

WA

SUBIACO ARTS CENTRE

PLAYING THE STATE

MAY 21 - 24 2019

# SHOWCASE

BARKING GECKO THEATRE COMPANY

MY ROBOT - JON GREEN



## KEY DATES

**MAY 21 - 24**

WA SHOWCASE

**MAY 27 - JUNE 7**

PRESENTERS REGISTER INTEREST

**JUNE 11**

INTEREST PROVIDED TO PRODUCERS

# ACKNOWLEDGEMENTS



Department of **Local Government, Sport and Cultural Industries**

Department of **Primary Industries and Regional Development**

GOVERNMENT PARTNER

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PERTH  
THEATRE  
TRUST

VENUE PARTNER

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ART ON  
THE MOVE

PRESENTING PARTNER

GALLERIEWEST

PRESENTING PARTNER

## PROGRAM DETAILS

# DAY 01

- 8 30 AM**      **DEAD CENTRE EXHIBITION**  
Gallery
- 8 30 AM**      **REGISTRATIONS OPEN**  
Gallery
- 9 AM**          **CREATIVE LEADERSHIP**  
**12 PM**  
Dr Shona Erskine - Pre Conference Session (OPT)  
Undercroft
- 1 PM**          **OPENING WA SHOWCASE**  
Mainstage
- 1 30 PM**      **PITCH SESSION ONE**  
Barking Gecko Theatre Company - Fully Sikh  
Sunday Afternoon Collective - Playtime with Grace  
and Fergus  
Mainstage
- 1 30 PM**      **ART ON THE MOVE / GALLERIESWEST**  
Knitting a New Strategic Plan  
Undercroft
- 2 00 PM**      **WHY CREATIVITY MATTERS**  
Keynote Session - Dee Madigan  
Mainstage
- 3 00 PM**      **AFTERNOON TEA**  
Studio
- 3 30 PM**      **PITCH SESSION TWO**  
DivaLicious Opera - Defying Gravity  
Robert Hofmann - What the Fandango?!  
The Last Great - Le Nor  
Maxima Circus - Catch!  
Kate Pass - Kohesia present: A Night of Persian Jazz  
Mark Howett - Co3 Australia - THE LINE  
Annette Carmichael Projects - The Beauty Index  
Mainstage
- 3 30 PM**      **ART ON THE MOVE / GALLERIESWEST**  
Changing Gears  
Undercroft
- 4 50 PM**      **MIND THE GAP**  
Update from Art on the Move and GalleriesWest  
Mainstage
- 5 10 PM**      **PAC AUSTRALIA UPDATE**  
Enjoy a drink on PAC Australia and hear what's new  
for 2019 and beyond



## PROGRAM DETAILS

# DAY 02

**830AM DEAD CENTRE EXHIBITION**

Gallery

**830AM REGISTRATIONS + MEDITATION OPEN**

Gallery + Undercroft

**900AM PITCH SESSION THREE**

Sun-Mi Clyburn - Audiotherapy: A Journey Through  
The Dark

Whiskey & Boots - Bystander

Mainstage

**900AM ART ON THE MOVE/GALLERIESWEST**

Portrait of a Gallery

Undercroft

**935AM HOW TO BE MORE CREATIVE IN BUSINESS AND COMMUNICATIONS**

Keynote Session - Dee Madigan

Mainstage

**1035AM Morning Tea**

Studio

**1105AM PITCH SESSION FOUR**

Riptide Youth Performance Company - The 1's, The 0's  
and Everything In Between

Rachel Woodward - Valentine

Perforning Lines WA - Layla Majnun

Mainstage

**1105AM ART ON THE MOVE/GALLERIESWEST**

Now What Do We Do?

Undercroft

**1140AM THE SURVIVAL OF ARTS ORGANISATIONS**

Keynote Session - Dr Doug Borwick

Mainstage

**1240PM LUNCH+ MASTERS OF HOOEY ROVING PITCH + GAMES OF ROADS**

Studio + Roving + Undercroft (OPT)

**140PM PITCH SESSION FIVE**

YUCK Circus - YUCK Circus

Blonde Moment Theatre - Miss Westralia

Rupert Guenther - Born Under a Bad Sign

Black Swan State Theatre Company

Craig Quartermaine

West Australian Ballet

Mainstage

## PROGRAM DETAILS

**140PM ART ON THE MOVE/GALLERIESWEST**

Pick Me !  
Undercroft

# DAY 02

**235PM THE AUDIENCE JOURNEY TO US**

Keynote Session - Dr Bob Harlow  
Mainstage

**335PM AFTERNOON TEA**

Studio

**405PM BLOWING UP YOUR ART BOX**

Keynote Session - Lindsey Buller Maliekel & WT  
McRae  
Mainstage

**505PM NETWORKING DRINKS AND GALLERIESWEST LAUNCH**

Studio

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**830AM DEAD CENTRE EXHIBITION**

Gallery

# DAY 03

**830AM REGISTRATIONS + MEDITATION**

Gallery + Undercroft

**900AM COMMON AUDIENCE DEVELOPMENT CHALLENGES AND HOW TO TACKLE THEM**

Keynote Session - Dr Bob Harlow  
Mainstage

**10AM PITCH SESSION SIX**

West Australian Opera  
Barefaced Stories - Barefaced Stories  
Lucy Peach - My Greatest Period Ever  
Mainstage

**10AM ART ON THE MOVE/GALLERIESWEST**

How I Learned to Love My Community Strategic Plan  
Undercroft

**1035AM MORNING TEA**

Studio

## PROGRAM DETAILS

# DAY 03

### **1105AM PITCH SESSION SEVEN**

Yirra Yaakin Theatre Company - Iceland: A Hip  
H'Opera and Cracked  
pvi collective - waster  
Finn O'Branagain - Text Roulette  
Talitha Maskin and Dane Yates - Amity  
Mainstage

### **1105AM ART ON THE MOVE/GALLERIESWEST**

Whose Mob?  
Undercroft

### **1205PM MAKING IT REAL - BECOMING INDESPENSIBLE**

Keynote Session - Dr Doug Borwick  
Mainstage

### **105PM LUNCH + MASTERS OF HOOEY ROVING PITCH**

Studio + Roving

### **205PM PITCH SESSION EIGHT**

The Last Great Hunt - Stay With Us  
Marrugeku - Le Dernier Appel/The Last Cry  
Spare Parts Puppet Theatre - The Little Prince  
Arnav Productions - Tony Galato The Musical  
Oompah! - OOMPAH!  
Kinetica - Syncope  
Mainstage

### **205PM ART ON THE MOVE/GALLERIESWEST**

Workshopping the Future  
Undercroft

### **315PM AFTERNOON TEA**

Studio

### **345PM PITCH SESSION NINE**

Beyond the Yard - Mungbean  
Mainstage

### **400PM MAKING THE MOST OF CREATIVITY**

Keynote Session - Dr Shona Erskine  
Mainstage

### **500PM CLOSE**

### **700PM CONFERENCE DINNER**

Downstairs at The Maj

## PROGRAM DETAILS

# DAY 04

- 8 30 AM**     **DEAD CENTRE EXHIBITION**  
Gallery
- 8 30 AM**     **REGISTRATIONS**  
Gallery
- 9 00 AM**     **BUILDING BLOCKS AND PLAYMATES**  
Keynote Session - Lindsey Buller Maliekel & WT McRae  
Mainstage
- 10 AM**     **AUDIENCE DEVELOPMENT PRESENTATIONS**  
Mandurah Performing Arts Centre  
Euphorium Creative  
Harvey Recreation and Cultural Centre  
Goldfields Arts Centre  
Moora Performing Arts Centre  
Bunbury Regional Entertainment Centre  
Mainstage
- 10 30 AM**   **MORNING TEA**  
Studio
- 11 00 AM**   **AUDIENCE DEVELOPMENT PRESENTATIONS**  
Albany Entertainment Centre  
Beverley Station Arts  
Arts Narrogin  
Ravensthorpe Regional Arts Council  
Cummins Theatre  
Mainstage
- 11 30 AM**   **STRATEGIC TOURING THINK TANK**  
Mainstage
- 12 45 PM**   **CLOSING REMARKS**  
Mainstage
- 1 00 PM**     **LUNCH**  
Studio
- 2 00 PM**     **ENGAGEMENT: BRINGING IT HOME**  
**- 5 PM**  
Dr Doug Borwick - Post Conference Session (OPT)  
Undercroft

# DEAD CENTRE EXHIBITION

Originally presented at Spectrum Project Space in 2016 and currently touring regional Western Australia with ART ON THE MOVE, Dead Centre is an exhibition that explores and celebrates the agency of marginalised identities within multicultural Australia.

This exhibition has brought together 10 artists from around Australia whose practices draw on the physicality of the human body to explore the intersection of individuality and the broader constructs of power as a symptom of stratified cultural capital. The artists include Tony Albert, Abdul Abdullah, Olga Cironis, Barbara Cleveland, Nathan Beard, Megan Cope, Liam Colgan, Thea Costantino, Léuli Eshraghi and Angela Tiatia.

The title of the exhibition is inspired by Kendrick Lamar's 2011 song Ab-Soul's Outro, Section.80 and was also a timely coincidence with Muslim rapper, poet and author Omar Musa's 2016 album, Dead Centre.

## STORY AS LIGHT

Story helps illuminate the past, present, and future, thus lighting up the paths of change.

Specifically, it:

Highlights the fault lines in a system and makes visceral cases for change.

- Illuminates outliers and builds a cohering narrative around their work.

- Shines a light on visions of the future that change the way people act in the present.

**Dead Centre** aims to expose audiences to the practices of a group of Australian artists whose work reflects on the diversity of Australian identity and the humanity that connects us all. Implicit in the phrase cultural diversity is the idea of a standardised, 'normal' point of view. While that is never quite true, the understanding in Australia is that this is cis/Anglo/heterosexual/able bodied and male. This is point zero from which everything else is measured by its proximity to that metric. Very few of us occupy that position but we all understand that the power structures we live with can be described with those words. Identity is political and complex, it becomes the basis of election campaigns, laws and inclusion. It easily becomes us and them. We live with the illusion that we're a laid back, 'fair go' society but difference is not particularly welcome in this country and having a public opinion for anyone outside of the accepted norm is a very uncomfortable and even dangerous place to be.

The artists in **Dead Centre** recognise and communicate the worlds and experiences around them, adding to our shared understanding of the world. Culture is not a finite space that we must compete for, it's our every day, our lived experience of the world around us and how we understand it and ourselves within it. Diversity just points to the idea that there is more than one perspective.

## STORY AS GLUE

Story is also a tool for building community through empathy and coherence. It enables people to connect across difference and to generate narratives that hold together groups, organisations, and movements.

**Dead Centre** presents a group of artists that explore how identities may be formed by personality, cultural background, social relationships, physical characteristics, beliefs, and connections to place and how that can be shaped by other people's perceptions. .

# DEAD CENTRE EXHIBITION

The identities presented in Dead Centre are rarely visible in mainstream media. These artists have chosen to take on the role of the protagonist to fight the consistently negative way they are presented by others who do not speak for them or in their interests

They are reclaiming what it means to be seen (whose story is being told), as a tool for communicating what it feels like to be seen (from whose perspective) and in doing so generate empathy from the audience.

The works demand a recognition of social and political justice in the overt presence of the artist as the subject. **Dead Centre** features emerging and well established artists that give themselves agency to move between different worlds, to code shift, belonging where they choose and pursue their own direction starting from the dead centre. Ideas of migration, perceptions of the other and different metrics of spirituality and the self provide common ground for so many outlooks whether it's ethnicity, gender, language or faith. We hope that **Dead Centre** can provide an aid in understanding culture as a mix of different realities, everything is a combination of everything else and it's our responsibility to recognise that and accommodate difference. We know ourselves and we know the worlds that needed to collide to produce who we are. What we need to do is afford others the specificity, nuance and complexity that we afford ourselves.

## STORY AS WEB

Finally, we can use story to re-author the web of narratives we live in. Specifically, we can use it to:

- Change the personal narratives we have about our lives.
- Change the cultural narratives that frame the issues we advocate for.
- Change the mythic narratives that influence our worldview.

**Dead Centre** draws on the experiences of artists connected to different communities including Aboriginal, Polynesian, Persian, Thai, Greek, Italian, Malay, LGBTIQ and Muslim, and offers a point of access to individual outlooks that contribute to and enrich the Australian social landscape.

Where a community is invisible or demeaned, the message is clear. Members and participants within that community are outsiders, the 'other' against whom society defines itself. The 2016 census emphatically confirmed the reality of a multicultural Australian society: more than a quarter of Australian residents were born overseas. However, this is still not what is reflected in any mainstream media. Australia's current public and political debates about cultural diversity can leave many feeling unwelcome or incompatible with the broader society. Arts have an important place in mitigating this. They can give voice to the lived experience of multicultural Australia. When you're not in the majority it can be harder not only to be seen but to be heard.

Supporting a platform that voices different outlooks is important in understanding the impact of politicised issues on individual human beings. **Dead Centre** highlights the responsibility to think about art as an authentic reflection of society. Not as a percentage based representation or box ticking exercise, but about facilitating the normalisation of diverse voices and experiences in all spaces. Audiences are diverse too, as are classrooms. Presenting varied perspectives and creating platforms for other voices can create space for relatability and not always how you would expect.

AUTHOR: Anna Louise Richardson - Curator Dead Centre (This Exhibition runs as part of WA Showcase 21st May - 24th May 2018 in the Subiaco Arts Centre Gallery).

## KEYNOTE SPEAKERS



### DEE MADIGAN

Well known Gruen panellist Madigan is an award-winning Creative Director with over 20 year's experience. Responsible for campaigns for some of the world's biggest brands, Madigan will speak on two of the most pressing topics of ourtime in marketing, Why Creativity Matters, and Marketing - Why assuming people don't care is the best place to start.

Madigan runs her own Advertising Agency, Campaign Edge, and famously said, "idiotic marketers should be sent to the naughty corner for a very long time." She is a published author having released the Hard Sell (MUP 2014) as well as a contributing author on Mothermorphosis (MUP2015) and Perspectives on Change (ANU 2015) and Unbreakable (MUP 2017). An award winning marketing leader with decades of experience in the industry, she has worked on 11 election campaigns. Madigan has a strong background in social and political marketing campaigns for Federal, State and local Governments, as well as for a range of NFPs and has spoken at numerous national and international forums as well as being a frequent expert TV guest in her fields of expertise.



### LINDSEY BULLER MALIEKEL

Lindsey Buller Maliekel is the Director of Education / Public Engagement for the New Victory Theatre (American for the Arts Education Award recipient, 2008) and oversees all programs and content for family audiences as well as the theatre's youth development programs. She manages a roster of over 50 teaching artists, as well as continuing to teach in the schools and family programs throughout the year.

Prior to joining the New Victory Theatre in 2004, she created and taught curricula for the Creative Arts Team. As the Associate Director of Summer Theatre Institute, she worked with youth from around the world to devise original theatre. Lindsey has been a consultant, curriculum writer and Master Teaching Artist for such organisations as Girls Leadership Institute, TheatreWorks: Silicon Valley, and StageWrite. She is also a Thesis Advisor for the first American Masters program in Applied Theatre at City University of New York and on the National Advisory Board for Teaching Artists Guild as well as leading projects focusing on Teaching Artistry for the National Guild Conference. In 2014, under her oversight, the New Victory Usher Corps program won the National Arts and Humanities award, given by Michelle Obama for outstanding programs in creative youth development. She received her Masters degree from the Gallatin School at New York University focusing on Theatre as a Tool for Communication and Learning.

## KEYNOTE SPEAKERS



### DR BOB HARLOW

Bob Harlow is changing how performing arts organisations around the USA think about growing, changing and developing new audiences. An internationally renowned researcher, he has led the way in audience development in his work for Wallace Studies in Building Arts Audiences. He has demonstrated how research and changing thinking and planning can grow audiences in some of the most niche areas. Even with arts genres thought to be the biggest challenge to fill,

Dr Harlow's work changed the status quo and brought new audiences where they were least expected. Bob has developed a number of excellent resources for audience building and development addressing barriers for attendance and through research. Bob Harlow, PhD, is a veteran social psychologist and statistician who develops market research programs that help organisations more deeply understand their target audiences. Bob has partnered with marketing managers and senior executives at some of the world's largest companies and leading nonprofit organisations to develop brand, communications, and operational strategies. Bob has written hundreds of surveys and conducted hundreds of focus groups and interviews with broad audiences in 30 countries, and is the lead author of The Wallace Foundation publication series, Wallace Studies in Building Arts Audiences.



### DR DOUG BORWICK

Award Winning Borwick is author author/editor of Building Communities, Not Audiences: and Engage Now! A Guide to Making the Arts Indispensable and will cover both topics in talks and provide a workshop on applying the thinking. He is one of the USA's leading advocates for the arts and author of Engaging Matters, a blog for Arts Journal. His published work takes readers through a fascinating story from where arts and community were intertwined in history to modern

times where the two have steadily drifted apart. His guide to making arts indispensable makes the point, "simply put, it's not "about" the art; it's about the arts' interaction with people and how the arts benefit them. While this may seem a radical break from current habits of thought about art in the industry, it is essential." Borwick has served as keynote speaker and workshop presenter at conferences across the U.S. and Canada, as well as in Beijing and Singapore. For three decades he served as Director of the Arts Management and Not-for-Profit Management Programs at Salem College. He is CEO of Outfitters4, Inc, providing management services for nonprofits and of ArtsEngaged, offering training and consultation services to artists and arts organisations seeking to more effectively engage with their communities. Dr. Borwick holds a Ph.D. in Music Composition from the Eastman School of Music and is an award-winning member of the American Society of Composers, Authors and Publishers.

## KEYNOTE SPEAKERS



### DR SHONA ERSKINE

Shona is a Victorian College of the Arts School of Dance graduate who has been performing in the Australian contemporary dance scene in Melbourne, Sydney and Perth over the past 20 years and teaching at Deakin University, VCA and WAAPA. She has a MPsych/PhD (Industrial / Organisational Psychology) from the University of Melbourne and her current interest is performance psychology for dancers and performing artists.

Shona has been involved in a number of dance related research projects at Edith Cowan University, Australian Dance Theatre, Flinders University, and The University of Western Sydney. Shona currently work with clients building structures for developing psychologically sound coaching methodologies and environments, including issues of self-care. This includes fostering mindful practice to establish workable techniques and habits, building strength and flexibility through mental toughness and corporate creativity coaching. She is highly focused on practical approaches for building the skills to create and innovate.



### WT MCRAE

McRae (PPAS head of movement department, New Victory Teaching Artist, SFAC Director of Theatre) is an actor, clown, director, designer, writer, and devised theatre collaborator. In the field of teaching artistry he is a circus coach, curriculum designer, consultant, and arts administrator. He has spent over 10,000 hours in classroom settings teaching theatre, circus, CircusYoga, and visual art,

and developed curriculum and learning opportunities for any setting from classroom to boardroom. WT has directed and choreographed Babel (Off Broadway) Guys and Dolls, Beauty and The Beast, Children of Eden, Seussical, and Bye Bye Birdie and Medea. After training in theatre at Adelphi University, WT went on to teach "Theatre as Conflict Resolution" for the Bronx Arts Ensemble. When he is not bringing his particular brand of comedy high jinks to school children he is probably teaching them. WT teaches circus and theatre for Sitka Fine Arts Camp, The New Victory Theatre, Circus Minimus and others Whether performing a show hundreds of times, creating a new piece of work for young audiences, or sketching on the subway, WT brings focus and idealism to artistic projects, and everything he creates leaves him hungrier to create something better. He creates collaborative works and community centred art experiences.

## GALLERIES BREAKOUT SPEAKERS



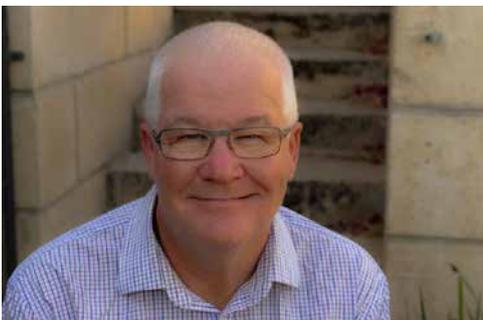
### AMBER CORDON

Out of the ten years that Amber has worked as an arts professional in regional WA, 6 of these she has spent running the City of Albany's Vancouver Arts Centre. She has wondered recently if this now means she is only slightly less than half an arts professional and instead a majority public servant. Whilst this has on occasion kept her up at night, she has concluded that perhaps a way of reframing this is to view it through the lens of dual citizenship, in the same way she is a citizen of both Britain and Australia. So instead of seeing herself divided in two, with one part of her compromised by the other, she sees that a passport to both worlds allows her to undertake a unique and influential role as an interpreter and a conduit for cultural exchange.



### KIM JAMESON

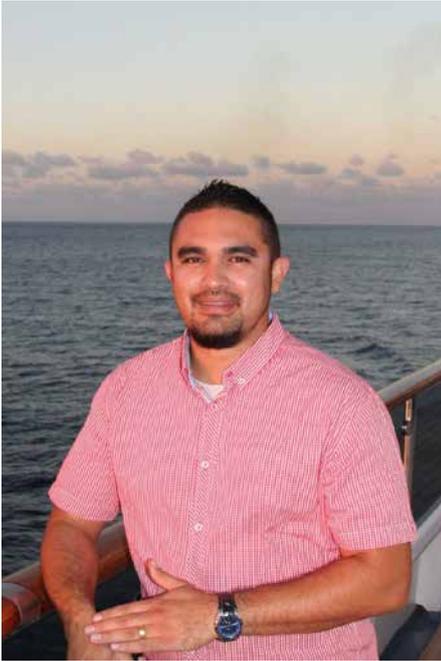
Kim holds an intrinsic belief in the transformational role of culture as a vehicle for change, critical discourse and empowerment, giving a voice to the silent and contributing to identity of self, community and place. Having worked in the cultural industries across the UK, USA and Australia her career is characterised in unlocking opportunities for growth and working within strategic partnerships that make a lasting impact.



### JULIAN BOWRON

Julian has worked in galleries and museums across Australia and New Zealand for more than 40 years. Most recently he was Director of Bunbury Regional Art Gallery for 5 years and before that Director of Mildura Arts Centre.

## GALLERIES BREAKOUT SPEAKERS



### CHAD CREIGHTON

Chad is a Bardi and Nyul Nyul man from the Kimberley region of Western Australia. Born in Broome he lived in the township and surrounding communities for most of his life. Chad and his wife Sarah have three children. He studied Fine Art at the University of Western Australia, Heritage Studies at Curtin University and is a trained Mediator with many years' experience working with Aboriginal people in the arts and native title.

From 2009 – 2017 Chad worked for the Kimberley Land Council (KLC) in Broome on various projects including Coordinating heritage and environmental studies at the James Prices Point proposed LNG plant site, the Dampier Peninsula Planning Project, Manager of native title activities in the west Kimberley including the recent Bindunbur native title claim that was determined in early 2018.

He was the inaugural Indigenous Curatorial Intern with the Art Gallery of Western Australia (AGWA), Coordinator of the Western Australian Art Award in 2009 and in 2012 to 2013 worked with the AGWA to develop the Desert River Sea project. Chad has immense knowledge of Aboriginal and Torres Strait Islander art and has written for publications such as Art + Australia magazine.



### ANNA LOUISE RICHARDSON

Anna Louise Richardson is an artist and independent curator investigating rural Australian identity and associated mythologies. Living and working on a cattle farm south of Perth, her drawing practice explores relationships with the natural world complicated by human intervention, intergenerational expectations and the role of animals in culture, commerce and ecology. Personal narratives provide a storied framework in which she explores animal archetypes as tropes of communal and individual identity, underlining how relationships to place and nature can be shaped through different histories, storytelling and imagination. Anna's curatorial practice focuses on issues of regional and marginal identity as well as intergenerational communication. She is particularly interested in art practices concerned with place making, the archive and identity politics and is committed to working with different communities within the Australian social landscape to provide platforms and acknowledgment of diverse voices and experiences.

# PITCH SESSION ONE

**BARKING GECKO THEATRE  
COMPANY**  
FULLY SIKH



**SUNDAY AFTERNOON COLLECTIVE**  
PLAYTIME WITH GRACE AND FERGUS





**BARKING GECKO  
THEATRE COMPANY  
FULLY SIKH**

**Company / Producer Name:**

Barking Gecko Theatre

**Contact Person:**

Helen Hristofski

**Contact Email:**

helen.hristofski@barkinggecko.com.au

**Company Website:**

barkinggecko.com.au

**Show Status:**

Ready to tour in the future

**Genre:**

Children and family, Comedy, Drama, Live Music

**Marketing One-Liner:**

I'm not the one that's a freak, I'm fully Sikh

**Story:**

Sukhjit Kaur Khalsa shot to fame in Australia and around the world with her poetry on Australia's Got Talent. But before she went viral, Sukhjit was a brown, hairy Sikh girl growing in the Perth suburbs. Fully Sikh is her story.

**Form and Style:**

The show is a heartfelt and hilarious poetic procession through Sukhjit's life, her family and her faith, all told through her trademark lyrical flow. Fully Sikh will be a sensory feast for audiences, full of music, dance, poetry and food. The first Aussie Sikh story to hit our stages, this is a unique and unmissable show.

