

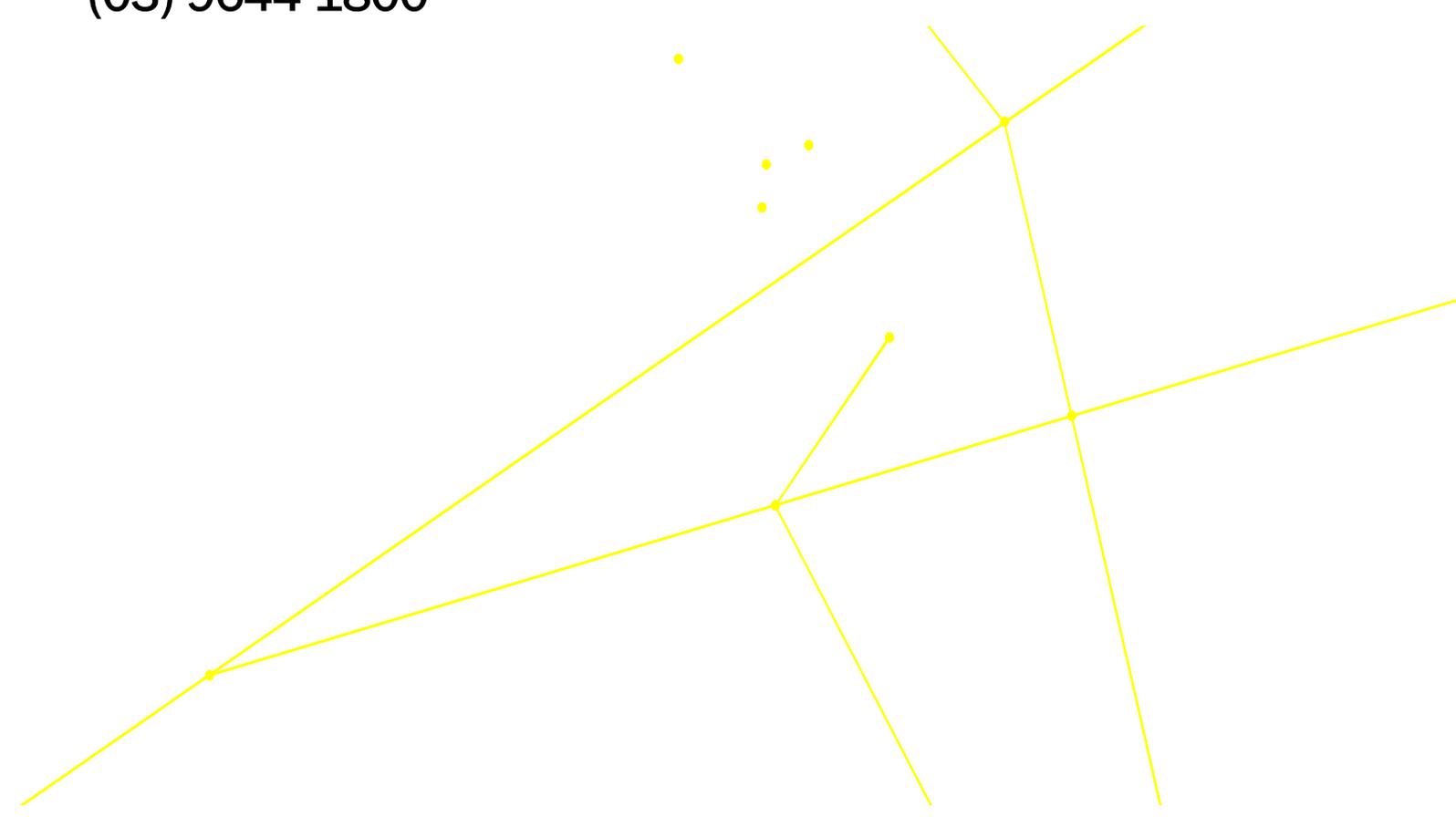
Regional Arts Victoria

2017 & 2018

Touring Program

To register your interest in any of projects in the program. Head to our [2017 & 2018 Programming Survey](#)

Or contact a Performing Arts Touring team member on (03) 9644 1800



Tours available in 2017

The Wind in the Willows | La Boite Theatre Company
Yours Truly | Annalisa Kerrigan
Slapdash Galaxy | Bunk Puppets
Coranderrk | ILBIJERRI Theatre Company
The Witches | Griffin Theatre Company
Town Folk | Damian Callinan and Hey Boss Productions
Tracksuit | Rachel Leary
Intimacy | Ranters Theatre
The Listies 6D | The Listies
The Exotic Lives of Lola Montez | Finucane & Smith
Lovely Lady Lump | Lana Schwarcz
The Crow Family | Maude Davey
Mystery In The Air | Chester Productions
Yana Alana Covered | Auspicious Arts
Torte e Mort | Anya Anastasia
We're Going on a Bear Hunt | Garry Ginivan Attractions
HART | She Said Theatre

Tours available in 2018

Which Way Home | ILBIJERRI Theatre Company
That's Not A Daffodil | Jump Lead Productions
HART | She Said Theatre
Remembering Ticonderoga | Chester Productions
Personal | Jodee Mundy Collaborations
Someone Like Thomas Banks | Platform Youth Theatre
Swing Man | Damian Callinan
Ickypedia | The Listies
Elegy | Lab Kelpie
Melbourne Chamber Orchestra | 2018 Touring Program

The Wind in The Willows

La Boite Theatre Company

Tagline: A fresh new take on a classic tale of adventure and fun featuring one of Australia's most loved performers.

Short Synopsis: This is a charming, classic tale of adventure and discovery, in a brand-new one-man adaptation. Kenneth Grahame's rollicking tale of four woodland creatures is one of the true enduring classics of children's literature and writer/director team Maxine Mellor and Kat Henry have given it a fresh coat of paint. Join Ratty, Mole, Badger and the incorrigible Mr. Toad on their journeys, trials and misadventures around the river, the Wild Woods and beyond. Featuring a magical set with plenty of surprises throughout, and playful costuming and props, The Wind in the Willows will take badgers (small and large) on a heartfelt and humorous adventure that explores humanity, time and the value of friendship these summer school holidays. For children aged 4 - 12 and anyone who enjoys messing about in boats.

Short Review: "Fun, full of life...The adults are having just as much fun as the kids." Aussie Theatre

Written By: Kenneth Grahame in a new version by Maxine Mellor

Directed By: Kat Henry

Art Form: Children's Theatre

Remount of existing work

Duration: 60 mins without interval

Interval: NA

Max No Perf Per Week: 8

Min Break Between Perf: 2 hours

Remount: \$22,000 + GST

Weekly Fee: \$11,500 + GST

Royalties: 12%

Describe APRA obligations: all original music

Presenter Reference

Name: James Fischer

Venue: Joan Sutherland Performing Arts Centre

Contact: james.fischer@penrithcity.nsw.gov.au

History and Background:

La Boite has always had a strong relationship with regional and remote Australia. Since 2006

La Boite has had a relationship with a number of communities in the Surat Basin, collaborating with schools and communities to create performances grounded in the local community.



Image by Dylan Evans

Touring work to regional Australia continues to be an important part of our work

Performance History

La Boite 2015 La Boite Theatre Company

Penrith 2015 Joan Sutherland PAC

The touring party consists of 3 people

Name	Role	Confirmed Touring?
TBA	Cast	TBC
TBA	Touring Tech	Yes
TBA	Stage Manager	Yes
Andrew Cory	Community Engagement	Yes

Marketing Selling Points:

Reimagined classic of children's literature brought to life by one of Australia's most loved performers.

Key Audience and Marketing Notes:

Children between the ages of 4 and 10 and their families

Marketing Package Included:

Trailer: 30 Sec and 2min cinema and online-ready trailer
Exceptional print-quality free Production and Rehearsal photography

Poster, flyer and print advertisements

Social media posts and campaign material

Media release with existing review quotes.

Activity books, for merchandise and program material

Print advertising

Additional merchandise

Possible Marketing at Additional Cost:

Commercials for TV and radio.

Community engagement activities:

1. Post-show Q&A with actors
2. In-schools or community performances

The Wind in The Willows

La Boite Theatre Company

- 3. Workshops
- 4. Writing workshops with Maxine Mellor

Marketing Links:

Other materials on request

Technical Brief:

The set consists of 3 staging sections or 'islands', Island 1 dimensions are 4800mm deep and 4800mm wide, Island 2 - 2400mm deep and 3100mm wide, Island 3 - 1500mm Deep and 1300mm wide. The set pieces rake from 600mm high to 400mm high over the three islands. Island 2 contains a small wooden boat. All pieces are constructed in sections with plywood frame and plywood floor. Please see set plans attached for further details. Set contains minor automation (flowers) built into the set. These are controlled via a dimmer channel. Set Electrics - TBC.

Theatre Formats:

Technical Rating C - Theatres with stage size of 10m x 8m (can be adapted for some smaller venues). No fly tower required. Some rigged snow and leaf drops. Can be adapted for most rigs.

Bump-in time: 4 hours (to set up at a pre-rigged venue)

Bump-out time: 3 hours (to pack up after the show)

When can you perform after bump-in? 1 hour after

In-Brief Lighting Requirements

Standard rig but can be reconfigured to the most simple of lighting capabilities.

In-Brief Audio Requirements

1x Mac Pro running QLab software

1x Motu UltraLight

1x Shure Wireless Mics with receivers

In-Brief Visual Requirements

na

In-Brief Staging and Set Description

1 x DMX Snow Machine (1200mm wide x 250mm deep)

1 x Leaf Drop - Details TBC

1 x Steering Wheel Drop - Details TBC

1 x Weather Balloon on rope and pulley. (Moon/Sun)

Flowers - 12 Volt Car antennas and DMX relay controls

Min. stage width: 8m

Min. stage depth: 8m

Min. stage height: 5m

Min wing space: 1m

Fly system required? No

Orchestra Pit Required? No

Effects Required? See staging description

Piano Required? No

Crewing Requirements

BUMP IN

2 x Lighting Technicians x 4 hours

1 x Sound Technician x 2 hours

2 x Staging Technician x 4 hours

(Sound and one Staging Technician could be the same person)

All Personnel to assist with unloading the truck

Will provide schedule closer to date.

PERFORMANCE

No Operating Technicians required

Everything operated by Touring Production Manager/Head Technician

BUMP OUT

1 x Lighting Technician x 3 hours (not set back to standard)

2 x Stage Crew x 3 hours (not set back to standard)

(All Personnel to assist with loading the truck if required)

Total Crew Hours: 29

Freight Vehicle: 3.5T Truck Min. stage width: 6m

Min. stage depth: 4m

Min. stage height: 3m

Min wing space: 1m

Fly system required? No

Orchestra Pit Required? No

Effects Required? Smoke Machine, Disco ball

Piano Required? No

Crewing Requirements

Bump In

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4 hours

Performance

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4 hours

Bump Out

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Crew Notes: The company travels with a stage manager/sound operator

Freight Notes:

All items can travel on checked-in luggage as excess baggage or alternatively can fit into a full size van or 4WD.

Yours Truly

Annalisa Kerrigan

Tagline: Winner Best Production Victorian Dance Awards, critically acclaimed dance

Short Synopsis: A powerful, graceful dance choreographed by Paul Malek and inspired by love letters in the time of war. This show received standing ovations and critical acclaim at its first performances in 2014. Poignant choreography and beautiful music, remembering not just the fallen, but those that were left behind. An exceptional locally produced show that will never be forgotten.

Short Review: "Sublime -Jayden Hicks and Lauree Malek shone like flawless diamonds on stage and left me with tears in my eyes" Dance Australia
"Thrilling. Powerful. Outstanding." The Age.

Written and Directed By: Paul Malek

Designed By: Chris Curran

Starring: Jayden Hicks (Green Room nominee Best Male Dancer, Victorian Dance Awards nominee Favourite Male Dancer)

Artform: Dance

This is a remount of existing work built specifically for a confirmed project or tour

Web Links:

Website:

www.yourstrulytour.com

Preview:

<https://www.youtube.com/watch?v=LJ8fXPNJdKo&feature=youtu.be&list=UUcFA5ltvNwifO2yxlG0-L7A>

Preview:

<https://www.youtube.com/watch?v=X5VQJB83Lac&feature=youtu.be&list=UUcFA5ltvNwifO2yxlG0-L7A>

Duration: 45 mins show or 2 x 40 min brackets. If Local Honour Roll Call is added please add enough time for list to be read out to the beginning of the show, 2-5 mins.

Interval: 20 mins / NA

Max No Perf Per Week: 8

Min Break Between Perf: 120 mins

Remount: \$12,038 + GST

Weekly Fee: \$8,015 + GST (minimum excludes extra crew member - please add if budget allows.)

Royalties: 8%

Industry Reference

Name: Graeme Russell

Venue: Her Majesty's, Ballarat

Contact: grussell@hermaj.com



Performance History

Theatreworks 2014 Paul Malek

Company History and Background:

Producer Annalisa Kerrigan has toured nationally on multiple regional tours with Ireland, Celtic Whispers, Vienna, City of my Dreams, Spirit of Celt etc. She has always been regional tour specific, and has chosen this show because "it is so beautiful I felt I had a vocation to tour it". She is respected for her ability to get shows into theatres quickly and efficiently and out again, and for providing moving, easily toured material that is suitable for general audiences.

Personnel

The touring party consists of 6 min people with preference for 1 crew member if budget allows.

Name (all dancers subject to date confirmation)

Jayden Hicks (Nominated Best Male Dancer Greenroom Awards) Principal Dancer

Marketing Selling Points:

Award Winning Dance, locally created in Melbourne
Extremely good television, radio and pictographic appeal for media.

Strong community engagement activity where an Honour Roll Call can be read by local schoolgirl/boy at the beginning of the show.

Yours Truly

Annalisa Kerrigan

Key Audience and Marketing Notes:

Target audience is 20s plus
Secondary target audience are dance groups, educational (history of Australia at war) school groups
Demographic age 12 plus, Male/Female all backgrounds

This is a dance on the theme of war and love, mateship on the front and the women who stayed home and waited - it is dramatic but it does not use mature language. The music is soft rock/alternative, but is not offensive to a general public audience.

Marketing Package Included:

Media friendly EPK with professionally cut footage for television commercials (can be cut to suit regional requirements) and hi res photos

Soundtrack can be provided for radio media
Established Social media

Cast and Creatives available for interviews etc.

Community Engagement Activities:

Local Town Honour Roll Call dedication and Last Post recording at beginning of show, by cast member or by local student. Local school would be contacted to see if they would like a parent-accompanied school member to be involved in the actual roll call and collection of local names to be read.

