preferred!).

Artistic Director Stephen Taberner is very experienced in leading workshops for choirs of all shapes and sizes; from a small group of committed choristers to flash mob choirs of up to 6,000 people who have come together for the first time to sing a song. He can work with you to shape a workshop suitable for your participants.

Technical Information

Technical Rating
What is this? D

Technical specifications Download Now
Theatre formats All
Bump in (hours) 3
Bump out (hours) 1

Lighting requirements
Lighting - The SMC only require a simple light show
White front wash with a spot on the Announce mic (9). Colour from
the sides and back - Purple,
Blue, Red, Orange, Amber.
No green and no smoke or haze please.
The choir half circle should be approximately 6 mtrs Wide and 5
mtrs deep. Several of the
upstage performers are 6ft + tall.
House lights should be run at 35 - 40% for the show (just enough for
the SMC to be able to see
audience).
Please do not change lighting mix mid song.

Audio requirements
We supply:
8 x pencil condenser microphones. Mics are thinner than SM58 but
will fit into standard mic clip suitable for SM58.
Venue to supply:
PA to suit room with even bass response down to 70 hz.
Flown PA is best or ground stacked with FOH cabinets placed at
least 1 mtr in front of the stage
and as wide as possible. PA stacked on the stage is likely to
compromise the audio.
FOH audio
The sound of the Spooky Men's Chorale may be described as rich
and comfy like a male voice
sofa. Tonally it should inspire images of a lounge or hammock, soft,
smooth, and comfortable.
Frequencies which tend to compromise this are 2.5 to 3.15Khz, then
depending upon the room
possibly 1.25Khz and the 400 to 800Hz area.
The SMC mix is like a pyramid with a fat bass, less mid and then a
delicate top section. There for
the channel faders for mics 1 and 2 generally sit at around -10 on
the desk, mics 3 - 6 at unity and
mics 7 and 8 at -5.
The Chorale tend to be around 20 to 25cm away from their mics.
For venues with a seating capacity of less than 250 and a very live
acoustic (e.g. churches) the
mic set up for the chorale may be simplified. The front 58 is almost
always required.
HPF- Mics 1,2 - 130Hz. Mics 3, 4 - 110Hz. Mics 5, 6 - 70Hz. Mics 7, 8 -
120Hz.
The SMC mics can tend to feedback around 160 - 200hz.
It is helpful to group the 8 chorale mics. A GEQ over this group can
be very useful.
A good starting channel EQ is: -5db widish notch at 450Hz. -5db
widish notch at 2.7Khz. -5db
shelf at 4.5Khz. The Hi shelf is important to dampen the Hi
frequencies and to help mush the
chorale together.
The SMC like a wet mix. It is useful to have 2 hall reverb. One with
a large room size and approx
2 sec decay and a second with a huge room size and approx 3 sec
delay. If the reverb are causing
feedback a plate is sometimes more audible than a hall resulting in
the effect return not needing
to be driven as hard. Because there tends to be a fairly low level
signal into the mics the reverb
sends generally need to be driven quite hard. The front SM58 can
almost always remain
completely dry. An eq on the effect returns are useful.
Microphone 10 is an SM58 or similar, positioned off stage/backstage.
It is only used for the
preshow announcement which is how the show starts. It is useful to
have comms where this mic
is positioned so that clearance can be given.
The SMC often come down and dance with audience for their
encore. For venues with a high
stage it is useful to have a set of treads down into the audience.
The venue should supply preshow music. We prefer it has an
acoustic feel or is kind of quirky
(e.g. Tom Waits).
Audio - Fold Back
Mix 1 - Mics 3, 4, 5, 6, 9. Mix 3 - Mics 1, 2, 7, 8, 9.
Mix 2 - Mics 5, 6, 7, 8, 9. Mix 4 - Mics 1, 2, 3, 4, 9.

Staging requirements
Minimum stage size 6 mtrs wide by 5 mtrs deep.
In order to set the half circle start by placing mics 4 and 5 either
side of centre stage, 4 mtrs up
from front of stage. Continue to build the structure placing the mic
stands as shown with 15cm (6
inch) space between adjacent feet. The distance between mics 1
and 8 should be approximately
4 to 4.5 mtrs.
The central area (i.e. the area bounded by the foldback wedges)
should be kept as clear of cables
as possible.
Tabs (front curtain) should be open min 8 mtrs, backdrop drapes
should be min 6 mtrs upstage
and further if possible. All legs should be positioned as wide as
possible.