**Duration of performance:** 60 Minutes

**Interval:** No

**Maximum performances a week:** 8

**Remount:** \$12,200

**Weekly Fee** \$11,000

**Royalties:** 14%

**Performance available from:** January 2020

**Minimum stage width:** 10 metres

**Minimum stage depth:** 8 metres

**Minimum stage height:** 4 metres

**Minimum Wing Space:** 2.5 metres

**No. people in Touring Party:** 2 cast + 2 crew = 4

**Bump-in Time:** 12 hours

**Bump-out Time:** 3 hours

**First Possible Performance:** Morning of 2nd day

**Minimum Break Between Shows:** 3 hours

**Theatre formats:** Pros Arch, Black Box

**Set description:**

Whilst the set design has not yet been finalised at the time of writing, it is expected that it will comprise two L shaped kitchen bench units (or appear to be kitchen bench units with a sink and a stovetop) which sit stage left, and stage right. These will be on castors allowing the possibility of movement during the performance. Upstage centre there will be a kitchen style cabinet unit with central double doors. These three predominant set pieces will rest on a large (5m x 7m at time of writing) Persian style carpet or rug (this may or may not actually be a rug, it may just appear to be). The two L shaped units, and the upstage cabinet will be designed in such a way to hide drawers and secret tricks such as a garden within a cupboard, elements of a supermarket, cinema, etc as required by the script. Spreading out from the set to the sides and above the stage will be multiple lines for 'washing' and hanging clothing elements, which will be added throughout the performance. The overall intention is to serve the main location of Sukhjit's kitchen, whilst providing key indications of periphery locations such as the supermarket, cinema, etc as described above.

**Lighting - provided by company:** TBA

**Lighting requirements - to be provided by venue:** TBA

**Audio - provided by company:** TBA

**Audio Requirements - to be provided by venue:** TBA

**No. of additional lighting staff required from venue:** 3 for Bump in, 1 for show calls

**No. of additional sound staff required from venue:** 1 for bump in, 0 for show calls

**No. multi-taskers required from venue:** 2 for bump in, 0 for show calls

**Dressing rooms required:** 2

**Other technical or performance notes:**

This work is currently in development, so much of the technical aspects are yet to be finalized, however, the work is being designed with touring

**Marketing collateral:**

A full suite of marketing materials will be available to suit you.

**Community engagement:**

A community engagement program can be tailored to your community's specific needs and will include fun and interactive activities that relate directly to the show. More general workshops are also available through the Gecko Ensemble and we are happy to discuss these either as a part of Fully Sikh or as a separate engagement.

**Target market:**

12+ (Coming of age, and family story) Sikh community Non-Anglo communities – kids with a sense of difference, not part of mainstream. Indian community. Sukhjit has a large on-line following, and is often recognised wherever she goes.





PHOTO: Jacqueline Homer

**SUNDAY AFTERNOON  
COLLECTIVE  
PLAYTIME WITH  
GRACE AND FERGUS**

**Company / Producer Name:**

Sunday Afternoon Collective

**Contact Person:**

Jacqueline Homer

**Contact Email:**

jacqueline.homer@gmail.com

**Company Website:**

<https://www.facebook.com/sundayafternooncollective/>

**Show Status:**

Tour Ready

**Genre:**

Autobiographical Live Music Comedy Cabaret.

**Marketing One-Liner:**

Playtime with Grace and Fergus features the best ever never heard songs performed live by gold record winning Eskimo Joe and Little Birdy keyboard and guitarist Fergus Deasy with award winning mezzo-soprano Grace King who is blind.

**Story:**

Reimagined for the piano and featuring songs by Metallica, U2, The Velvet Underground, Regina Spector, Little Birdy and Rihanna, Playtime with Grace and Fergus is performed live and acoustic. Fergus Deasy once travelled the world living the life of a bona fide rock star but now teaches guitar and drives a forklift for a living. Grace King, who is blind, is an IT expert who once worked for NASA. She was rejected from advancing in American Idol when a judge said, due to her blindness she could never learn to dance. Playtime with Grace and Fergus is a celebration of ability. Join us on an intimate, uplifting, funny musical journey by two friends helping each other find meaning in life and love. Playtime with Grace and Fergus is the first collaboration from Sunday Afternoon Collective with Mark and Jacqueline Homer, Dr Jenny de Reuck and Kelly Read. Previously Mark was Artistic Director of Zing Theatre Singapore and currently works with PICA and DADAA. Jacqueline is currently Head of Production at DADAA and previously worked as a Production Manager in Asia and Australia including the first musical to tour China, Action Theatre/Cameron McIntosh co-production, Chang and Ang. Dr Jenny de Reuck is an Associate Professor Emerita and is a Theatre/Theatre in Education/Literature specialist. Kelly Read is a vocal coach and a contemporary vocalist and pianist who has worked with the finest musicians in Perth

**Form and Style:**

Playtime with Grace and Fergus is performed cabaret style with piano in a naturalist style. Songs are linked together with autobiographical true stories. Reimagined for the piano and featuring songs by Metallica, U2, The Velvet Underground, Regina Spector, Little Birdy and Rihanna. Playtime with Grace and Fergus can be adapted to be presented on any stage and is performed live and acoustic.

**Review quotes:**

"I admired the choice of material in this show. There were no soppy clichés here, simply interesting numbers that were introduced with a quick salute to their writers and original performers Mezzo-soprano King has a fabulous voice and a superb vocal range. She was accompanied and supported by the delightful Fergus Deasy. He is a terrific keyboard player who in his past musical career was part of both Eskimo Joe and Little Birdy and is a gold record winner".

**Duration of performance:** 70 minutes

**Interval:** Yes

**Maximum performances a week:** 6

**Remount Cost:** \$5,775

**Weekly Fee:** \$7,650

**Royalties (%)** 2%

**Date the performance is available from:** 1 August 2019

**No. people in Touring Party:** 2 performers + 2 crew

**Bump-in Time:** 3 hours

**Bump-out Time:** 1 hour

**First Possible Performance:** Evening of bump-in day

**Minimum Break Between Shows:** 1 hour

**Theatre formats:** Any Stage format

**Minimum stage width:** 8m

**Minimum stage depth:** 6m

**Minimum stage height:** 600mm

**Minimum Wing Space:** 2m

**Set description:** Piano + Stage flat

**Staging description:** Piano is centreOP. Microphone 2 is Centre. Stage Flat is Upstage Prompt

**Lighting - provided by company:** Sunday Afternoon Collective can provide lighting and lighting control if required.

**Lighting requirements - to be provided by venue:** General Stage Wash, two Profile specials and lighting control

**Audio - provided by company:** Sunday Afternoon Collective can provide all audio and audio control if required.

**Audio Requirements - to be provided by venue:** 2 x headset radio mics 3 x handheld radio mics PA Mixer 2 x Foldback

**No. of additional lighting staff required from venue:** Sunday Afternoon Collective are qualified to rig and operate lighting.

**No. of additional sound staff required from venue:** Sunday Afternoon Collective are qualified to rig and operate audio.

**No. multi-taskers required from venue:** Venue technician useful but not necessary

**Dressing rooms required:** 1

### **Marketing Collateral:**

Marketing materials provided e.g. posters and social media strategies including media releases and engagement with local media channels.

### **Community Engagement:**

Interactive music workshops for children delivered by Fergus Deasy. Disability Awareness Training delivered by Grace King and DADAA's Head of Production Jacqueline Homer. Masterclass (Theatre in Education or Literature) delivered by Associate Professor Emerita Jenny de Reuck.

### **Target Market:**

Adults who enjoy live music and cabaret.

# PITCH SESSION TWO

**DIVALICIOUS OPERA**  
DEFYING GRAVITY



**THE LAST GREAT HUNT**  
LE NOR



**KATE PASS**  
KOHESIA PRESENTS: A NIGHT OF  
PERSIAN JAZZ



**ANNETTE CARMICHAEL**  
PRESENTS  
THE BEAUTY INDEX

**ROBERT HOFMANN**  
WHAT THE FANDANGO?!



**MAXIMA CIRCUS**  
CATCH!



**CO3 AUSTRALIA**  
THE LINE





IMAGE CREDIT  
Debbie Tremlett

# DIVALICIOUS OPERA DEFYING GRAVITY

**Company / Producer Name:**

DivaLicious Opera

**Contact Person:**

Penny Shaw

**Contact Email:**

info@divalicious.net.au

**Company Website:**

www.divaliciousopera.net.au

**Show Status:**

Ready to tour now, availability of cast TBC

**Genre:**

Cabaret, comedy, musical theatre, opera

**Marketing One-Liner:**

Mortality, vitality and virility are all under the knife as cutting-edge classics mix with the best of Broadway in this botox-pumping, lipo-sucking, wrinkle-relaxing cabaret that will take years off your life! Join these comic cougars of coloratura in their latest hit show as they explore the dubious joys of being "midults" in a world which worships youthful beauty, smooth brows and skinny thighs.

**Story:**

DivaLicious singers Fiona and Penny discuss, laugh at and mostly sing about the highs and lows of becoming older women; everything from struggling with weight loss, to experimenting with Botox, falling in love with unsuitable men, growing up in the 1980's, having 'cougar' moments and worrying about death (operatic style!). The show ends on a high note (literally and figuratively) in a rousing finale of "Staying Alive" and "I am what I am" delivering a positive message about enjoying the moment and the joys of maturity and being less concerned about the views of others. We are passionate about contributing to the visibility of older woman in the media, the arts and in life. We women over 40 are the ticket buyers, the decision makers and yet we rarely see our own stories reflected in the works that are presented to the public.

**Form and Style:**

The show is a traditional cabaret form, Penny and Fiona interact directly with both the audience, each other and sometimes the band musicians. Good use is made of the bedroom setting, with a man from the audience being invited in for 'Too Old to cut the Mustard', Fiona having a traditional operatic death scene whilst singing 'When I am Laid' and Penny enjoying an imaginary lover in 'Arthur in the Afternoon'! The show is 85% sung with a mixture of scripted dialogue and audience interaction making up the rest. The show was directed by Nicole Stinton, created by DivaLicious Opera (Penny and Fiona) and the Musical Director is David Wickham with Finn Pearson on guitars and Barbabas Coutauld on drums.

**Review quotes:**

"Fresh, funny, feminist, with fabulous frocks, DivaLicious - Defying Gravity is a celebration of a show, where the audience leave smiling and singing. Not to be missed."

"This is an act you must not miss."

"Fiona Cooper Smith and Penny Shaw provide such a fantastic night out. They combine their two powerful soprano voices to tackle some songs that shock, make you laugh out loud, and make you feel insecure – in the best way possible."

The logo for DivaLicious, featuring the word "DivaLicious" in a stylized, cursive font. The letters are purple with a white outline, and the overall style is elegant and theatrical.

**Duration of performance:** 60

**Interval :** No

**Maximum performances a week:** 3

**Remount Cost:**\$2,250

**Weekly Fee :** \$12,000

**Royalties :** 5%

**Date the performance is available from :** August 2019

**No. people in Touring Party:** 5

**Bump-in Time (# hours):** 3

**Bump-out Time (# hours):** 0.5

**First Possible Performance :** 2 hours after bump in

**Minimum Break Between Shows:** 1.5 hours (ie. could do 2 show in one night but would need a night off the next night.)

**Theatre formats:** Any

**Minimum stage width:** 10m (can use floor for band if stage is narrower)

**Minimum stage depth:** 5m

**Set description:** Single bed (fold out), 2 small bedside tables.

**Staging description:** Bedroom feel, pink bedding, black tables/cupboards containing props. Band to one side or split.

**Lighting - provided by company:** one

**Lighting requirements - to be provided by venue:** basic stage lighting

**Audio - provided by company:** Backline provided. Keys, drums, lead guitar, bass guitar.

**Audio Requirements - to be provided by venue:** Frontline for band, PA system, 2 headset microphones, sound technician, reverb, sound compression

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**Dressing rooms required:** 1

#### **Marketing Collateral:**

Posters, flyers, media release, reviews , photos, CD, promo video

#### **Community Engagement:**

1. Meet and greet by DivaLicious after the show, band could stay on and play a background jazz set. 2. "An Intimate Evening with DivaLicious!" or "In Bed With DivaLicious" post-show talk back in the venue for a Question & Answer Session with drinks, about how and why we put the show together plus open talk about "Intimate Issues" about growing older, dieting, body image, botox, and menopause. 3. Happy to go out and talk about the show as per above with community groups and give them a special discount with the Promo Code "Cougar" to encourage them to come to our show. 4. Voice Workshop for local choir by DivaLicious 5. Drinks before the show, band to play background jazz. 6. Children's introduction to opera workshop.

#### **Target Market:**

Mainly targeted at women over 40 and their partners of all socio-economic backgrounds. Women who worry about their weight, have struggled with diets. Women who are aging and have tried or thought about having Botox or similar. Men who worry about their virility in later life. Gay men and women also enjoyed the show. Anyone who likes a good laugh at themselves and others. Lovers of classical singing, musical theatre, opera or cabaret. People who remember the 80s...



IMAGE CREDIT  
Chris Huzzard

# ROBERT HOFMANN WHAT THE FANDANGO?!

**Company / Producer Name:**

Robert Hofmann

**Contact Person:**

Robert Hofmann

**Contact Email:**

roberthofmann15@gmail.com

**Company Website:**

<https://www.roberthofmann.com.au>

**Show Status:**

Ready to tour now

**Genre:**

Musical-Comedy Cabaret

**Marketing One-Liner:**

See Robert Hofmann, "singer and female impersonator without compare" (Arts Hub 2019) morph into multiple fully-costumed comic characters without leaving the stage accompanied by the sensuous sounds of the piano accordion played by the legendary Cathie Travers.

**Story:**

What the Fandango?! is a musical-comedy cabaret where award winning singer Robert Hofmann (Best Cabaret, WA Fringe World 2014) morphs into five different characters accompanied by music director Cathie Travers on piano accordion. These fully-costumed characters each have their own experiences to share and compelling reasons to sing drawing from Robert's own life and his 24 years experience as a professional singer including many roles with West Australian Opera. The show opens with Robert as Dr Gaye Thyme in a gorgeous South-American-inspired gown. He then breathes life into the fluro and feisty Helmut Wunderlicher who workshops standard love songs into same-sex serenades. Next comes the character who is often the audience favourite, the faith-inspired folk singer Susan "I know someone just like her" Higgins. Dr Gay Thyme then reappears to sing a torch-song in a 1940s-style red sequin dress. This glamour is contrasted by the austere and outspoken Sister Virgillious who risks being shut down by the church. In the final vignette, Robert appears as himself to sing his original epic Shirley Bassey-type song, What the Fandango?! which has the positive mental health message of living life in your own way despite the set-backs and confusion of everyday life. Most of the other music in What the Fandango?! is drawn from an eclectic range of brilliant songs by the likes of Stephen Sondheim, Noel Coward, Gilbert and Sullivan, Rogers and Hart, and Schubert as well songs made famous by Frank Sinatra and Bryan Ferry. There is a subtle south American flavour permeating the show which was inspired by the evocative playing of Cathie Travers, one of Australia's finest piano accordionists.

**Form and Style:**

What the Fandango?! is presented in a series of six vignettes with Robert Hofmann playing a different character in a different costume for each one. All the wig and costume changes happen on stage and sometimes even while Robert is singing so the audience is never left waiting for him to re-appear during this one-hour show. The on-stage changes are facilitated by a "frock prop" upon which hang all the costumes and wigs needed for the show. Cathie Travers is also on stage for the whole show playing her very beautiful looking and sounding piano accordion.

**Review quotes:**

"There is so much talent and so much fun to be had at the Fringe...but if I must choose one outstanding presentation it would be, I think, Robert Hofmann's What the Fandango?!" ★★★★★Carol Flavell Neist, Arts Hub February 2019

it's all delivered with a luxurious flair for costume, a devout sense of character, and a classically trained operatic voice". ★★★★★Brandan Taylor, Fourth Wall Media 17 February 2018

"...the pair blow all your cares away with their WTF celebration of being non-conformist" ★★★★★Lezly Herbert, Out in Perth 15 February 2018

**Duration of performance: 1 hour****Interval:** No**Maximum performances per week:** 5**Remount:** Nil**Weekly Fee:** \$3,000 per performance.**Royalties:** Nil**Date the performance is available from:** July 2019**No. people in Touring Party:** 3**Bump-in Time:** 1.5 hours**Bump-out Time:** 1 hour**First Possible Performance:** 2 hours after completion of bump-in/tech run**Minimum Break Between Shows:** 1 show per day/evening.**Theatre formats:** Highly adaptable**Minimum Stage Width:** 3 metres**Minimum Stage Depth:** 3 metres**Minimum Stage Height:** 2.5 meters**Set Description:**

Frock prop (1.5m wide x 2.2m high x 0.5m deep, stool, guitar on stand, piano accordion stool, music stand

**Lighting Requirements** - to be provided by venue:

Can work with simple white wash or more elaborate theatre lighting; E.g. follow spot and/or centre special, UV/Black Lighting, different lighting themes for each of the six vignettes.

**Audio - provided by company:**

2 x clip on microphones, mic pre-amp with phantom power and a small desk.

**Audio Requirements - to be provided by venue:**

PA System, 1 x wireless head-set microphone, 1 x DI Box and onstage power supply for piano accordion. OR can be done acoustically (i.e. no mics) if the venue has a good natural acoustic for unamplified sound.

**No. of additional lighting staff required from venue:**

1 x lighting staff (or one staffer show does both sound and lights)

**No. of additional sound staff required from venue:**

1 x sound staff (or one staffer show does both sound and lights)

**Dressing rooms required:**

One dressing room with mirror and toilets.

**Marketing Collateral:**

Professional Poster/Flyer Artwork, Media Release

**Community Engagement:**

Robert can provide community master-classes in singing as he is a very experienced singing teacher who is kept busy teaching at his home studio, in two schools in Perth and he also teaches Music Theatre students at WAAPA. Robert has also toured extensively performing in schools in Perth Metro and regional WA with the West Australian Opera in Education program between 2010 and 2015.

**Target Market:**

What the Fandango?! is rated MA 15+ although parents have brought younger children who have enjoyed. The key audience includes people over 35, particularly women, people who identify as gay or lesbian, people who like musicals, fine music and female impersonators.



LÉ NØR

[THE RAIN]

THE LAST GREAT HUNT  
LÉ NØR [THE RAIN]

IMAGE CREDIT: David Collins

**Company / Producer Name:**

The Last Great Hunt

**Contact Person:**

Natalie Di Risio

**Contact Email:**

natalie@thelastgreathunt.com

**Company Website:**

www.thelastgreathunt.com

**Show Status:**

Tour ready

**Genre:**

Theatre / Film / Interdisciplinary

**Marketing One-Liner:**

A faux foreign film live on stage.

**Story:**

From the multi-award winning team behind IT'S DARK OUTSIDE, THE IRRESISTIBLE, NEW OWNER, and ALVIN SPUTNIK comes a deeply romantic visual extravaganza that will reignite your love of humanity. Somewhere in the northern seas lies the small island nation of Sólset. Once a thriving metropolis, a decades-long drought has plagued the community and only a hopeful few remain. A faux foreign film performed live each night, Perth theatre makers The Last Great Hunt combine cinematic mastery and theatrical magic to tell interwoven stories of love in a world that's falling apart. Premiering at Perth Festival 2019, Lé Nør [the rain] invites the audience to witness both the onscreen story and the behind-the-scenes action in a nostalgic celebration of everything worth fighting for.

**Form and Style:**

Lé Nør [the rain] is a live filmic and theatrical experience. A giant semi-transparent screen sits centre stage, around which lie various set pieces, props, models, camera stations and miniature lighting rigs. The performers work in front of and behind the screen, building each scene from scratch with the materials at hand and performing to one of three cameras onstage, for the finished product to be projected live on the screen via one of two mounted projectors; the audience is a witness to both the on-screen product, and the theatrical trickery utilised onstage to create it. Lé Nør [the rain] is set in the fictional island nation of Sølset, whose inhabitants speak a language made up by The Last Great Hunt team (generally a mixture of German and Scandinavian variants). All dialogue is translated into English via surtitles which are projected to the top of the screen.

**Review quotes:**

"Superbly executed...a sheer delight!" - The Australian "...a remarkable gift of artistry." - Theatre People (5 STARS) "It's a technical achievement, with a personality and charisma, like nothing we've seen from a West Australian company. " - Seesaw Magazine

**Duration of performance:** 90 mins

**Interval:** No

**Maximum performances per week:** 6

**Remount Cost:** \$45,000 for 2 x weeks

**Weekly Fee:** \$20,000

**Royalties:** 12.5%

**Date the performance is available from:** 2020 onwards

**No. people in Touring Party:** 10

**Bump-in Time:** 12 hours

**Bump-out Time:** 4 hours

**First Possible Performance:** The evening of our second day in the venue.

**Minimum Break Between Shows:** 3 hours

**Theatre Formats:** Best suited to black box, can also do pros arch

**Minimum Stage Width:** 10m

**Minimum Stage Depth:** 10m

**Minimum Stage Height:** Overhead Grid Height from stage 4500 mm

**Minimum Wing Space:** Aside from a suitably sized and cleared stage space, from the venue we require 6 – 8m of legs hung approximately 1.5 meters downstage of the upstage wall to mask quick changes, props setting and to act as a crossover.

**Set Description:** 1x 7mx4m screen, 2x projectors, 3x cameras on wheeled tripods, 1x bed with false bottom, 1x telephone box, 1x model box with models, various items of furniture and set dressings including carpet and linoleum squares.

**Staging Description:**

The set comprises of one large 7m wide by 4m tall screen, which sits in the middle of the stage space, approximately 5.4m upstage of the first row of seating. The screen is freestanding and doesn't require hanging from above. The material is a gauze like fabric, allowing projection front and back, as well as providing glimpses through it of the action upstage behind it. Around the screen several 'set ups' are assembled and disassembled throughout the performance to serve the scenes in the show. These 'set ups' vary in their build and complexity, some are as simple as a rug on the stage, others are as elaborate as a double bed on its side, or a phone box that rotates with performer inside. In addition to the screen and 'set ups' there is a scale model of an apartment block (complete with interiors) that is used for establishing locations and for certain effects such as the flood throughout the performance. Aside from a suitably sized and cleared stage space, from the venue we require 6 – 8m of legs hung approximately 1.5 meters downstage of the upstage wall to mask quick changes, props setting and to act as a crossover.

**Lighting - provided by company:** We will provide all the lighting fixtures (torches, lamps, etc), and all the AA, AAA rechargeable batteries, along with the USB battery banks.

**Lighting Requirements - to be provided by venue:** We require the venue to supply appropriate house lights, and work lights, and easy to access control from the tech desk position during the show. We also require the venue to supply mains power for charging the many batteries, and if travelling outside of Australia, we will require multiple step up/down converters to meet the 240v requirements of our equipment.

**Audio - provided by company:** We will provide the show control computer, the digital mixer & interface, the Rode NTG-3 mics, the lapel mic and receiver, and the handheld mic, along with approximately 130m of XLR for the camera set ups.

**Audio Requirements - to be provided by venue:** From the venue we require the PA system (left, right and subs), and possible additional XLR and power leads to span longer distances. If travelling outside of Australia, we will require multiple step up/down converters to meet the 240v requirements of our equipment.

**No. of additional sound staff required from venue:** 1

**No. multi-taskers required from venue:** 1

**Dressing rooms required:** Enough space for 10 cast and crew (6F, 4M)

**Marketing Collateral:**

All collateral can be provided / designed with support by The Last Great Hunt staff. We have hero images, production shots, rehearsal shots, development footage, trailers, media releases, review quotes and more.

**Community Engagement:**

Workshops on the art of making film work for the stage. Workshop on devising a new work and creating a language. Post-show artist Q&As.

**Target Market:**

The show appeals overwhelmingly to a younger audience demographic and to those who might not often venture to the theatre. Being largely filmic in nature it also appeals greatly to film students / cinema buffs and the general movie-going public. Audiences in Perth and Mandurah were a fairly even mixture of men and women and of various ages and backgrounds.



**MAXIMA CIRCUS  
CATCH!**

**Company / Producer name:**

Maxima Circus

**Contact Person:**

Sally Richardson

**Contact Email:**

steamworks@iinet.net.au

**Company Website:**

www.circusmaxima.com

**Show Status:**

Tour ready by showcase

**Genre:**

Circus/Visual Theatre/children & family

**Marketing One-Liner:**

A delightful, 'can-do', fun-filled experience for the whole family to enjoy!

**Story:**

Olivia is awkward, shy and a little lonely, in fact...she freezes in any spotlight! She is new, she wants to make friends, and most of all she wants to be able to catch a ball!! Can our plucky heroine outwit WHACK the Ball monster who threatens to bounce her into the side lines? Watch and cheer on as Olivia turns her world into a game she can play!

**Form and Style:**

Circus, Theatre & Puppetry meet in this high energy, playful and imaginative take on our love of sport and all things sporty. Our cast jump, roll, bounce and throw as they learn to 'look before they leap' while 'having a ball!!! CATCH! is all about making friends and becoming a team. CATCH! is an action-packed, interactive adventure for little ones, their families & their friends... that uses balls and play to tell a story about making friends and overcoming your fears.