Marketing Links:

<https://www.youtube.com/watch?v=LJ8fXPNJdKo&feature=youtu.be&list=UUcFA5ltvNwifO2yxlG0-L7A>

<https://www.youtube.com/watch?v=X5VQJB83Lac&feature=youtu.be&list=UUcFA5ltvNwifO2yxlG0-L7A>

Technical Brief:

For touring ease, specifications are kept simple. Basic lighting rig, music is pre-recorded, three separate rises required. Sprung floor appreciated but any normal stage floor would be acceptable. Cyc (provided) with approximately ten metre drop can be adjusted for width/height. Rear projection if possible

Theatre Formats:

Any

Bump-in time: 3 hrs preferred/ 2 hours min

Bump-out time: 1 hour max

In-Brief Lighting Requirements

Minimum 3 colour washes.

6 fixed spots

1 follow spot if budget allows (not essential)

In-Brief Audio Requirements

PA system with USB/digital input

In-Brief Visual Requirements

Rear Projection if possible but not necessary eg for outdoor performance

In-Brief Staging and Set Description

3 rises of 2 x 2 are arranged P to OP at the rear of stage.
Each plinth has a few pieces of furniture (chair, table)

Min. stage width: 8m

Min. stage depth: 6 m

Min. stage height: 6 m

Min wing space: No wings required

Fly system required? No

Orchestra Pit Required? No

Effects Required? No, although haze would be appreciated if possible

Piano Required? No

Crewing Requirements

Bump In

Lighting: 1 crew for 2-3 hours

Sound: 1 crew for 2 hours

Staging: 1 crew for 2 hours (could combine sound and stage 3 hours total)

Performance

Lighting: 1 crew for 45 mins (short show) or 1 hour 40 minutes (40 plus 40 with 20 minute interval)

Sound: 1 crew as above

Bump Out

Lighting: 1 crew for minimum required for in house reset

Sound: 1 crew for minimum required for in house reset

Staging: 1 crew for minimum required for in house reset

Total Crew Hours: Short show: approx 11-12 hours; Long show: approx 11-12 hours

Freight Notes: Would require a van for 6 people plus trailer for cyc, table, 3 chairs

Slapdash Galaxy

Bunk Puppets

Tagline: Shadow puppets in space!

Short Synopsis: *Slapdash Galaxy* is the tale of Sam and Junior: two brothers who flee their barren planet, and embark on an epic journey across the galaxy. Using the contents of your cleaning closet, the award winning Bunk Puppets creates a unique shadow puppet universe made from bits of rubbish, old toys and household objects. The shadow puppetry is performed in front of the screen, so the audience gets to watch the transformation from household objects into shadow silhouette characters. A delicious theatrical journey full of imagination, odd-ball aliens and riveting D.I.Y. special effects made. Come play in the dark!

Short Review: “*Bunk Puppets* brand of shadow puppetry and storytelling is wonderfully impressive, insanely inventive, madly loveable, and has the power to transform an audience of mostly adults into maniacally giggling children. For just under an hour, you enter a magical realm where a cluttered stage full of household items and puppets comes to life to tell the story of ‘two brothers on a trip across the stars’ as they flee their war-torn planet in search of a new home, accompanied by special effects and epic soundtrack.” - *Edinburgh Festivals Magazine*

Written By: Jeff Achtem
Directed By: Jeff Achtem
Designed By: Jeff Achtem
Starring: Hamish Fletcher
Artform: Family Theatre & Puppetry

This is a remount of an existing work for a confirmed tour.

Web Links: www.bunkpuppets.com
www.facebook.com/pages/Bunk-Puppets/106564726064409

Duration: 55 mins
Interval: no internal
Max No Perf Per Week: 8
Min Break Between Perf: 90 mins

Remount: \$8,890 + GST
Weekly Fee: \$11,300 + GST
Royalties: NA
Describe any APRA obligations: N/A

Industry Reference

Name: Jenny Simpson, CEO Awesome Arts
Venue: Awesome Arts, Perth WA
Contact: 08-9328-9666
jenny@awesomearts.com



Performance History

Edinburgh Fringe Festival, UK, Aug 2013
National tour, United Kingdom, June 2013
London Southbank Festival, UK, July 2013
Edinburgh Fringe Festival, UK, Aug 2012
Adelaide Fringe Festival, Aus, Feb-Mar 2012

Company History and Background:

Bunk Puppets creates imaginative and playful theatre shows using shadow puppets made from bits of rubbish and household items. *Slapdash Galaxy* is the company's third one-man show, following *Swamp Juice* and *Sticks Stones Broken Bones*.

Personnel

The touring party consists of 2 people

Name	Role	Confirmed Touring?
Bindi Green	Tour Production mgr	N
Hamish Fletcher	Performer	Y

Marketing Selling Points: shadow puppetry, family audiences, recycling materials, puppets from junk

Key Audience and Marketing Notes:

The show is very visual, and uses minimal text. *Slapdash Galaxy* is a show for all ages. While it is great for family audiences, it genuinely appeals to adults as well.

Marketing Package Included:

Posters, flyers, high-resolution images, on-line promotional video for social media, web content for presenter's social media networks

Possible Marketing at Additional Cost:

TVC available, please inquire.

Community Engagement Activities:

Shadow puppetry workshop, please inquire.

Content Warnings/Audiences to avoid: N/A

Slapdash Galaxy

Bunk Puppets

Marketing Links:

www.bunkpuppets.com

Technical Brief:

In all cases, the venues MUST be capable of a near-total blackout. As a guideline, when all the lights are off, it should be too dark to read a book on stage. *Slapdash Galaxy* is a very flexible show, and is adaptable to a wide variety of technical set-ups.

Theatre Formats:

Pros Arch, Black Box, Flat Floor Hall

Bump-in time: 4 hours

Bump-out time: 1 hour

When can you perform after bump-in? First possible performance: Day 1 matinee (2 pm)

In-Brief Lighting Requirements

Lighting console should be able to program a minimum of 25 lighting states. Once programmed, the company road manager operates the show. Generally, we use the lighting rig of the venue.

In-Brief Audio Requirements

Performer will wear a headset wireless microphone (producer supplies). Music playback from laptop. Generally, we use the sound amplification system of the venue.

In-Brief Visual Requirements: N/A

In-Brief Staging and Set Description

large (2m x 2m x 2m) cardboard cube, some free standing screens.

Min. stage width: 6.0 m

Min. stage depth: 4.5 m

Min. stage height: 4.0 m

Min wing space: 0m

Fly system required? No

Orchestra Pit Required? No

Effects Required? No

Piano Required? No

Other Issues/warnings:

The performance uses a hazer (smoke effects)

Crewing Requirements

Bump In

Lighting: 1 crew for 3 hours

Sound: 1 crew for 0.5 hours

Staging: 1 crew for 1 hours

Performance

Lighting: 1 crew for 1 hour

Bump Out

Staging: 1 crew for 1 hours

Total Crew Hours: 6.5 hours

Freight Notes: Normally, no gear freight is required. The company will fly, or drive with all show gear. (7 x suit cases)

Freight Vehicle: A 1 tonne van is usually best suited. The company will drive the van.

Coranderrk

ILBIJERRI Theatre Company/ Belvoir

Tagline: A definitive story from our neglected Indigenous history.

Short Synopsis: Victoria, 1881: the men and women of the Coranderrk Aboriginal Reserve take on the Aboriginal Protection Board in a pioneering fight for justice, dignity and self-determination.

Short Review: "What is theatrically compelling here is the way in which the company gradually claims ownership of a piece of the past that, before this show, had slipped from memory." – John McCullum, *The Australian* (2013)

Written By: Andrea James & Giordano Nanni
Designed By: Ruby Langton-Batty & Ralph Myers (Set & Costume), Damien Cooper (LX) & Ben Grant (Sound)
Artform: Theatre

This is a remount of existing work

Web Links: ilbijerri.com.au/event/coranderrk

Duration: 70 mins
Interval: NA
Max No Perf Per Week: 6
Min Break Between Perf: 120 mins

Remount: \$39,100 + GST
Weekly Fee: \$21,000 + GST
Royalties: 14%

Industry Reference

Name: Beau McCafferty
Venue: Darebin Arts Speakeasy program
Contact: 0425 803 543

Performance History

Northcote Town Hall - Darebin Arts - 2014
Upstairs Theatre – Belvoir – 2013

Company History and Background:

ILBIJERRI is Australia's leading and longest running Aboriginal and Torres Strait Islander Theatre Company. We create challenging and inspiring theatre creatively controlled by Indigenous artists. Each year we travel to national, regional and remote locations across Australia, and the world. Our collaborative relationships with communities and artists are at the heart of our creative process and all our work empowers and enlightens our audiences.

Marketing Selling Points:

- High quality Indigenous content
- Local Victorian story
- Strong connections with school curriculum
- Consistently sold out in Victoria.

Key Audience and Marketing Notes:

- Secondary school students –the play is likely to be on VCE Drama Playlist.

- Young people who are politically engaged and are interested in Indigenous rights.
- Local Indigenous audiences.

Marketing Package Included:

Trailer, Photos, Press release, Education kit

Possible Marketing at Additional Cost:

Publicist, Combined advertising

Community engagement activities:

School workshops and post show Q&As

Marketing Links:

vimeo.com/125765084

Technical Brief: The CORANDERRK set consists of a large projection screen that is rigged approximately 5.5m upstage from the setting line. We tour with all video equipment associated with the production. All projectors and screens would need to be rigged on venues fly lines or studio grid.

We require a standard lighting rig.

Theatre Formats:

Proscenium or Studio

Bump-in time: 8 hours

Bump-out time: 2 hours

When can you perform after bump-in? Afternoon 2nd day

In-Brief Lighting Requirements

The production has been plotted on an ETC ION LX Console, the show file will be provided prior to arrival of the company. The company will be touring the listed effects equipment.

The touring company will supply:

- 3 x 500w floods on H-stands
- 1 x 1500w Megastrobe

The venue to supply:

- Lanterns as per LX Plan
- Dimmers for control of in-house equipment and touring set electrics
- DMX patch from control to in house dimmers
- Gels as per LX Plan

In-Brief Audio Requirements

The venue is to provide a good quality audio system, which is evenly dispersed to all seats in the house. Front fill should be used as required.

The company will be touring its own playback system (QLAB). A FOH mixing position is required in the auditorium approximately 2m x 1.5m deep.

House paging system to dressing rooms should be in working order.

Headset communications system will be required to be supplied by the venue.

Coranderrk ILBIJERRI Theatre Company/ Belvoir

1 x Stage Management desk (Master station and paging system)
1 x Lighting control position
1 x OP
1 x PS

Touring company to provide:

- 1 x Apple Mac Pro Tower QLAB Playback computer (L+R Output)
- 1 x Motu Ultralite MK3 Sound Devices

Venue to provide:

- Working FOH PA system
- Audio Mixing Console with a minimum 8 Channels

In-Brief Visual Requirements

CORANDERRK, will be touring all video equipment associated with the production. All projectors and screens are to be rigged on venues fly lines or studio grid.

Touring company to provide:

1 x Barco CLMR10+ 10,000 lumen Video Projector (or similar)
1 x 0.85 wide angle Lens
3.4m (h) x 4.8m (w) projection screen
1 x Apple Mac Pro Tower QLAB Playback computer (same as Audio – runs both Video and Audio)
1 x 50m DVI Cable

In-Brief Staging and Set Description

Set consists of a screen – a worn down calico cloth, matte black stage floor, 7 x wooden chairs and period style bell to be installed in the venue

Min. stage width: 10m

Min. stage depth: 8m

Min. stage height: 3.4m

Min wing space: n/a

Other Issues/warnings:

Aboriginal and Torres Strait Islander viewers should be advised that the production contains images of deceased people

Crewing Requirements

Bump In

Lighting: 3 crew for 8 hours

Sound: 1 crew for 4 hours

Staging: 1 crew for 4 hours

Performance

Lighting: 1 crew for 6 hours

Other: 1 crew for 6 hours

Bump Out

Lighting: 3 crew for 4 hours

Staging: 1 crew for 4 hours

Total Crew Hours: 60

Crew Notes: Full day bump in day one, day two tech rehearsal and performance.

Freight Notes: Freight will travel with company

Freight Vehicle: 3 tonne truck

The Witches

Griffin Theatre Company

Tagline: The Witches By Roald Dahl based on the stage play by David Wood

Short Synopsis: Brave boys and girls are in for a wicked and wonderful time with this bubbling concoction, based on David Wood's adaptation of the Roald Dahl classic.

When one little boy unwittingly stumbles into the annual meeting of witches, he hears their nasty plan to get rid of all the children in the world – by turning them into mice! It's going to take smarts and sneakiness to stop them and not get squished in the process.

Think you can outwit a witch and outrun a mouse? Then grab a seat in the front row for The Witches, as a mind-boggling and madcap one-man show.

Short Review: "...really funny... I recommend this show to Roald Dahl fans, and anyone over 5 years old. ..Older kids will love it."

★★★★ Bill Blake (aged nine) TimeOut Sydney

Written By: By Roald Dahl based on the stage play by David Wood

Directed By: Lucas Jervies

Designed By: Hugh O'Connor

Starring: Guy Edmonds or Scott Sheridan

Artform: Children's Theatre

This is a remount of existing work

Web Links:

www.griffintheatre.com.au/whats-on/the-witches

Duration: 45 mins

Interval: NA

Max No Perf Per Week: 8 - 10

Min Break Between Perf: 1 hour

Remount: \$12,277 + GST

Weekly Fee: \$10,345 + GST

Royalties: 15%

Describe any APRA obligations:

Licence required for 2 tracks

Industry Reference

Name: Simon Hinton

Venue: Merrigong

Contact: simon@merrigong.com.au



Pictured: Guy Edmonds

Photo credit: Brett Boardman (Griffin Branding)

Performance History

Malthouse	2014	Malthouse Theatre
The SBW Stables	2014	Griffin Theatre Company
Subiaco Arts Centre	2015	Barking Gecko
Mandurah PAC	2015	MPAC
Riverside Theatre	2015	Parramatta Riverside
Monkey Baa Theatre	2015	Monkey Baa
Illawarra PAC	2015	Merrigong
Peacock Theatre	2015	Mona Foma

Company History and Background:

Griffin Theatre Company

For more information visit - griffintheatre.com.au

Personnel

The touring party consists of 2 people

Name	Role
Guy Edmonds or Scott Sheridan	Actor
Chris Page or Damien King	Production Tour Manager

NB The Director may travel to the first venue TBC tour schedule

Marketing Selling Points:

Roald Dahl classic

Madcap one-man show

Great reviews to utilise (see Griffin webpage)

Reinvigorates and engages the children's sense of imagination

The Witches

Griffin Theatre Company

Key Audience and Marketing Notes:

Great for primary school groups, Great for many ages – Gen X and Y remember from their youth and come on their own or bring young ones. There are strong grandparent themes so they often bring their grandkids. Upsell merchandise opportunities with wind-up mice and Roald Dahl book

Marketing Package Included:

30 second teaser video, High res. Rehearsal shots, High res. Production shots, Social media shots (behind the scenes) Key image in B+W and colour, Reviews

Community engagement activities:

Possibilities: Children's activities including Photo Booth in foyer, Workshops, Q&A sessions

Content Warnings/Audiences to avoid:

Ages 5+ when with parents (under 5 a little young for the content)

For school groups we recommend Year 2+

Marketing Links:

Griffin web page with copy, reviews etc..

