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## Contents

Notes About This Document .....	3
Safety.....	3
Venue.....	3
Video link to “A Tree We Grew” ballet .....	3
Running time .....	4
Minimum Performance area .....	4
Audience Age.....	4
Audience size.....	4
Performance description .....	4
Cast & Creative Team .....	4
Personnel .....	6
Front of House .....	7
Touring Group to Supply.....	7
Venue to Supply .....	7
Specialised lighting .....	7
Sound & A/V (example) .....	7
Freight.....	8
Scenes from A Tree We Grew Ballet .....	9

## Notes About This Document

The following document sets out the Technical Requirements and support to be provided to the Company by the Presenter. Obviously, sites and circumstances of performances will differ, so we welcome suggestions or solutions to our requirements from individual presenters and festivals. In all cases crew numbers and hours shall be kept to a minimum as required by the venue and to set up / pack down. Show crew are minimum venue requirements. Please contact Executive Producer directly to discuss any issues.

## Safety

A Tree We Grew Project team has an unwavering commitment to safety. It is expected that the venue will be staffed by technicians whose duties are matched with relevant skills, knowledge, training and fitness. Prior to the commencement of work on stage, the Production Management team will deliver a Toolbox Talk outlining the workplan for the day and potential challenges associated. All rostered venue crew are required to attend. Conversely, it is expected that a venue representative will go through safety procedures with the Production Management team. If the venue has any concerns regarding the safety of a production, please discuss with the Executive Producer who will address any issues with the Production Management team.

## Venue

A Tree We Grew Project is designed to be performed on a stage. The ballet uses recorded soundtrack of an original music that can be played via a venue sound system. We would need a large digital screen (a drop down or standing) and special lighting equipment which uses for ballet scenes. For safety and efficiency, a special Tarkett covering the floor or a spring floor in the venue is required for dancers. Our Production Management team will include the hire of the equipment into our budget.

The production team has all the necessary costumes and small props.

## Video link to “A Tree We Grew” ballet

(original production reference only) <https://youtu.be/QGdw7zVFLZI>

## Running time

1. 90 minutes with a 15-minute interval as a combined variety performance of a regional performing arts including “A Tree We Grew” ballet  
Or
2. 26-minute (no interval), “A Tree We Grew” ballet as a stand-alone performance.

## Minimum Performance area

13m length x 8m width x 4m height

## Audience Age

Mainstream audience 10yrs + 100 +

## Audience size

250 +

## Performance description

Set in Australia during World War 2, “A Tree We Grew” is a love story of two people who are separated and then reunited after the war. In their final embrace they form the shape of a tree as a symbol of the prevailing power of life and love.

The ballet uses an original symphonic score, folk and choir music, sound art and multimedia to tell this deeply moving love story. Multimedia design is incorporated into the Dramatic thematic development of the ballet’s narrative while being projected on the screen above the stage during different ballet scenes. Special lighting design is another dramatic element drawn up by our Director-Choreographer.

All the dramatic elements – story, characters, music, choreography, dancers, sound art, multimedia and lighting design- adding to a sensual, intimate and deeply moving experience described by the audience as “utterly beautiful, profoundly moving, evocative and inspiring” as the result of a spectacular and powerful drama.

## Cast & Creative Team

### **Director & Choreographer and Principal Dancer: Ivan Tarakanov**

International Ballet Competition Prize winner, Vaganov Academy graduate, international experience as principal dancer and choreographer (Europe, USA, Japan, Australia) including Atlanta Ballet, Michalowski Theatre and other world-famous companies.

**Executive Producer & Composer: Valery Niazov**

Master's degree in music education and performance in USSR, Degree in Film and TV, Public Sector Management in Australia. Project Manager - WA Local, State and Australian Federal governments. Worked as a producer Arts and Culture program, at the State TV and Radio Broadcasting Company, USSR; Conductor and Teacher in Music discipline in the USSR and Australia; composer for TV, drama and puppet theatre in USSR and for Perth International Arts Festival, WA Museum, WA Law Society, multimedia and shot films.

**Assistant Producer & Media contact: John Beaton**

The former Director of International Documentary Conference WA, Outstanding Contribution to WA Screen Industry Award, the former CEO of SreenWest.