**Review Quotes:**

"The work is of exceptional quality and it has an energy that I seldom encounter in other shows. Catch! playfully asks big questions and encourages children to be curious, creative and kind. Moreover, it invites and empowers other family members and teachers to creatively engage with children, thus promising enduring and sustained positive impacts long after the curtain comes down. This particular quality in a show is rare and precious to those of us who curate programs for young audiences." (Jenny Simpson CEO/Artistic Director – AWESOME Festival)

**Duration of performance:** 50 mins

**Interval:** No

**Maximum performances a week:** 8 - 10

**Remount:** TBC

**Weekly Fee:** \$10,000

**Royalties:** 6%

**Date the performance is available from:** October 2019

No. people in Touring Party: 5 + Director (not all venues)

**Bump-in Time:** 4

**Bump-out Time:** 2

**First Possible Performance:** Same day

**Minimum Break Between Shows:** one hour

**Theatre formats:** Black Box

**Minimum Stage Width: 10 - 12m**

**Minimum Stage Depth: 8-9m**

**Minimum Stage Height: 5m**

**Minimum Wing Space: 1-2m**

**Set Description:** Various props/Objects/circus apparatus plus taping on floor (\*blacks/masking either side of stage (not essential)

**Lighting - provided by company:** Design by company (sent in advance)

**Lighting Requirements - to be provided by venue:** Standard lighting rig

**Audio - provided by company:** Laptop - Q lab

**Audio Requirements - to be provided by venue:** Sound system required

**No. of additional lighting staff required from venue: 1**

**Dressing rooms required: 1**

**Other technical or performance notes:** Wooden floor required

**Marketing Collateral:** Poster/flyer, artwork promotional photography, sample media release, video trailer

**Community Engagement:**

Range of Workshop packages (developed by team in consultation with local schools) Curriculum links: Focus Years K-2 Learning areas: Health and Physical education, The Arts General capabilities: Critical and Creative thinking, Personal and Social Capability, Ethical Understanding Post show 'play' activities (developed, structured & delivered by cast)

**Target Market:**

3+, families, schools, holiday programs & playgroups



# KATE PASS-KOHESIA PRESENTS: A NIGHT OF PERSIAN JAZZ

IMAGE CREDIT Nicole Tanner: Nicole M Photography

**Company / Producer Name**

Kate Pass

**Contact Person**

Kate Pass

**Contact Email**

kate@katepass.com

**Show Status:**

Tour ready

**Genre:**

Live Music

**Marketing One-Liner:**

Journey with Kohesia Ensemble and experience the evocative sounds of Persian music played in a unique jazz style. New original music exploring unusual time structures and microtonal melodies will transport you to another place.

**Story:**

Led by double bassist Kate Pass, the Kohesia Ensemble serves as a platform for Kate's original compositions, which are influenced by her passion for both jazz and Persian music. Kohesia Ensemble explores unusual time structures and microtonal melodies, combining the sounds of Persian flute (ney), percussion (daf) lute (saz) and oud with jazz instruments for a truly unique listening experience.

**Form and Style:**

The show is presented as a concert. There will be several songs, with talking in between to engage the audience, and provide explanations of songs and instruments.

**Review Quotes:**

"...The music they make is unique, inventive and varied. Origins starts off as a cool jazz number then the faster tempo leads to a joyful Middle Eastern finale. Shifting Sands is dreamy and evocative, Ricki Malet's trumpet lights up the venue in a rousing number called Moon Gate, while Saeed Danesh, on tonbak and Danny Susnjar, on drums got the audience clapping. The show is ably fronted by Kate Pass on bass...Kohesia makes great music. If you can grab a ticket I strongly advise you to go and see it." ★★★★★½ – Antonio Casella, Fringefeed, 2019

"...Pass' compositions and musical palette are far from mere exotica – in fact, the conversational mix of Western and Middle-Eastern music could not be more timely, with the current world schisms and tensions between the two cultures. To hear these voices side-by-side, talking and twining together is an almost political call for hope – one where neither side sees the other as 'the other'..."  
-John Hardaker, Australianjazz.net, 2018

**Duration of performance:** 90mins - this can be flexible. For eg. we could also do 1 x 60- minute performance (no interval).

**Interval:** Yes

**Maximum performances per week:** 7

**Remount Cost** \$1,161.60

**Weekly Fee:** \$9,075

**Royalties:** 5%

**Date the performance is available from :** May 2019

**No. people in Touring Party:** 6

**Bump-in Time (# hours):** 1

**Bump-out Time (# hours):** 1

**First Possible Performance:** 2 hours after Bump in

**Minimum Break Between Shows:** 2 hours

**Theatre formats:** Proscenium Arch, Thrust, Platform Stage, can be flexible.

**Minimum Stage Width (metres):** 5

**Minimum Stage Depth (metres):** 3

**Minimum Stage Height (metres):** 3

**Minimum Wing Space (metres) (if applicable):** n/a

**Set Description:** 6 musicians will be set up on stage, 3 are seated and 3 are standing. Instruments and mics will also be on stage.

**Staging Description:** 6 musicians will be set up on stage, 3 are seated and 3 are standing.

**Lighting - provided by company:** None

**Lighting Requirements - to be provided by venue:** Basic Stage lights

**Audio - provided by company:** Bass amp, instrument mics, DIs, mic stands, mic cables, and Small PA system can be provided - especially if venue is driving distance from Perth

**Audio Requirements - to be provided by venue:** If there is a PA system and mic stands available for use, we will happily use it. If not, we can provide our own.

**No. of additional sound staff required from venue:** 0, but if 1 is available, we would happily use one.

**Dressing rooms required**

1 - to be used as a green room

**Marketing Collateral:**

Professional poster and flyer artwork, photographs, sample media releases and videos, musicians for media interviews

**Community Engagement:**

We are able to provide workshops tailored to non-musicians, or musicians of all levels that can be interactive, and provide information about Persian music, its instruments, rhythms, scales and improvisation.

Kohesia can include a local supporting act, what hidden talent lies in your community?

Audiences love to support their own and see a familiar face on stage.

Kohesia can provide posters and flyers for venue and local business theming.

**Target Market:**

Migrants, particularly people of Middle Eastern descent. People who have an interest in multi-cultural arts, jazz or live music.



**IMAGE CREDIT**  
Stefan Gosatti

**CO3 AUSTRALIA**  
**THE LINE**

**Minimum Stage Width:** 10 meters

**Minimum Stage Depth:** 8 meters

**Minimum Stage Height:** 6 meters to grid height

**Set Description:** The set for The Line is made up of hanging swings (some functional/others not) and 50-cubic meters of soil on a scenery frame

**Staging Description:** Traverse hard masking supplied by Co3 Australia. Black tarkett. Isolated smoke alarms as a smoke machine is used throughout the show. 2 pedestal fans side off stage for all rehearsals and performances.

**Lighting Requirements - to be provided by venue:** Memory lighting console with timed cross fades, wait times, effects units and 12 sub masters with flash function, 48 x 2.4kw dimmers, 2 x smoke machine (DMX controllable), Conventional lighting stock including (but not limited to) 35 x 1.2k Fresnels, 6 x 2.5k Fresnels, 20 x MFL Par64s, 20 x Source 4 15°-30°, 30 x Source 4 25°-50°, 20 x 2.5m booms, 8 x low profile boom bases, 9 x H stands

**Audio - provided by company:** Mac Book with Q-Lab, MOTU Ultralite interface

**Audio Requirements - to be provided by venue:** 5.1 surround sound system capable of significant SPL (100db without distortion at ops), 2 x 15" (min) subs preferred, L/R surrounds should be good quality 10" minimum, 2 x 12" foldback speakers placed side of stage L/R, 1 x lapel-style radio microphone.

**No. of additional lighting staff required from venue:** 1 x LX

**No. of additional sound staff required from venue:** 1 x SND

**No. multi-taskers required from venue:** 2 x MX. All crew as required for load in and load out

**Dressing rooms required:** 2 x dressing rooms. 1 for 2 x male performers, 1 for 1 x female performer

**Other technical or performance notes:** Venue will need to provide talkback communication for 3 stations 1 x LX operating position, 1 x sound operating position, 1 x backstage (WIRELESS PREFERRED). SOUND - The sound control position should be in the auditorium placed in a central position with good line of sight to the PA. The system is operated by the sound designer.

#### **Marketing Collateral:**

Professional poster and flyer artwork templates, video footage, images, sample media release.

#### **Community Engagement:**

A series of key discussions (panel discussions, Q&A's, seminars and presentations) as well as practical performance based workshops addressing cross cultural relations

#### **Target Market:**

All ages, all genders. Indigenous population, academics and historians.

Co:3

A U S T R A L I A

**Company / Producer Name:**

Co3 Australia presents The Line, created by Raewyn Hill in collaboration with Mark Howett.

**Contact Person:**

Erynne Mulholland

**Contact Email:**

info@co3.org.au

**Contact Mobile Phone:**

0478 122 557

**Company Website:**

co3.org.au

**Show Status:**

Tour ready

**Genre:**

Dance/Drama/Physical Theatre/Interdisciplinary

**Marketing One-Liner:**

The Line – a shared history deeply soaked in place, land and memory

**Story:**

The Line is a story of segregation, confinement, abandonment and cross-racial relationships loosely-set in the 1930s in Perth. This powerful dance-theatre work draws on the rich history that resulted from the enforcement of the prohibited areas after 6pm for Aboriginal people not in employment in the City of Perth and other areas of Western Australian between 1927 and 1954. The Line shifts and shudders with the strength of contemporary voice, consciously echoing with the energy and movement of an unjust and painful past. A living history, a line that connects to an experience of the local community that is deeply soaked into place, land and memory.

**Form and Style:**

The Line is a performance that combines theatre and dance, with choreography, recorded and live text and sound

**Review quotes:**

World premiere 15 May 2019

**Duration of performance:** 70 minutes

**Interval:** No

**Maximum performances per week:** 7

**Remount:** \$25,000 (This works is currently in creation and costs are an approximation)

**Weekly Fee:** \$16,000 (This works is currently in creation and costs are an approximation)

**Royalties:** Artist royalty to be negotiated

**Date the performance is available from:** 21 May, 2019

**No. people in Touring Party:** 7

**Bump-in Time:** 10 hours

**Bump-out Time:** 4 hours

**First Possible Performance:** Evening performance the same day as bump in

**Minimum Break Between Shows:** 4 hours

**Theatre formats:** Proscenium arch, Black Box, with flying facilities



IMAGE CREDIT  
Nic Duncan

**ANNETTE CARMICHAEL  
PROJECTS  
THE BEAUTY INDEX**

**Company / Producer name:**

Annette Carmichael Projects

**Contact Person:**

Annette Carmichael

**Contact Email:**

annette@annettecarmichael.com.au

**Company Website:**

www.annettecarmichael.com.au

**Show Status:**

Ready to tour

**Genre:**

Dance / Interdisciplinary

**Marketing One-****Liner:**

Dance by ordinary men doing extraordinary things.

**Story:**

Humanity is on the brink of change. In a solemn grey world, men strive to find the power of beauty to curtail the spread of fear and preserve their compassion for each other. Exploring ideas of vulnerability, strength, terror and beauty, this contemporary dance work was created with men from Denmark and Albany in 2017. Most had no prior dance experience. For many of them, the experience was transformational. The choreography is powerful. Sequences of complex polyrhythms are combined with slower, ritualistic gestures of restrained intensity. The performance reaches its peak when two soloists, one professional dancer (delicate and birdlike) and one community soloist (contorted and quavering) collide in a deft and fierce duet filled with soaring leaps and effortless lifts. Supported by an ensemble of men, the performance has a sense of precariousness as they constantly seek to balance the elements of their world, uniting and fragmenting until a final, suspended moment. The visual design, by award winning artists, Kevin Draper and Indra Geidans, feature black and white striped poles and branches. Held and moved by the dancers, they provide a visual framework linking into pyramid structures or stacking to create forests and nests. Original sound design by James Gentle evokes a sense of urgent vigil and solidarity. We take 5 – 10 men from your community and train them over one week to perform with 5 members from the original cast. This work challenges stereotypes about men and offers a transformational experience for community members. Research attached to the original project provides evidence that this project encourages creative expression, design-thinking and social connection. Shortlisted for a 2018 Australian Dance Award.

**Form and Style:**

This dance work was first presented in a derelict mill site in Denmark, 2017. It was remounted in a proscenium arch at Albany Entertainment Centre in 2018. The experience is designed to support audiences who have limited exposure to contemporary dance. We include a number of elements; a pre-performance introduction from Annette Carmichael that guides audiences on how to view the work; and for children who attend with their parents, we provide a 15 minute on stage active debrief where they explore the set and get to re-enact the more intense parts of the performance to encourage conversation amongst the watching parents. The night ends with a party in the foyer, with live music from multi-instrumentalist James Gentle. This is a chance to celebrate with your community performers and discuss the experience further.

**Review Quotes:**

"Masterpiece at the Mill" Denmark Bulletin "Carmichael, a veteran in regional community contemporary dance projects, has an acute and profound knowledge of her context. From her spoken introduction describing how to watch the work, to the detail and precision executed by her team of dancers, Carmichael's command of the form was palpable in this season." Amy Wiseman, SeeSaw Magazine

**Duration of performance:** 45 minutes performance + 15 minute on stage active debrief for children + 30 - 45 minute foyer music performance

**Interval:** No

**Maximum performances a week:** 2

**Remount: \$18,430 plus \$2,700 per town for one week of dance workshops with local men**

**Weekly Fee: \$9,600**

**Royalties: 5% at the performance is available from: July 2020**

**No. people in Touring Party: 8**

**Bump-in Time:** 8hrs bump in + 6 hours onstage rehearsals for local performers

**Bump-out Time:** 4

**First Possible Performance:** Third day

**Minimum Break Between Shows:** 2 hours

**Theatre formats:** All formats plus outdoor venues possible too

**Minimum Stage Width:** 10m

**Minimum Stage Depth:** 8m

**Minimum Stage Height:** 5m

**Minimum Wing Space:** 2m either side

**Set Description:**

Raised platforms upstage, metal channel with prongs downstage, 10 small concrete bases for branches upstage OP. Light weight pole structure upstage prompt side. Can be performed with a range of backdrops including earth wall, cyclorama, brick or tin.

**Staging Description:** Can be restaged in a variety of environments, including industrial sites with concrete or earth floors.

**Lighting - provided by company:** Additional lighting can be provided to augment the venue's.

**Lighting Requirements - to be provided by venue:** A customised lighting plan will be provided based on your choice of venue. Lighting requires footlights and sidelights plus specials.

**Audio - provided by company:** **Sound is controlled live via a laptop and launchpad.**

**Audio Requirements - to be provided by venue:** Standard theatre PA

**No. of additional lighting staff required from venue:** 1

**No. of multi-taskers from venue:** 1

**Dressing rooms required:** Sufficient for 10 - 12 men

**Marketing Collateral:**

Behind the scenes documentaries, Photographs, Video, Media Release

**Community Engagement:**

This work is driven by community engagement. We help you recruit 5 - 8 men from your community to rehearse for one week and then perform with members of the original cast from Denmark. The process generates a high level of social media engagement and discussion around the idea of men dancing. Annette and performers can share stories of the project with community groups. Hear about one man's rapid recovery from heart surgery to make it to opening night, or the impact of the project on a local footy player and his sons. The project actively demonstrates how the arts contribute to resilience and community well-being. Annette and James can also facilitate conversations with local artists about collaboration and working with community. In-school dance workshops for boys are available. James can also provide workshops on instrument making or recording and manipulating sound.

**Target Market:**

Adults looking for enrichment, challenge and expression. Suitable for children attending with adults, the performance includes loud sounds.



# PITCH SESSION THREE

**SUN-MI CLYBURN**

AUDIOTHERAPY: A JOURNEY THROUGH THE DARK



**WHISKEY & BOOTS**

BYSTANDER





**IMAGE CREDIT**

Gia Hong:  
Titanium Owl  
Productions

**SUN-MI CLYBURN  
AUDIO THERAPY: A JOURNEY  
THROUGH THE DARK**

**Company / Producer Name:**

Sun-Mi Clyburn

**Contact Person:**

Sun-Mi Clyburn

**Contact Email:**

sunmi.clyburn@gmail.com

**Company Website:**

<https://www.theaudiotherapist.com/>

**Show Status:**

Ready to tour now

**Genre:**

Storytelling and live music

**Marketing One-Liner:**

Who said talking about depression has to be depressing? Join our seven-piece band on a journey through the dark. We promise there is a light on the other side!

**Story:**

Audiotherapy is a personal account in storytelling and music about depression and everything that comes with it. The show is largely biographical in nature. I take the audience on "a journey through the dark" and present in depth the realities of taking medication, recovery and relapses, self-harm, suicidal thoughts, the impact mental illness has on intimate relationships and the link between mental and physical health. It ends on a high note, reinforcing the importance of human connection, community, self-compassion and hope. The music played and songs I sing following each segment provide resolution and catharsis and heighten the emotion of the piece.

**Review quotes:**

"Clyburn represents a beacon of hope for those struggling in the darkness. By expressing the things society so often wants to submerge, she's found a way to conduct her own form of therapy in public view – a courageous and touching way to recreate, take back power and lead by example. A goddess of hope through adversity, her show is extremely powerful; possibly life changing." Xpress Magazine, 2019

"In Audiotherapy, the multi-talented Sun-Mi Clyburn brings her battle with chronic depression to life with unflinching honesty and remarkable musicianship. Clyburn's purpose here is to leave her audience with a deeper and more intimate understanding of depression, and in this regard Audiotherapy is an unqualified success." Fringe Feed 2019

**Form and Style:**

The show is storytelling weaved with music throughout. The lead vocalist/storyteller is front and centre, with a 6-piece band behind. None of the performers move much around the stage. The performers are all dressed in black. Set and props are minimal, so the main focus is the story and the music. Last year we pitched the first version of "Audiotherapy" at Showcase WA. Over the last 12 months The show has been significantly redeveloped and refined. I got professional and WAAPA trained musicians and theatre makers on board to create a more polished production: "Audiotherapy: a journey through the dark" and that's the version of the show that we hope to tour.

**Duration of performance:** 60 min

**Interval:** No

**Maximum performances a week:** 7

**Remount:** \$16,840 (Negotiable, dependent on number of cast/ musicians)

**Weekly Fee:** \$17,518 (Negotiable, dependent on number of cast/ musicians)

**Date the performance is available from:** Now

**No. people in Touring Party:** 7 (can be tailored to suit venue budget)

**Bump-in Time:** 0.5 hours

**Bump-out Time:** 0.5 hours

**First Possible Performance:** Right after bump-in

**Minimum Break Between Shows:** 1 day

**Theatre formats:** The format of the production is minimalist and can work in most theatre formats, however it works better with intimate venues.

**Minimum stage width:** 5

**Minimum stage depth:** 4

**Staging description:** The staging is minimalist; just the cast and 3 props (chair, stool, suitcase). The full cast is 7 (lead vocals/storyteller, 2 back-up vocals, keyboard, guitar, bass, percussion). Cast can be reduced to suit venue budgets.

**Lighting requirements - to be provided by venue:** TBC

**Audio - provided by company:** Amplifiers for instruments

**Audio Requirements - to be provided by venue:** A. Microphones 1.) 3 (Three) vocal mikes. 2.) Drum kit Microphone set up. B. Direct Inputs 1.) 3 (three) direct input (D.I.) transformers for electric instruments: Bass, Guitar, Keyboard C. Monitor speakers and mixes 1.) 5 (Five) monitor speakers are REQUIRED.

D. House PA System and miscellaneous equipment 1.) sound system adequate to cover venue and to accommodate stage configuration 2.) a minimum of one qualified engineer to run the sound system. Acoustic version can be arranged.

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**Dressing rooms required:** 1 for whole band

### **Marketing Collateral:**

Professional poster/flyer artwork, photos, video content (trailer, show and testimonials), web content (website, social media, interviews, reviews)

### **Community Engagement:**

This would depend on the needs of the local community, but here are a few ideas; writing and performance workshops; Q&A sessions and workshops on mental health. - If we get the full band out we could also have a concert following the show.

### **Target Market:**

The aim of Audiotherapy is to make the subject of mental illness relatable to people who have experienced it and understandable to those who haven't. Notable audiences:

- People struggling with mental health issues, as well as their friends, family and carers
- People working in education, social work and health care
- Year 11-12 students



# WHISKEY & BOOTS BYSTANDER

IMAGE CREDIT: HOLLY GARVEY

**Company / Producer Name:**

Whiskey & Boots

**Contact Person:**

Georgia King

**Contact Email:**

whiskeyandboots@gmail.com

**Company Website:**

<http://whiskeyboots.com.au/>

**Show Status:**

Tour Ready

**Genre:** Interdisciplinary - Theatre, live music, photographic installation

**Marketing One-Liner:**

Bystander - Real people, real stories

**Story:**

The Bystander Project is a model of creating a performance and installation work with a community. Performance. The Bystander Project takes the reflections of real people responding to what it's like to be a bystander in their world and presents them as 'Headphone Verbatim Performance'. This means the actors will deliver the words from the interviews as they hear them from the headphones in real time without embellishment. The performance will also include original songs, performed live, about the community and people interviewed. In each town interview participants will range in age, lifestyle, gender and background. In addition to the performance, there will be a photographic and audio installation left for community members to experience and revisit in their own time. The images are of the participants in their life, home, work, with the animals or gardens, doing the things they love or do every day. The aim of this project is to bring understanding to those living around us. We believe that everyone's story is interesting and valuable and that by sharing stories we are able to be in the world together with greater empathy. This work requires the creative team residing in a community for 2 weeks to collect interviews, take the photographs and get to know the unique qualities of a town before creating and delivering the work in situ.

**Form and Style:**

The style of the performance is stripped back; two stools, two mics in front of projections of the participants and a simple 3-person band set up. In the past, we have found that cabaret style seating has worked well but we are flexible with this and could perform the work practically anywhere. The installation works best if there is a dedicated room/space for the exhibit. Each interview participant will have a listening station designated to them. Each listening station consists of a seat in front of a large framed portrait, a photo journal containing 6-8 images of the speaker, their life, their home or work, their animals or favourite things, and a set of headphones that play the original interview. Audiences can enter and spend some time with each contributor. The installation can stay in the community for up to 3 weeks. Once the exhibition is taken down, then the recordings, photo journals and portraits will belong to the community.

**Review quotes:**

Testimonials from Beverly community members about Bystander – Beverly:

"I really didn't know what was going to happen, but I was so impressed with the night and how you were able to portray the people of Beverley you interviewed." Jenny Rayner

"It really was an amazing evening and totally exceeded my expectations! I hope that if you take it to other towns, they will get behind you and attend. It really is the most unique and interesting show I have seen in a very long time!!" Britt

"The response from the community has been only positive and I have had many people asking when it can be done again. The way you interacted and engaged with everyone that wanted to be involved was a credit to you, Georgia and the Whiskey and Boots production team including Holly. By using the Residency and locating yourselves in our community it also gave the town of Beverley a sense of ownership as well." Bruce Denny.

**Duration of performance:** 70mins

**Interval:** No

**Maximum performances per week:** 3 performances after a two-week residency in community.

**Remount:** No remount is required (as the show is created in the community) but a pre-tour visit to the community is desirable.

**Weekly Fee:** Approximately \$17,000 for a 2-week residency/community engagement period, 3 performances and installation/exhibition. We are seeking funding to reduce presenter costs. Date the performance is available from: 2020 - we are currently in talks with several venues to tour this project in 2020

**No. people in Touring Party:** 4

**Lighting - provided by company:** None

**Lighting Requirements - to be provided by venue:** Projection and screen that can be a backdrop to the performance. We can be flexible with the lighting the venue has available.

**Audio - provided by company:** We can provide PA and mics and stands and brand equipment if the venue cannot provide - but venue PA is preferable.

**Audio Requirements - to be provided by venue:** Vocal PA, 4 vocal mics, 4 mic stands, 3 di's.

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**No. multi-taskers required from venue:** If a multitasker can do both lighting and sound, then one multitasker is all that we require.

**Dressing rooms required:** No

**Other technical or performance notes:** We require the venue to provide a Community Liaison officer to assist in the lead up to and during the residency.

### **Marketing Collateral:**

Professional poster image, as well as several promotional images, performance shots and video (of Bystander Beverly edition).

### **Community Engagement:**

This work is made with the community. Whiskey & Boots will work closely with a community liaison to find the interview participants. The creative team will be spending two weeks residing in the town, meeting with and interviewing people, getting to know the personality of the community. This work is a reflection of a place, we want to honour and celebrate each unique town we bring this project to. The idea of Bystander is that we bring the community on the journey with us and allow them to celebrate what makes them special.

### **Target Market:**

We make an effort to bring a cross section of community members into the project. In particular we make a special effort to include members of the community who may never have been to the theatre before and make being involved in the process a welcoming experience for them and their family and friends.

# PITCH SESSION FOUR

**RIPTIDE YOUTH PERFORMANCE COMPANY**

THE 1'S, THE 0'S AND EVERYTHING IN BETWEEN



**RACHAEL WOODWARD**  
VALENTINE

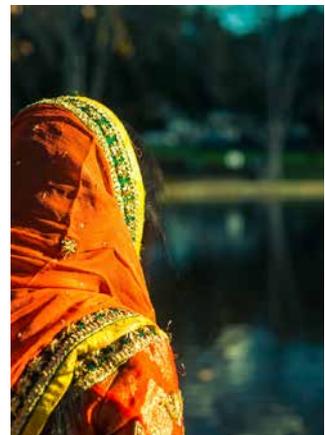


**MASTERS OF HOOEY**  
EL PRESIDENTE



**PERFORMING  
LINES WA**

LAYLA MAJNUN



RIPTIDE PERFORMANCE  
COMPANY THE 1'S, THE  
0'S AND EVERYTHING  
IN BETWEEN



IMAGE CREDIT

Zal Kanga-Parabia

**Company / Producer Name:**

Riptide Youth Performance Company

**Show Status:**

Ready to tour in the future

**Contact Person:**

Clea Purkis

**Genre:**

Theatre

**Contact Email:**

clea.purkis@manpac.com.au

**Marketing One-Liner:**

We are connected, but are we close?