<http://www.griffintheatre.com.au/whats-on/the-witches/>

Dropbox with images, logos etc

<https://www.dropbox.com/sh/i1kvnjvtpgjf32o/AABBtzGaVj9U2j7Fa3ncCKdsa?dl=0>

Youtube Promo video (can be edited to add dates/logos for small fee) https://www.youtube.com/watch?v=2kztqftUV-8&index=4&list=PL0ak319oE_XoyBRtqoZYXSUt7YyFOaq0s
FYI wind-up mice for sale at around \$1.20 – Griffin sold for \$5 each – great after show sales

<http://www.aliexpress.com/item/Wind-Up-Clockwork-Metal-Mouse-Kids-Baby-Traditional-Classics-Toy/1895675537.html>

Technical Brief:

See Attached Tech Specs

Technical Links:

<https://www.dropbox.com/sh/i1kvnjvtpgjf32o/AABBtzGaVj9U2j7Fa3ncCKdsa?dl=0>

Theatre Formats:

Flexible

Bump-in time: 12 hours

Bump-out time: 4 hours

When can you perform after bump-in? Midday of second day

In-Brief Lighting Requirements

- Access to professional, venue-appropriate lighting equipment including:
 - 6 x 12 channel 1.2K Dimmer Racks (minimum)
 - ETC Ion / Geo / Eos series console able to receive midi control.
 - 1 x strobe units.
 - Smoke machine, with an outlet pipe able to be positioned under or above a centre, second row seat.
- Ability to receive MIDI control from Qlab setup

In-Brief Audio Requirements

Sound is operated from front of house by the Production Manager. The operating position needs to be located within close proximity to the Lighting Operation position. Playback is from a MacBook Pro running Qlab.

Professional, full range, 2-channel stereo sound system appropriate for space and capable of significant SPL (100db without distortion at ops).
High-quality, professional sound desk with minimum 2 ins (L/R from Laptop Audio Interface).
All necessary cable and drive for the above

In-Brief Staging and Set Description

The set consists of one rigged “kabuki drop” cloth and mechanism. This is rigged approx. 2m from the upstage end of the stage. Positioned around the stage are a number (depending on venue) of trap mechanisms which hide an army of wind-up mechanical mice. These are pre-wound before the show and then released during the performance to run across the stage. There is also a wooden trunk containing small props onstage, used by the performer to sit and stand on during the show.

Min. stage width: 11m

Min. stage depth: 5m

Min. stage height: 3m

Min wing space: 1m

Fly system required? n/a

Orchestra Pit Required? n/a

Effects Required? Smoke machine as below

Piano Required? n/a

Crewing Requirements

Bump In

Lighting: 2 crew for 8 hours

Sound: 1 crew for 4 hours

Staging: 1 crew for 4 hours

Bump Out

Lighting: 2 crew for 4 hours

Total Crew Hours: 32

Freight Notes: Two boxes

Freight Vehicle: Small Van

Town Folk

Damian Callinan

Short Description:

Town Folk tears up the Town Planners blueprints and gets under the foundations to find out 'who' are the bricks and mortar that make up your town. Comedian Damian Callinan comes to town with film-maker John Cherry to capture local identities on camera, work the brave ones into the show and create a moving tapestry from the human fabric of your community.

Picture - Gary from the grain silo changing jobs with Gwen for the Tourist Info Centre; local Prep kids discussing what they would change if they were the Mayor; the amateur drama group making an advert for the town or 87year old Nancy talking through all the events she's been to at the Town Hall.

With film and stills combined with live segments and audience interaction the show will create more town pride than a Category 2 Tidy Town Award.

Key Creative Personnel:

Damian Callinan [comedian & presenter] & John Cherry [Film Maker - Intafusion Films], Zillah Morrow - Tour/Stage Manager

Artform: Comedy, Documentary

This tour is a **Community Engagement** exercise with a performance outcome

Remount: \$8,400 + GST

Weekly Fee: \$12,000 + GST

Royalties: 10%

About this engagement activity:

Having toured the country with 'Road Trip' in 2014 Damian is open to suggestions on how we can best celebrate the 'Town Folk' in your community. The show could be incorporated into an existing festival or celebratory theme.

Here are some video links from 'Road Trip 2014' that inspired the drive towards the 'Town Folk' format.

Moora Mavericks Footy Training - Moora, WA

https://www.youtube.com/watch?v=i0yST_ekiTE

Wirrapunda Foundation - Kwinana, WA

<https://www.youtube.com/watch?v=QsVsXk5eGgs>

Fiona Wilkes Whipcracker - Taree, NSW

<http://youtu.be/a4X416bAq7s>

Craft Gaol - Geraldton, WA

<https://www.youtube.com/watch?v=-zFNKMt1C4Y>



John Cherry & Damian Callinan - on location 'Road Trip' - Moora, WA 2014

Town Folk will be produced and performed in one weeklong block. The touring week will look roughly like this ...

Monday - Travel Day & Creative

Tuesday - Creative Day

Wednesday - Shoot Day 1

Thursday - Shoot Day 2

Friday - Edit Day 1 & Creative

Saturday - Edit Day 2, Rehearsal w locals & Show

Sunday - Day Off

The advantages of this model are plentiful

- A week long immersion with the community
- Snow ball effect of a week within the community to grow an audience via community interaction and involvement and co-ordination with local media.
- Enabling the opportunity to use locals in the production of sketches [film & or stage] to be used in the shows content.

Web Links:

www.damiancallinan.com.au

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

TRACKSUIT

Rachel Leary

Tagline: A comedic exposé of Australia's most controversial clothing item.

Short Synopsis: Tracksuit. Trackie. Trackie Dacks. Part homage, part trackiepedia, the show follows the tracksuit through time from Olympic glory to Saturday afternoon lawn mowing, gangster symbol and 'I wouldn't be seen wearing one outside the house'. It asks: 'Can we celebrate our most comfy daks', 'Who loves trackies, who hates them and why?'

'Tracksuit' is currently in the later stages of development. It will undergo further development in mid-2015 and will be tour ready by the end of 2015.

Audience Feedback:

'I wanted to tell you how much I enjoyed your show... really, it was great. I am in such a good mood this morning. The show made me feel good!'

Brilliant show! Still buzzing in my head about it. 'Rachel Leary - you've done it again!'

'It explores the way we present ourselves to the world and our concern about what other people think of us and it got me thinking about that for days.'

Written and performed by: Rachel Leary

This is a new work built prior to a confirmed project or tour.

Web links:

https://www.youtube.com/watch?v=61yHh_CDDkE

This link shows a clip of the work during the development season.

<http://www.cyberpaddock.net.au/production?p=1496>

(previous touring production)

<http://www.rachel-leary.com>

Duration: 60 - 80 mins

Max No Perf Per Week: 6

Min Break Between Perf: 180 mins

Remount: \$7,567 + GST

Weekly Fee: \$6,327 + GST

Royalties: 7%

Describe any APRA obligations: TBC

Industry Reference

Name: Steve Donnelly

Venue: Riverlinks, Shepparton

Contact: manager@riverlinksvenues.com.au



Photo by Ralf Rehak

Company History and Background:

Rachel Leary is an independent theatre maker, character comedian, performer and writer. Her solo show 'Everything Must Go' premiered at La Mama Theatre in 2011. In April 2013 the show toured to thirty regional Victorian venues. In April/May 2015 it will tour for 7 weeks in Victoria and in QLD. Her new work, 'Tracksuit' was presented as part of La Mama's Explorations program in October 2014.

As a theatre maker Rachel has an interest in objects that have been, and are, a part of our everyday lives and our relationship to these things. Her work seeks to find the remarkable in the apparently unremarkable, to celebrate and to give voice to that which is considered 'ordinary'.

Her writing has appeared in publications such as: *Island, Southerly and Forty Degrees South Short Story Anthology*. She has won awards in several literary competitions and was commended in The Age Short Story Competition 2011. In 2014 she received an Australian Society of Authors Mentorship.

Performance History:

(2014) TRACKSUIT

La Mama Explorations Season, October
(3 night development season)

(2013) EVERYTHING MUST GO

Victory Hall, Tatura, Riverlinks, Greater Shepparton City Council

Dookie Community Centre, Riverlinks,

Greater Shepparton City Council

The Lighthouse Theatre, Warrnambool, The Lighthouse Theatre

Mortlake Soldiers Memorial Hall, The Lighthouse Theatre

Timboon District Hall, The Lighthouse Theatre

West Gippsland Arts Centre, Baw Baw Shire Council, Warragul

Trafalgar Public Hall, West Gippsland Arts Centre, Baw Baw Shire Council

Heywood Community Hall, Portland Arts Centre

Casterton Town Hall, Portland Arts Centre

Dunkeld Memorial Hall, Hamilton Performing Arts Centre

TRACKSUIT

Rachel Leary

Cavendish Soldiers Memorial Hall, Hamilton Performing Arts Centre Shirley Burke Theatre, Parkdale, Kingston Arts Centre The Forge Theatre and Arts Hub, Bairnsdale, The Forge Theatre and Arts Hub
Rosebud Secondary College, Southern Peninsular Arts Centre
The Cube, Wodonga
Gisbourne Mechanic's Institute, Macedon Ranges Shire Council
Kyneton Town Hall, Macedon Ranges Shire Council
ESSO BHP Wellington Entertainment Centre, Sale
Stawell Entertainment Centre, Stawell Regional Arts
Mansfield Performing Arts Centre, Arts Council of Mansfield
The Capital, Bendigo, The Capital
Phee Broadway Theatre, Castlemaine, The Capital
Heathcote RSL Public Hall, The Capital
Elmore Memorial Hall, The Capital
Pyramid Hill Memorial Hall, The Capital
Robinvale Community Arts Centre, Swan Hill Town Hall
Performing Arts and Conference Centre
Lake Boga Community Centre, Swan Hill Town Hall
Performing Arts and Conference Centre
Cohuna Memorial Hall, Swan Hill Town Hall Performing Arts and Conference Centre
Mt Beauty Country Club, Upper Kiewa Valley Regional Arts Inc.

(2015 APRIL/MAY) EVERYTHING MUST GO (National Tour)
x6 Victorian venues
x16 QLD venues

Personnel:

The touring party consists of x 2 people (performer + tech)

Marketing Selling Points:

Sport – fashion – identity – history (Australian history) - museum/exhibition aspect

Key Audience and Marketing Notes:

Women 18-60

Girls 12-18

Suited to Facebook, blogs, social media, forums for discussion.

The production will appeal to people who wore and remember the tracksuits of the 70s and 80s. It is also appealing to young people and to young adults who have an interest in fashion and identity. The production could be marketed to high schools (an education pack can be made available)

Marketing Package Included:

A marketing package will be provided after a full season has taken place (end of 2015). Package will include: image for poster, DL, video footage, and reviews. Also Facebook page and website.

Possible Marketing at Additional Cost:

Publicist (cost tbc)

Community Engagement Activities:

Residency in which community members are engaged in performance such as a tracksuit fashion parade and/or other aspects of the production. Audio-visual component also drawn from that community.

Mini residency in which community members are engaged through interviews (audio snippets to be presented within the performance).

Technical Brief:

Bump-in time: 4 hours

Bump-out time: 1.5 hours

When can you perform after bump-in? 2 hours

In-Brief Lighting Requirements

Venue standard rig

In-Brief Audio Requirements

Venue standard PA

In-Brief Visual Requirements

TBC (projection likely)

Crewing Requirements:

Bump In

Lighting: 1 crew for 4 hours

Bump Out

Lighting: 1 crew for 1.5 hours

Total Crew Hours: 4.5

Freight Vehicle: 1 tonne van

Intimacy

Ranters Theatre

Short Synopsis: Based on real life encounters with strangers on a Melbourne street, Intimacy gives a powerful and complex view of how simple interactions can generate immense depth of human insight. How much of ourselves are we prepared to show? Why is it sometimes easier to be honest with a total stranger than with someone we know? Is this really honesty or just another performance? Through a series of intimate and diverse conversations, Intimacy gives a candid and sometimes disquieting portrait of contemporary life where personal anxieties are never far from the surface.

Short Review: "Intimacy is a stunning psychological and theatrical achievement." Emer O'Kelly, Irish Independent

Written by: Beth Buchanan, Adriano Cortese, Raimondo Cortese, Paul Lum and Patrick Moffatt
Directed by: Adriano Cortese
Adapted from the original design by: Anna Tregloan
Adapted from the original lighting design by: Niklas Pajanti
Starring: Beth Buchanan, Adriano Cortese, Patrick Moffatt
Artform: Drama

This is a remount of an existing work

Web Links: www.ranterstheatre.com

Duration: 70 mins without interval

Max No Perf Per Week: 8

Min Break Between Perf: 180 mins

Remount: \$6,500 + GST

Weekly Fee: \$8,000 + GST

Royalties: 10%

Industry Reference

Name: Matt Scholten

Venue: Benalla Performing Arts Centre

Contact: Matt.Scholten@benalla.vic.gov.au

Performance History

2014 Festival Theaterformen, Braunschweig, Germany

2013 Culturgest, Lisbon, Portugal

2013 Centro Cultural Vila Flor, Guimaraes, Portugal

2012 Noorderzon Festival, Groningen, Netherlands

2011 Dublin Fringe Festival, Ireland

2010 Malthouse Theatre, Melbourne International Arts Festival



Photo credit: Jorge Izalde

Company History and Background:

Ranters Theatre creates distinctive contemporary, text-based theatre productions that excite, challenge and inspire. The company is an award winning performance ensemble making original work that responds to the social and psychological facets of contemporary life. The work is about people, relationships, emotion and the complexities of human behaviour. Established in 1994, Ranters Theatre has created over 15 critically acclaimed productions, toured extensively since 1999, and has been programmed in numerous international arts festivals.

Personnel

The touring party consists of four people

Name	Role	Confirmed Touring?
Patrick Moffatt	Performer	Confirmed
Beth Buchanan	Performer	Confirmed
Adriano Cortese	Performer/ Director	Confirmed
David Franzke	Sound Designer/Confirmed Operator	

Marketing Selling Points:

The Ranters ensemble consists of well-known artists - Adriano and Raimondo Cortese, Beth Buchanan and Patrick Moffatt who will help to drive both marketing and local engagement strategies.

Ranters Theatre will provide high quality press and promotional tools, including:

- Biographies and CVs of the company and company members
- 6 minute promotional video
- High quality images to generate a poster / flyer
- Array of positive press clippings from both Australian and international media plus endorsements from previous presenting partners

Awards:

2010 Victorian Green Room Award

Best Ensemble

Best New Writing for the Melbourne Stage

Best Sound Composition

Intimacy

Ranters Theatre

2010 Victorian Premier's Literary Award

Shortlisted

Community engagement activities:

The company has completed several workshop developments with young people in regional Victoria in Castlemaine in 2013 and 2014 and with further workshops in Bendigo and Heathcote in 2015. We have also made shows with non-professional performers where they make a performance in their own home for family friends and then travel to their neighbours to see their performance. We would also like to explore the option of combining the production of Intimacy with workshops and community performances like the above in order to deliver a longer Ranters residency style as part of any tour.