Stage dimensions (meters)

| Width: 6 | Height: |
| Depth: 5 | Wing space: |
Hand to Earth

Australian Art Orchestra

Genre: Original Contemporary Music
Music that spans continents and cultures

Written by:
Daniel Wilfred / Sunny Kim / Peter Knight

Directed by:
Daniel Wilfred / Sunny Kim / Peter Knight

Availability: 15/02/2020 - 30/06/2020
Duration (mins): 60
or ages: adults

Creative team
Daniel Wilfred | Voice & clap sticks
Sunny Kim | Voice & electronics
Peter Knight | Trumpet & electronics

Contact: Jerry Remkes
+61424818779
VIC
jerry@aaom.com.au

Touring party (5 peoples)
Daniel Wilfred | Performer
Sunny Kim | Performer
Peter Knight | Performer
Jem Savage | Sound engineer
Jerry Remkes | Producer

General information

Synopsis
Hand to Earth developed during an Australia Art Orchestra residency in the remote highlands of Tasmania. Yolgnu songman, Daniel Wilfred, and Korean vocalist, Sunny Kim, formed an effortless rapport that spans continents and cultures and yet expresses a deeply human commonality. Their vocal approaches are melded into the electronic atmospheres created by trumpeter and composer, Peter Knight, who draws on the minimalism of Brian Eno and Jon Hassell to create a bed for these beautifully contrasting voices.

Daniel sings in language and is the keeper of Yolgnu manikay (songs) from North East Arnhem Land that can be traced back for over 40,000 years. His is the oldest continuously practised music tradition in the world. Sunny sings in English and Korean and intones wordless gestures that invoke raw elemental forces.
Media
- Promo Video 1
- Marketing Materials

Budget
- Remount cost: $5,000.00
- Weekly fee: $7,000.00
- Per performance: $2,500.00

APRA Obligations
- Standard APRA conditions

Notes
Remount costs include 3-day travel from Daniel Wilfred from Ngukurr in the Northern Territory to Melbourne, as well as accommodation during remount period. Fees are excluding travel, accommodation and per diems (LPA). Venues closer to Melbourne might not always require the Producer to come, reducing the touring party to 4 - at the discretion of the AAO.

Industry Reference
Michael Hohnen
AD Barunga Festival (NT) / Skinnyfish Music (Producer Gurrumul)
0408100638
michael@skinnyfishmusic.com.au

Together they sing of the stars, of fire, and of the cooling rain, against Peter Knight’s floating trumpet notes and electronic crackles.

Hand to Earth expresses the here and now in music, and represents contemporary Australia at its best: sophisticated, inclusive, diverse, and forward looking.

Marketing selling points
The AAO celebrates its 25th anniversary this year, and through its long history has developed a great reputation. This will, however, be the first time since long that we tour Victoria.

The line-up of Indigenous Australian, Asian-Australian and Western Australian musicians is an important marketing asset, showcasing the incredible ability of Australian society to come together as a community and find a way forward through art.

The work is contemporary, but at the same time very accessible. The music triggers the imagination, goes places you haven't gone before, but always is welcoming and inclusive.

Key audience and marketing notes
This is aimed at audiences interested in contemporary music, and audiences interested in Indigenous culture, or a social awareness regarding inclusion and diversity.

In regard to contemporary music, the target audience ranges from adults interested in jazz, to audiences that like world music, contemplative electronic music, or minimal classical music.

In addition, a target audience would be those interested in Indigenous culture in general, and a special interest in topics like community, inclusion and diversity. With our workshops and talks, we would provide engagement opportunities.

Content warning
No

Community Engagement activities
We would be offering workshops to diverse groups: primarily, for children and young people to connect to Daniel and have him share his culture and stories through music, participation and conversation. Sunny Kim and Peter Knight would also contribute to the workshops.

For adult audiences, we’d also be able to host deeper conversations, about each of the artists’ culture, and how music and particularly improvisation overcomes barriers to communicate across cultural and linguistic barriers.

We’d also love to engage with local Indigenous communities, in any way that is considered appropriate.
Technical Information

Technical Rating

What is this? D

Technical specifications Download Now

Theatre formats Flexible providing venue acoustics appropriate for music presentation

Bump in (hours) 1

Bump out (hours) 0.5

Lighting requirements
Warm low stage wash, no moving lights, gobos or sudden changes

Audio requirements
2 x vocal mic, 3 x DI box, console w/ digital effects and graphic EQ on all outputs, 3 stage monitors (wedges), quality full-range FOH speakers appropriate to size of venue and coverage required.

Staging requirements
3 musicians, 2 standing 1 sitting to perform, no special staging required other than traps table (or road case, plinth etc) for electronics.

Stage dimensions (meters)

Width: 3600 Height: n/a
Depth: 1800 Wing space: n/a

Crew notes
n/a
Ukulele Death Squad

Genre: Original Contemporary Music
The World's Most Dangerous Ukulele Show. Enter at own risk.