**Story:**

The 1's, The 0's and Everything In Between discusses the ever-changing nature of connection. It explores the lives of numerous people across different times and places. Divided into three parts, the play is a series of small and seemingly unrelated scenes that all meditate on ideas surrounding identity, communication and the psychological effects of life in a digital age. A scene may be the Skype conversation between lovers separated by oceans, another the call out to a social media hive mind for tips on how to remove wine from carpet. We move from a YouTube star filming and re-filming their latest video to two members of a firing squad contemplating the values of ambiguous bullets used to kill another person and from a pair of friends agreeing to delete each other's social identities after their deaths, to the couple looking to spice their relationship up through virtual reality. THE 1s, THE 0s, AND EVERYTHING IN BETWEEN explores how the tools of communication we have at our fingertips have simultaneously brought us together and pushed us further apart.

**Form and Style:**

The play is separated into three themed parts containing a number of seemingly unrelated vignette scenes. PART ONE features scenes exploring the variety of ways we as humans communicate to each other, how this communication is integral to our understanding of our world and how this is now changed by digital technology. PART TWO scenes explore how we use digital communication to position and construct identities for others to see and how, in this construction, we can often distance ourselves from those we are attempting to communicate with. PART THREE scenes explore the effects this constructed communication has on us as individuals and asks questions about what benefits or dangers these constructions have on our experience of 'real life'. Within each part, the scenes jump erratically between times, places and characters. It's a non-linear work that mirrors the style of an online vortex of click-throughs, videos and chats.

**Review quotes:**

"Everything about this production was brilliant – from the poignant, funny and shockingly relatable script and clever set, to the innovative staging and flawless performances."

"The ensemble worked with Isaacs (an award-winning WA playwright), giving their thoughts and opinions on communication and how technology affects the way we connect with each other. This helps to explain why their performances appeared so natural and authentic; it was a case of their youth being an asset rather than a hurdle. I sincerely hope it can be restaged to a new and bigger audience." – Seesaw

**Bump-in Time:** 4-6 hours (if pre-rig is completed)

**Bump-out Time:** 2 hours

**First Possible Performance:** Evening of bump-in

**Minimum Break Between Shows:** 2 hours

**Theatre formats:** Black Box Theatre, Proscenium,; Front-on audience configuration

**Minimum stage width:** 6m . **Minimum stage depth:** 6m . **Minimum stage height:** 4m

**Set description:** 1 large floral rug, 3 benches and a clear hanging curtain (note – we are looking at ways to have the curtain on a stand if hanging is not possible in your venue).

**Duration of performance: 75 minutes**

**Interval: No**

**Maximum performances a week: 5**

**Remount: \$22,144**

**Weekly Fee: \$17,275**

**Royalties: 12% (10% writer, 2% creatives)**

**Date the performance is available from: August 2020**

**No. people in Touring Party: 9 cast + 1 SM + 1 Tech = 11** **Lighting - provided by company:** We will tour with LX hires and console

**Lighting requirements - to be provided by venue:** Need access to a standard lighting rig with some specials. Pre-rig required.

**Audio - provided by company:** Operated via QLab on MacBook

**Audio Requirements - to be provided by venue:** 2 wireless headset radio mics & packs required

**No. of additional lighting staff required from venue: 1**

**No. of additional sound staff required from venue: 1**

**Dressing rooms required:** Minimum 1 with capacity for 9 people

**Other technical or performance notes:** Access to power plug-in on the stage for props (kettle; vacuum etc)

**Marketing Collateral:**

Riptide has a set of images available for collateral and ATYP will be doing a new set in mid 2019 as well as production photos from the original performance and will be able to shoot some short promotional videos with the new cast showcasing the style of the work. ATYP will also produce updated video content. We are happy to work with you on some content that works for your audience.

**Community Engagement:**

As well as high quality marketing collateral, we will work with each presenter to target high school teachers at local high schools with an education pack (to be developed with the guidance of ATYP). We will include some written scenes from the text for teachers to include in classes in 2020 as scene-work related to the curriculum (Yr 12 contemporary drama, Yr 11 presentational/non-realist drama), allowing them to explore the content & form of the work prior to attending the performance. The short scenes we send to schools are also ideal to record as short direct to camera video clips, which will also promote the work to the wider community. We will encourage the local young community to film & edit their own clips of the scenes to then share as content alongside our own. Our young performers will also run a workshop based on the themes & performance style of the work with young people prior the performance. This will inspire & engage local young people interested in drama as they will participate in a workshop with other like-minded & talented young performers for another regional town in WA. We will also work with the presenter to organise a discussion with a local panel (including young people) to discuss the benefits/issues surrounding our daily interactions with the internet & our devices; This will deepen the audience's connection with the themes & can occur prior to the show arriving in the town or as a pre/post show discussion.

**Target Market:**

Schools (upper high school 15+) Young people (15 – 25) The content of this work is timely & pertinent specifically to young people. The performance of the script is by young people for young people, bringing a high level of authenticity to the script. Note: the script contains adult concepts and swearing.





**IMAGE CREDIT**

Susie Blatchford: Pixel  
Poetry

**RACHAEL WOODWARD  
VALENTINE**

**Company / Producer Name:**

Rachael Woodward

**Contact Person:**

Rachael Woodward

**Contact Email:**

rach.woodie@gmail.com

**Company Website:**

<https://rachwoodie.wixsite.com/rachaelwoodward>

**Show Status:**

Tour Ready

**Genre:**

Children & Family, Puppetry, Visual Theatre

**Marketing One-Liner:**

The story of a clown learning what it means to love.

**Story:**

Designed for families and children (6+) Valentine is an honest, playful, and interactive show about what it means to love and lose somebody. Valentine is a clown and her best friend is her heart. She loves to spend time with her Grandpa, but Grandpa's heart is running out of time, and there is nothing Valentine can do about it. Valentine is determined to be strong, not to fall apart, but in doing so she loses her heart. With a big empty world ahead of her, the audience helps Valentine on a journey to search for her heart, as she learns to embrace her emotions - even the painful ones.

**Form and Style:**

Like a story book that comes to life before your eyes, Valentine is an intimate, interactive show using a combination of shadow puppetry, animation and physical theatre. There is one performer onstage who interacts with shadow puppets and animation controlled by a second performer behind a shadow screen. The audience is invited to play as the performer ventures into the audience to search for her lost heart.

**Review quotes:**

"Honest, intimate and every bit heart-warming" - Rotunda Media

"Fairy-tale like narration, mesmerising puppetry and slapstick performance style. But it's the raw and literal way the work deals with loss that surprises." - Seesaw Magazine

**Duration of performance:** 50 minutes

**Interval:** No

**Maximum performances per week:** 11

**Remount:** \$6,500

**Weekly Fee:** \$5,500

**Royalties:** 4%

**Date the performance is available from:** Now, however interested in 2020 tours and beyond.

**No. people in Touring Party:** 3 (2 performers, 1 Stage manager)

**Bump-in Time:** 4

**Bump-out Time:** 2

**First Possible Performance:** 2 hours after bump-in

**Minimum Break Between Shows:** 1.5 hours

**Theatre formats:** Black box (preferred), Small Proscenium Arch

**Minimum Stage Width:** 5

**Minimum Stage Depth:** 5

**Minimum Stage Height:** 2.5

**Set Description:** Aluminium frame shadow screen, 1 Suitcase of props and equipment

**Staging Description:** One performer stands onstage in front of a large shadow screen. A second performer controls puppets and shadows from behind the screen. AV is rear projected. Live camera feed to small monitor behind the shadow screen.

**Lighting - provided by company:** 3 x Shadow Lamps, Various Torches, DMX - USB interface

**Lighting Requirements - to be provided by venue:** House lights, 2 x Boom stands\*, 7 x Profiles (creating corridor of light and small amount of down light in front of shadow screen)\*, 3 patches to dimmer (for Shadow Lamps)\*, \*Suitable alternatives to this equipment can be provided by the company for an additional cost (including options to operate without dimmers)

**Audio - provided by company:** Qlab file

**Audio Requirements - to be provided by venue:** Laptop with Qlab\* - to operate both sound and AV, Speakers - input from laptop operating Qlab \*Laptop can be provided by the company upon request for a small additional cost

**No. of additional lighting staff required from venue:** 1 (Bump-in only)

**Dressing rooms required:** 1

**Other technical or performance notes:** To be provided by the venue - Rear Data Projector (short throw if space is limited), To be provided by the company - Live feed camera to monitor.

\*Projector can be provided by company upon request for small additional cost

#### **Marketing Collateral:**

Photographs, trailer video, video/photos for social media as well as flyer artwork and sample media release.

#### **Community Engagement:**

Rachael is an experienced teaching artist and is available to run workshops with kids and/or schools on shadow puppetry and the use of technology in performance. The team can also suggest or help set up foyer activities such as "shadow play" and a "heart hunt".

#### **Target Market:**

Valentine is aimed at children ages 6-12, however we have found that the story resonates just as much with the parents and the adults as it does with the children. This makes it an ideal show to bring the whole family to.

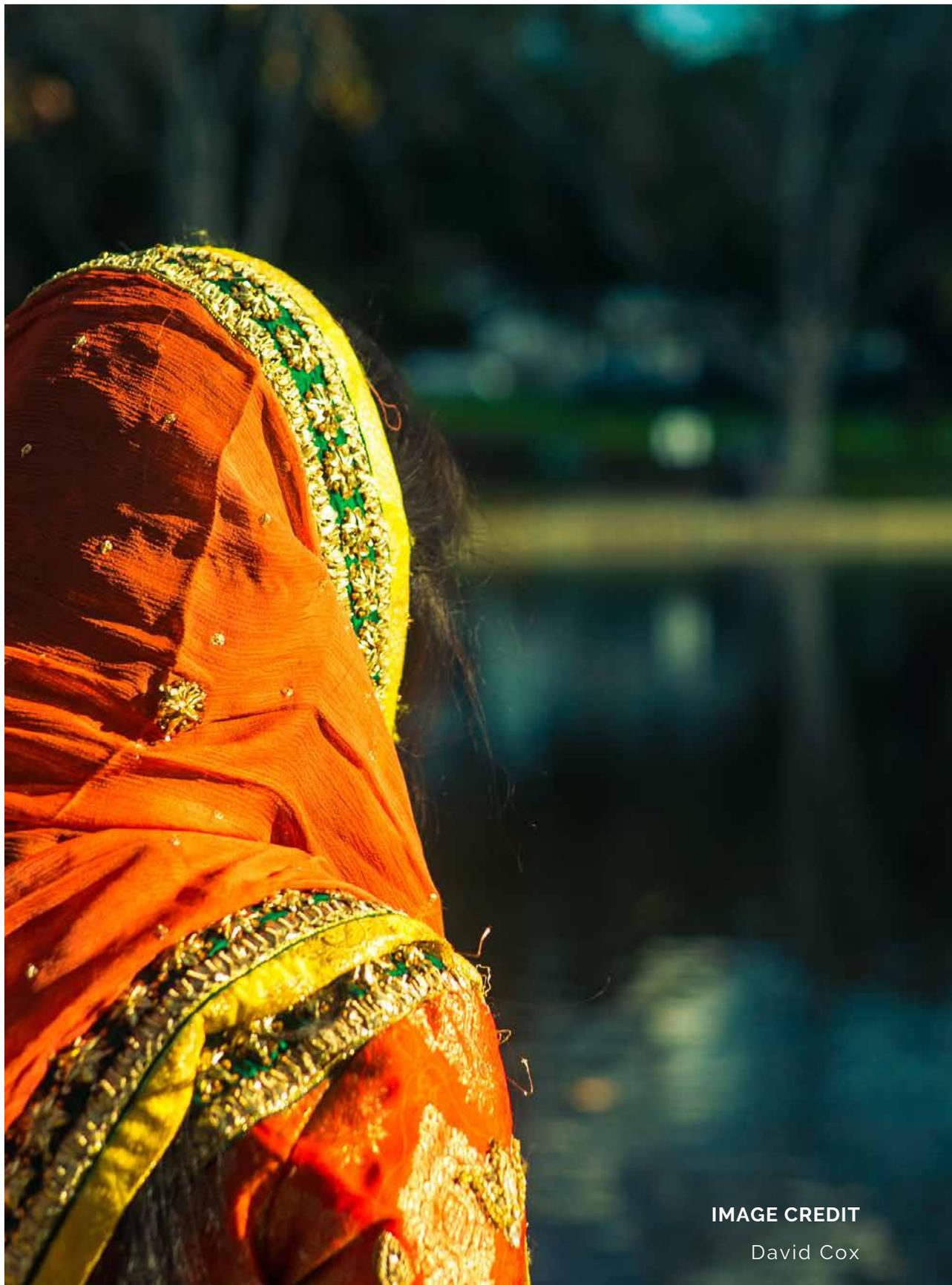


IMAGE CREDIT

David Cox

**PERFORMING LINES WA  
LAYLA MAJNUN**

**Company / Producer name:**

Performing Lines WA

**Contact Person:**

Zainab Syed

**Contact Email:**

zainab@performinglineswa.org.au

**Company Website:**

<https://www.performinglines.org.au/>

**Show Status:**

In Development - will premiere in Perth in October 2019.

**Genre:**

Theatre

**Marketing One-Liner:**

Layla Majnun, the greatest love story ever told, is a powerful and enduring Persian tale set in 7th century Arabia. A timely reminder of the universality of love across cultures around the world, the story seeks to connect audiences from all walks of life.

**Story:**

Pre-dating Romeo and Juliet by a thousand years, Layla Majnun is a powerful and enduring tale of love and separation claimed by cultures and traditions across the Islamic world from Persia, to Turkey to Malaysia and beyond. First penned by the Persian poet, Nizami in the 7th century, the story has been passed through generations in anecdotal form. Now, for the first time, these fragments have been consolidated and translated into a single English narrative by US based Farsi scholar and storyteller, Feraidoon Mojadedi.

**Form and Style:**

Created by diverse artists from Western Australia, and directed by James Berlyn, the show is an interdisciplinary one-man performance featuring Feraidoon Mojadedi. The show integrates traditional Persian storytelling with contemporary visual projections and original music, bringing this tale into the 21st century. Audiences will also be served mint tea, dates and other Afghani/Persian delicacies on show nights to create an intimate and immersive experience for all. With a comprehensive community engagement plan, pre-show activities and foyer activation, audiences will be able to experience the richness and versatility of Islamic cultures. The show will premiere in Perth from October 3-6th 2019. With flexible and minimal set requirements, the show has been designed with touring in mind and will seek presentation opportunities for 2020 and beyond.

**Review quotes:**

"I found myself completely stopped a couple of times by the poignant nature of some of the storytelling. The authentically heartfelt way Feraidoon spoke was undeniable and set the tone for the same energy to be reflected back by the crowd in attendance. Congratulations on the success of last night. From what I witnessed, I have no doubt that your success in this arena will be unlimited." - Audience member.

**Duration of performance:** 60 minutes

**Interval:** No

**Maximum performances a week:** 2

**Remount:** TBC

**Weekly Fee:** TBC

**Royalties:** TBC

**Date the performance is available from:** November 2019

**No. people in Touring Party:** 3

**Bump-in Time:** 6 hours  
**Bump-out Time:** 3 hours  
**First Possible Performance:** Same day bump-in  
**Minimum Break Between Shows:** 1 day  
**Theatre formats:** Black box

**Minimum Stage Width:** tbc  
**Minimum Stage Depth:** tbc  
**Minimum Stage Height:** tbc  
**Minimum Wing Space:** tbc

**Set Description:** Flexible and portable

**Lighting - provided by company:** Lighting provided by company  
**Lighting Requirements - to be provided by venue:** Minimal lighting required from venue  
**Audio - provided by company:** tbc  
**Audio Requirements - to be provided by venue:** tbc  
**No. of multi-taskers from venue:** Need 2 bump-in and bump-out crew

**Marketing Collateral:**

Promo video, poster and flyer, marketing pack, production shots, promotional pictures

**Community Engagement:**

Layla Majnun is more than just a theatre production. It's a process to engage and reach new audiences. It's also a platform to positively contribute to the national conversation around intercultural collaboration and more diverse representation on our stages. As such, we have developed a comprehensive community engagement to accompany the show with a well-rounded community engagement strategy to follow and pre-show activities to consider. Performing Lines WA's Associate Producer Zainab Syed will happily discuss with regional presenters and industry peers about working with Culturally and Linguistically Diverse Artists, and how to attract new audiences into venues.

**Target Market:**

Primary target: Culturally diverse audiences and migrants; non-regular arts attendees. Secondary target: regular/experienced arts goers and school audiences





IMAGE CREDIT  
Amanda Miller

# MASTERS OF HOOEY EL PRESIDENTE MINUSCULO

**Contact Person:**

Sam Longley

**Contact Email:**

solongley@gmail.com

**Show Status:**

Ready to tour now

**Genre:**

Roving / Interactive / Children / Festival

El Presidente Minusculo! is a roving/audience interactive piece that suits festivals and space activation opportunities. El Presidente Minusculo! (The Tiny Dictator) is a look at the power of the despot and the corruption of colonialism... but in a fun way. Children under 12 are able to be El Presidente of the festival for a short while. They write down a list of declarations, design a new flag, mount The Throne and take a five-minute tour of their domain. The Throne sits atop a golden chariot that is pulled by two grown-ups in splendid regalia. Fanfare music blasts and declarations are read out to the humble masses. Photos are taken (#YourEvent) fun is had and then a new El Presidente is sworn in. It's a fun ride around the festival sight for the children, a photo opportunity for the parents and an interactive spectacle that directly engages children and gives them the spotlight. We work in hour blocks (12 kids per block) with three staff. We need space for a tent and tables for kids to write declarations and design a flag, then we move through the festival space bringing the performance to all. Big, bold and beautiful...so it is decreed!

# PITCH SESSION FIVE

**YUCK CIRCUS**  
YUCK CIRCUS



**RUPERT GUENTHER**  
BORN UNDER A BAD SIGN



**BLACK SWAN STATE THEATRE COMPANY**



**BLONDE MOMENT THEATRE**  
MISS WESTRALIA



**CRAIG QUARTERMAINE**



**WEST AUSTRALIAN BALLET**





**YUCK CIRCUS  
YUCK CIRCUS**

**IMAGE CREDIT**  
Samantha Martin

**Company / Producer Name:**

YUCK Circus

**Contact Person:**

Georgia Deguara

**Contact Email:**

yuckcircus@gmail.com

**Website:**

www.yuckcircus.com

**Show Status:**

Ready to Tour

**Genre:**

Circus/Comedy/Dance/Physical Theatre

**Marketing One-Liner:**

We're a 7-strong crew of elite acrobatic gals, ready to flip off double-standards and kick art in the face. We're not lightly throwing around women's issues - we're literally throwing women.

**Story:**

Sugar, spice, and apparently 'nice'. With our bloody good sense of humour, we're going to rip into the uncomfortable, using high-flying acrobatics, absurd confessions, and groovy dancing. Get ready to witness a powerhouse of female circus performers kick art in the face.

**Form and Style:**

A 50min comedic circus performance with no interval. An absurd physical and spoken representation of women growing up in Australia, mixed with being a woman growing up in contemporary art. Loosely based narrative of gender themed acts.

**Reviews and Quotes:**

Award winners of:

1st place Gasworks Arts Park Circus Showdown 2018

Best Circus Weekly FRINGEWORLD 2019

Top-tier Martin Sims Award FRINGEWORLD 2019

Adelaide Fringe Ready-to-Tour Award 2019

Best Emerging Artist Weekly Adelaide Fringe 2019

Best Emerging Artist Adelaide Fringe 2019

"YUCK were able to create the perfect balance of discussing serious topics, flying through the air and being disgustingly hilarious"

4 STARS Georgia Siciliano, FRINGE Feed

"YUCK aren't trying to gross you out. To quote early 2000s Madonna, they're just showing you what it feels like in this world for a girl."

Kira Ridders, We Love Perth

'Everything Contemporary Circus should be'

Danny Delhunty, Melbourne Fringe Producer

**Duration of performance:** 50 mins

**Interval:** No

**Maximum performances a week:** 7-9

**Remount:** \$6,200

**Weekly Fee:** \$9,600

**Royalties:** 15%

**Date the performance is available from:** October 2019

**No. people in Touring Party:** Cast: 7

**Bump-in Time:** Dependant on lighting; 1-2hrs

**Bump-out Time:** >1 hour

**First Possible Performance:** 2 hours after bump in

**Minimum Break Between Shows:** 2 hours

**Theatre formats:** All

**Minimum stage width:** 5m

**Minimum stage depth:** 4m

**Minimum stage height:** 5.5m

**Minimum Wing Space:** 0

**Set description:** No set

**Staging description:** Flat, swept stage/floor. Wood/dance floor- not concrete

**Lighting requirements - to be provided by venue:** Minimal- But will make use of optional venue lighting

**Audio - provided by company:** Mp3 files off Laptop/phone

**Audio Requirements - to be provided by venue:** Speaker system, microphone x 1

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**Dressing rooms required:** 1

**Other technical or performance notes:** Adequate warm up space required.

**Marketing Collateral:** Media kit includes: media release, marketing photos, high-res images, high-res videos, flyers, posters, social media accounts.

#### **Community Engagement:**

YUCK is a diverse, strong, and impassioned crew of young women. Each YUCK girl has over a decade of teaching experience under their belt; Director Georgia Deguara has had the role of Kimberley coordinator of the Outreach program specialising in isolated indigenous communities. YUCK offers more than just a show; physical circus and dance workshops for all ages, social mixers for the town, Q and A panel about the show, and the ability to host discussion forums relating to topics of women, strength and empowerment, youth, West Australian artists, support and comradeship within communities. Along with our community targeted show we offer physical circus workshops for both kids and adults, as well as the ability to host dialogue forums about show related content (i.e. strong, independent women from regional/rural areas.)

#### **Target Market:**

Core Target Audience: 15-35 year old Female identifying Audience

Accessible and Entertaining for all genders aged 15+

Show is unique as it is suitable for teenagers- not childish for them to hate it, not too adult to cause offence

Able to bring young children if accompanied by supportive guardians, under the pretext that this is not a kid's show

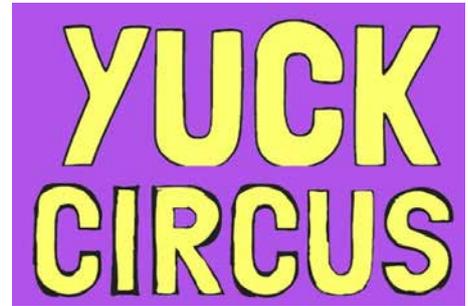




IMAGE CREDIT  
Duncan Wright

**BLONDE MOMENT THEATRE**  
**MISS WESTRALIA**

**Company / Producer name:**

Blonde Moment Theatre

**Contact Person:**

Amelia Burke

**Contact Email:**

blondemomenttheatre@gmail.com

**Show Status:**

Ready to Tour

**Genre:**

Music Theatre

**Marketing One-Liner:**

A musical comedy about Beryl Mills, a country girl who is crowned the unlikely winner of the first Miss Australia competition and embarks on a promotional tour of the USA, where her humble roots collide with her newfound celebrity status.

**Story:**

This story is a coming of age musical comedy about plucky farm girl Beryl Mills who is anxious for her life to begin. After being crowned the unlikely winner of the first Miss Australia competition, Beryl embarks on a promotional tour of the United States with Frank Packer and her mother Kitty as chaperones. Upon their arrival, they are greeted by Miss America who quickly becomes jealous of Beryl's popularity and plans to jeopardise her reputation, but ultimately impacts her own. As Beryl struggles to reconcile her newfound celebrity status with her country roots. She is confronted with the knowledge that she has been used to encourage immigration to Australia. With a nation-wide broadcast on the horizon, she must decide whether to uphold the role she has been given or stay true to herself. Ultimately, Beryl writes her own speech, earning the respect and admiration of the nation.

**Form and Style:**

A small cast of four performers bring this tale to life, providing an intimate viewing experience so rarely afforded in musical theatre, where the audience's toes will be tapping just inches from the tap dancing! The show blends new and old, fusing a nostalgic design with a quick witted, tongue in cheek, contemporary delivery. Set in 1926, the design elements of the show juxtapose the glamour of the USA in the roaring 20s with the dusty reality of Australian rural living. The book and lyrics draw from the seemingly endless supply of archived materials about Beryl Mills. Often using verbatim text, the show examines the parallels between the 1920s and now in terms of female media scrutiny, Australian/American relations, and institutional power abuse.

**Review Quotes:**

"Miss Westralia is a lovely new little Aussie musical with as much charm as Beryl Mills herself."

Kimberley Shaw, Stage Whispers

**Duration of performance:** 1 hour and 45 mins

**Interval:** Yes

**Maximum performances a week:** 4

**Remount:** \$35,367

**Weekly Fee:** \$12,210

**Royalties:** 10%

**Date the performance is available from:** August 2019

**No. people in Touring Party:** 6

**Bump-in Time:** Min 3 hours

**Bump-out Time:** ~3 hours

**First Possible Performance:** Afternoon/Evening of First Day

**Minimum Break Between Shows:** 1.5 hours

**Theatre formats:** Proscenium Arch, Black Box, Thrust

**Minimum Stage Width:** 9.370

**Minimum Stage Depth:** 5.440

**Minimum Stage Height:** 3.585

**Minimum Wing Space:** Enough to fit a minimum four-piece band if there is not a pit.

**Set Description:** When the show begins, the setting is Geraldton in the 1926. The textures used are wood, aluminium and billowing cotton. During the interval, the set transforms to America in 1926. This setting is more glamorous, glitzy and reminiscent of the 'roaring 20's'.

**Staging Description:** The staging incorporates jazz and tap dancing, singing and straight scenes. We are juxtaposing the classic American Broadway style with a familiar Aussie landscape and sense of humour.