Marketing Links:

6min promotional video: <https://vimeo.com/36224424>

Support material:

<https://www.dropbox.com/sh/m29rdl8jji6qvj1/AABINmYF8qe0H8jvjoEVIxrSa?dl=0>

Technical Brief:

The show is very simple to tour technically. We can work with the existing set up. The presenter needs to supply three chairs and a screen for the live portrait projections used in the show. The fees quoted are based on working with a venues existing equipment. The show can Bump in and play that evening but we would prefer two days if possible to do a detailed rehearsal and get to know each location and assist in marketing. The show is best served by being performed in an intimate space.

Bump-in time: 8 hours, if pre-rigged

Bump-out time: 2 hours

When can you perform after bump-in? Same day

In-Brief Lighting Requirements

Lighting plan will be provided but in general works with existing house/venue stock.

In-Brief Audio Requirements

The standard House/Venue speaker system is adequate. No extra equipment required.

In-Brief Visual Requirements

Presenter to provide:

1 x Projection screen. Projection area: 1900mm x 2800mm

Producer will provide:

1 x Stand for LED display sign

1 x Red LED running display sign (approx 1000mm x 300mm)

In-Brief Staging and Set Description

Black floor for the playing space. Black curtains around the playing space depending on the size of the space.

Presenter to supply:

3 x typical industrial office chairs.

1 x guitar

Min. stage width: 8m

Min. stage depth: 4m

Min. stage height: 3.5m

Min wing space: N/A

Fly system required? No

Orchestra Pit Required? No

Effects Required? No

Piano Required? No

Other Issues/warnings: None

Crewing Requirements

Bump In

Lighting: 2 crew for 8 hours

Sound: 1 crew for 4 hours

Staging: 1 crew for 8 hours

Performance

Lighting: 1 crew for 3 hours

Bump Out

Lighting: 2 crew for 2 hours

Sound: 1 crew for 2 hours

Total Crew Hours: 37

Freight Notes:

No freight required. Costumes etc will travel with the touring party.

The Listies 6D

The Listies

Tagline: An award winning comedy show for kids

Short Synopsis: The award-winning Listies star in *6D (It's twice as Good as 3D)*, a kids' comedy show all about the movies. Expect haunted backpacks, ninja nans, vomiting puppets and fully automatic toilet paper guns. Best of all an actual movie is made at every performance with a helmet mounted GoPro!

While stuffed full of all the high-brow things that kids love (like fart jokes and vomiting) The Listies ensure that audiences of all ages laugh as many times as they can. The silver screen is about to turn brown.

This show is six dimensions of fun:

1. Raucous
2. Cheeky
3. Interactive
4. Irreverent
5. Hilarious
6. Kids entertainment like you've never seen.

Warning: This show is rated S for Stupid

Short Review: Winner, *Best Production for Children*, Sydney Theatre Awards, 2013

"The Listies teach children that the theatre can be a wonderful and exciting place. If your kids have never been to the theatre before, do them a favour and make this their first experience. It's something they will never forget."
The Scotsman

Written, Directed and Starring: The Listies (Richard Higgins and Matt Kelly)

Artform: Kids, Family, Comedy

Remount of existing work

Web Links: www.thelisties.com

Duration: 60 mins

Interval: NA

Max No Perf Per Week: 6

Min Break Between Perf: 90 mins

Remount: \$10,185.00 + GST

Weekly Fee: \$9,925.00 + GST

Royalties: NA

Describe any APRA obligations: None



Photo credit: Andrew Wutke

Industry Reference

Name: Mary Harvey

Venue: Darebin Arts and Entertainment

Contact: 03 8470 8478

Performance History

Northcote Town Hall	2013-14	City of Darebin
Aotea Centre	2014	Aotea Centre NZ
Busan Comedy Festival	2014	Busan South Korea
Sydney Opera House	2013	
Illawarra Performing Arts Centre	2013	
The Powerhouse	2013	Brisbane

Company History and Background:

Over the past five years The Listies audiences have been growing nationwide, and their profile is about to get a considerable boost over the next two years. In line with this, they are now ready to offer their next low cost, high satisfaction touring production *The Listies 6D* for venues of all sizes.

The Listies 6D has already undertaken several sell-out seasons in major metropolitan venues and is already available for one-off performances. The experience of touring *LOL* in 2015 (over 40 venues in 7 states) has taught the company much about how to produce low-cost, high value shows for this market.

Personnel

The touring party consists of 3 people

Name	Role	Confirmed?
Matt Kelly	Performer	Yes
Rich Higgins	Performer	Yes
Gemma Fletcher	SM/Tour Manager	Yes

Marketing Selling Points:

Family fun in the tradition of Monty Python, The Goons and the young ones

Key Audience

Children and Families

The Listies 6D

The Listies

Marketing Notes:

The company maintain on-going conversation with their audience members and fans through e-newsletters, social media and good old fashioned snail mail. Over to the next two years, on top of their usual performance schedules, this company will have created a new show for the Sydney Theatre Company and a co-production between The Malthouse (Melbourne) & the Sydney Opera House. They will make appearances on ABC 3 and Penguin Publishing will release The Listies' book, *ICKYPEDIA*, and support them on a nationwide publicity tour.

Marketing Package Included:

Yes. Photos, posters, web add and press release.

Possible Marketing at Additional Cost:

Materials tailor to specific venues and locations

Content Warnings/Audiences to avoid:

Nope

Technical Brief:

The show is designed to be bumped in quickly, requiring basic venue crew and technical facilities.

Technical Links:

<https://www.dropbox.com/s/jwlrckddnc7d4dw/Tech%20Specs%206D.doc?dl=0>

Theatre Formats:

Proscenium Arch, Black Box, Thrust

Bump-in time: 4 hours

Bump-out time: 4 hours

Can you perform after bump-in? Yes

In-Brief Lighting Requirements

Show can be made to fit standard with minor adjustments and the addition of 4 specials.

In-Brief Audio Requirements

2 x Good quality radio headset mics

1 x hand held radio micro

In-Brief Staging and Set Description

Audience access to the stage

On stage power

The set made from lightweight aluminium tubing and is constructed by the touring party in just under 1/2 an hour.

Min. stage width: 6m

Min. stage depth: 4m

Min. stage height: 3m

Min wing space: 1m

Fly system required? No

Orchestra Pit Required? Nope

Effects Required? Smoke Machine, Disco ball

Piano Required? Nope

Crewing Requirements

Bump In

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4 hours

Staging: 0 crew for 0 hours

Performance

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4 hours

Staging: 0 crew for 0 hours

Bump Out

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Staging: 0 crew for 0 hours

Crew Notes: The company travels with a stage manager/sound operator

Freight Notes:

All items can travel on checked-in luggage as excess baggage or alternatively can fit into a full size van or 4WD.

Freight Vehicle: see above

The Exotic Lives Of Lola Montez

Finucane & Smith

Forbidden to perform in Geelong. Showered with gold nuggets in Ballarat. So popular in Sydney tickets were sold at auction. In fact, the creator of “the most *libertinish and indelicate performance that could be given on the public stage*”(Sydney Morning Herald 1855). Lola Montez.

Lola Montez was the wildest showgirl of the nineteenth century; and her 1855 Australian tour put Mick Jagger to shame. Risque, rabble rousing and skirt raising, she horsewhipped her critics (including The Editor of the Ballarat Times), swung down mineshafes on a single rope with champagne in hand, created the infamous erotic spider dance (allegedly with no underwear), escaped arrest dressed only in her jewels... Showered with gold nuggets and insults, Lola Montez swept through Australia and its goldfields leaving a wake of scandal, outraged citizens & lovesick miners. And a heady scent of freedom and true lies in a history that has never been forgotten.

Now **Finucane & Smith**, the multi-award winning, globally acclaimed creators of *Glory Box*, *Burlesque Hour* & the legendary *Caravan Burlesque* tour, who were hailed in town after town around Australia as “the most risqué dames to hit the regions since Lola” have partnered with **Her Majesty’s Theatre in Ballarat** (the very town where Lola horse-whipped the editor!) to develop a the luscious dreamscape of true lies, show-stopping dance & jaw-dropping tales of Lola Montez.

Created from a thousand stories true & false, and a line up of some of Australia’s most awarded artists, *Lola* is a richly textured dreamscape of her exotic lives: a wild web of storytelling, dance, myths, legends & truths as complicated & seductive as Lola’s infamous spider dance itself. Like the infamous Variety Burlesques of old, Lola will unfurl on stage in a cloud of black Spanish lace and ‘lily-white skin’, sensual dance, literary adventure and hilarious storytelling and, of course, a death scene or three.

Lola... is an Australian story, a Victorian story and a story that echoes across the globe.

Written By: Jackie Smith **Directed By:** Moira Finucane
Performers: Caroline Lee & Holly Durant
Creative Team: Composer Darrin Verhagen | Lighting Design Alison Nevile | Costume David Anderson |

Duration: 60 mins without interval
Remount:* \$26,700.00 + GST
Weekly Fee:* \$10,860.00 + GST
Royalties: 16%

APRA obligations: Mix of original music, period correct non-copyright music, & some contemporary music
* Plans exists for a national tour. Remount and weekly fees will be calculated across venues also outside of the state of Victoria meaning per-venue fees will be equitable.



Lola Montez, circa 1847-1855

History and Background: Finucane & Smith in partnership with Her Majesty’s Theatre Ballarat, premiere **The Exotic Dreams Of Lola Montez:** a wickedly humorous and exotic dreamscape designed specifically for the demands and flexibilities of regional touring. It draws together the company’s reputation for creating highly visual dreamscapes and salons of contemporary variety, with an internationally acclaimed design team, and two unique and celebrated female performers.

Written by **Patrick White Playwright Award Winner Jackie Smith**; directed by acclaimed Variety creator **Moira Finucane**; performed by triple Best Actress winner **Caroline Lee** (herself a descendant of Lola), breathtaking Parisian Dance Siren **Holly Durant**, and celebrated composer Adam Hunt and international couturier **David Anderson**.

Presenter Reference

Name: Graeme Russell
Contact: PH: 03 5364 2358 E: grussell@hermaj.com

Personnel

The touring party consists of three people.

Name	Role	Confirmed	Touring
Caroline Lee	Performer	Yes	Yes
Holly Durant	Performer	Yes	Yes
Cat Scobie	Tour Manager/Tech	Yes	Yes

Marketing Selling Points:

The Show

This production has several points of immediate appeal, including:

- Theatre audiences
- Lovers of dance, cabaret and burlesque

The Exotic Lives Of Lola Montez

Finucane & Smith

- History buffs
- Those that live in the Goldfields area where Lola's visits occurred
- Fans of the work of Finucane & Smith

Finucane and Smith are experts in developing audience and marketing campaigns. For example a campaign was developed for the 2012 tour of **Caravan Burlesque** which succeeded in attracting over 20,000 patrons to performances across regional Australia.

Company and Creatives

The creators have won 13 theatre awards including the Patrick White Playwright Award, 7 Green Room Awards, Cuba's national CHAMCOS Award for Best International Presentation 2015, & the Golden Potato for cultural services to Bellarine. Caroline Lee has won 3 Best Actress Awards; Holly Durant has won Solo Artist & Choreographic Awards. Jackie Smith has been invited to translate her work into Spanish for Chile's major festival, Santiago a Mil.

Marketing Package Included:

Finucane & Smith marketing materials & follow up is second to none; accessible, intriguing, eye-catching & user friendly (see samples dropbox). The company has a demonstrated commitment to working with presenters to ensure the success of works & seasons. Finucane & Smith artists are generous, engaged and willing to work hard to ensure success.

Included in sell off fee:

- High quality movie files
- Artwork for posters and flyers
- Marketing and production images
- Cast bios and images
- Media release and social media guide
- Cast and company for radio, television and newspaper interviews
- Post show Q and A

Community engagement activities:

F&S are globally acknowledged for their engagement with local artists & communities. Workshops, forums, classes, post-show audience talk, follow up opportunities. Generally these are available as part of the selloff fee. Bespoke engagement opportunities are available for each community. Depending on time required in each location some small additional cost may be required.

Content Warnings/Audiences to avoid:

Adult themes, some strong language, language can be adjusted without loss of affect to production with prior

Marketing Links:

Company website: <http://finucaneandsmith.com>

Caroline Lee: <http://www.carolinelee.com.au>

2016. Full technical specifications will be available after this season.

Finucane & Smith have are highly experienced in regional, national and international touring and the production will be beautifully designed, highly impactful, technically flexible and realisable in almost any venue.

The show will utilise a simple/standard lighting rig, requires no rated rigging points, and is best set on a raised stage (or rostra on flat floor), and can be bumped in and perform with minimal technical support.

Lighting and Sound Operation

Lighting and sound operation is provided by the company on laptop as are 2 x Microphones.

Bump-in time: 5 hours

Bump-out time: 2 hours

When can you perform after bump-in? Day one – open evening.

Staging

Flexible, key elements of the design are: A large throne that also acts a small stage and animated webs and veils which create Lola's world and a fluid highly transportable and flexible set. Which bumps in in five hours.

Crewing Requirements

Bump In

Lighting: 1 crew for 4 hours

Sound: 1 crew for 2 hours

Staging: 2 crew for 2 hours

Performance

None required.

Bump Out

Staging: 2 crew for 2 hours

Total Crew Hours: 10

Crew Notes: The company tour manger/tech will operate the show. So the lighting, sound and bump out crew can be a single person that understands the venue and AX/LX program and operation.

Freight Notes: The show can tour in a one tonne van. All set pieces and properties will be packed and ready to lift and be bumped-in as-per best practise and industry standard

Technical Brief:

The **Exotic Lives Of Lola Montez** is under development and will be premiered at the Ballarat Cabaret festival in October

Lovely Lady Lump

Lana Schwarcz

Tagline: A theatrical romp through one Melbourne comic's Breast Cancer adventure.

Short Synopsis: "Let me start by telling you I am OK. I'm just in a small situation involving a pesky Cancer tumour in my left nork, but I'm not dying and I am the luckiest person in the entire world".

In 2014, Lana was diagnosed with Breast Cancer. In an unmissably vibrant mix of storytelling, rounded character work, stand-up, silly dances, ridiculous puppetry, and animated projections of her real imaging, she has made a show that is touching, real, raw and hilarious, skilfully making mutated cells the butt of the joke. Cos Cancer seriously deserves to be laughed out of town.