**Marketing Director: Alister Walters**

An agile creative industry veteran, Alister also brings over two decades of experience in design, marketing and performing arts to the production. Consulting to the Marketing Committee of PolArt 2015 Melbourne, Alister helped engage over a million Australians in promoting the city-wide festival and Polish Arts to Victoria. Previously serving on the board of Gilbert and Sullivan Opera Victoria, Alister developed their marketing for Seasons 2016 - 2019, while also finding his baritone voice in operettas. Relocating to sunny Perth in 2019, Alister continues to work as lead designer at a local agency as well as within the performing arts industry, joining Gilbert & Sullivan Western Australia as Marketing Consultant from Season 2021, and continuing to help develop audience growth.

**Stage Manager: Tania Shillington**

Owner and Director of Classical Ballet School managing 11 ballet teachers and 400 students in classical, contemporary, character etc. styles. Years of experience in production & stage management.

**Audio & Video Engineer: Mark Whitehouse**

Owner and Director of ProCopy Audio & Video production Company with over 35 years of experience in audio and video productions. Member of Audio Engineering Society (AES). San Francisco

**Administration and Accounts Manager: Robyn Cooper**

Secretary of the WA Classical Ballet Teachers. A retired dancer, a widely recognised for her support of the WA Dance community and produced several projects involving WA dance community. She has exceptional administration and accounts management skills including invoicing, financial reporting, banking and sales.

**Principal Dancer: Claire Voss**

A graduate of National Superieur de Musique de Dance de Pari, a former principal dancer of WA Ballet, Dortmund Ballet, Zurich Ballet, Finish National Ballet.

**Principal Dancer: Christian Luck**

The Former Principal Dancer of WA Ballet, the longest (18 years) serving member of the WA ballet in their 70-year history.

**Assistant Choreographer & Dancer: Sarar Hepburn**

The WAPA graduate, the former principal dancer of WA and City Ballet

**11 dancers** (WAPA & WA classical & contemporary dance schools) plus 6 dancers and 4 choir singers from regional performing arts communities.

**Violinist - Daniel Drieberg**

In 2019, Daniel was awarded the Royal Overseas League Entrance Scholarship to continue his musical journey studying jazz violin at WAAPA. He is a highly sought-after musician, performing often as a multi-instrumental soloist, and in ensembles ranging from symphony orchestras, rock groups, country and bluegrass bands, jazz bands, Indian classical ensembles, Brazilian groups, and more. Since graduating WAAPA with the Jazz Recital Award in 2022, Daniel has been enjoying a vibrant schedule performing, recording and touring.

**Wardrobe coordinator: Agnezka Arto**

## Personnel

**Touring group**

- 11 Dances
- 1 x violinist and a wardrobe coordinator.
- 1 x Assistant Producer
- 1x Sound & Audio engineer
- 1 x Marketing Director
- 2 x Stage Manager and Assistant Stage Manager
- 1 x Executive Producer
- 1 x Administration and Accounts Manager
- 1 x Violinist
- 1 x Wardrobe Coordinator

**Venue to Supply**

- Venue technicians for rehearsals and show.
- Standard theatre lighting rig and ability to program a designed lighting sequence
- Lighting and lighting design operator. As noted above, in absence of the specialised lighting equipment at the venue, the production management will hire the equipment and the operator.
- Tarkett crew (2 people) for installation and removal of a Tarkett.

**Bump-In:** 3 crews (WA and Regional performers) x 8 hrs

**Bump-Out:** 3 crews x 5 hrs (1 WA and 2 regional)

## Front of House

Minimum FOH staff for all performances to direct audience. A FOH briefing sheet will be provided by the Executive Producer.

## Touring Group to Supply

- All costume elements and props
- Soundtrack, MP3 or wave file
- Lighting and multimedia design

## Venue to Supply

- Approved, recent venue plans and current technical specifications
- Adequate house lighting
- 2 lockable dressing rooms for male and female dancers; commercial heavy-duty racks and coat hangers for ballet costumes
- Access to toilets and hot and cold water
- Access to internet and Wi-Fi for the production team
- A digital screen (as a drop down or a stationary) for projecting multimedia
- Black and white drapes

## Specialised lighting

LDH (Qty 23) and LS436 ETC Source Four 36 Profile (Qty 8) and lighting design operator.