**Lighting Requirements - to be provided by venue:** Rig with LED capabilities and a few specials.

**Audio - provided by company:** Musical Instruments used by band

**Audio Requirements - to be provided by venue:** Secure camera for 4-piece band to see the action on the stage, 4 headset mics, access to in house speaker system.

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**Dressing rooms required:** 1

#### **Marketing Collateral:**

We have the shoot for our Blue Room season on March 10 so will have marketing collateral after this date.

#### **Community Engagement:**

- A post show Q and A about the process of making the show and the story of Beryl Mills.
- We would run 1-2 musical theatre workshops for interested people - this would be run by the performers on tour. This would be geared towards signing/dancing/acting techniques. We could also run a workshop on devising material for performances so this is about writing and devising for the theatre.
- We would also consider collaborating with interested Museums/Libraries to present any archival material that they may have of Beryl and the Miss Australia Quest. We could present these things in the foyer of the venue OR direct patrons to the Museum or Library.

#### **Target Market:**

Mothers and daughters, pageantry audiences/participants, Midwest & Wheatbelt communities, young women, primary, secondary, university, feminists.



# RUPERT GUENTHER BORN UNDER A BAD SIGN

IMAGE CREDIT ASP Photography

**Company / Producer Name:**

Rupert Guenther

**Contact Person:**

Tanya Servaas

**Contact Email:**

tanya@unitymial.com.au

**Company Website:**

<http://www.rupertguenther.com>

**Show Status:**

Tour ready

**Genre:**

Live Music

**Marketing One-Liner:**

Catch front man Rupert Guenther and his all-star band, performing a night of electric blues violin, from urban Chicago blues to Memphis rhythm & blues, Mississippi delta blues and other stories.

**Review Quotes:**

"an accomplished musician" The Australian.

"The real thing, not the snug sentimental favourites" The Age, Melbourne.

**Form and Style:**

The show will be presented as a live music production.

**Story:**

Rupert's deep love for storytelling through the blues brings together an all-star band of some of Australia's most powerful blues musicians in a show featuring his immediately identifiable electric violin sound and unique vocal style. Classics from the likes of Muddy Waters, Howling Wolf, Little Walter, Robert Johnston, Link Wray, Elmore James, John Lee Hooker and more, from gentle acoustic renditions, to lively house rockers and searing barrelhouse blues. Renowned for over 30 years for his highly personal and spontaneous approach to music, in *Born Under A Bad Sign* he presents an intimate evening in performance and conversation with the maverick musician whose career has spanned from classical opera to world music, blues and Europop. Having spent two decades working as sideman to the stars (The Vienna Chamber Opera, Beatles' producer Sir George Martin, Olivia Newton-John, Demis Roussos, John Farnham, and projects with players from Procul Harum, Daddy Cool, Little River Band, and Frank Zappa band), he is enjoying sharing his music in more intimate venues with local audiences again.

**Duration of performance:** 2 hours

**Interval:** Yes

**Maximum performances per week:** 7 performances

**Remount:** \$4,500

**Weekly Fee:** \$15,750

**Royalties:** 3%

**Date available:** Now

**No. people in Touring Party:** 5

**Bump-in Time:** Actual physical bump in time 1 hour but 4 hours prior to show including sound check.

**Bump-out Time:** 1 hour

**First Possible Performance:** Two hours after bump-in

**Minimum Break Between Shows:** 4 hours

**Theatre formats:** Suits all formats

**Minimum Stage Width:** 6 metres

**Minimum Stage Depth:** 4 metres

**Set Description:** Standard band stage set-up

**Staging Description:** PA including front of house and onstage monitoring, and side-fill for drums  
1 x drum-riser 2 metres x 2 metres

**Lighting Requirements - to be provided by venue:** Tasteful lighting with consistent green, blue or red colours. No scripted light show required. No strobe lighting at any time during the performance.

**Audio Requirements - to be provided by venue:** Technical specifications: Drums - mic up, Bass - DI, Electric Violin - 1 mic up & 1 DI, Guitar - 1 mic up, 1 vocal mic on boom stand. PA including front of house and onstage monitoring, and side-fill for drums 1 x drum-riser 2 metres x 2 metres.

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**Dressing rooms required:** Yes - for 5 people

**Other technical or performance notes:** Sound check required 3 hours prior to show

**Marketing Collateral:** Poster artwork, post card artwork, video, photographs, draft media release.

### **Community Engagement:**

Beyond their stage shows, Rupert Guenther and the band are passionate about interacting with local communities, to meet local musicians and to offer help with their music skills and creative vision for themselves, including inspirational talks about life as an artist and the creative process, interactive workshops in song writing and improvisation, and structured jam sessions to give them the experience of playing alongside accomplished artists. Additional coaching, mentoring, group and one on one lessons also available if required. Also, demonstrations and workshops in going electric for musicians, healing stage-fright, and music composition. In addition, the band's manager is keen to share her wealth of experience with sourcing gigs/performances, marketing themselves and their music, building a fan base, maximising social media and getting strategic publicity in newspapers, radio, and TV. These are available for any local outlets - at local schools or music groups, clubs, orchestras, bands, choirs etc.

### **Target Market**

30 years and older male or female who enjoy good quality music.



**XENIDES  
BLACK SWAN STATE  
THEATRE COMPANY**

IMAGE CREDIT Dana Weeks

**Company/ Producer Name:**

Black Swan State Theatre Company

**Contact Person:**

Zoe Hollyoak

**Contact Email:**

[zoe@bsstc.com.au](mailto:zoe@bsstc.com.au)

**Company Website:**

<https://www.bsstc.com.au/>

**Story:**

Xenides, a top dollar musical that peers behind the glitz, the glamour and the fabulous prizes of Australia's favourite game show, Wheel of Fortune. Xenides gives voice to the woman we all knew but who was largely misunderstood and misrepresented. Her story is operatic in scale: rags to riches, the migrant's journey, the fairy-tale princess and the tragic icon, who died far too young. Featuring '80s songs, from TV theme tunes to Bonnie Tyler's "Total Eclipse of the Heart", alongside an original composition by electronic power-pop group, The Twoks. An energetic Australian musical exposé that is both hilarious and tender, a tribute and a protest.



**CRAIG QUARTERMAINE**

**Company/ Producer Name:**

Craig Quartermaine

**Contact Person:**

Craig Quartermaine

**Contact Email:**

cquartermaine@outlook.com

**Company Website:**

<https://mushroomcomedy.com/craig-quartermaine/>

**Story:**

Craig grew up in Kununurra, acutely aware of how important role models are for children in remote towns throughout Western Australia. As an established comedian and journalist he has travelled the world and performed his stand-up comedy performances, as well as worked for some of the most highly respected and established news programs in Australia. With his qualifications, he brings a level of expertise to his presentation that isn't duplicated anywhere else in Australia. He will present his proposal for a West Australia wide tour stretching from Kununurra to Esperance where, over a month-long period, he will visit schools and youth centres during the day with a presentation about his journey from Kununurra to Edinburgh.

He will go into detail about his achievements as a journalist and comedian allowing Indigenous kids in particular to see the possibilities in media and entertainment. During the evening he will perform a new comedy show titled "Novelty Act" for the adults of the communities, bringing an international level of comedy to the town. This presentation is an introduction to Craig with some background on his achievements and abilities along with his proposed tour with the hope of inspiring possible venues and organisations to help facilitate it.



Image Supplied by West Australian Ballet

**WEST AUSTRALIAN BALLET**

**Company/ Producer Name:**

West Australian Ballet

**Contact Person:**

Deborah Robertson

**Contact Email:**

drobertson@waballet.com.au

**Company Website:**

waballet.com.au

**Story:**

West Australian Ballet (WAB) is the official State Ballet Company for Western Australia, celebrating 67 years in 2019. Our purpose is to enrich people's lives through dance. We do this not only by presenting world-class productions, but with everything we do, and everywhere we go. Based in Perth, we present four major, main stage seasons a year and one in-house, experimental choreographic season in the Company's state-of-the-art ballet centre in Maylands. Our repertoire spans the breadth of ballet; from traditional, full-length classical works to neo-classical re-imaginings and contemporary new creations. WAB places our commitment to extending access to the arts at the heart of our operations. As WA's leading dance organisation we are committed to sharing our art form with all in our community.

WAB runs according to a co-leadership model: Artistic Director Aurélien Scannella and Executive Director Jessica Machin. Scannella is credited with radically improving and diversifying the Company's artistic product, and together they have led major collaborations with first-nations and independent artists and small-to-medium companies resulting in ground-breaking new works.

WAB has a long history of regional, national and international touring. Our touring model is based on two premises:

1. We tour regionally and nationally every second year, and internationally in alternate years.
2. We don't just tour shows, we partner with local stakeholders to add value to the cultural life of the communities we work within.

In 2019, WAB commenced a three-year engagement program in three regional centres: Kalgoorlie-Boulder, Karratha and Port Hedland. Designed in partnership with each community, this program connects people to the arts in ways that are most meaningful and beneficial to them. The program's core activities are: in-school activities, a youth ensemble, professional ballet performances, and the creation of a locally-inspired work made in partnership with the community.



WEST AUSTRALIAN  
BALLET

# PITCH SESSION SIX

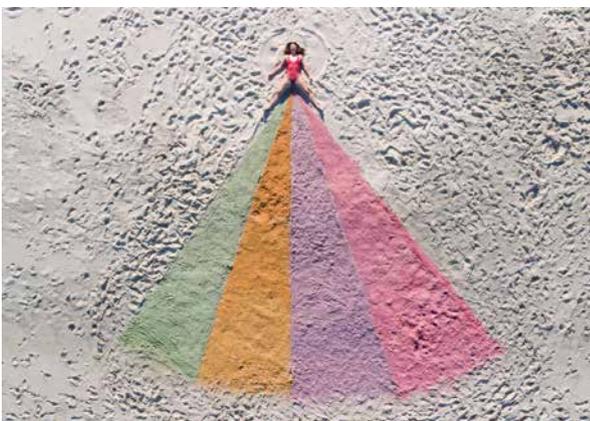
WEST AUSTRALIAN OPERA



**BAREFACED STORIES**  
BAREFACED STORIES



**LUCY PEACH**  
MY GREATEST PERIOD EVER



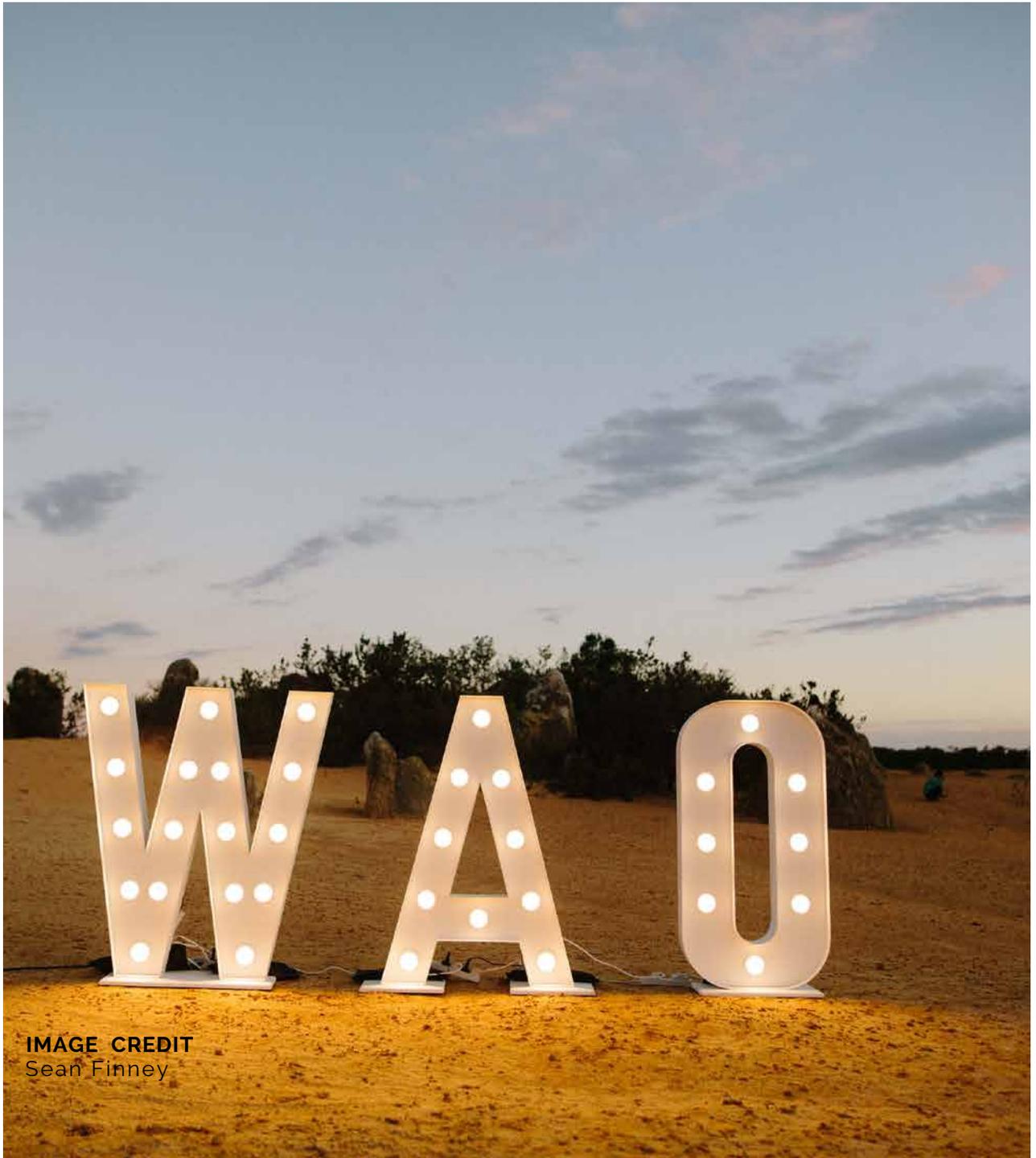


IMAGE CREDIT  
Sean Finney

# WEST AUSTRALIAN OPERA

**Company/ Producer Name:**

West Australian Opera

**Contact Email:**

education@waopera.asn.au

**Company Website:**

www.waopera.asn.au

Hello from West Australian Opera!

We are thrilled to be able to have this opportunity to meet with you and chat about what having West Australian Opera (WAO) tour to your community could look like.

We would like to introduce our OPERA IN THE REGIONS program as a platform for touring into Regional West Australian Theatre venues and locations. This initiative began as part of WAO's 50th anniversary celebrations in 2017 and is a series of opera concerts set in iconic locations around regional Western Australia, such as The Pinnacles in Nambung National Park, Valley of the Giants in Tingle Dale, Central Greenough just outside of Geraldton, Cable Beach in Broome and The Lighthouse in Exmouth. The program also includes the delivery of a suite of education and community initiatives. Setting opera against some of WA's most iconic landscapes creates an experience that is beyond extraordinary. It is dramatic, entrancing, magical and enriching. Feedback from OPERA IN THE REGIONS has been overwhelmingly positive and sees WAO work closely with each community to bring each event to life. We want to be in your theatres and performance spaces. We have some new works that are in the making and invite the opportunity for further discussions on bringing our art-form of song, music, theatre and storytelling to you. We want to present Opera that moves you, enchants you and makes you think about the magic of being alive in the world today.



**BAREFACED STORIES**  
**BAREFACED STORIES**

**Company / Producer Name:**

Barefaced Stories

**Contact Person:**

Andrea Gibbs

**Contact Email:**

andrea@barefaced.com.au

**Company Website:**

www.barefaced.com.au

**Show Status:**

Ready to tour now.

**Genre:**

Live Storytelling

**Marketing One-Liner:**

Barefaced Stories celebrates the power of storytelling in an intimate live show, workshop series, and podcast. Armed only with their true-life tales, each storyteller takes to the stage, strips it all back and wears their bloody, beating heart on their sleeve.

**Story:**

Refreshingly honest, bold, and brutally frank storytelling from people who surrender to the chaos of being human. We're a platform for storytellers who are honest and raw - who'll make you laugh, weep, and most importantly, make the world feel a little less lonely. At its heart, Barefaced Stories curates and cultivates stories that are fresh, authentic, and fearless. It's a chance to elevate voices that might not easily find a microphone. It's a space where nothing's sacred, but everyone's treated with respect. And quite frankly—it's the bomb.

**Form and Style:**

Cast from the communities we visit, Barefaced Stories is a live show and workshop series that aims to capture and preserve local stories as well as teach people the valuable art of storytelling. It brings communities closer together and gives people the confidence to share their own story. The project involves: 1 x Weekend Workshop through a series of written & verbal exercises, facilitator Andrea Gibbs (Barefaced Stories, TEDxPerth, ABC) will help participants FIND YOUR STORY; a story that's worth telling and one that will connect with an audience. She will give expert feedback along the way, and very clear steps on how to CRAFT YOUR STORY to make it pop! Walking participants through her personal template for structuring a truly audience-worthy story, they will be armed with the confidence to give it a go themselves. Age recommendation: 16yrs+ Max Capacity: 12 1 x Live Show - featuring participants from the workshop. Featuring 6 community storytellers, MC - Andrea Gibbs 2 hrs (including interval) One-on-One coaching is also given to the storytellers chosen for the live show.

**Review quotes:**

"What's so enticing is how real the moments are. It's not a show, it's a revelation and a fabulous peek into the people the performers really are. In addition, the sizzling wit created between the show's two presenters feels like a treat of a show in itself." - Weekend Notes (2016)

"There is a lot to love about Barefaced Stories. Sometimes silly, sometimes crass, often surprising and always a lot of fun. The show is smoothly steered but appealingly unpolished and raw. You will laugh, cringe and probably leave knowing more than you ever thought you would" - The West Australian (2015)

**Duration of performance: Max 2hrs (including interval)**

**Interval: Yes**

**Maximum performances per week: 1 Live Show / 1 Weekend Workshop**

**Remount: Nil**

**Weekly Fee: \$3,800 (this includes 2-day workshop & live show)**

**Royalties: Nil**

**Date available: Now**

**No. people in Touring Party: 1 Bump-in Time: 30mins**

**Bump-out Time: 30mins**

**First Possible Performance: 30mins after bump-in**

**Minimum Break Between Shows: 0**

**Theatre formats: Flexible, but intimate preferred.**

**Minimum Stage Width: 2m**

**Minimum Stage Depth: 2m**

**Minimum Stage Height: 60cm**

**Set Description: Pull up banner**

**Staging Description: 1 microphone, centre stage.**

**Lighting Requirements - to be provided by venue: Wash and spot light**

**Audio - provided by company: House Music**

**Audio Requirements - to be provided by venue: Ability to play house music and plug in Zoom Mic to record audio.**

#### **Marketing Collateral:**

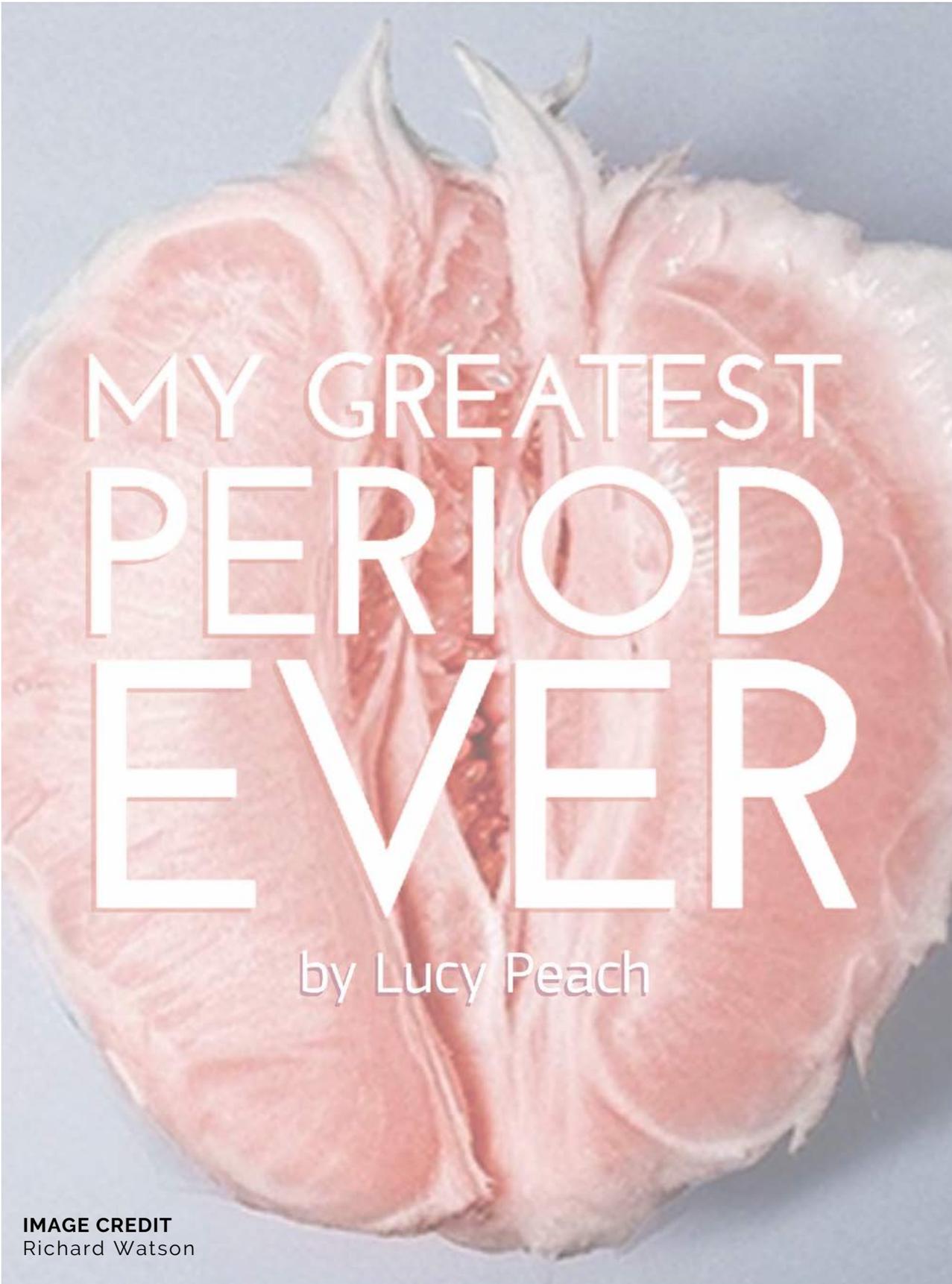
Professional posters/flyers, photographs, promo video, media releases, audio grabs (for local radio)

#### **Community Engagement:**

Our storytelling workshops help participants find their stories, teach them how to craft them, and gives them the tools to share. Suitable for adults (ages 16+) the workshop takes place over a weekend (4hrs/day) with time overnight for participants to work on their stories. Future plans also involve a mobile recording unit, for community members to share their stories with a loved one, have them recorded and archived. This addition to the tour ready show is funding dependent.

#### **Target Market:**

71% Females 25-54. Edgy, but not too-cool-for-school. Witty, but not too clever for your own good. Value honesty and authenticity.



# MY GREATEST PERIOD EVER

by Lucy Peach

**IMAGE CREDIT**  
Richard Watson

**Company / Producer Name:**

Lucy Peach

**Contact Person:**

Lucy Farley

**Contact Email:**

lucypeachmusic@hotmail.com

**Show Status:**

Tour ready

**Genre:**

Multimedia theatre, live music, edutainment, comedy, interactive, empowering.

**Marketing One-Liner:**

Period preacher Lucy Peach is changing the world one period at a time. Hilarious, heartfelt and always informative, the exultant folk-pop wunderkind is joined by her husband Richard who creates live illustrations to bring her menstrual messages to life. Witness the proof, the capes and the "pitch perfect voice" (The Music) to learn how to life hack your menstrual cycle from a curse into your 'Greatest Period Ever.'

**Review quotes:**

"This changes EVERYTHING!" - Mia Freedman

"Lucy's show was wonderful! I learned so much. The interaction between her and her husband Richard is super charming, and a few times I was moved to tears. Thanks Lucy for being an important leader in the move to promote menstrual positivity and education." - Clementine Ford

"I wish I had a period." Bloke - post show

**Story:**

Lucy Peach uses her experience as a sexual health educator, a human biology teacher and a seasoned performing artist to gently coach audience members in the art of life hacking your period. The menstrual cycle has suffered a bad rap for over 2000 years. Shame and stigma around women's cycles runs deep. The effects are far reaching. With this show, women, girls (and men too!) are given a new lens through which to understand the monthly emotional landscape of the menstrual cycle and a new language with which to talk about it and connect. The menstrual cycle is so much more than just the presence or absence of a period - it is actually 4 seasons and each of these arrive in turn with their own strengths and once you know what they are you can use them. You might as well, because you'll have up to 450 of them! Women Australia-wide are rejoicing and only wish they had have seen 'My Greatest Period Ever' sooner. What greater gift could you give your community? The show is filled with one 'aha' moment after the other as Richard and Lucy move through the cycle with stories, songs, live illustrations, the relationship implications and a good dose of husband and wife humour.

**Form and Style:**

This is a true to life account of how one woman turned her period from a curse into a blessing. Using stories, science, original music (from a WAM award winning performer), the audience witnesses the unravelling of the new talk about periods. Richard (the husband) deftly illustrates the concepts, the emotions and the nuances of a woman with a menstrual cycle. The show is scripted but spontaneous, very engaging and relies on audience interaction which is always forthcoming. The show is autobiographical but speaks to the broader experience of women and those who love them. The show is half live music and half stories by Lucy with audience interaction, as illustrated by Richard.