Short Review:

Award Winner: Best Theatre (Dunedin)

Award Nominee: Best Show (Dunedin), 720ABC Best Theatre Award (Perth)

"Hilariously honest hour" – Anne Marie Peard

"Uproariously funny, devastating, heartfelt" – The Residents, NZ

"Gutsy and Gleeful" – Theatreview, NZ

Written By: Lana Schwarcz

Directed By: Liz Skitch and Sarah Ward

Creative Team: Lana Schwarcz, Simon Burgin (Projection Art), Steven Gates (Sound Design)

Art Form: Theatrical Comedy

This is a remount of existing work.

Production Links:

www.lanaschwarcz.com

Duration: 75 mins without interval

Interval: NA

Max No Perf Per Week: 6

Min Break Between Perf: 240 mins

Remount: \$15,600 + GST

Weekly Fee: \$8,927 + GST

Royalties: NA

Describe APRA obligations: APRA licencing has been previously approved for all music and requires fee per show/ season.

Presenter Reference

Name: Toby Sullivan

Venue: The Malthouse

Contact: tsullivan@malthousetheatre.com.au

03 9685 5165



Photo Credit: Colin Page

History and Background:

Lana is an independent theatre practitioner of over 20 years, winning awards for her unique brand of quirky ideas, touring her own creations internationally and working for companies such as Erth, Milke and Black Hole amongst many others. Her solo shows (*Grandpa Sol and Grandma Rosie*, *Small Talk*, *Lovely Lady Lump*) have all achieved award winning and critical success, her films (*Sir Dancealot*, *The Upper Hand*) have achieved official selection in festivals worldwide, her original puppet peep boxes (*The Curator*, *Titillating Tassels*) are favourites in the site specific performance world, and she is widely known amongst peers for her comedic take on serious topics, hitting the stand up stages for the occasional tangential rant, and collaborating with other artists on various projects.

Performance History

Year	Presenter/Venue
2016	The Malthouse (Vic)
2016	Fortune Theatre (Dunedin, NZ)
2016	Hamilton Gardens Arts Festival (NZ)
2016	The Gryphon Theatre (Wellington, NZ)
2016	Perth Fringe (Aus)
2015	Melbourne Fringe (Vic)

Personnel

The touring party consists of 3 people

Name	Role	Confirmed Touring?
Lana Schwarcz	Artist	Yes
Hallie Goodman	SM/PM	Yes
TBC	LxFx Op	Yes

Marketing Selling Points:

Lovely Lady Lump won Best Theatre in Dunedin and has been nominated for two other awards: Best Show (Dunedin) and 720ABC Best Theatre (Perth).

Lovely Lady Lump

Lana Schwarcz

It makes Cancer the butt of the joke – considering 1 in 3 people get cancer in their lifetime that means there are a LOT of people who hate cancer. It's about time we jeered, sniggered and laughed at that massive bully who is making our time in life's playground absolute hell.

Key Audience and Marketing Notes:

Women, Cancer survivors and patients, friends and family of cancer survivors and patients, fans of comedy with a defined narrative.

Marketing Package Included:

Generic Press Release, High-res photos, Generic Promotional Video, Poster/flyer/eflyer templates, company bios.

Possible Marketing at Additional Cost:

Publicist, Designer, Specific promotional video with presenter information cost TBC

Community engagement activities:

The artist is recording stories of breast cancer survivors for a future project installation, and would like to gather local survivors in each town for story sharing. Otherwise, women in comedy.

Content Warnings/Audiences to avoid:

Nudity within context – scenes portray radiation, so bare breasts are viewed.

Occasional strong language (as is evidenced by the marketing), but language is directed only at cancer – so most people seems to be fine with that.

Marketing Links:

Dropbox link (to be updated):

<https://www.dropbox.com/sh/n2c3sdjf4t8vqye/AACv-zP8pd2P5FqJ6eoOEIxAa?dl=0>

Technical Brief:

Production uses a front projector mounted from the floor (provided by company), and all AV is run from QLab either through the company laptop or the venue computer. Uses a general lighting rig, and a radio microphone. All sound to be run through desk/PA provided by presenter venue.

Technical Links:

<https://www.dropbox.com/sh/n2c3sdjf4t8vqye/AACv-zP8pd2P5FqJ6eoOEIxAa?dl=0>

Theatre Formats:

The show is very flexible and can be performed in most venue types – either as full scale theatrical or pared back to a simple two lights/PA production. It can be performed in a hall, but hire of lights/PA to fit the hall is not included in this cost.

Bump-in time: 4 hours (in pre-rigged venue)

Bump-out time: 0.5 - 1.5 hours

Tagline: A contemporary urban parable about families, scavengers and cake.

When can you perform after bump-in? 2 hours after bump in complete.

In-Brief Lighting Requirements

A general rig with a warm and cool wash, some optional LEDS, and some specials with lighting desk/dimmers.

In-Brief Audio Requirements

Production supplies own radio mic and backstage mic, and all sound is run from the production's laptop as pre-programmed into QLab. Production requires a sound desk and connections to the desk (or PA).

In-Brief Visual Requirements

The company provides all its own equipment for AV for the show: projector, laptop, wireless connection to projector from the desk. If the venue has VGA/HDMI/CAT6 connections already in place, please let the production know, as wired connections are generally preferred where possible.

In-Brief Staging and Set Description

Set is a simple projection screen and frame (1600x1200) at centre back, one chair, and projector with stand at front centre of stage.

It is a simple set up, but requires power to front (centre) of stage, and depending on the theatre set up, VGA /HDMI to the desk or wireless connection.

Min. stage width: 4m

Min. stage depth: 3m

Min wing space: A single entrance point only

Fly system required? No

Orchestra Pit Required? No

Effects Required? No

Piano Required? No

Crewing Requirements

Bump In

Lighting: 1 crew for 3 hours

Sound: 1 crew for 3 hours

Performance

All show tech ops will be provided by the touring party.

Bump Out

Lighting: 1 crew for 1 hours

Sound: 1 crew for 1 hours

Total Crew Hours: 8

Crew Notes: Crew time is only for bump in/out

Freight Notes: Lovely Lady Lump travels with a transit case, which fits in the same vehicle as the cast/crew, so no separate freight vehicles are necessary (see below)

Freight Vehicle: Van/people –mover which can hold touring party of 3 plus set. Our crew can all drive

The Crow Family

Maude Davey & The Pidd Davey Family

Short Synopsis: Nobody saw this happen so it may or may not be true. A woman lives in the middle of a city, next to a tree and a family of crows. An encounter with their chick transforms her life and ultimately transforms her.

This story is told by a real life family, Maude Davey, David Pidd and their children, Alice (15) and Leo (9), alongside songs, confessions, stories about other famous and infamous families, Leo and Alice's rules for being a good parent and servings of cake. Audience-friendly, magic-realist, technology-light, this is a show about remarkable creatures and what makes us human.

Written By: Maude Davey

Directed By: Ingrid Voorendt

Creative Team:

Performers: David Pidd, Alice Pidd Davey, Leo Pidd,

Composer: Peter Farnan,

Designer: Gus Clutterbuck

Art Form: Family/Magic Realist/Music Theatre

The Crow Family is conceived as a performance event that feels like a community celebration. The audience is invited into a temporary 'home', as if the Pidd Davey family, Maude, David, Alice and Leo, have arrived and set up residence for a season. Crows are urban scavengers, so the design will be based on the principles of reusing and recycling. Highlights of the work will include the beautiful harmonies created when a family sings together, songs written by one of Australia's significant songwriters, Peter Farnan (Boom Crash Opera). It ends with the serving of cake, hopefully cooked on the premises, during the show!

Duration: 60 mins without interval

Interval: NA

Max No Perf Per Week: 4

Min Break Between Perf: 120 mins

Remount: \$8,300 + GST

Weekly Fee: \$5,000 + GST

Royalties: 10%

Describe APRA obligations:

All original music, composed for the show, no permissions necessary

Presenter Reference

Name: Liz Jones

Venue: La Mama

Contact: 03 9347 6948

liz@lamama.com.au



Photographer: Georgie Davill

History and Background:

Maude Davey and David Pidd have been creating high quality performance in an around Melbourne for thirty years. We have constantly mined our own lives and relationship for performance material (*Parallax Island*, Melbourne Fringe, 1999; Hothouse Theatre, Albury, 2000; Vitalstatistix Theatre Company, Adelaide, 2003), creating a style in which a primary and compelling element is the interplay of 'truth' and 'fiction'. We are interested in creating performances, which are intimate, beautiful, simple, and 'sustainable', both environmentally and in terms of having a long shelf life. We are inspired by the 'family troupe' model that existed in the early twentieth century, and which still exists to some extent in traditional circus.

The Crow Family was originally developed with assistance from The Australia Council and a work in progress showing was presented at La Mama's Explorations program October 2014. Since, *The Crow Family* has been successful in gaining an in principle presentation agreement for 2017 from the Small Gems program, an initiative driven by a consortium of Melbourne presenting venues. The Small Gems programming partners are Gasworks Arts Park, Hobsons Bay City Council, Kingston Arts Centre and the Melba Spiegeltent.

Personnel

The touring party will consist of 5 people.

Performers: Maude Davey, David Pidd, Alice Pidd Davey, Leo Pidd (all confirmed)

Operator/Technician: TBC

Marketing Selling Points:

A show about families, performed by a real family; the re-purposed/re-used/recycled design aesthetic - beautiful objects made from 'junk'; the music, written by one of

The Crow Family

Maude Davey & The Pidd Davey Family

Australia's significant song writers, Pete Farnan (Boom Crash Opera, Serious Young Insects).

Key Audience and Marketing Notes:

This is a show with a great deal of general appeal; it speaks specifically to parents, and people who are interested in sustainability (although it is not didactic by any means) for its underlying interest in the creation of liveable cities.

Marketing Package Included:

We will develop a Marketing Plan and Package as we develop the show, in the second half of 2016. We intend to continue the design aesthetic, 're-purposed/re-used/recycled' through the marketing materials, including a series of 'home made' youtube clips, like video clips based around the shows songs.

Community engagement activities:

Both Maude Davey and David Pidd are highly skilled community artists, with a great deal of experience devising and delivering small and large-scale community projects. Because The Crow Family involves children it is not possible to tour in traditional ways – that is, multiple weeks on the road, with multiple venues/performance each week. We are interested in engaging with particular communities through residencies and workshop programs incorporating one or more performances of The Crow Family as a feature. David Pidd and Maude Davey are highly experienced workshop facilitators and teachers, with skills in music; puppetry; performance making; acting and improvisation; story telling and presentation skills and we are currently developing models for shorter and longer-term workshop/performance-making programs to accompany performances.

Content Warnings/Audiences to avoid:

The show contains some strong language and some depictions of dysfunctional families. This is not a children's show, this is a show for an adult audience including families with children 10 years and up . Because the show includes children (Leo will be 10) we will take care that the content is appropriate.

Technical Brief:

The Technical design will reflect the design aesthetic. We intend to light the show primarily with practicals, operated from on stage. Self-contained or built-in battery operated lights will light significant objects. Music will be primarily 'acoustic' and operated from the stage via iphone (with airport express link to in house system).

Theatre Formats:

Flexible, intimate spaces preferred. Maximum audience 100 (preferred audience size: approximately 60). Community halls with kitchens are perfect, but the show can be adapted to play almost anywhere, including in homes or comfortable sheds!

Bump-in time: 4 hours

Bump-out time: 2 hours

When can you perform after bump-in

We can perform the evening of the first day.

In-Brief Lighting Requirements

The show has not yet been designed, but the concept is that the show will be mostly lit with 'practicals', many of which we will travel with the show. A larger space will require a pre rig to provide a Cool and Bright General Wash.

In-Brief Audio Requirements

Instruments: one acoustic guitar and toy piano. Some playback required. We hope the show can be acoustic. However in a larger space we will need 2 x DIs, and 2 x vocal microphones (SM 58 or similar). An 8 x Channel mixing console with a reverb unit, and speakers for FOH and foldback with relevant leads. The show sound will be operated via QLab on a Macbook Pro (provided).

In-Brief Visual Requirements

No Audio Visual.

In-Brief Staging and Set Description

The show will be adaptable to fit most small venues. Specific limitations will be finalised when show is complete.

Fly system required? No

Orchestra Pit Required? No

Effects Required? Hazer machine

Piano Required? No

Crewing Requirements

Below is an **indication only**; specific requirements will be available when designs have been completed.

Bump In

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4hours

Staging: 1 crew for 4 hours

Other: None foreseen.

Performance

The Crow Family will travel with its own Operator and is conceived to be self-contained, needing no other crew during performance.

Bump Out

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Staging: 1 crew for 2 hours

Other: None foreseen

Total Crew Hours: 18

Freight: The concept is for the show to fit in 2 tour vehicles, which will be driven by show personnel.

Mystery In The Air

Chester Productions presents Michael Veitch & Simon Oats

Tagline: Comedy legend Michael Veitch with Simon Oats revive the golden era of 1940's radio drama – 50 voices + 100 sound effects = 2 very busy actors!

Short Synopsis:

Take a couple of hilariously antiquated radio plays, add two somewhat over-stressed actors and you're ON THE AIR with 'Mystery in the Air!' This is the show that transports audiences back to the style, the fashion and - let's face it - the sheer political incorrectness of the 1940s. Of course, back in those days, such luxuries as a proper cast and a sound effects department were the norm, but in these economically stringent times, it's all down to just our boys - costumes, sound effects, scene changes, music, voices - they'll do the lot. It's a big ask, and occasionally they might even succeed. The results, say our audiences, are hilarious!

This production appeals to audiences that miss the Veitch comedy of the 80's, classic movie groups, nostalgia buffs and all those ready for a genuinely good laugh.

Short Review: "One of the cleverest, funniest and unique shows I've seen in ages! My face still aches from laughing. Simon and Michael are the new Laurel & Hardy." Hailey Cavill of Cavill & Co www.cavill.com.au

Adaptations of: 'Flash Gordon's Deep Space Drama' – adapted from 1930's comics and original radio play scripts. 'Horror in the Wax Works' – adapted from an original story by Nelson Bond.

Directed By: Peter Houghton

Creative Team/Performers: Michael Veitch & Simon Oats

Art Form: Comedy Drama

This is a new work built prior to a confirmed tour

Production Links:

YouTube Link:

<https://www.youtube.com/watch?v=R3PnmvFLfPo>

Facebook Page:

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

Duration: 60 mins without interval

Interval: 20 mins - Total time 80mins

Max No Perf Per Week: 7

Min Break Between Perf: 120 mins

Remount: \$7,700 + GST

Weekly Fee: \$9 250 + GST

Royalties: NA

Presenter (Venue) Reference

Name: Amanda Gange

Venue: Amanda's Cafe

Contact: 0447 823 294



Mystery In The Air. Michael Veitch & Simon Oats
Photography: Kate Baker

History and Background:

These two terrific performers are keen fans of everything 1940s and can't wait to bring it to audiences all across the country.