Written by:
Benjamin Roberts and Julian Fergusson

Directed by:
Benjamin Roberts

Availability: 01/12/2019 - 01/02/2020
Duration (mins): 90 minutes
or ages: all ages, 40 - 60 focussed

Contact: Reuben Legge
+61469883562  info@ukedeathsquad.com
SA  https://www.ukedeathsquad.com/

General information

Short review
"These guys are fantastic" - Peter Goers, ABC Radio.

Synopsis
The Ukulele Death squad aims to entertain and wow by pushing the boundaries of the small four stinged instrument - the Ukulele.
With their own uke style, blending Flamenco, Mexican and Folk, and sold-out debut Adelaide Fringe shows, the squad will warp your perceptions of ukuleles one nylon string at a time. As well as crafting exceptional and unique music, the musicians involved have crafted a high-energy show which quite literally leaves audience blown away.
Selling out their debut fringe season (selling over 500 tickets), the squad garnered an incredible
(Ukulele/Vocals) Julian Fergusson | Performer
(Ukulele/Vocals) Reuben Legge | Performer
(Saxophone/Vocals) Eamonn Burke | Performer
(Bass/Vocals)

Media
Promo Video 1
Promo Video 2
Promo Video 3
Marketing Materials

Budget
Remount cost $ 0.00
Weekly fee $ 8,800.00
Per performance $ 6,000.00

APRA Obligations
All song registered with APRA. We will provide royalty statement to APRA post performance.

Notes
the per performance fee includes travel and accommodation, but the weekly sell of fee does not. If we are unable to get a grant for our travel and accom, we would need to add a further $2,000 onto this fee.

Industry Reference
Becc Bates
Arts South Australia
+61428148178
Becc.Bates@sa.gov.au

amount of media interest, being featured on ABC Radio, BBC Scotland Radio, Channel 7, Radio Adelaide and several international podcasts. Their sold out show in Adelaide also resulted in several interstate and international festival bookings including Winter Bello Festival (NSW) and the Central Coast Ukulele Festival (NSW) and The Edinburgh Fringe (SCOTLAND).

Formed by South Australian Musicians Ben Roberts (The Timbers) & Julian Fergus (The Coconut Kids), these Ukulele aficionados have the four-stringed skills and energy to create a unique live show.

Marketing selling points
First and foremost it is a music performance, and appeals to people who want to go out and see exciting, original live music.

Within this appeal there is obviously a strong focus on ukulele playing, and telling a story of ukulele being a "real" instrument, which hooks in with the many people who are learning or have learned ukulele at some point. We often hook in with ukulele groups when we tour, who help promote our shows and participate in workshops.

It is exciting and funny while being non offensive, which makes it attractive to families and everyone else looking for an entertaining show.

Key audience and marketing notes
The show has a number of hooks for different demographics, our biggest being middle aged and older retirees who appreciate music and performance, and many of who are in community ukulele groups.

As the show is exciting and funny, it is actually a complete family show, entertaining the kids, grandma and everyone in between.

City and rural audiences alike appreciate this show because it focusses on the on the characters and the music and has broad appeal.

The first 30 shows we played all sold out, which goes to show that the concept is strong, marketable and universally appealing.

Content warning
No

Community Engagement activities
Ukulele workshop - Designed for beginner to intermediate ukulele players/groups.
Delivered in a 1 hour classroom format, participants bring their own instrument and we provide written material which we then teach in an engaging and fun format.

Description:
Join Benjamin, Julian, Reuben and Eamonn, from the Ukulele Death Squad, and dive into an in depth look at alternative strumming patterns.

We all know how to strum our ukes, but the Death Squad will deliver some easy, some hard and some death defying new patterns to keep your strumming interesting and diverse.

**Technical Information**

**Technical Rating**

*What is this?*

D

**Theatre formats**

Any

**Bump in (hours)**

3

**Bump out (hours)**

3

**Audio requirements**

4x vocal microphones w/ stands

1x Kick Drum Microphone

4x DI's for 2 Ukuleles, 1 violin, and 1 ukulele bass

1x +48v xlr lead for saxophone player's clip on mic

4 monitor speakers for performance (2 if necessary)

1x Bass Amp if available (will need to discuss prior to tour)

1x Kick Drum + Kick Pedal if available (will need to discuss prior to tour)

(mixing desk + FOH speakers)

**Staging requirements**

Aside from microphones, instruments and backdrop, there are no props.

We would hope to source a kick drum and bass amp as listed in our audio requirements.

**Stage dimensions (meters)**

Width: 6

Height: NA

Depth: 3

Wing space: NA

**Crew notes**

We have not listed a sound engineer in our touring party because it is assumed that the venue would provide one. If not, we would have to include that in our touring costs.