**Duration of performance:** 1-hour, 10-minutes

**Interval:** No

**Maximum performances per week:** 7

**Remount:** No

**Weekly Fee:** \$15,000

**Royalties:** No

**Date the performance is available from:** July 2019 onwards excluding Dec 2019 - Mar 2020.

**No. people in Touring Party:** 3

**Bump-in Time:** 4 is preferred but two is doable.

**Bump-out Time:** 2 is preferred but 1 is doable.

**First Possible Performance:** Two hours after bump in.

**Minimum Break Between Shows:** half a day

**Theatre formats:** Black box

**Minimum Stage Width:** 6m

**Minimum Stage Depth:** 6m

**Minimum Stage Height:** 3m

**Set Description:** We use half the stage for Richard to draw with rear projection and we bring our own screen and frame. The other half is used by Lucy to sing and speak, with an amp and guitar that we bring. We just require two chairs from the venue.

**Lighting - provided by company:** We will use what is available - a standard rig that we use in conjunction with the light provided by the projector.

**Lighting Requirements - to be provided by venue:** Standard lighting rig. We will work with what is available. Follow-spot and spotlight preferred but not essential. Back and side lighting preferred but not essential. We will use house lighting technician if available or can provide our own.

**Audio - provided by company:** We provide all sound cues on a laptop with Qlab - can be operated by our technician or a house tech. Live music provided by us.

**Audio Requirements - to be provided by venue:** Standard.

**No. of additional lighting staff required from venue:** 1 or can provide our own.

**No. of additional sound staff required from venue:** 1 or can provide our own.

**No. multi-taskers required from venue:** 1 or can provide our own.

**Dressing rooms required:** 1

**Marketing Collateral:**

We are able to provide professional poster/ flyer artwork, video, photographs and media releases as Richard is also a creative director and creates all of our promotional material.

**Community Engagement:**

We are available to do matinee shows for under 14s and we would be happy to work with local schools or community groups to provide workshops. I will be completing training in the UK in May 2019 to qualify me as a trained menstrual coach, able to continue running community workshops and training. I will be commencing a Phd in menstrual education in 2019 and am very keen to collaborate with community groups and artists and elders to ensure this knowledge is able to be applied and expressed by the community in an ongoing and exploratory way.

**Target Market:**

Girls aged 14 and over. Groups of women (who usually come to the show again with male partners) aged between 20-50.

# PITCH SESSION SEVEN

**YIRRA YAAKIN THEATRE COMPANY**  
ICELAND: A HIP H'OPERA



**pvi collective**  
waster



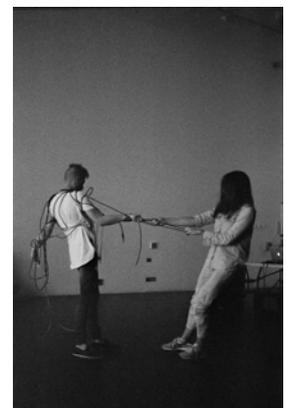
**CRACKED**



**FINN O'BRANAGAIN**  
TEXT ROULETTE



**TALITHA MASLION AND**  
**DANE YATES**      **AMITY**





**YIRRA YAAKIN THEATRE  
COMPANY - ICELAND:  
A HIP H'OPERA**

**Company / Producer Name:**

Yirra Yaakin Theatre Company

**Production Title:**

Ice Land - A Hip h'Opera

**Contact Person:**

Elinor King

**Contact Email:**

producer@yirrayaakin.com.au

**Company Website:**

<https://yirrayaakin.com.au>

**Show Status:**

Ready to tour in the future

**Genre:**

Music Theatre/ Opera / Hip-hop / Live Music / Drama

**Marketing One-Liner:**

Fractured like shards, Ash, Carly and Joy must fight the demons of their past to reclaim their future, but is it that easy when the demon is Meth?

**Story:**

"Welcome everybody to Ice Land. It's a beautiful place; your wildest dreams can become horrific, torturous stories. Beautiful, isn't it?"

How difficult is it to escape from Meth? 'Ice Land' is the journey of three people held in the grips of Methamphetamine. The User, The Recovering and the Enabler. Haunted by addiction and memories, they are thrown into the emergency department of an understaffed hospital. The three tell the story of what brought them to where they are and the role Meth played getting them there. Aided by the enigmatic Master of Ceremonies (MC) and Disk Jockey (DJ) 'Ice Land - A Hip-h'Opera' is a twisted tale of grief, addiction and redemption.

**Form and Style:**

'Ice Land' uses the music genre of hip-hop and the narrative conventions of opera to look at addiction. The play features four performers on stage, plus one musician playing from a DJ deck. There is minimal set and props, and each performer plays several characters.

**Duration of performance:** TBC

**Interval:** Yes

**Maximum performances a week:** 8

**Remount:** \$32,000

**Weekly Fee:** \$22,000

**Royalties:** 15%

**Date available:** April 2020

**No. people in Touring Party:** 5 performers + 2 crew = 7

**Bump-in Time:** 12-hours

**Bump-out Time:** 4-hours

**First Possible Performance:** Evening of second day

**Minimum Break Between Shows:** 2-hours

**Theatre formats:** We intend for this production to play in most spaces, including non-theatrical indoor spaces (eg warehouses).

**Minimum stage width:** TBC

**Minimum stage depth:** TBC

**Minimum stage height:** TBC

**Lighting - provided by company:** TBC

**Lighting requirements - to be provided by venue:** TBC

**Audio - provided by company:** We will provide a DJ booth/ deck and a laptop with Q-lab.

**Audio Requirements - to be provided by venue:** Full range stereo system with subs to suit. Stereo feed required to USC DJ booth. 2 x onstage monitors required.

**No. of additional lighting staff required from venue:** 2 for bump in/ bump out, 1 to operate

**No. of additional sound staff required from venue:** 1 for bump in (4-hour call)

**No. multi-taskers required from venue:** 2 for bump in/ bump out

**Dressing rooms required:** 2

**Other technical or performance notes:** We would recommend engaging the services of local health and drug organisations to ensure that there is collateral in the foyers to aid patrons who may be triggered by references to meth.

**Marketing Collateral:** Poster and flyer artwork - Video trailers for social media - Production photographs - Sample media release - Artist biographies - Director's notes - Sample program - Cast recording (TBC) - Podcast (TBC)

### **Community Engagement:**

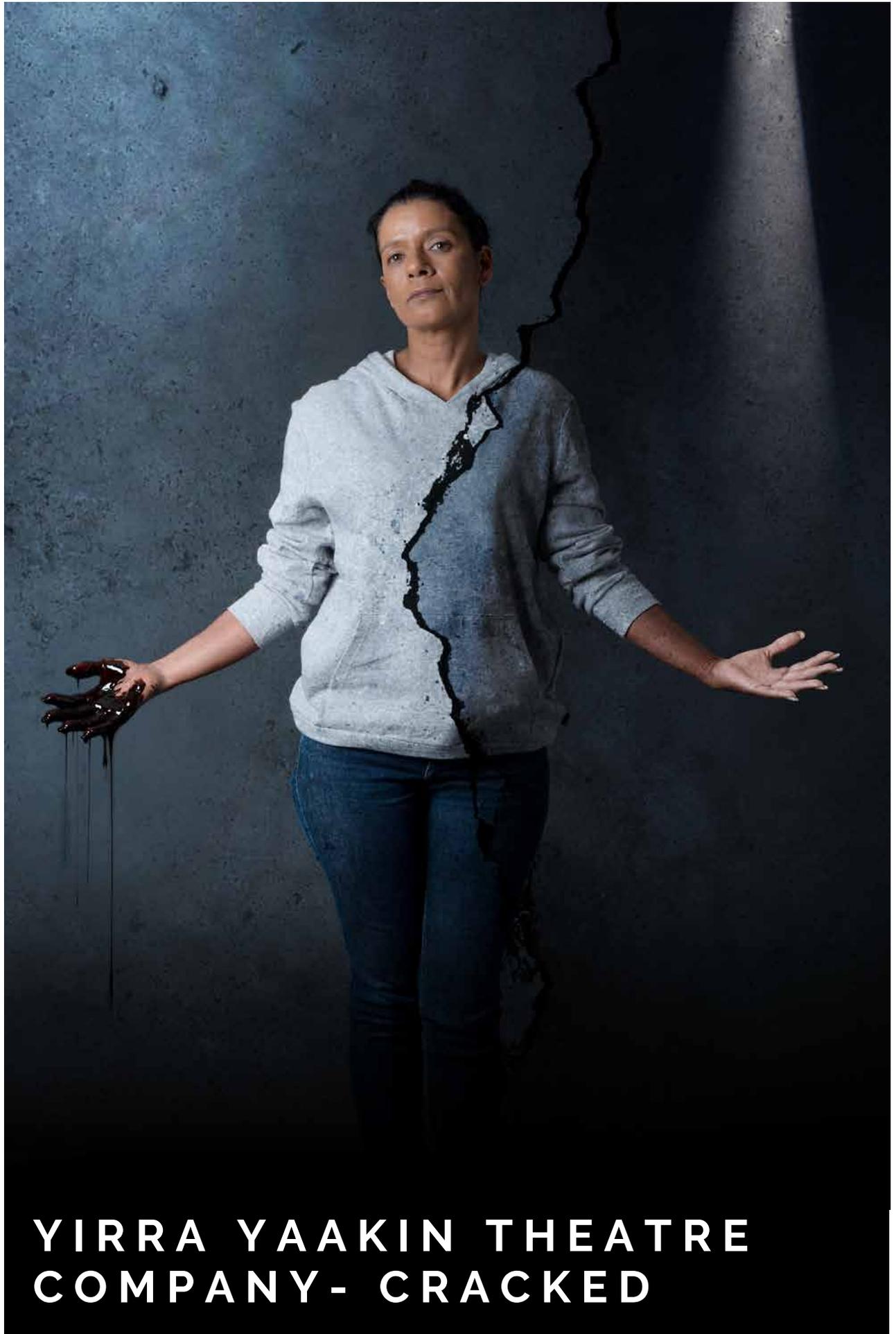
We would like to work with your venue to engage your local community in potential hip-hop workshops in the days leading up to performance, focusing on issues facing your community. Ideally, this would lead to 'pop-up' hip-hop performances from members of these workshops before the show and during interval.

### **Target Market:**

Ages 18 - 50. People who do not always go to traditional theatre, and/or who are disenfranchised within the local community. Our audience would be people who have an interest in hip-hop, or opera, or theatre, or all of these. Our key audience is also people who have been touched by meth in some ways - either as users, or friends/ family of users, or who have or do work with users.



yirra yaakin  
THEATRE COMPANY



**YIRRA YAAKIN THEATRE  
COMPANY - CRACKED**

**Company / Producer Name:**

Yirra Yaakin Theatre Company

**Production Title:**

Cracked

**Contact Person:**

Elinor King

**Contact Email:**

producer@yirrayaakin.com.au

**Company Website:**

<https://yirrayaakin.com.au/>

**Show Status:**

Ready to tour

**Genre:**

Drama

**Marketing One-Liner:**

A powerful and thought-provoking look inside our criminal justice system from an exciting new voice.

**Story:**

Frankie is in jail for serious offences - assault and drug possession. She's bitter, disenfranchised and just wants to live life on her terms. But jail is a temporary escape for her - free from financial hardship, homelessness, and hunger. 'Cracked' is the story of Frankie as she rages her way through the criminal justice system trying to receive parole, with the hope of being reunited with her kids. Weaving several narratives, 'Cracked' shows the complexity and disconnectedness of people that fall into a life of crime, and the trials faced by prisoners and others who are determined to help them find a better life.

**Form and Style:** The play is a contemporary narrative drama featuring six actors.

**Duration of performance:** Approximately 90m

**Interval:** No

**Maximum performances per week:** 8

**Remount:** \$39,000

**Weekly Fee:** \$13,500

**Royalties:** 15%

**Date available:** April 2020

**No. people in Touring Party:** 6 cast + 2 crew = 8

**Bump-in Time:** 12-hours

**Bump-out Time:** 4-hours

**First Possible Performance:** Evening of second day

**Minimum Break Between Shows:** 2-hours

**Theatre formats:** Proscenium Arch, Black Box, Thrust, Corner Thrust

**Minimum Stage Width:** 9m

**Minimum Stage Depth:** 7.4m

**Minimum Stage Height:** 4.5m

**Set Description:** The set consists of a revolve with a bed on it, two sets of stairs and a platform, a table and two rigged set pieces. It can be toured in a 3-tonne truck.

**Staging Description:** The revolve is centre stage with the stairs and platform behind. The table is moved around on the stage by the actors. Black masking may be required, depending upon your venue.

**Lighting - provided by company:** We will provide a lighting plan, all lighting filters and gobos.

**Lighting Requirements - to be provided by venue:** A pre-rig will be required. We will use your standard rig and adapt the lighting plan accordingly.

**Audio - provided by company:** We will supply laptop with Q-Lab

**Audio Requirements - to be provided by venue:** Full range stereo system with subs to suit.

**No. of additional lighting staff required from venue:** 2 for bump in/ bump out, 1 to operate.

**No. of additional sound staff required from venue:** 1 for bump in (4-hour call only)

**No. multi-taskers required from venue:** 2 for bump in/ bump out.

**Dressing rooms required:** Minimum 2

**Other technical or performance notes:** Two AV projectors will need to be provided by the venue  
- Minimum 5k ansi-lumen video projectors

**Marketing Collateral:**

Poster and flyer artwork - Video trailers for social media - Production photographs - Sample media release - Artist biographies - Director's notes - Playwright's notes - Sample program

**Community Engagement:**

Post-show Q+A with actors available upon request.

**Target Market:**

Adults aged 25 – 65



yirra yaakin  
THEATRE COMPANY



pvi collective  
waster

**Company / Producer Name:**

pvi collective

**Production Title:**

Waster

**Contact Person:**

Kate Neylon

**Contact Email:**

kate@pvicollective.com

**Company Website:**

www.pvicollective.com

**Show Status:**

Ready to Tour

**Genre:**

Public Art, Participatory, Interdisciplinary, Social Engaged, Fun

**Marketing One-Liner:**

"waster" is part treasure hunt, part survival guide, intervening in the city as a series of rubbish bins wired for sound and kitted out with diy post crises tools.

**Story:**

'waster' positions the audience as a doomsday prepper on a mission to acquire the skills necessary to survive the century of crisis. Their task is to hunt down a series of rubbish bins, which have been converted into survival stations. waster playfully interrogates a future post-capitalism, transforming the ubiquitous rubbish bin into a series of stealthy bin-stallations to discover and interact with on the streets. Occupying abandoned shops, alleyways, car parks and street corners, each bin-stallation presents players with a potential doomsday scenario and offers a survival service to help weather the social, environmental and economic storm that is heading our way. These include camouflage techniques to weaponising garbage and divining new water sources. Each bin describes a new (and possible) crisis and gives audiences a different challenge to complete, arming them with the skills necessary for survival. Audiences complete one service and will gain code access to the next. Each step brings them closer to preparing for a new period of the human journey, testing resourcefulness, rat bastard cunning and future worth. Audience members are directed to collect a bespoke map from a designated start point. In its premiere season for the City of Perth, this collection point was the tourist booth in Forrest Place which offered a nice alternative tour to the other maps they were distributing. We will engage 2 local performers in each town to deliver the work. waster is a site-specific artwork that requires a recce trip to develop and arrange the detail specific for each city such as location scouting, developing the best route and creating a location-specific map. waster is both tongue in cheek and drop dead serious.

**Form and Style:**

pvi collective create tactical media artworks intent on the creative disruption of everyday life. waster takes place on the city streets and involves members of the public navigating their way across the city or town between the bins. It can be a solo journey or conducted in a group. Each "bin-stallation" involves an experience or activity designed to deepen an understanding of a particular crisis.

**Review quotes:**

"pvi collective: truly at the forefront of socially and technologically engaged performance in Australia" – Performance Space

"pvi are the godfathers of live art in Australia" - live art list Australia [lala]

"pvi collective are outstanding and accomplished artists who continually integrate innovation and risk taking into their creative development. They create works that engage an audience in provocative and engaging ways and are leaders in the field of interactive and site-specific performance." – Blast Theory [UK]

**Duration of performance:** Depending on the length of the playing zone selected, likely to take between 45 minutes and 1 hour, including walking between bins.

**Interval:** No

**Maximum performances per week:** Generally, 6 hours per day x 5 days a week. Can be increased.

**Remount:** \$5,063

**Weekly Fee:** \$5,827 plus freight and travel expenses

**Royalties:** Nil

**Date available:** Available from May

**No. people in Touring Party:** 1 production person. 2 x local performers engaged.

**Bump-in Time:** 8 hours

**Bump-out Time:** 1 hour

**First Possible Performance:** May 2019

**Theatre formats:** Performance on the city streets

**No. multi-taskers required from venue:** 1 x production manager. Person to issue maps to be discussed.

Dressing rooms required: A space to work from during set up and dressing room space is appreciated. 1 space required.

**Other technical or performance notes:** While the majority of the 'bin-stallations' are placed on the city streets, we generally prefer "defence" to be placed inside. This can be an unused shop space, somewhere in an art gallery, or even a car park or loading dock.

**Marketing Collateral:** High quality stills images, video promotion

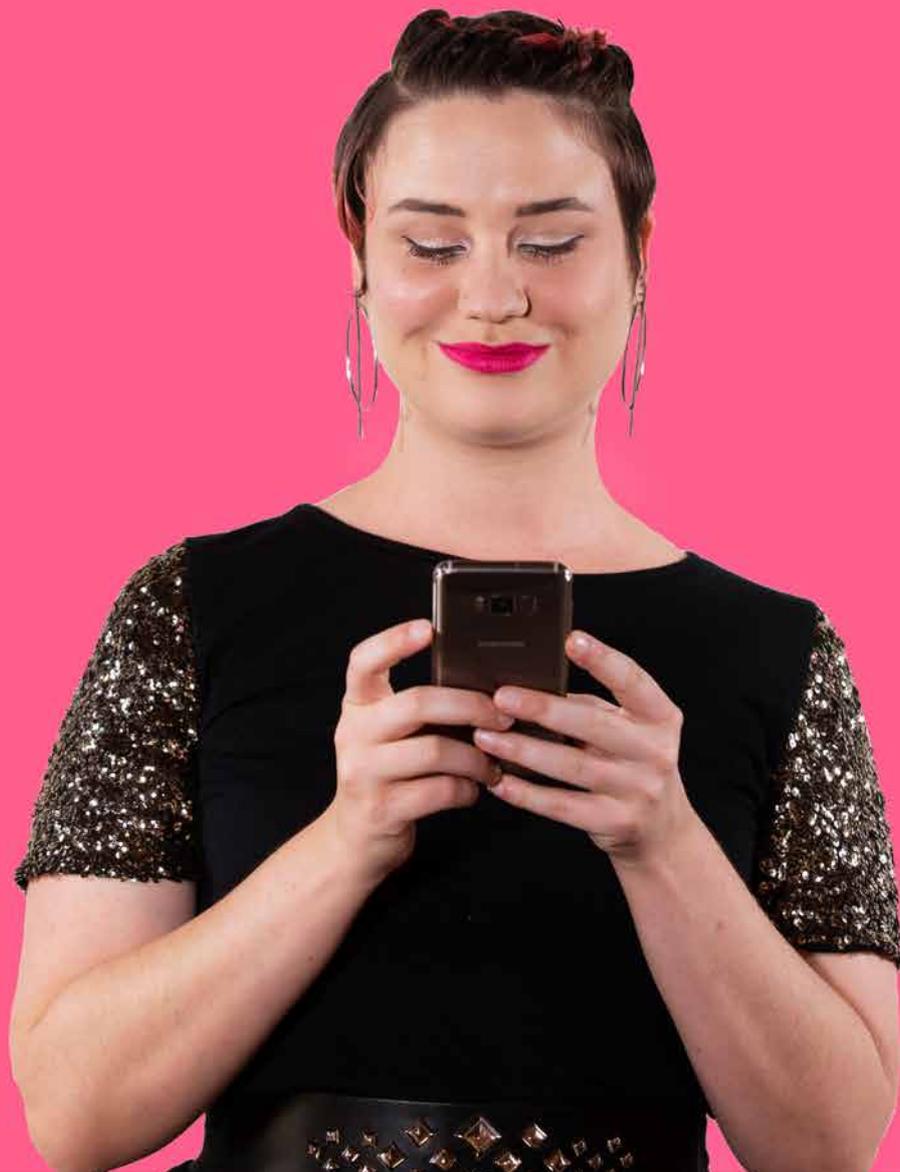
**Community Engagement:**

We employ a minimum of 2 x local performers to deliver this artwork. This can be more depending on the length of the engagement and the schedule of the performers. This allows a professional development and employment opportunity for local performers. As the artwork takes place on the city streets, there is an engagement at a community level via those undertaking and those observing the activities involved. We plan, rehearse and perform in the city and find that conversations around the artwork and working in the streets is a major and welcome factor in our time. While not originally marketed to children, we did find that family groups completed the work well together and that many had great and in-depth conversations about the crises involved.

**Target Market:**

Early 20's - late 40s - no gender skew. Plus, family groups with children over 10 years old.





**FINN O'BRANAGAIN  
TEXT ROULETTE**

**Company / Producer Name:**

Finn O'Branagain

**Contact Person:**

Finn O'Branagain

**Contact Email:**

finn.obranagain@gmail.com

**Contact Mobile Phone**

0416912763

**Company Website:**

www.finnobranagain.com

**Show Status:**

Tour ready with remount

**Genre:**

Live Arts/ Theatre / Interactive Performance

**Marketing One-Liner:**

Have a tricky text to send? If you can't find the words, play TEXT ROULETTE and let Finn draft them for you. A reality game show helping people one text message at a time.

**Story:**

At the start of the show, Finn describes how the game works, what the audience can expect, and what inspired it (her first paid writing gig – composing 'sexts' for her high school friends, and her mother, who also is a busybody, and has been known to take phones out of people's hands and send texts for them). The audience is invited to get their phones out to play a game, so they are in the same boat as the participants. They play 'Text Roulette for Reals', where the audience is encouraged to either play with a stranger, or with a friend. They can choose to enter '04'+ 8 random numbers and send a suggested (friendly, non-threatening and kind) text to a stranger, or find a contact in their phone that they have fallen out of touch with, and to text them with a suggested sentence to start the conversation again. The first participant is introduced, they explain their problem, and Finn drafts a text for them live on stage, which is viewed via the live-feed camera. From here, there is a range of very public and challenging options the texter can choose from. When a draft is complete, the participant chooses whether to send it, save it, delete it, or ask for a sign. If they ask for a sign, they get a go on a magnetic choosing device. They keep their own agency and are not persuaded or pressured to do anything. They also have a 'please stop' button, which they can press at any time if they want to stop. The audience generally calls out their own suggestions about what Finn is drafting and asks other questions. The atmosphere is fun and supportive. When they have chosen what they want to do, they enact their decision, and leave. There are generally three participants during each show, and a game is played with the audience before and after each participant. The games are chosen from a bunch of available games, ideally selected and massaged in consultation with someone at each venue, in order to pick ones that would best suit their audience. Each game is introduced as it is about to be played, with examples of each game given first by Finn from her own experiences.

**Form and Style:**

The show is set up like a game-show. The tone is cheerful and relaxed, with bright colours, upbeat music, and a candid and honest dynamic between Finn and the audience. The audience is encouraged to speak up during the whole show, giving their opinions on Finn's draft text, or the situation, and to also speak up during the games, to share their stories and experiences. The audience is also encouraged to text during the show

– as part of some of the games to either strangers or friends or to Finn who will read them out during the show. A sense of community and camaraderie is cultivated, with the audience really getting behind the participants and anyone in the audience who speaks up. There are many examples of participants getting heart-warming responses from people they text during the show, and of connections forming for audience members based on texts they sent as part of the show. At the start of each show there is a 'previously on Text Roulette' section, where some stories are recapped, and the Text Roulette Facebook page is updated when there has been developments in the participants stories. Finn often has past audience members coming up to her in the street after shows, with them wanting to know what happened to a particular favourite, or to share their own text-related anecdote. The show aims to bring people together, to help people reconsider how they communicate, and to help participants and audience members break through personal communication barriers they are experiencing. Finn is always surprised and touched by how open and caring and supportive each audience is to the participants, to her, and to each other when they share their own stories. The games are designed to invite sharing of personal stories from the audience, and to also run a gamut of emotions from pride, hilarity, embarrassment, shame, guilt, and joy. They move thinking from the personal, to the community, to the planet, and back to their experience of the show.

### **Review quotes**

"Your words worked! We are going on a date next week. Thank you. I never could have had the courage to ask without you, I know I would have just let this spark go." – Participant "This was magical." - Audience member

"So lovely and wholesome and sweet." - Audience member

"AWESOME! I wish I could have come every night." - Audience members

**Duration of performance:** 60 mins but can be lengthened or shortened by how many game segments are played and how many participants take part. 60 mins is ideal length and has 3-4 participants.

**Interval:** No

**Maximum performances per week:** 7

**Remount Cost:** \$4,955

**Weekly Fee:** \$4,333

**Royalties:** 10%

**Date the performance is available from:** 20 Feb 2020

**No. people in Touring Party:** 1 cast + 1 crew = 2 total

**Bump-in Time:** 2 . **Bump-out Time:** 1

**First Possible Performance:** 2 hours after bump-in . **Minimum Break Between Shows:** 1.5 hours

**Theatre formats:** Suits most formats, can even be in a bar or rehearsal room. Suit venue size 100 max, 40-60 ideal as it suits an intimate venue. Does not need to be presented in a traditional theatre or venue – can be presented in a gallery space, foyer, bar or outside of traditional performance spaces, so could connect with groups that are attending venues that might have more social resonance in those areas.