Performance History

Venue	Year	Presenter/Venue
Amanda's Cafe	2015	Amanda's Cafe

Personnel

The touring party consists of 3 people

Name	Role	Confirmed Touring?
Michael Veitch	Actor	Yes
Simon Oats	Actor	Yes
Greg Dyson	Lighting / general crew	Yes

Marketing Selling Points:

Michael has established himself as both a recognised comedic performer as well as a seasoned theatre actor. His past work on Fast Forward and D-Generation, an ABC radio presence, plus more recently Open Slather on Foxtel, has given him a strong name across a broad audience base. This is in addition to his successful 2015 tour of FLAK, cementing him as a talented and popular performer. Simon Oats is an engaging and seasoned stage actor. This piece taps into the need for intelligent, quality comedy and just good fun! Michael has a solid reputation for being able to provide just that.

Key Audience and Marketing Notes:

Marketing 'Mystery in the Air' would consist of a mix of digital communications. There will be a web page set up, a strong social media build plus some print production available for the venues short on marketing resources. Promotion would ideally start up to six months in advance setting up a website, approaching relevant industry, arts, local newspapers and radio to offer both Michael & Simon for interviews etc. This would become more focused 2 - 3 months out from each show. Michael's background in media and his currency of contacts, makes securing interview placements relatively easy.

Mystery In The Air

Chester Productions presents Michael Veitch & Simon Oats

Audience target groups:

Nostalgia buffs, movie clubs /groups, 'fun' special occasion outing, comedy lovers. Family friendly – suitable for all ages.

Marketing Package Included:

- Generic press release
- Hi-res production and marketing images
- Poster and flyer templates – previous show provided as an example. This tour new material will be provided.
- You Tube clip
- Radio 'teaser' for use when interviews are done over the phone – 30sec max.
- Face Book posts provided to be shared
- Content provided for newsletters etc on a venue-by-venue basis. Examples are:
<http://eepurl.com/bssdzf>
<http://eepurl.com/boamdL>

Community engagement activities:

Radio interviews both live and via phone – with Radio Play teaser grabs made available
Connection with local digital influencers where possible

Marketing Links:

Dropbox: <https://goo.gl/MASPTn>

You Tube: <https://youtu.be/R3PnmvFLfPo>

Technical Brief: Very minimal technical requirements and these can be provided on a venue-by-venue basis. Uses a basic microphone x 2 and standard lighting set up. Requires 2 sources of power.

Technical Links:

TBA – very minimal.

Theatre Formats:

Black Box, Town Hall, Intimate Spaces, Cabaret Spaces, Regional Theatres, Flexible / Alternative Venues,

Bump-in time: 2 hours

Bump-out time: 1 hour

When can you perform after bump-in? 3 hours after bump-in time

In-Brief Lighting Requirements

Very minimal, general stage wash – single state will be fine

In-Brief Audio Requirements

- 4 xlr microphone leads and inputs
- 1 rca input – (lpad)
- 1 ¼ inch jack input (theremin)
- 2 x power leads – 1 to front stage centre and one to back stage centre

In-Brief Visual Requirements

None required

In-Brief Staging and Set Description (all provided by company)

- Two tables (one if area is very small) that hold sound effects
- Two microphone stands
- Two script stands
- 1 prop light that sits behind actors
- 1 HMV wind up Gramophone

Min. stage width: 6m

Min. stage depth: 3m

Min. stage height: 2.5m

Min wing space: Not required

Other Issues/warnings: N/A

Crewing Requirements

Bump In

Staging / Lighting: 1 crew for 1 hour

Performance

Staging / Lighting: 1 crew for 1 .5 hours

Total Crew Hours: 2.5

Crew Notes: Travelling with 1 crewmember so will just need 1 venue specific person to go over basic lighting and audio requirements.

Freight Vehicle: All equipment will fit in a van that requires a standard driver's license

Yana Alana Covered

Yana Alana and the Paranas

Tagline: Camp. Curved. Clothed.

Short Synopsis: Yana Alana is infamous for her nude, rude and lewd cabaret appearances. In a risqué act of defiance this camp, bouffant, drag diva will appear on stage with her all-female band – fully clothed!

A very special performance for those of us yearning for Yana to bear her soul but not her arse. Joined by The Paranas featuring Bec Matthews and Louise Goh with songs made famous by Nina Simone, Tom Waits, Shirley Bassey, Laurie Anderson and Joy Division.

Short Review: 'Whatever you think a cabaret is, don't go to Yana Alana expecting to see that. The whole show itself showed a cheeky disregard for all the norms of cabaret. If you expected Yana Alana to strut around stage in Dita Von Teese lingerie, think again. Equal parts razor sharp wit and self-deprecation flowed effortlessly throughout the performance, and by the end, I think everyone saw a little bit of Yana Alana in themselves. I don't care who you are; but I promise you will love this show. Take your take your dad, take your girlfriend, hell, take your grandma. You don't want to miss it!' *Planet Arts* 5 stars

Written By: Sarah Ward

Directed By: Anni Davey

Creative Team:

Music arranged by Sarah Ward, Bec Matthews & Louise Goh

Musically Directed by Bec Matthews

Set & Costume by Alice Swing

Lighting Design by Monique Aucher

Projections by Simon Burgin

Art Form: Cabaret

Production Links <http://www.yanaalana.com/>
<https://www.youtube.com/watch?v=Yo2kZp13-N8> - Dinasour Egg on Youtube

Duration: 60 mins without interval

Interval: NA

Max No Perf Per Week: 6

Min Break Between Perf: 30 mins

Remount: \$6,571 + GST

Weekly Fee: \$12,996 + GST

Royalties: 6% / NA

Describe APRA obligations: na

Presenter Reference

Name: Tim Bain

Venue: Christchurch Buskers Festival AD

Contact: timmybain@gmail.com



Credit Peter Leslie

History and Background:

Yana Alana Covered is a camp cabaret concert, a night of celebration and entertainment with Yana fully clothed and singing other peoples songs. With messages about celebrating diversity and difference particularly around sexuality and mental health and challenging gender stereotypes, Covered is not only offer a night of hilarious entertainment and beautiful musicianship but an alternative way of viewing your community and yourself in a world that celebrates cookie cut personalities and a destructive idea of normality.

Performance History

Venue	Year	Presenter/Venue
Lithuanian Club	2015	Melbourne Fringe Festival
Banquet Room	2016	Adelaide Cabaret Festival
Chapel off Chapel	2016	Melbourne Cabaret Festival
The Lighthouse	2016	Darwin Festival

Personnel

The touring party consists of **5** people

Name	Role	Confirmed	Touring?
Sarah Ward	Performer	Confirmed	
Bec Matthews	Musician	Confirmed	
Louise Goh	Musician	Confirmed	
TBC	Musician	Confirmed	
Stage Manager	TBC		

Marketing Selling Points:

Market to the arts and the queer community, those who like a sing along, those who like something risqué, naughty and fun!

Key Audience and Marketing Notes:

The same market as music theatre but with a warning about language.

Marketing Package Included:

Generic press release, company bios, hi-res production and marketing images, poster and flyer templates will be provided.

Yana Alana Covered

Yana Alana and the Paranas

Community engagement activities:

We can offer workshops in singing, percussion and performance.

Content Warnings/Audiences to avoid:

Strong language

Marketing Links:

<https://www.dropbox.com/sh/rk9stug7r1s1yt2/AAAzr0205a1m535dl7HMe4tna?dl=0>

Technical Brief:

Rig and focus lights, set up instruments, props and projector. Tech.

Technical Links:

<https://www.dropbox.com/sh/rk9stug7r1s1yt2/AAAzr0205a1m535dl7HMe4tna?dl=0>

Theatre Formats:

Proscenium Arch, Black Box, Thrust, Town Hall, Cabaret Spaces

Bump-in time: 4 hours (to set up at a pre-rigged venue)

Bump-out time: 2 hours (to pack up after the show)

When can you perform after bump-in? Evening, if there was more than 3 hours travel the same day 2 we will need to perform the following day.

In-Brief Lighting Requirements

Minimum of 1 Hazer, 1 Follow spot and 8 Colour changing LED lights.

In-Brief Audio Requirements

Instruments hire full drum kit, Glockenspiel, Vibraphone, 2 x keyboards, electric guitar, bass guitar (potentially double bass) Mics and Di's for instruments, 3 vox mics and handheld lead Vox.

In-Brief Visual Requirements

Projector

In-Brief Staging and Set Description

Only require one fold out room divider and a box to be used as a platform.

Min. stage width: 6- 7m

Min. stage depth: 4-5 m

Min wing space: N/A

Fly system required? No

Orchestra Pit Required? No

Effects Required? Hazer

Piano Required? Keyboard hire Nord and Rholand

Other Issues/warnings:

List anything not previously covered and any technical warnings

Crewing Requirements

Bump In

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4 hours

Staging: 1 crew for 4 hours

Performance

Lighting: 2 crew for 2 hours

Sound: 1 crew for 2 hours

Staging: 1 crew for 3 hours

Bump Out

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Staging: 1 crew for 3 hours

Total Crew Hours: 28

Freight Notes: Is the set correctly packed and weighed for travel? If the instruments and set bits are hired we will not require freight. We will require a pick up from the airport due to large amount of carry on.

Freight Vehicle: What kind of vehicle will you need? Can your crew drive this vehicle?

Torte e Mort: Songs of Cake and Death

Anya Anastasia

Tagline: Black-humoured, visually opulent, and dripping with satire, this is an award-winning all-original contemporary Australian cabaret delivered with supreme artistic confidence.

Short Synopsis: Follow the life, death, and hilarious self-realizations of ghostly spectre of Marie Antoinette – queen of decadence and deficit. *Torte e Mort* traces her journey into the afterlife as she encounters classic archetypal characters with a modern twist and in the feminine form. This whole tale unfolds as a series of exquisite and electrifying original songs by Anya Anastasia, accompanied by Bec Matthews on percussion. The show takes twists and turns and is full of dramatic surprises featuring circus, shadow puppetry, comedy, and bold theatrical performance pieces. *Torte e Mort* explores decadence, pleasure, hedonism and sardonically unfolding reflections upon potential earthly consequences.

Short Review:

'Sidesplittingly hilarious...Anastasia's spirited soprano and rollicking cabaret tunes paired with percussionist Bec Matthews' powerhouse performance made for an electrifying evening...Torte e Mort is an engaging, thought-provoking and amusing piece of cabaret that truly offers something for everyone' Rip it Up

'An exquisite hour of cabaret' The Plus Ones

'Anya Anastasia is a major, major talent.' Stage Whispers

Written By: Anya Anastasia

Directed By: Sue Broadway and Sarah Ward (Yana Alana)

Creative Team: Anya Anastasia, Bec Matthews

Art Form: Cabaret

This is a remount of existing work.

Production Links: www.tortemort.com

SHORT TEASER : <https://youtu.be/f1gmBZQnMVA>

LONG TEASER 1: https://youtu.be/1zo9Vuk_IV0

LONG TEASER 2: <https://youtu.be/pu-LNvIJGzo>

FILM CLIP: https://youtu.be/HNYUSG_g0Ic

Duration: 60 mins without interval

Interval: NA

Max No Perf Per Week: 7

Min Break Between Perf: 180 mins

Remount: \$9,700 + GST

Weekly Fee: \$8,993 + GST

Royalties: 7%

Describe APRA obligations: N/A (All original)



'Torte e Mort' at the Melba Spiegeltent. Photo: Kate Pardey

History and Background:

Anya Anastasia has performed her original shows in Prague, Berlin, and around Australia and New Zealand to rave reviews, and continues to inspire a dedicated following. Though always with an emphasis on thoroughly entertaining her audiences, her work provokes thought and discussion, as it reflects on and deconstructs attitudes and experience of current times. Winner: Adelaide Fringe 'Best Cabaret' weekly award (2016). Nominated: FringeWorld 'Best Cabaret' award (2016). Winner: Prague Fringe 'Spirit of the Fringe' award (2012). Nominated: Dunedin Fringe 'Best Music'.

Contact

Name: Anya Anastasia

Phone: 0412 160 811

Email: info@anyaanastasia.com

State: Victoria

Performance History

Venue	Year	
Melba Spiegeltent	2015	Melbourne Fringe
Connections Nightclub	2016	FringeWorld Perth
Royal Croquet Club	2016	Adelaide Fringe

Personnel

The touring party consists of 4 people

Name	Role	Confirmed
Anya Anastasia	Lead Performer	Yes
Bec Matthews	Percussionist	No*
Joy Sparkes	Performer/SM	TBC*
Technician	Sound Tech	TBC

*This role has, and can be performed by another performer.

Torte e Mort: Songs of Cake and Death

Anya Anastasia

Marketing Selling Points:

- * Accessible, sexy, quirky cabaret perfect for ages 15 to 70.
- * Younger people looking for a fun night at the arts centre
- * Inaugural regional tour from a mainstay of the Adelaide and Melbourne Cabaret circuit
- * Anya is an incredibly capable singer, performer and writer who will win over any audience with her sweet, yet twisted humour.
- * Following on from an incredibly successful tour starting with the Melba Spiegeltent, award winning in Adelaide, award-nominated in Perth, and having performed to sell-out crowds.

Key Audience and Marketing Notes:

Audiences:

- * Younger people looking for a fun night at the arts centre
- * Groups and couples nights out love this show
- * Theatre goers keen on a rollicking fun night out
- * Fans of Cabaret, Burlesque and live Music
- * Comedy Fans

Torte e Mort supplies strong content for reaching the younger audiences with video virals, and great promotional images for print and online media and mail-outs targeted to theatre-goers and cabaret audiences.

Marketing Package Included:

- * Excellent base artwork for posters, DLs supplied
- * Excellent audience and critical reviews
- * Movies including music video, shows teaser and TVC
- * High quality marketing, production and behind the scene images
- * Ongoing social media and a live video footage is created to engage dynamically with audiences

Possible Marketing at Additional Cost:

- * Roving Performance & publicity stunts
 - * Video blogging in the lead up to a season
- Publicist can be engaged at additional cost.

Community engagement activities:

Performer Q&A, roving performances and street shows are all possible add-ons.

Content Warnings/Audiences to avoid:

Infrequent strong language, sexual references and mild depictions of violence.

Marketing Links:

https://www.dropbox.com/sh/sxjzamb7m33plx/AABTZW4s8uVbxNqNz47ao_Ma?dl=0
HR images: <http://bit.ly/TortelImages>

Technical Brief:

The show is technically simple and can be realised working with most in-house lighting systems. An excellent sound system is a must.

Technical Links:

https://www.dropbox.com/sh/b8ek5gbwiggoihz/AABksXybKv2Y8IPtAy4zRsP_a?dl=0

Theatre Formats:

Very adaptable, but works best in intimate black-box spaces with cabaret seating.