## Sound & A/V (example)

Control	Avid S6L – 24D mixer, Avid E6L-112 Processor, Avid Stage Box
Amplifiers	Clair Brothers D Series 20:4
FOH Speakers Foldback Speakers	Clair Brothers Kit12 Clair Brothers
Subwoofers	Clair Brothers USLP218
Source/Record/Screen	Epson EB-Z8000WU Projector 6000 lumens (Resolution: 1920 X 1600) Epson ELP-LM06 Lens 223" (16:10) Projection Screen (4805 x 3005)
Vision Mixing	Roland V-1600HD Video Mixer
Wired Microphones	7 x Shure SM58 Vocal

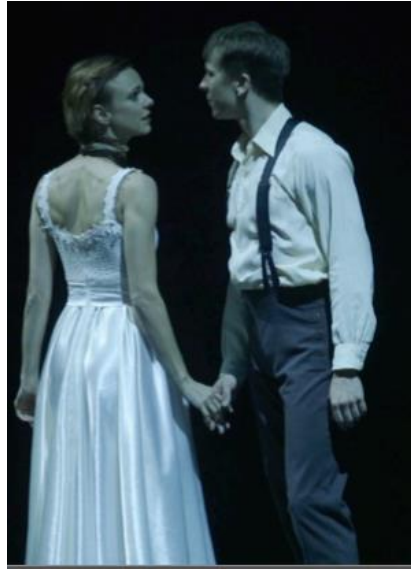
	6 x Shure SM57 Instrumental 6 x Shure SM57 Beta 2 x Rode NT5 Condenser 4 x Audio-Technica 4041 Condenser 8 x Audio-Technica Hanging Condenser 1 x AKG D112 Kick Drum
Wireless Systems	8 x Shure ULXD Receivers 8 x Shure ULXD Belt Packs 4 x Shure KSM-9 Handheld 8 x DPA D-Fine Headsets

## Freight

A Tree We Grew team travels in one touring bus but depending on the distance, some performers might travel by a car. A Parking spot might be required for the duration of the performance.



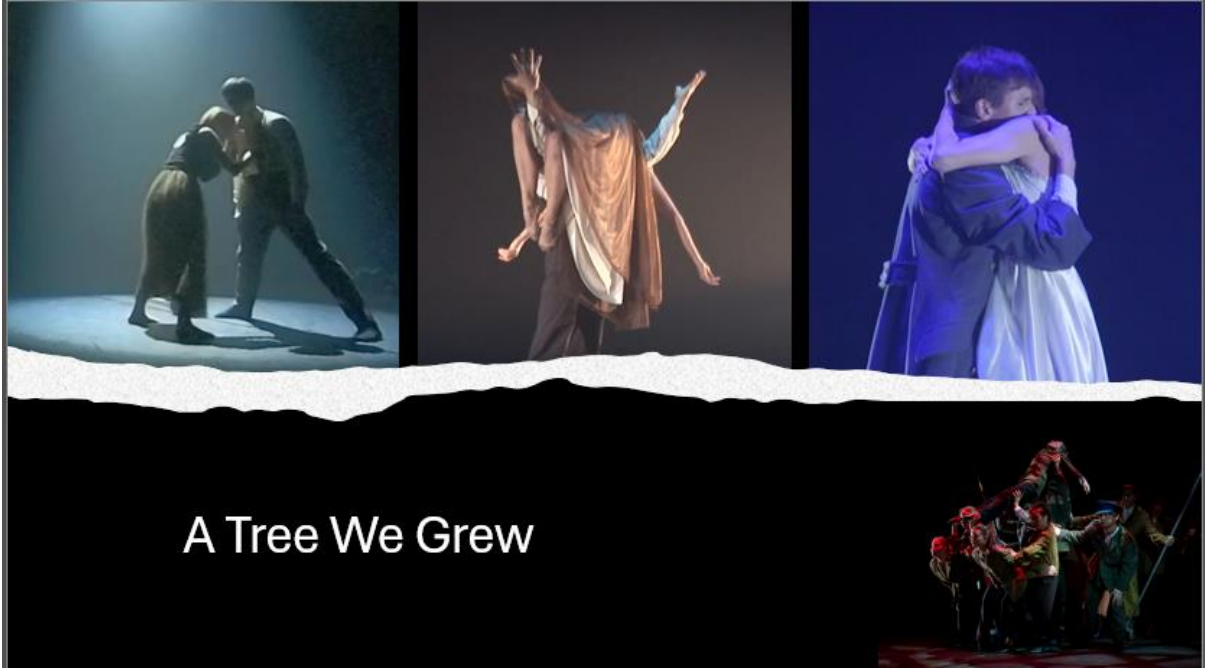
## Scenes from A Tree We Grew Ballet





Scenes from “A Tree We Grew”





A Tree We Grew