**Minimum Stage Width:** 2.5m

**Minimum Stage Depth:** 2.5m

**Minimum Wing Space:** Not required – unless there is no holding space for anonymous participants – then 2.5m

**Set Description:** A table with tablecloth and two chairs in front of a raised projector screen. On the table is a wireless live-feed camera on a small tripod, which points to all the props – paper slides, a 'choosing device', a 'no' button, and the participants phone.

**Staging Description:** The participants are held in a separate room or in the wings if they wish to be anonymous, or they can be in the audience if they don't wish to be anonymous. I like to give them some refreshments if they are not in the audience. The set is central, and the screen is not obscured and is large enough for the whole audience to see. Photos and design drawings are available for more information.

**Lighting Requirements - to be provided by venue:** 2 x side lights, 1 x pink, 1 x white. Minimal front lighting to allow projection to be clearly seen. Pink full sparkling special.

**Audio - provided by company:** All original tracks and music, included in Q-Lab bundle

**Audio Requirements - to be provided by venue:** Not required beyond bump in

**No. of additional lighting staff required from venue:** Not required beyond bump in

**No. of additional sound staff required from venue:** Not required beyond bump in

**No. multi-taskers required from venue:** Not required

**Dressing rooms required:** 1

**Other technical or performance notes:** Other information available in tour document.

**Marketing Collateral:** Facebook event and Twitter content ('previously on Text Roulette' items) • Facebook cover image • Program • Blurbs • Interview answers and interview opportunities • Radio or TV game segments • Photos from previous shows and publicity shoot • Professional poster and flyer artwork • Sample media release • Foyer activation activities: Selfie banners, text prompt posters. Snapchat filters (with cost to venue) • Videos on how to play and previous shows

**Community Engagement:**

Writing for solo performance: Have an idea you'd like to perform? It could be performance poetry, a story, some stand up comedy, a skit, an entertaining rant. I'll take you through finding your voice, the process of writing your ideas down, crafting and editing, then taking it from page to stage.

Write Your Life: Have a story you want to tell? If you have always wanted to tell your own tale, be it for storytelling, the written page, performance poetry, or an un-put-downable letter to pass down to your children, this workshop will take you through the steps to write engaging true stories that reach out and touch your listeners, and readers.

Solo performance and dynamic storytelling techniques

You've written something worth sharing; or you've got a presentation, monologue, or public speech to make. Give your performance that memorable polish by throwing out your notes and engaging with your audience

Ekfrasis: Learn to use creative writing as a tool to respond to visual art.

Articulating your practice: Writing biographies, artist statements and grant applications

Working in interactive performance: Want to make an interactive show but are worried about scarring or scaring your audience and participants? In this workshop, learn which pitfalls to avoid and what to strive towards when you're working one-on-one.

**Target Market:**

Tech-comfortable audiences, people who engage with social media and online entertainment. It is the perfect mix of live performance and digital media - a hybrid of the two competing mediums.

The themes invite discussion around our use of technology and communication, which appeals to people who are either suspicious of or early adopters of technology. In terms of participants in the show, they are mostly early-mid 20s, socially conscious, adventurous. Typically single and of the Tindr/Grindr/Bumble generation. For a ticket-buying audience, our target age is early-20s to mid-30s, though actual audiences tended to range between early-20s to late-50s, people who are looking to have personal engagement in performance, or a more interactive experience in contrast to more traditional theatrical experiences. It appeals to people who watch reality TV, as the show is real problems being spoken about live on stage, and to people who prefer non-presentational, contemporary explorations of what performance is.

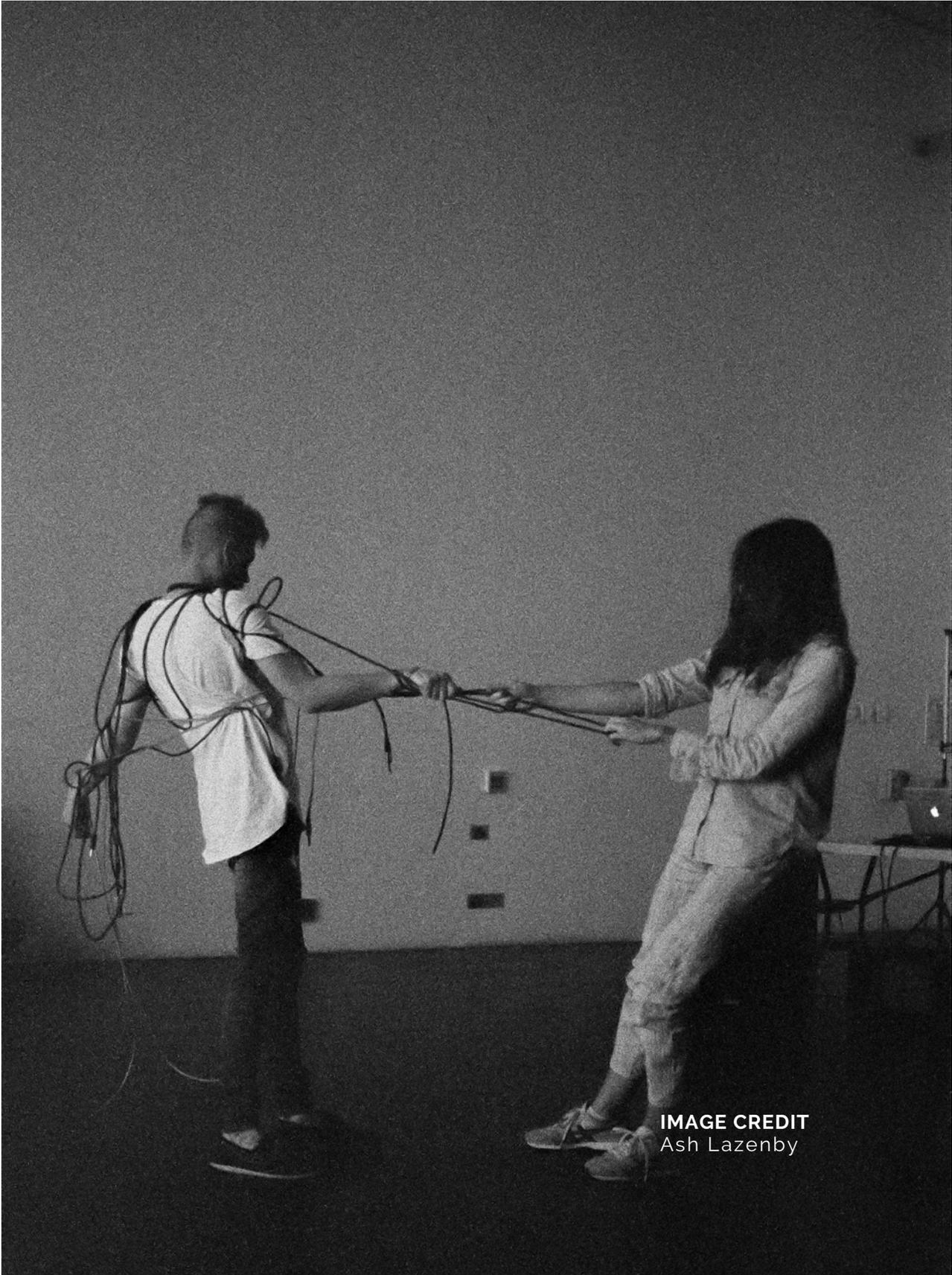


IMAGE CREDIT  
Ash Lazenby

**TALITHA MASLIN & DANE YATES  
AMITY**

**Company / Producer name:**

Talitha Maslin and Dane Yates

**Contact Person:**

Talitha Maslin

**Contact Email:**

talithamaslin@gmail.com

**Show Status:**

Ready to tour in the future - needs remount development period.

**Genre:**

Interdisciplinary; Live Music and Dance

**Marketing One-Liner:**

On our voyage, we dive into an ocean of uncertainty, anticipation and euphoria; two people on a quest to connect

**Story:**

Amity is defined as friendship; peaceful harmony, mutual understanding and a peaceful relationship. Our work explores amity within collaboration. Interestingly the brig Amity bought the first soldier settlement to Kinjarling, or Albany in WA and is the site where this works initial development took place. The arrival holds memories of friendly relations, sharing and collaboration, a rare situation with historical significance which inspires the core concept of this work. Through abstract scenes, we reveal stories of whaling, peace and friendship, and the hardship that comes with learning a new way of living. We take inspiration for the imagery of the work from these stories and the landscape of Albany/Kinjarling so it will remain grounded in the land in which it was developed. The premise of the work is the composer and choreographer relinquish creative control to each other, blurring the lines of ownership and pushing creative boundaries. By swapping creative roles, we dive into an ocean of uncertainty, anticipation and euphoria. We go on a journey of connection, separation support and lead each other into the unknown. The inherent communication between music is dance is what drives the storyline. We start in our comfort zones, at ease. As the story unfolds, we face moments that cause us to change, swap, step into the unknown. As new growth happens, we pin point the difficulty within this change and eventually find harmony. We use cords and cables as a metaphor for our connection and as a hint towards the ropes aboard the replica Brig Amity in Albany.

**Form and Style:**

Our stage design reflects our signature punk rock style. Edgy and dark, raw and exposed, an ease and simplicity that reflects us as a collaborative team. On stage we have an electric keyboard, microphone, cables and guitar leads. We use this equipment not only to make live sound, but as props to alter the space, adding layers of fragility, power and abuse. Sound is integral to the work, we blend live and recorded sound to open greater possibilities for movement and creative exchange. The show attempts to play with the audiences emotions. We consider the rhythm of change and how this can be used to play with perception. Our goal was not to take ourselves seriously, allowing free flow creation and not limiting the use of humour within the work. As a result, the work can highlight the moment of fragility when each person crosses into discomfort and demonstrate support and trust.

**Duration of performance:** Currently 30 Minutes, we plan to develop it to 40/45 Minutes.

Interval: No

Maximum performances a week:3

Remount: \$16,614

Weekly Fee: \$7,400

Royalties: 4%

Date the performance is available from: 01/09/2019

No. people in Touring Party: 3

**Bump-in Time:** 4 hrs

**Bump-out Time:** 4 hrs

**First Possible Performance:** 2 hrs after Bump In

**Minimum Break Between Shows:** 1 hr

**Theatre formats:** Black Box, Thrust, Studio Theatre

**Minimum Stage Width:** 9m

**Minimum Stage Depth:** 9m

**Minimum Stage Height:** 7m

**Set Description:** An interface and laptop sit on a table, 2 chairs, 2 speakers, keyboard, multiple cords fill the space around the table. A chord separates the space own the middle.

**Staging Description:** The table sits upstage OP, keyboard upstage centre, speakers upstage OP and Prompt. Long disconnected cord runs across centre of space.

**Lighting - provided by company:** Flood Lights

**Lighting Requirements - to be provided by venue:** Standard rig, cool gels

**Audio - provided by company:** 2 x Speakers, 1 x Keyboard, 1 x Interface

**Audio Requirements - to be provided by venue:** Additional speakers

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**No. of multi-taskers from venue:** 1

**Dressing rooms required:** 1

**Other technical or performance notes:** Sound is mixed live onstage.

**Marketing Collateral:** We have a professional 40sec trailer and a catalogue of photographs.

### **Community Engagement:**

Performers experienced in delivering workshops in composition and dance respectively.

Have delivered collaboration workshops which can be tailored to suit the community in contact improvisation, or an ecstatic dance style based on the connection theme.

Open for discussing ways to effectively deliver a tailored workshop for the community to be accessible to a wider scope of people, ages and backgrounds.

The main themes can be explored in multiple task orientated way, whether we work together to build a sculpture for the set or play a quiz game of some sort that brings people together in a productive and nurturing way.

### **Target Market:**

New Music and Dance Audiences. People who value diversity and friendship. Alternative people.

# PITCH SESSION

## EIGHT

**THE LAST GREAT HUNT**  
STAY WITH US



**MARRUGEKU**  
LE DERNIER APPEL/THE LAST CRY



**SPARE PARTS**  
**PUPPET THEATRE**  
THE LITTLE PRINCE



**ARNAV PRODUCTIONS**  
TONY GALATI THE MUSICAL



**OOMPAH!**  
OOMPAH!



**KINETICA**  
SYNCOPE





IMAGE CREDIT  
Cameron Etchells

**THE LAST GREAT HUNT  
STAY WITH US**

**Company / Producer Name:**

The Last Great Hunt

**Contact Person:**

Natalie Di Risio

**Contact Email:**

natalie@thelastgreathunt.com

**Company Website:**

www.thelastgreathunt.com

**Show Status:**

Ready to tour in the future

**Genre:**

Intimate / Participatory / Immersive / Theatre / Site-specific

**Marketing One-Liner:**

Delve into a world that lies between physical and spiritual, between Earth and space, between life and death. STAY WITH US is a series of unique theatrical moments within a hotel.

**Story:**

Two sisters are forever entangled; a connection that lasts beyond the realms of the hotel walls. A guest embarks on their final voyage; an examination of a life lived and what follows. Lying in bed, you look up to see the night sky as the universe opens before you; a bedtime story unlike any you have seen. Created by Arielle Gray, (NEW OWNER, IT'S DARK OUTSIDE), Chris Isaacs (IT'S DARK OUTSIDE, FAG/STAG) and Tim Watts (ALVIN SPUTNIK, MONROE & ASSOCIATES) this is an epic experience of intimate proportions. A new immersive work by The Last Great Hunt.

**Form and Style:**

STAY WITH US is an immersive theatrical experience which takes place in a hotel, across three hotel rooms next door to one another. Throughout each evening's performance, multiple groups of ten audience members are taken through the experience by a Guide/Performer. Each Guide introduces their Group to the world of STAY WITH US and accompanies them on their journey through the three rooms, in which the action takes place. In the first room, the audience is eased into the experience by observing a woman prepare for bed after attending her sister's funeral. In the second room, the audience 'returns' to the first room decades later to conduct a beautiful kind of autopsy on the woman (a finely detailed, large foam sculpture) who has passed away in her sleep. In the final room, the audience are greeted by several beds laid end-on-end and invited to lie down and watch a story projected onto the ceiling. The entire experience is meticulously managed by our Guides (Performers), a Concierge (Front of House Manager), and a hidden Production Manager who assists in resetting each room as each Group departs for the next room. In its first Perth season in November 2018, we were able to do up to 7 staggered sessions per evening for groups of 10 each, making 70 audience members per night.

**Review quotes:**

"This is one of those shows where if we tell you too much about it, it'll spoil the experience... The show took us on a journey that was both comedic and emotionally affecting. There were sections that made you feel like you had transcended this mortal earth, parts that made you revisit your childhood, there were moments of hilarity, and instances of sorrow. 4 STARS." - OUTinPerth

"One of the most alluring aspects of the work is the anticipation, the not knowing what to expect from one room to the next. Its themes are expansive: life, death, the infinity of the universe, the human experience on earth, adventure, twins and "a world that lies between the physical and spiritual". Each leg of the journey is foreshadowed on the landing outside, when the concierge/guide shares abstract musings about time, space and our microscopic significance in the scheme of things." - SeeSaw

**Duration of performance:** 70 mins

**Interval:** No

**Maximum performances a week:** 6 nights per week (possibly up to 7 shows per night)

**Remount:** \$14,000 for one week of redevelopment / remount

**Weekly Fee:** \$19,000

**Royalties:** 10%

**Date available:** 2020 onwards

**No. people in Touring Party:** 8

**Bump-in Time:** 6-8 . **Bump-out Time:** 4

**First Possible Performance:** The day after bump in (to allow time for practice runs)

**Minimum Break Between Shows:** Technically we run up to 7 shows per night, with a 5-10minute gap staggered between each

**Theatre formats:** Site-specific - 3x standard queen hotel rooms required

**Set description:** We utilise the contents of 3x standard queen hotel rooms wherever possible. We bring in 1x Queen Size bed which has a fake base (to fit a performer and props underneath). Otherwise our set consists of various tech elements including lighting fixtures, speakers and projectors.

**Staging description:** STAY WITH US takes place in 3x separate hotel rooms. Two of the rooms appear to the audience to be set up how they would normally - a bed, some bedside tables, perhaps a kitchenette and a little dining table and/or a reading chair and desk. The second room secretly contains a 'fake' bed which hides a performer under it. The third room has two queen beds pushed together end-to-end to make room for the audience to lie down and view projections on the ceiling.

**Lighting - provided by company:** We provide all LX filters and adaptors ourselves to control the lighting in the room remotely.

**Lighting requirements - to be provided by venue:** Each hotel room ideally needs a couple of lamps as well as a standard lighting fixture in the roof, but we can be flexible here.

**Audio - provided by company:** We fit a basic sound system into each hotel room for use throughout the performance.

**No. multi-taskers required from venue:** Assistance from the hotel's FOH staff

**Marketing Collateral:** Poster, flyers, video trailers, production shots, rehearsal shots, media release - anything and everything we can provide

**Community Engagement:**

We would be happy to discuss the possibility of a workshop geared towards making immersive / participatory / site-specific work, hosted by a couple of our talented and experienced performers, most of whom are also members of The Last Great Hunt and experienced theatre makers in their own right.

**Target Market:**

In its first season in Perth we found the work appealed overwhelmingly to the 18-35 y/o demographic and to first-time theatregoers. Though the work is participatory and immersive we have found that the experience is extremely gentle and easy-going - very little is required of each audience member, and people can opt out of participating if they wish.



IMAGE CREDIT

Prudence Upton

**MARRUGEKU  
LE DERNIER APPEL / THE  
LAST CRY**

**Company / Producer Name**

Marrugeku

**Contact Person**

Robina Burton

**Contact Email**

gm@marrugeku.com.au

**Company Website:**

www.marrugeku.com.au

**Show Status**

Ready to tour now

**Genre:**

Dance

**Marketing One-Liner:**

Le Dernier Appel / The Last Cry captures the forces of decolonisation, the collapse of old systems and the vulnerability of walking unaided.

**Story:**

In 2018, after 30 years of debate since signing the Matignon Agreements in 1988, New Caledonia held the first of a series of referendums on independence from France. Le Dernier Appel/The Last Cry reflects on questions arising from the years of waiting for the referendum, while equally addressing Australia's decades of debates over recognition of First Nations Australians in the constitution and the repeated call for treaty. In rehearsal in Nouméa in 2017 we spoke of our family's stories and our own personal experience of colonisation's aftermaths. Behind us are histories of invasion, migration, war, displacement and also adaptation, transformation and transmission. In front, governments replicate new systems of control. While they debate the conditions for us to vote on independence or recognition: we wait ... we wait in states of inertia and frustration, facing the deterioration of our communities and constant change as a way of life. As artists and citizens, we meet in shared states of frustration, resigned tolerance and the fatigue of telling and retelling truth to power. We understand that colonisation has defined us. To undo the past is impossible, decolonisation is at once both a necessary goal and at the same time a false one. These states of inertia and reoccurring cycles of waiting remind us of Waiting for Godot written by Samuel Beckett in the wake of the second world war. Whilst many interpretations of race, class, religion and politics have been attached to Waiting for Godot, Beckett himself resisted defining the work, stating only that it is about symbiosis. The possibility and challenge of living together for mutual benefit. A possibility that, in the ongoing aftermaths of colonization, may only be achieved through processes of Makarrata, to use the Yolngu expression, coming together after a struggle. These questions don't have definitive answers, but together they bring memories and experience, all this sits behind every movement in Le Dernier Appel.

**Form and Style:**

Le Dernier Appel/The Last Cry is an intercultural and trans-Indigenous production, with six dancers of First Nations, immigrant and settler descent from Australia and New Caledonia. It is directed and co-choreographed by Marrugeku's associate choreographer Serge Aimé Coulibaly, co-choreographed by Marrugeku's Dalisa Pigram, with dramaturgy by Rachael Swain. Le Dernier Appel is designed by New Caledonian installation artist Nicolas Molé, and music is by Ngaiire, Nick Wales and Bree Van Reyk.

**Review quotes:**

"Le Dernier Appel's passionate dance language allows each of the six performers to emerge as distinctive and fascinating. It's a cast to savour, one that strongly embodies the work's broad theme of oppression, defiance, resilience and action". The Australian

"Repetitive cycles of alienation, frustration, sorrow and humiliation in the face of political injustice over decades find powerful expression in Le Dernier Appel / The Last Cry". Australian Book Review

"It's (Le Dernier Appel) a bold and breathtaking new dance work by Marrugeku. ...the motion and interlocking weave and action held all the tension and danger of an MMA cage fight".

Neighbourhood

**Duration of performance:** 60 minutes

**Interval:** No

**Maximum performances per week:** 6

**Remount:** \$9,500

**Weekly Fee:** To be negotiated, subject to the length of the tour and venues per week

**Royalties:** 10%

**Date the performance is available from:** February 2020

**No. people in Touring Party:** 6 cast + 2 crew + 1 company manager + 1 director + 1 nanny = 11 touring party

**Bump-in Time:** 20 hours (including class and Dress Rehearsal)

**Bump-out Time:** 3 hours

**First Possible Performance:** 2nd evening

**Minimum Break Between Shows:** 3 hours

**Theatre formats:** Black box, end on

**Minimum Stage Width:** 12 metres

**Minimum Stage Depth:** 11 metres

**Minimum Stage Height:** 6-7 metres

**Minimum Wing Space:** 3 metres per side

**Set Description:**

The set includes a contoured rear wall construction (6 metres high by 8 metres wide); Stone; Bench with Melanesian stone carving; and a Billboard with video screen and mirror

**Staging Description:**

Flat, smooth stage floor with no rake or impairment. Stage floor ideally to be sprung. No creaking floors. The dance space is to be covered in Grey Tarkett similar product/brand. The tarkett must start at the downstage edge and cover to a minimum depth of 10 metres. The contoured wall construction set upstage, with Bench and Billboard stage left and Stone stage right.

**Lighting - provided by company:** Macbook Pro running Qlab4 with a pro audio license (plus back-up)

**Lighting Requirements - to be provided by venue:** A minimum of 7 individual dimmer channels • All lighting stock as indicated in the lighting plan. All stock must have working components and must have safety chains attached. • 2000w Fresnel (2). (Floor unit without lens) • RGBW LED Pars ~ 40° (9). ETC D60, Martin Rush Par2 • SL155Z (preferred) • Narrow 1kw profiles (5) • LED RGBW profiles 50° (16). ETC S4 Lustr2 (preferred) • LED RGBW profiles 25-50° (3). ETC S4 Lustr2 (preferred) • Hazer (1) • Floor stand (1) • ETC Gio lighting control console (no Congo or Cobalt consoles) • Completed pre-rig as detailed on the lighting plan • All colour, pre-cut and added to fixtures

**Audio Requirements - to be provided by venue:** A powerful, professional PA system capable of extended frequency response at high SPL, with extended low end. (D&B, L'Acoustics, Meyer, Nexco) • Dedicated audio power. • The system requires a main left/ right hang (ideally hung midstage if no proscenium). The idea is to integrate the sound as much as possible into the stage. • A cinematic style surround system hung down the side of the audience at a height of approx. 3 metres from the seating, angled towards the centre of the audience keeping them as equidistant as possible to all members of the audience. As a guide we would require six (6) surround speakers for a 250 pax audience – three (3) each side of the audience. • 4x Professional full range loudspeakers on stands giving good coverage of the stage. • Ideally, we would prefer a digital connection to the FOH console from the touring computer via a gigabyte switch. • 1x Switchable SM58 at the FOH audio position. • 1x Switchable SM58 at the production desk position. • 2x Wireless SM58B (ULXD2 preferred) for pre-show announcements, speeches and post show Q&A sessions.

**No. of additional lighting staff required from venue:**

**Bump in:** 3      **Performance:** 1 .      **Bump out:** 2

**No. of additional sound staff required from venue:**

**Bump in:** 1 .      **Performance:** 1 .      **Bump out:** 1

**No. multi-taskers required from venue:**

**BUMP IN CREW**

**Staging:** 4

**Multi-taskers:** 2 (Wardrobe, Audio visual)

**PERFORMANCE CREW**

**Staging:** 1

**Multi-taskers:** 1 (Audio Visual)

**BUMP OUT CREW**

**Staging:** 4

**Multi-taskers:** 1 (Audio Visual)

**Dressing Rooms:** 4 • Female dressing room • Male dressing room • Director • Production Office

**Other technical or performance notes:**

Laundry facilities including washer, drying cupboard, tumble dryer, iron, ironing board, steamer.

**Marketing Collateral:**

Marketing kit, including production history, descriptions, media quotes, creative credits, video teasers, production images, company information, biographies

**Community Engagement:**

Dance workshops are available

**Target Market:**

Mid to mature cultured segment • High interest in cultural events, higher education, professionals, left leaning (other interests food, wine, nature) • Motivation: inspiration and meaning • Women 35 – 65 Interest groups: • Contemporary dance • Communities and Human Rights • Indigenous





IMAGE CREDIT

Tanya Voltchanskaya

**SPARE PARTS PUPPET THEATRE  
THE LITTLE PRINCE**

**Company / Producer Name:**

Spare Parts Puppet Theatre

**Contact Person:**

Hannah Rule

**Contact Email:**

Producer@sppt.asn.au

**Company Website:**

www.sppt.asn.au

**Show Status:**

Tour ready

**Genre:**

Children & Family / Puppetry

**Marketing One-Liner:**

The Little Prince is an adventure story that celebrates the strength of our imagination and speaks strongly about what really matters in life. It isn't expensive or material things that have the greatest value, it's the people we form relationships with.