Bump-in time: 360 mins

Bump-out time: 120 mins

When can you perform after bump-in? We can open on the evening of the first day

In-Brief Lighting Requirements

Minimum: basic front wash, 3 x profile specials with iris, backwash with 4 colour options, birdie for on stage, follow-spot preferred. We supply UV. 2 x Patches required on stage

In-Brief Audio Requirements

Excellent FOH sound system required for live vocals/band, 2 x foldback wedges 2 x sm 58 vocal mics, 1 x handheld radio mic + stand, 1 x headset mic (we can provide), 3 x DI boxes, 2 x overhead mics and kick mic for drum kit, playback via laptop (Q-Lab), Drum backline may be required. We supply instruments, 1 x headset mic 1 x Sample Pad 1 x laptop with cuelab

In-Brief Staging and Set Description

Drum kit, keyboard on stand, guillotine and cabinet.

Min. stage width: 5.6m

Min. stage depth: 2.4m

Min. stage height: +7500mm or raked seating

Min wing space: 1.5m

Fly system required? no

Orchestra Pit Required? no

Effects Required? Preferred: mirror ball hazer. We will tour with UV lights, and need a full black out for UV FX.

Piano Required? no

Crewing Requirements:

Bump In

Lighting: 1 crew for 6 hours

Sound: 1 crew for 4 hours

Performance

Lighting: 1 crew for 2 hours

Bump Out

Lighting: 1 crew for 2 hours

Total Crew Hours: 14

Crew Notes: We travel with sound operator, and require venue lighting tech, but as listed here, may need help with the get in from venue sound operator

Freight Vehicle: crew, set and props can travel in 2 cars if drum backline is provided

HART

She Said Theatre

Tagline: *HART* is a one-man verbatim theatre piece about the lived experiences and after-effects of the Stolen Generations.

Short Synopsis: *HART* is an intimate and inviting 50-minute work that speaks openly and directly to its audience through sincere and straight-forward storytelling. Enhanced by a conceptual set, sound and AV design, *HART* is created and performed by award-winning Noongar man Ian Michael, in collaboration with She Said Theatre.

Short Review: "A brave and quietly devastating performance... Moving theatre that handles some emotionally harrowing material with dignity and grace." – The Age

Concept & Performed by: Ian Michael
Written by: Ian Michael & Seanna van Helten
Directed by: Penny Harpham
Produced by: Anna Kennedy
Set & Costume Design: Chloe Greaves
Composition & Sound Design: Raya Slavin
AV Design: Michael Carmody
Lighting Design: Shannah McDonald
Stage & Production Manager: Tonie-Rayne Steele

Art Form: Theatre (Storytelling/Verbatim)

This is a remount of an existing work.

Production Links:

www.shesaidtheatre.com
www.facebook.com/shesaidtheatre
Instagram/Twitter: @shesaid_theatre

Duration: 50 mins without interval
Max No Perf Per Week: 6
Min Break Between Perf: 180 mins

Remount: \$12,000 + GST
Weekly Fee: \$8,500 + GST
Royalties: 10%

Describe APRA obligations:

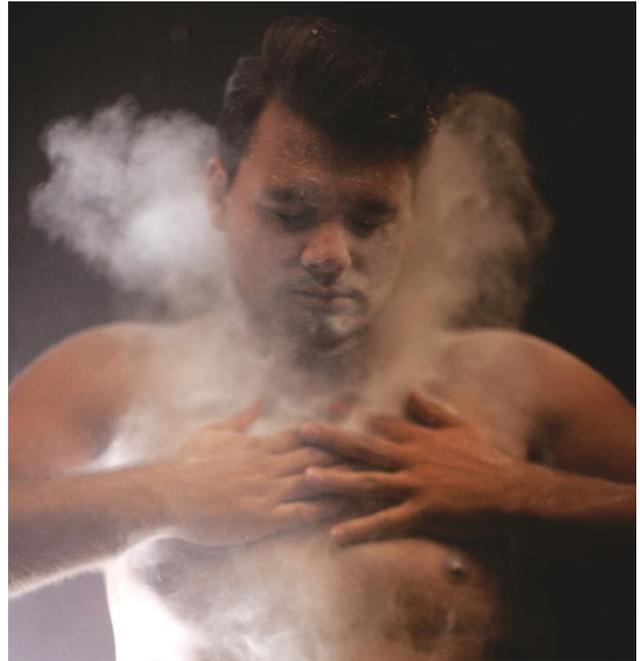
Licence required for 8 tracks. Form must be completed and submitted at least 3 weeks prior to performance. Min fee \$82.50 (fee calculated at GBO x 0.15% + GST).

APRA Form:

<https://drive.google.com/open?id=0BzG5xF9Bn7PyU1dHOVJyQzdPT28>

Presenter Reference

Name: Felix Preval
Venue: Melbourne Fringe
Contact: felix@melbournefringe.com.au



Performer Ian Michael (photograph by Gabi Briggs)

History and Background:

She Said Theatre is a Melbourne-based theatre company that uses performance to explore alternative histories, re-imagine forgotten stories and encourage a theatrical dialogue with unheard voices in Australian society. We aim to create more active roles for women and other under-represented artists in the performing arts, and provide opportunities for such artists to realise their skills in acting, directing, writing and design. She Said believes that touring *HART* regionally is the next step in ensuring that these important stories are delivered to communities where the show can have a significant social impact.

Performance History/Confirmed Seasons

Sept/Oct 2015 Melbourne Fringe, Arts House, North Melbourne VIC
Jan 2016 Wominjeka Festival/Footscray Community Arts Centre, VIC
Jan 2016 Schoolhouse Studios, Collingwood VIC
Feb 2016 Basement Theatre, Auckland NZ
Feb 2016 BATS Theatre/NZ Fringe, Wellington NZ
Mar 2016 Tandanya Theatre/Adelaide Fringe, Adelaide SA
Mar 2016 InstituteTheatre/Desert Fringe, Port Augusta SA
May/June 2016 The Blue Room Theatre, Perth WA

Personnel

The touring party consists of 2 people:

Name	Role	Confirmed
Ian Michael	Performer	Yes
Tonie-Rayne Steele	SM/PM/Op	Yes

HART

She Said Theatre

Marketing Selling Points:

- High quality Indigenous content
- Verbatim stories providing powerful insights from lived experiences of Stolen Generations
- Successful recent tour to NZ and SA
- Sold-out premiere Melbourne Fringe
- Strong connections with high school curriculum
- Winner of Best Emerging Artist (Adelaide Fringe 2016); Best Emerging Indigenous Artist, SA Tour Ready Award and Tiki Tour Ready Award (Melbourne Fringe 2015)
- Nominated for 2015 Green Room Award for Best Production – Independent Theatre

Key Audience & Marketing Notes:

- Critically acclaimed (see Media Kit for reviews)
- Appeals to those interested in learning more about Indigenous history and the Stolen Generations
- Local Indigenous and culturally diverse audiences
- High school students
- Available for performances during NAIDOC week (first week of July 2017 and July 2018)

Community Engagement Activities:

- Post-show Q&As
- In-school and/or community performances
- Teacher's notes (upon request)

Marketing/Media Kit Includes:

- Media release
- High-res images and video links
- Poster and A6 (postcard) flyer
- Reviews
- Artist and company bios
- Script

Content Warnings/Audiences to avoid:

Aboriginal and Torres Strait Islander audiences are warned that the content in this production may contain images and references to deceased persons.

Marketing Links:

Marketing/Media Kit:

<https://drive.google.com/open?id=0BzG5xF9Bn7PyYm80NkxSeUJVvkk>

Image/Video Library:

<https://drive.google.com/open?id=0BzG5xF9Bn7PySjBLEgcteklHa1U>

Technical Guides:

Technical Rider and Lighting Plan:

<https://drive.google.com/open?id=0BzG5xF9Bn7PyTEoxQ1dwcG1KYzg>

Theatre Formats:

Black box or similar (end-on seating)

Bump-in time: 5 hours (if pre-rigged)

Bump-out time: 1 hour

When can you perform after bump-in?

Within 1 hour

In-Brief Lighting Requirements

- 6 x 650 watt fresnels
- 1 x profile
- 1 x birdie
- 3 x floor lights (provided by She Said)
- Lighting console with 12 or more channels

In-Brief Audio Requirements

- 12 channel analogue desk
- 2 x speakers (ceiling rigged or on stands)
- Aux cable - 2 x RCA to 3.5mm jack
- 1 x Mac Pro with QLab software (can be supplied by She Said upon request)

In-Brief Visual Requirements

- Projector capable of projecting images 4.5m wide x 4m high
- 30m VGA cable
- Mac adapter
- Projector cradle

The above can be supplied by She Said Theatre upon request (at an additional cost to presenter). AV images will be projected onto back wall of theatre (if black box) or rear screen. If rigging projector is not possible, projector can sit onstage.

In-Brief Staging and Set Description

The set consists of a single chair and a large ring of flour (3m diameter). It is preferable that this sits directly on the stage floor (if black), however, we can also provide black yoga-mat flooring (4m x 4.5m).

Min. stage width: 4.5m

Min. stage depth: 4.5m

Min. stage height: 4m

Min. wing space: N/A

Crewing Requirements

One venue technician (multi-skilled) required to program lighting cues (plot and cue list provided) with the assistance of She Said touring SM/Op, who will then do a cue to cue with sound, AV and lights prior to performance.

Bump In: One venue technician plus touring SM/Op for 5 hours (if lights pre-rigged)

Performance: Touring SM/Op only with venue tech on standby for 1 hour

Bump Out: One venue technician for 1 hour

Total Crew Hours: 7-8 hours

Garry Ginivan Attractions (Aust) in association with KW & NB Ltd (UK)

We're Going on a Bear Hunt

Adapted from the picture book written by Michael Rosen and illustrated by Helen Oxenbury

Tagline: International Touring Production

With an All Australia Cast.

LIVE ON STAGE!

Short Synopsis:

Adapted for the stage from the modern classic written by Michael Rosen and illustrated by Helen Oxenbury.

From Australia's leading producer of high quality entertainment for kids and families including *POSSUM MAGIC*, *WOMBAT STEW*, *MY GRANDMA LIVED IN GOOLIGULCH*, *STRIPEY* – The Emu Chick and the latest sensation *THERE'S A HIPPOPOTAMUS ON OUR ROOF EATING CAKE* comes the International Touring Production of *WE'RE GOING ON A BEAR HUNT* with an All Australian Cast.

WE'RE GOING ON A BEAR HUNT is the wonderful story of a family out for walk and on the lookout for a growling bear - they have to march through long swishy grass, wade through thick gloopy mud and even battle a snow storm before entering a big dark cave where maybe they will finally spot the glinty wet eyes of a slobbering, gigantic bear winking at them through the blackness.

Short Review: "it is delicious to hear the crowd squeal....wholesome cheeky fun for young families " – The Melb Herald Sun

Performance Title: We're Going on a Bear Hunt

Producer / Company name: Garry Ginivan Attractions

Adapted by: Sally Cookson

Original Score by: Benji Bowers

Directed by: Marc Parrett (UK)

Performer/s: TBA

Creative team: TBA

Duration: 55 mins no interval

Interval: NA

Remount: \$59,000 + GST

Weekly Fee: \$17,000 + GST

Royalties: 15%

Describe APRA obligations: N/A

The Touring Party consists of:

PM/SM/Sound Operator David Kelly
Sound Operator/Head Mechanist TBA
Producer/ Company Manager Garry Ginivan

CAST

Father TBA

Son TBA

Daughter TBA

Dog/ MD TBA

Bear/ Understudy TBA



History and Background:

GARRY GINIVAN – Writer/Director/Producer

Garry has written script and lyrics/produced/directed and choreographed many shows for young audiences for over 30 years, often through his own company, formed in 1987. His particular passion is creating the first adaptation of a well-loved book to a musical. *Possum Magic*, *The Magic Faraway Tree*, *Stripey – the Emu Chick*, *The Complete Tales of Peter Rabbit*, *My Grandma Lived in Gooligulch* and *There's a Hippopotamus on Our Roof Eating Cake (Hippo! Hippo!)* are just some examples of work that has won great industry and audience acclaim. He has co-produced/directed with many leading theatrical production companies and venues, recently including Andrew Kay & Associates, Sydney Opera House, ABC, Arts Centre Melbourne and QPAC. Garry has an unrivalled reputation in the industry for nurturing the hundreds of crew and performers, employed by him over the years. Equally, his reputation for the high standard of theatre he regularly delivers to venues around the country is exemplary.

Marketing Selling Points:

- We're Going on a Bear Hunt stage show is based on the classic story of the same title written by Michael Rosen and illustrated by Helen Oxenbury
- From the producer of *Possum Magic*, *Wombat Stew* and *There's a Hippopotamus on Our Roof Eating Cake!*
- Music Theatre production adapted from the book of the same title by Sally Cookson.

Key Audience and Marketing Notes:

- Suitable 2 years – 8 years, both school, and family audiences.

Marketing Package Included:

Promo video, poster and flyer artwork, colouring in image, Images, Media Release.

Garry Ginivan Attractions (Aust) in association with KW & NB Ltd (UK)

We're Going on a Bear Hunt

Adapted from the picture book written by Michael Rosen and illustrated by Helen Oxenbury

Technical Brief:

Bump-in time: 4 hours (to set up at a pre-rigged venue)

Bump-out time: 2 hours (to pack up after the show)

When can you perform after bump-in? 1 hour after

In-Brief Lighting Requirements

The lighting will be operated from front of house in the venue standard position, or next to the sound desk if possible.

Venue to Supply

5 Pin DMX Lead and connection into Venue DMX Universe
Colour as listed below

Touring Company to Supply

1 x Horizon PC Console
1 x DMX Single Universe Pathport (5Pin)
1 x POE Ethernet Hub
1 x Network Cables
2 x 'Snowboys' snow machines

In-Brief Audio Requirements

Venue to Supply

1 x FOH audio PA system left and right speakers.
1 x mixing console with at least 16ch and 6 sends.
Graphic Eq (if not in desk)
Effects unit, for reverb (if not in desk)
1 x Talk-to-stage mic at mixing position
2 Foldback Wedges 1 x DSP, 1 x DSOP
Minimum of 12 mic tie lines from stage to audio mixer
1 x CD Player for House Music

Touring Company to Supply

8 x Sennheiser and receivers and transmitters
4 x DPA 4061 Bud Mics for actors
1 x DPA 4061 Bud Mic for Accordion
1 x Jack to Mic pack cable for guitar
2 x Rode NT5 condenser mics, to be set OP offstage
1 x QLAB system for track playback
1 x CD Player for backup

In-Brief Staging and Set Description

The set consists of two flown items; an upstage flown BP screen, lit from the front, and a light weight triple E track 8m in length which will be flown from a suitable mid-stage flying bar. Strips of green material approx 4m long will hang from the track to create the 'grass' backdrop. The bar does not fly live during the show. If this is the case a series of 3 grass sticks 1.2 meter long with the same strips of green material approx 2.5m long attached to them will be used instead.

The rest of the set consists of moving props; there are three trucked story boards which are 1220x2440mm on a

base of 1220x660mm which will be painted on during the show, and free standing half size doorway.