**Story:**

Spare Parts Puppet Theatre's work *The Little Prince* is based on the classic children's book by Antoine de Saint-Exupéry. With its timeless message about the importance of forming friendships, *The Little Prince* is an adventure story that celebrates the strength of a child's imagination. In this classic children's book, the Little Prince meets a pilot stranded in the desert and asks the pilot to draw him a sheep. Intrigued by the strange little fellow, the pilot learns how the Little Prince lives on a planet with 3 volcanos and the Prince's beloved Rose. The Little Prince had travelled through the galaxy and had met a king, an accountant and a geographer, he had also tamed his friend the fox and had an encounter with a snake; all before meeting the pilot. Desperate to see his Rose again the Little Prince and the Pilot must find a way to get out of the desert. The conversations the Prince has with this strange cast of characters have become famous, being both amusing and profound. The essence of the book's sweet philosophy is contained in the fox's famous line: "It is only with the heart that one can see rightly; what is essential is invisible to the eye". In the stage adaptation, a series of entertaining encounters chart the Prince's fabulous journey and highlight de Saint-Exupéry's bittersweet insights. As with all Spare Parts Puppet Theatre's work, *The Little Prince* is a show that acts as a starting point for conversation about the human experience.

**Form and Style:**

Spare Parts productions fuse puppetry, dance, new media, visual arts, music and theatre to create a unique production style. Visual storytelling is key to *The Little Prince*, as well as the exquisite hand-carved rod puppets designed and made by master puppet maker, Jiri Zmitko.

**Review quotes:**

"The Little Prince jumps out from boxes and into hearts" Australian Stage "Monitoring the ruckus factor is sometimes the best way to assess if a children's theatre show is holding its young audience. Too high and they're not paying attending; too low and they've been lulled into either slumber of complete submission. At the premiere of *The Little Prince* it was just right." The West Australian

"A moving puppet adaptation of a classic book, changing the medium without losing its message." Nerida Dickinson, Australian Stage Online

**Duration of performance:** 50 minutes plus 10-minute Q+A . **Interval:** No

**Maximum performances per week:** 12

**Remount:** \$29,732 . **Weekly Fee:** \$17,595 . **Royalties:** 10%

**Date the performance is available from:** Monday May 3rd 2021

**No. people in Touring Party:** 2 x Cast + 1 x Crew = 3

**Bump-in Time:** 6 hours . **Bump-out Time:** 2 hours

**First Possible Performance:** Afternoon of bump in day

**Minimum Break Between Shows:** 80 mins

**Theatre formats:** Proscenium Arch, Black Box (Thrust can be considered)

**Minimum Stage Width:** 7M . **Minimum Stage Depth:** 8M . **Minimum Stage Height:** 3.5M

**Set Description:** Various free-standing wooden boxes and other pieces. During the show they are manipulated by the performers to form an aeroplane on castors. One hanging practical lamp and one "starfield" (deadhung).

**Lighting - provided by company:** Can tour with lighting desk and laptop Tour with "starfield" (hung on upstage scenic bar)

**Lighting Requirements - to be provided by venue:** Bar Requirement: 1x FOH LX bars, 3x Overhead LX Bars, 1x Upstage scenic bar, Lighting Requirement: 24 Dimmers Dimmer racks compatible with DMX512 protocol or translator

**Audio Requirements - to be provided by venue:** 1 x audio mixing desk, 2 stereo speakers USL and USR

**No. of additional lighting staff required from venue:** Performance: 1 crew x 3 hours

**No. multi-taskers required from venue:** Bump in: 1 crew x 6 hours Bump out: 1 crew x 2 hours

**Dressing rooms required:** Dressing rooms required 1 x male, 1 x female if possible

**Other technical or performance notes:** Venue to provide washing and drying facilities.

**Marketing Collateral:** A detailed Marketing Kit for the show will be made available well in advance of the tour and will include: - Poster / Flyer Artwork - Press Advertising Artwork - Cover image/Enewsletter header - Media Release - Promotional photographs - Biographies and Headshots - Promotional Video - Examples of SPPT marketing materials (24 hour out email, post-event survey, social media posts for presenters to adapt) - Audience Engagement Specific Materials (a media release, images, etc to promote activities)

#### **Community Engagement:**

We will work with each presenter to develop a marketing plan that places community engagement at the forefront of marketing activities, including coaching from Spare Parts Puppet Theatre. We will offer post pre-show and post-show engagement opportunities, tailored to the communities we are visiting. Pre-show Presenters will be sent the following (to distribute in their communities prior to the tour) - Copies of the book to share with the local library or book club to encourage pre-reading - Pre-show creative activities, that can be offered to audience members as a pre-show foyer activity or sent out in advance as a competition with outcomes displayed in the foyer - Teachers / parents notes – offering ways for schools and families to engage with the work before and after their visit Post-show We will offer workshops in each of the communities during the tour, wherever the schedule allows. Our workshop tutors will expand on the ideas raised in The Little Prince and encourage a deeper engagement with the book, the company and the art form of puppetry.

#### **Target Market:**

Perfect for 4-12-year old's and their parents. Suitable for both schools and GP engagement.



**ARNAV PRODUCTIONS  
TONY GALATI  
THE MUSICAL**

**Company / Producer Name:**

Arnav Productions

**Contact Person:**

Sonia Arakkal

**Contact Email:**

sonia.arakkal@gmail.com

**Show Status:** As the show has already had a successful sold-out season at FringeWorld 2019, we would need a short period only to adapt the existing set for new touring venues, rehearse for the new set configuration and (should venues prefer) create the music click-tracks to replace some of the live musicians.

**Genre:**

Music Theatre

**Marketing One-Liner:**

An hilarious, toe-tapping, and highly-nutritious-yet-competitively-priced musical based on Perth's Spudshed magnate that sold out at Fringeworld.

**Story:**

This hilarious, toe-tapping, and highly-nutritious-yet-competitively-priced musical is inspired by the life and triumphs of Perth's Spudshed magnate - the man who launched a business, took on the fat cats, appeared on Sunrise, and did it all with nothing but tenacity, a blue singlet, and a love for the working families of Perth. This a story inspired by the true story of Tony Galati - the retailer, farmer and immigrant who won the hearts of West Australians by fighting against corporate overlords so that every family could have access to healthy vegetables. It's a love letter to WA, an inspirational story of fighting for fairness and family, and catchy to boot. It's the Hamilton of the fresh produce aisle. The story begins in Sicily where we meet Tony's father, Francesco. Francesco moves to busy 1960's Perth looking for a better life for his family. He opens a vegetable market stand, and Tony watches it get shut down by the nefarious Potato Corp - a draconian board that governs what's fit for sale. This moment shapes Tony's life, and we see him, and Perth grow up. Undeterred, Tony slowly builds up his business but the prevailing attitude the Corp has to veggies - those that don't fit in must be tossed - mirrors his own inner struggle: he's a stranger in a strange land. Will he ever fit in? Inspired by a show-stealing singing-and-dancing Potato, Tony doubles down on his vision and creates Spudshed. It's a hit for young and old, wealthy or struggling, it's multicultural, open around the clock. But the Potato Corp remind him - he has to stick to his quota and sell less. So, he decides to give the surplus, misshapen potatoes away for free. Tony keeps rising... he's on Sunrise, Telethon... he's a Perthonality! His rise is cut short, however, by the Corp's threat of jail. In his darkest hour, Tony is visited by the ghost of his father, channelled through our singing Potato. The potato inspires him with the story of how she, as a rugged little vegetable, took over the world. The people of Perth also unite behind him - he'll always be their Spud King. Tony decides to fight the Corp. Eventually Spudshed is saved and the Corp disbanded. Tony has given the people of Perth an affordable way to stay healthy, the farmers a million-dollar settlement, his son a legacy, and all this whilst honouring his father.

**Form and Style:**

Tony Galati The Musical is fast-paced, heart-warming one-act musical comedy of just over an hour. It is performed by five live singing-actors, as well as up to three musicians in the onstage band. Together, they move seamlessly back-and-forth through spoken dialogue and sung numbers, singing both lyrical ballads as well as dynamic up-tempo numbers.

Whilst the characters focus on interacting with one another through some dynamic and entertaining relationships, they also interact with the audience at various points across the show, making the audience feel included and engaged from the safety of their seats.

**Review quotes:**

"I would implore anyone who has snagged a ticket to one of the performances to don their fake eyebrows, bring their own sack of spuds and flood the stage with vegies, instead of flowers, in adulation for this ode to Galati." - The West Australian ★★★★★½

"In an energised hour of musical theatre directed by Nicole Stinton, toe-tapping highs are skilfully contrasted with moments of introspection as clever scripting and catchy show tunes tell the story of an unlikely cult hero." - Fringe Feed ★★★★★½

"I found myself completely sucked into the subject matter, as well as feeling this weird sense of giddy anticipation for every line being sung out of the cast's mouths." - Isolated Nation

**Duration of performance:** 70 mins

**Interval:** No

**Maximum performances per week:**6

**Remount:**\$38,730

**Weekly Fee:** \$16,950

**Royalties:**10% (2.5% director, 2.5% book writer, 2.5% lyricist, 2.5% composer)

**Date available:** November 2019. The redesign and remount would ideally require 2-4 months preparation from the date of acceptance.

**No. people in Touring Party:** 7-9 (5 Actors, 1 Crew, 1-3 Musicians)

**Bump-in Time:** 5 hours (excluding pre-rig)

**Bump-out Time:** 1-hour

**First Possible Performance:** 75 minutes after bump-in is completed.

**Minimum Break Between Shows:** 1-hour

**Theatre formats:**

Option 1 - Proscenium arch (end-on) venue with actor access aisles

Option 2 - Black box (Small end-on stage with an added catwalk into audience

**Minimum Stage Width:**

Option 1 - Proscenium arch venue: 6m; Option 2 - Black box venue, two possibilities: Option 2A (three musicians) End-on stage: 4.8m wide Cat-walk: 1.2m wide; Option 2B (one musician) End-on stage: 4.8m wide, Cat-walk: 1.2m wide (we can provide diagrams)

**Minimum Stage Depth:**

Option A End-on stage: 5m deep, Cat-walk: 4.8m long; Option B (one musician): End-on stage:3.8m deep, Cat-walk: 4.8m long (we can provide diagrams)

**Minimum Stage Height:** 3.2m

**Set Description:**

Option 1 - Proscenium arch venue: In the original FringeWorld production, the set was designed to work effectively with the small end-on spiegletent stage and catwalk thrusting into the audience (please see Option 2 for details about this set). As such, the existing set would need to be adapted to work within a proscenium arch venue, to both make use of at least some the wider stage playing space and also replace the catwalk in a different, creative way. In addition, it is anticipated that at least some of the characters will cross the house and move from the stage into the venue's aisles to interact with the audience at some points during the performance;

Option 2 - Black box venue : The set has been created for a quick install during bump-in and strike during bump-out, making it ideal for touring. The end-on stage flooring, together with the catwalk which thrusts out into the audience, is created by portable rostra. The dominating set piece is a free-standing proscenium-esque frame, with a vertical chalkboard on either side and a SPUDSHED sign that lights up overhead. This structure provides a visual frame through which the audience sees the musician(s) behind (up/centre).

**Staging Description:**

The musical is adaptable in its staging: It can be performed in a small-to-medium end-on stage with fixed regular audience seating or in a larger proscenium-arch theatre, as per the needs of the venue (Option 1). It can also be performed in a black box venue, as was the case in its inaugural FringeWorld Spiegeltent season, combining an end-on playing space with a catwalk splitting the audience into traverse seating down the centre aisle (Option 2).

**Lighting - provided by company:** A lighting plan, plotting notes, a running sheet will be provided.

**Lighting Requirements - to be provided by venue:** During our redesign (as part of the remount process) we would establish what fixtures would be needed in a venue. At this stage we anticipate using relatively standard lights, such as profiles, fresnels, LEDs and ideally some simple movers. Before the redesign process we could seek advice from CircuitWest, and the venues themselves, to ensure that our lighting specifications could be catered for.

**Audio - provided by company:** 5 x headset microphones; 3 x backlines for Guitars, Keys and Kit; 1 x musician click track earbuds (Music: Option A: 3 x Live musicians; Option B: 1 x Live musician + Click-tracks)

**Audio Requirements - to be provided by venue:** Our band line-up and expected inputs are: Instrumentalist one: Electric & Acoustic guitar, mandolin: Single XLR out of floorboard for all; Instrumentalist two: Keyboard - DI; Instrumentalist three: Drums, 5pc, with potential sampler added - OHs, Kick and Snare mic, DI for sampler (TBC). Foldback: 2 at the front of the stage for the actors, and two behind the archway set piece for the band.

**No. of additional lighting staff required from venue:** One lighting board operator

**No. of additional sound staff required from venue:** One sound board operator

**Dressing rooms required:** Two dressing rooms ideally (one shared male and one shared female space).

**Marketing Collateral:**

An extensive suite of promotional material. We have full graphic design (including posters and flyers, but also adaptable). We have a show video that could be cut into a sizzle reel and show photography. We have various media releases ready to go. We also have audio of the show, audio of various interviews, and audio of Tony commenting on the show.

**Community Engagement:**

Potentially: - local media interviews - popup performances - meet and greet - school visits - potato giveaways

**Target Market:**

This is a family friendly show that given the subject matter (farming in WA, community, family values) would appeal to a regional WA audience of all ages.



OOMPANH!  
OOMPANH!

**Company / Producer Name:**

Oompah!

**Contact Person:**

Mace Francis

**Contact Email:**

mf@macefrancis.com

**Show Status:**

Tour Ready

**Genre:**

Live Music/Comedy

**Marketing One-Liner:**

A Bogan Bavarian Oompah-ty! When Bavarian Folk meets Aussie Rock! Oompah reinvents classic Aussie rock and pop songs to fit into any Bavarian beer drinking Hofbrauhaus with their hilarious "oom-pah-pah" style. Sing along to songs like A Long Way to the Top, Khe Sahn, Land Down Under and Never Tear Us Apart as you have never heard them before!

**Story:**

A Bogan Bavarian Oompah-ty is a really fun journey through the classic Aussie rock and pop genre of the 1970s and 80s. These classic songs are interpreted by a 5-piece band made up of trumpet, clarinet, 2x trombones and a sousaphone, with all members singing. This different perspective on these songs have audiences laughing, singing along and left wanting more. We only play requests if we know them!

**Form and Style:**

The 60min show format is a live music performance with 5 musicians. In between songs we tell funny stories, bad jokes, ask some pop quiz questions, give out prizes and try to get the audience to interact and sing a long to the classic songs. We can perform anywhere really. We don't need to be in a theatre. We can play outdoors, foyers, halls, schools, streets etc. We are flexible and able to activate other spaces if necessary.

**Duration of performance:** 60min

**Interval:** No

**Maximum performances per week:** 10

**Remount:** Nil

**Weekly Fee:** \$7,500

**Royalties:** 5%

**Date the performance is available from:** Now

**No. people in Touring Party:** 5

**Bump-in Time:** 1 and less

**Bump-out Time:** 1 and less

**FirstPossible Performance:** We can bump in to a venue within the hour and start playing

**Minimum Break Between Shows:** 1-hour

**Minimum Stage Width:** 4

**Minimum Stage Depth:** 4

**Marketing Collateral:**

Photos, Videos, Flyer artwork, prepared Media Releases, Social media pages on Facebook and Instagram

**Community Engagement:**

All the musicians in the ensemble are experienced music educators who teach at many primary and high schools around Perth as well as at WAAPA and WA Youth Jazz Orchestra. The ensemble members would be available to conduct workshops in schools to enhance their music programs as well as fun school incursion concerts. We could work with local school kids during the day to prepare them to perform a song with us at a concert in the evening. We have highly skilled brass players who could work with community brass bands and concert bands.

**Target Market:**

30-60 aged males and females. Awareness of Aussie pop/rock from the 1970s and 1980s.

The logo for 'Dompah!' is presented in a bold, white, stylized font against a solid black rectangular background. The letters are thick and blocky, with a slightly irregular, hand-drawn appearance. The exclamation point is integrated into the design, appearing as a solid white shape at the end of the word.



IMAGE CREDIT Shaun Ferraloro Photography

# KINECTICA SYNCOPE

**Company / Producer Name:**

Kinetica

**Production Title:**

Syncope

**Contact Person:**

Rebecca McMahon

**Contact Email:**

kinetica.cdt@gmail.com

**Company Website:**

www.kineticacdt.com.au

**Show Status:**

Tour ready

**Genre:**

Circus

**Marketing One-Liner:**

A visceral experience that is as thought-provoking as it is heart-stopping

**Story:**

A pause; a failure of a heart's action; unconsciousness... Syncope explores the anatomy and physiology of the human body and consciousness through an intriguing cocktail of aerial circus, dance and acrobatics. How do we know that we're awake? How do emotions affect our body? A visceral experience that is as thought-provoking as it is heart-stopping. Syncope, otherwise known as 'fainting', has 3 distinct stages: prodrome, unconsciousness and recovery. The performance takes inspiration from these stages with each act taking the audience through symptoms and emotions felt by the sufferer. Underlying these anatomical themes, are stories of love, loss and the human experience. The story is told through an immersive ensemble performance whereby emotive music, circus skills and dance are seamlessly interwoven with performers moving effortlessly from ground to air.

**Form and Style:**

Syncope is a versatile contemporary circus performance that is designed to be viewed either end-on, from 3 sides or in-the-round. Throughout the show, the performers move through the crowd creating an immersive viewing experience. The performance style takes inspiration from diverse art forms including contemporary and lyrical dance, performance art and martial arts. The show is choreographed to have both aerial and ground elements occurring simultaneously to give the performance more depth and interest in larger venues. The form and design of the show takes inspiration from architecture and the human body with the performers wearing a set of simple, but modest, nude coloured costumes with accents of burgundy, black and white. The set is self-contained as the performance uses a free-standing aerial rig to suspend the circus equipment and the ground-based elements are performed within the footprint of this structure. The freestanding aerial rig and soft flooring are both provided by Kinetica and are designed to be quickly and easily set up and packed down, therefore, the show can suit unconventional spaces as well as traditional theatres.

**Review quotes:**

"This group can do absolutely no wrong... Kinetica will make you fall in love with them, and then break your heart" ★★★★★Fourth Wall Media, 2018.

"You've never seen circus like this before... Breathtakingly beautiful and melancholic, the eight-part ensemble mesmerise with their refined power and grace... 10/10" Dircksey, 2019

"It takes acrobatics and aerial spectacle and elevates it to extraordinary heights... Syncope is simply sublime... 10/10" XPress Magazine, 2019

**Duration of performance:** 60 minutes

**Interval:** No

**Maximum performances per week:** 6

**Remount:** \$4,500 + GST

**Weekly Fee:** \$11,500 + GST

**Royalties:** Nil

**Date the performance is available from:** 1st April 2020

**No. people in Touring Party:** 9 (8 cast, 1 crew)

**Bump-in Time:** 1.5-hours    **Bump-out Time:** 1-hour

**First Possible Performance:** 2 hours after bump in

**Minimum Break Between Shows:** 1.5 hours

**Theatre formats:** In-the-round, Thrust, Proscenium arch. Can suit unusual venues and outdoors

**Minimum Stage Width:** 7m .    **Minimum Stage Depth:** 7m

**Minimum Stage Height:** 8m

**Set Description:** Very minimalist set consisting of a silver freestanding aerial rig that stands 7m high. The show also uses 4 x white plinths of various heights.

**Staging Description:** Kinetica to provide a 7m x 7m square of black rubber jigsaw mats to use as flooring underneath the freestanding aerial rig. The show can be performed on any flat surface (stage, grass, concrete, tiles etc)

**Lighting - provided by company:** 2 x lighting trees, 6 x 12FC Quad LED Multi Pars

**Lighting Requirements - to be provided by venue:** Adequate access to power points in performance venue

**Audio - provided by company:** Playlist of show music in QLab on laptop

**Audio Requirements - to be provided by venue:** Basic sound system with laptop connectivity.

**Dressing rooms required:** 1

**Other technical or performance notes:** Kinetica tours with their own professional rigger

**Marketing Collateral:**

Professional poster and flyer artwork, Professional photographs, Sample Media Release, Promotional Videos

**Community Engagement:**

Kinetica will also be available to teach community circus workshops for local adults and/or youth. The circus workshops would be up to 60 minutes duration and would consist of circus warm-ups, team-building games, partner acrobatics, aerial hoop and aerial silks

**Target Market:**

15 - 65 years, all genders, audience members who appreciate music, dance, circus and fine art, couples, retirees and older families.



# PITCH SESSION NINE

BEYOND THE YARD  
MUNGBEAN





# BEYOND THE YARD MUNGBEAN

**Company / Producer Name:**

Beyond The Yard

**Contact Person:**

Terence Smith

**Contact Email:**

beyondtheyard@hotmail.com

**Company Website:**

<https://www.facebook.com/Beyond-The-Yard-168045793678178/?ref=bookmarks>

**Show Status:**

Ready to Tour Now

**Genre:**

Theatre, Australia Drama, Coming-of-Age Story

**Marketing One-Liner:**

Mungbean: Friendship, heartbreak and Vegemite, a story about growing up in rural Australia.

**Story:**

Inspired by writer Eloise and director Terence's own upbringings in Denmark, Western Australia, Mungbean is a story following three friends growing up in a small country town. It's the start of year ten and new kid on the block Mungbean wants nothing more than to fit in. Before long she stumbles across Moose and April's turf and the three hit it off immediately. Bonding over a love of Vegemite, make-believe, school and trying beer for the first time these three are rarely seen apart. But friendships aren't always easy when you live in a town that only has one main road, everyone knows everyone and that isn't always a good thing, especially when it concerns April getting revenge on a bully...and now April's being sent to a boarding school in the city and nothing will ever be the way it was again.

**Form and Style:**

Mungbean is a coming-of-age Australian drama set in a rural town. Exploring the conflicts of friendship, class, loss and family Mungbean offers a refreshing lens examining the experience of what it's really like to grow up in a small community. It does this by demonstrating how one's family, friends and environment can shape who they become. It is a story that can be found right on our city's doorstep, but to be more exact roughly five hundred kilometres away.

**Review quotes:**

For Mungbean: "I really enjoyed the show. It was well constructed and directed. The performance completely engaged the audience and swept us along with the through line of the text. It was well directed and full of strong performances, humour and pathos. It excites me that a work has been with the "underrepresented" in mind – that provides many access points and has a unique voice in the sector. The work was of high quality and it is evident that thought has been given to the longevity of the piece. If Beyond the Yard continues to make work of this quality, then the company is certainly going places." - Ryan Taaffe (CircuitWest)

For Previous Work - 52 Hertz: "52 Hertz is a prime example of minimalism done right, with an easy to follow dynamic plot, unique and real characters and a deep message about isolation to take away. 4 and 1/2 stars" –Jordan Baynes (Fourth Wall Media)

Dickinson (Performing Arts Hub)

**Duration of performance:** 50mins

**Interval:** No

**Maximum performances a week:** 7

**Remount:** \$16,500

**Weekly Fee:** \$10,500

**Date the performance is available from:** Q4 2019

**No. people in Touring Party:** 5-6 Artists

**Bump-in Time:** Min. 3hrs . **Bump-out Time:** Max. 2hrs

**First Possible Performance:** 2hrs after bump-in

**Minimum Break Between Shows:** 2-3hrs

**Theatre formats:** Best working in a black box or proscenium arch stage space

**Minimum stage width:** ~5m . **Minimum stage depth:** ~6m . **Minimum stage height:** ~5m

**Set description:** The set comprises of a large umbrella parasol and stand - this is collapsible and easy to bump-in/bump-out, in addition to this we also use several milk crates and chairs to fill the space.

**Staging description:** The primary action of the piece takes place around the umbrella and stand which is located slightly off CS to SR. Actors enter and exit the stage throughout performance.

**Lighting - provided by company:** Lighting design and any lighting that is part of the set.

**Lighting requirements - to be provided by venue:** The show is easily adaptable to fix its lighting requirements as necessary, ideally we are able to operate the show with a lighting rig allowing a full stage day wash, a centre special, front light and side light, a DSR special and gels/LEDS allowing a colour change of blue/orange and red.

**Audio - provided by company:** Audio will be supplied through QLab on a working laptop.

**Audio Requirements - to be provided by venue:** A speaker system set-up.

**No. of additional lighting staff required from venue:** 1

**No. of additional sound staff required from venue:** 1

**Dressing rooms required:** 1

### **Marketing Collateral:**

Beyond the Yard is able to supply venues with professional artwork and posters to be used in the town as well as provide access to a promotional video and a media release package. Artists from Beyond the Yard are happy to be interviewed by the venues, newspapers and relevant radio stations in order to generate interest in Mungbean before a season.

### **Community Engagement:**

Mungbean has been created through the shared experience of writer Eloise Carter and director Terence Smith and their own experiences of growing up together in the regional town of Denmark, Western Australia. It is in both Smith and Carter's best interests that they ensure Mungbean is accessible to all audiences and engages directly to meet the needs and desires of the communities it is shown in. They are able for hosting post-show Q&A's, visits to local schools, writing and directing workshops and are more than happy to communicate directly with each community to establish and facilitate beneficial community engagements activities.

### **Target Market:**

This production shares the perspectives of young Australians in a positive and well-constructed manner and as a result can appeal to a younger audience and is aimed at those aged fourteen to twenty-five. It has become a rarity to find a show that shows and represents youth as the protagonists of their own story. Along with this, it is also rare to find a cultural experience that is appropriate and accessible for all people. Mungbean encourages those from all backgrounds and age brackets to come and share this world in which there will be a different takeaway for everyone.