DSR there will be a small bench / table approximately 2m long x 0.8m wide x 1m high upon which various musical instruments are set. A wooden chair is also required.

Crewing Requirements

BUMP IN

2 x Lighting Technicians x 4 hours
1 x Sound Technician x 3 hours
1 x Staging Technician x 4 hours
All Personnel to assist with unloading the truck
Will provide schedule closer to date.

PERFORMANCE

1 x Staging Technician x 1 hours

BUMP OUT

1 x Lighting Technician x 2 hours
1 x Sound Technician x 2 hours
2 x Stage Crew x 2 hours

Total Crew Hours: 24

Freight Notes:

3T truck + 8 seater van

Tours available in 2018

Which Way Home | ILBIJERRI Theatre Company
That's Not A Daffodil | Jump Lead Productions
HART | She Said Theatre
Remembering Ticonderoga | Chester Productions
Personal | Jodee Mundy Collaborations
Someone Like Thomas Banks | Platform Youth Theatre
Swing Man | Damian Callinan
Ickypedia | The Listies
Elegy | Lab Kelpie
Melbourne Chamber Orchestra | 2018 Touring Program

Which Way Home

ILBIJERRI Theatre Company

Tagline: *The past is always with us*

Short Synopsis: *Look at those trees. They're Brigalow trees. We use the leaves for smoking. In winter when the dew settles in, it makes the trees sparkle white, like diamonds in the desert.*

Tash and her Dad are going on a road trip. Home to country, where the sky is higher and the world goes on forever.

It's a long way from the wide streets and big old houses of Tash's childhood. Two Black faces in a very white suburb. Dad still thinks he's the king of cool, but he's an old fella now. It's time for Tash to take him home.

WHICH WAY HOME draws on writer Katie Beckett's personal memories of growing up with her single Aboriginal father.

Short Review: 'ILBIJERRI punches way above its weight in terms of impact on the national theatrical landscape' – Wesley Enoch, Artistic Director, Sydney Festival

Artistic Director: Rachael Maza
Executive Producer: Simeon Moran
Creative Producer: Ben Graetz
Creative Producer: Naretha Williams
Education Manager: Kamarra Bell-Wykes
Development & Marketing Manager: Iain Finlayson
Company Manager: Lauren Bok
Finance Manager: Jon Hawkes

Remount: \$50k
Weekly fees: \$15k
Royalties: 15%

Company Links:
ilbijerri.com.au
facebook.com/ilbijerri
[@ILBIJERRI](https://twitter.com/ILBIJERRI)

Presenter Reference

Name: Beau McCafferty
Venue: Darebin Arts
Contact: Beau.McCafferty@darebin.vic.gov.au

Which Way Home

A girl, her dad, the open road, and a lifetime of memories

Writer/Performer: Katie Beckett
Performer: Tony Briggs
Director: Rachael Maza

Tours & Seasons:

Premier season August 2016 at Darebin Arts/Northcote Town Hall
ilbijerri.com.au/event/way-home



History and Background:

ILBIJERRI was the successor to Nindethana, Melbourne's first Black theatre company, started by Uncle Bob Maza & Uncle Jack Charles in the 1970s. In 1991 ILBIJERRI was formed by the Aboriginal and Torres Strait Islander community, in response to seeing non-Indigenous theatre companies telling our stories. We wanted to see our stories, reflecting our lived experiences, told by our people. Today our work is not only recognised in Australia but around the world. We remain the only professional Indigenous theatre company undertaking regular national and international touring.

Marketing Selling Points:

- High quality contemporary Indigenous theatre
- Aboriginal & Torres Strait Islander people telling their own stories
- Dedicated Education & Learning Manager and strong connections with Victorian school curriculum

Key Audience and Marketing Notes:

- Young people who are politically engaged and interested in Indigenous rights
- Secondary school students
- Local Indigenous audiences
- Drama audiences
- Subscribers

Marketing Package Included:

Trailer, Photos, Press Release, Education Kit

Possible Marketing at Additional Cost:

Publicist, Joint Advertising Campaigns

Community engagement activities:

Engagement with Local Indigenous Communities, School Workshops, Post-Show Q&As, Theatre Workshops for Indigenous Youth

That's Not a Daffodil

Jump Leads Productions

Tagline: A story of friendship, planting and playfulness that unites young and old.

Short Synopsis:

This charming child-sized drama for kids 3-6 and family audiences is the story of friendship between a solitary little boy and his elderly Turkish neighbour who grow a daffodil together. Inspired by a popular picture book of the same name, it's a nimble 2-hander performed with captivating music, quirky dance and simple puppetry and animation. Its themes of growth, transformation, tuning into nature, and caring for other people across age and cultural difference are timely and universal.

Short Review:

"Light-hearted, funny, and wonderfully creative; pitch-perfect for little kids and their grown-ups." Alison Lester, Australian Children's Laureate

Written By: Elizabeth Honey with Gorkem Acaroglu

Directed By: Gorkem Acaroglu

Creative Team: Music composed and directed by Sue Johnson; Designed by Katherine Branch; Lighting Design by Shane Grant; Performed by Andi Snelling and Anil Arslan
[Creative team bios](#)

Art Form: Children's theatre

This is a new work being created prior to a confirmed premiere season and prospective touring.

Production Links:

jumpleadsproductions.com (website)

[Facebook](#)

[Daffodil songs](#) (audio)

[Daffodil script](#)

Duration: 45 mins without interval

Interval: NA

Max No Perf Per Week: 10

Min Break Between Perf: 1 hour

Remount: \$9,000 + GST

Weekly Fee: \$8,500 + GST

Royalties: 10%

Describe APRA obligations: N/A

Presenter Reference

Name: Emer Harrington,

Venue: Arts Centre Melbourne

Contact: emer.harrington@artscentremelbourne.com.au



History and Background:

Jump Leads Productions creates theatre works that kindle the imagination, tickle the funnybone, and please the whole family. Our previous production, **Still Awake Still**, toured with great success in the USA and around Australia (23 venues), in 2014.

We aim for a potent mix of innocence and sophistication, familiarity and mystery. Our focus is on sensitive, playful work that communicates with kids and opens them up to new possibilities. We see quality children's theatre as a fertile meeting place for kids and adults; a place to share experiences that spark a creative approach to life. Touring enables us to bring new work to a wider audience, and help foster creative communities.

Performance History:

This show, currently in development, will premiere independently at Mechanics Institute Theatre, Brunswick, 24-27 August 2016.

Personnel: The touring party consists of 3 people

Name	Role	Confirmed Touring?
Andi Snelling	Performer	Yes
Anil Arslan	Performer	Yes
	Stage/Tech Manager	tbc

Marketing Selling Points:

Heart-warming story

Promotes understanding between people, and care for the natural world

Well-known book and author, with strong links to schools/libraries

Child-friendly music, dance and puppetry

That's Not a Daffodil

Jump Leads Productions

Key Audience and Marketing Notes:

This is a show for kids 3 - 6+ and adults. It can be marketed through playgroups, kindergartens, pre- and primary schools, seniors groups (grandparents). The book and author have high-recognition in schools and libraries.

Marketing Package Included:

For touring we can provide: HD marketing stills and video highlights; attractive digital templates for poster, flyer, program, kids' activity sheets (art, craft and gardening projects); media release

Possible Marketing at Additional Cost:

We can provide a dedicated publicist at approx \$3,000 per tour

Community engagement activities:

Author/illustrator Elizabeth Honey can provide talks and workshops on story-telling, poetry/song writing, painting, and fun activities with plants.

Content Warnings/Audiences to avoid: N/A

Marketing Links: [Marketing images](#)

Technical Brief: Rig lights and plot (if not done by venue prior to arrival). Bump-in set then undertake a top-and-tail tech, set sound levels, focus projector.

Technical Links: [Daffodil Tech Specs](#)

Theatre Formats: Suitable for most small-to-medium performance spaces with reasonable sound / light equipment: proscenium arch, black box, thrust, town hall

Bump-in time: 4 hours (for Company to set up at pre-rigged venue)

Bump-out time: 2 hours (for Company to pack up after show)

When can you perform after bump-in?

We can open for a 2 pm show on first day

In-Brief Lighting Requirements:

Minimum:

2 x dimmer racks

24 ch. Lx desk (scenemastered)

8 x profile lanterns

30 x fresnel lanterns or wash lights

Gels: Lee 119 , 174, 106, 134, 101.

Prefer a FOH control position

In-Brief Audio Requirements:

Quality PA system, foldback wedges, provision to playback soundtrack from computer, needed in foldback for performers to hear (Company will provide 2 x radio mics with headsets)

In-Brief Visual Requirements:

1 x data projector (Company will provide screen integrated into the set)

In-Brief Staging and Set Description

Set consists of a light ply 'fence' (3.6m L x 2.2m H), treated for use as shadow puppet screen and projection surface, and positioned US left. This fence includes a gate. A second lower 'fence' (60cm H) stretches from the gate diagonally from US left to DS right. A child's slide sits DS left. The stage is strewn with artificial autumn leaves. A pot of soil is used during the show. Artificial grass/stepping-stone floor covers some of the stage. 2-3 cardboard planter boxes are US behind the low fence.

Min. stage width: 6m

Min. stage depth: 6m

Min. stage height: 3m

Min wing space: 1m

Can go smaller, but this is our ideal stage size.

Fly system required? No

Orchestra Pit Required? No

Effects Required? No

Piano Required? No

Other Issues/warnings: N/A

Crewing Requirements:

Ideally lights will be pre-rigged. If so, no crew required. If not, 1 crew member to rig and plot lights, position projector, and bump out. Our stage manager will work with this crew member.

Bump In: Lighting: 1 crew for 4 hours

Performance: N/A

Bump Out: Lighting: 1 crew for 4 hours

Total Crew Hours: 8

Freight Notes: Set, props and tech equipment pack neatly into a small van.

Freight Vehicle: Van will be driven by the touring party

Remembering Ticonderoga

Chester Productions

Tagline: Michael Veitch writes and performs a one-man show of an historical maritime event never shown on stage before.

Short Synopsis: In 1852, the emigrant ship *Ticonderoga* limped into Port Melbourne after a nightmare voyage from England in which nearly 200 of her passengers had died of typhus. Her saga of tragedy, loss and heroism gripped the people of our young nation like nothing before. Michael Veitch will perform his one-man show from the perspective of the young ship's surgeon who bravely nursed many of the sick passengers back to health. A dark story but told utilising Michael's great ability to capture the human aspects and always find some small thing to attach a wry sense of humor to when required. The clincher – the surgeon was actually his great-great grandfather, James William Henry Veitch

Written By: Michael Veitch

Directed By: TBC

Creative Team: Michael Veitch / Brook Powell

Art Form: Drama – one man show

This is a new work being built prior to a confirmed tour

Production Links: TBC

Duration: 60 mins without interval

Interval: NA

Max No Perf Per Week: 8

Min Break Between Perf: 120 mins

Remount: \$12 650 + GST

Weekly Fee: \$7 200 + GST

Royalties: 5%

Describe APRA obligations: None



History and Background:

As an actor and writer, telling significant stories of our history, such as previously done in FLAK, is something Michael does with an incredibly accessible manner. Michael's ability to do research and gather story is well regarded and a tested skill. The Ticonderoga story also has family connections and context that make it an even more personal project for him. Michael is also currently organising a book deal for this story.

Performance History New Show

Personnel

The touring party consists of 2 people

Name	Role	Confirmed Touring?
Michael Veitch	Actor	Yes
Greg Dyson	Staging / Lighting	TBC

Marketing Selling Points:

Remembering Ticonderoga is a story that fits perfectly with our vast Australian coastline audience and all those interested in the personal stories of our heroes – both famous and largely unsung. The story is one that is both important to Victorians, and broader Australia, but also one Michael has a family connection with as it was his Grandfather, James William Henry Veitch, that was Surgeons Assistant when Ticonderoga landed at Point Nepean. Above all, the story of the 'Ticonderoga' depicted thoughtfully and imaginatively, has the opportunity to tell us, and the world, a great deal about the way we came to

Remembering Ticonderoga Chester Productions

be Victorians.

It has been over a century and a half since 'Ticonderoga's' story was told and Micheal's storytelling ability is known and followed by many.

Key Audience and Marketing Notes:

The smaller, human aspects that would appeal to schools, locals and visitors to the host region alike. The project would be marketed as a historical, maritime piece that is an extremely important part of Victoria's history. Written and performed by a proven and known personality. Performing in situ at Point Nepean, and other coastal towns, would give the story terrific context and even greater marketability. However, the story isn't limited to these areas as it holds a broader sense of heroism and survival plus depicts early Australian life that many will find extraordinary. Interested audiences could come in the form of: Festivals, schools, historical society's, Maritime Museums, families, audiences that enjoyed FLAK and book clubs

Marketing Package Included:

Provided: Generic press release, web listing, images
Dropbox link to Ticonderoga images:
<https://www.dropbox.com/sh/oh22z8dh5ynvtog/AAAB9zEoEDxN8RkK7SmWQK73a?dl=0>

To be provided pre tour:

- Bios, hi-res production and marketing images, poster and flyer templates
- Ticonderoga Slideshow: a 35 second video of images set to music. Perfect for foyer screens etc.
- Ticonderoga Promo: approx 3mins -promo video featuring scenes from the show and images and music. Great for social media
- Ticonderoga Long promo: a 7min video featuring scenes from the show and images and music. Great for use to attract partnerships/group bookings through RSLs etc,

Possible Marketing at Additional Cost:

Publicist is available for \$500 per venue

Community engagement activities:

Radio interviews, school and library visits with production excerpts, digital influencer activity – giveaways / competitions / support material such as video links for Social Media. Michael will be available to meet the audience after the show for photos, conversations etc.

Content Warnings/Audiences to avoid: NA

Marketing Links: To be provided

Technical Links: TBC

Theatre Formats: Black Box, Town Hall, Flexible, Intimate Spaces, Maritime Museums, Schools

Bump-in time: 2.5 hours

Bump-out time: 1.5 hours

When can you perform after bump-in? Can open on the evening of the first day

In-Brief Lighting Requirements - TBC

In-Brief Audio Requirements -TBC

In-Brief Visual Requirements - TBC - There will be screen and projector requirements as these will be a major part of the story telling

Min. stage width: 6m

Min. stage depth: 4m

Min. stage height:

Min wing space:

Fly system required? No

Orchestra Pit Required? No

Effects Required? TBC – will provide

Piano Required? No

Other Issues/warnings: No warnings required

Crewing Requirements:

Bump In

Lighting / Sound: 1 crew for 2 hour

Performance

Lighting / Sound: 1 crew for 1 hour

Total Crew Hours: 3

Crew Notes: Crew to assist with venue system, set up and delivery

Freight Notes:

Freight Vehicle: Van driven by crew

Personal

Jodee Mundy Collaborations

Tagline: Jodee discovered that all of her family were Deaf when she was six years old in Kmart

Short Synopsis: Part performance, part lecture, part multimedia and live art, *Personal* is solo performance that unpack the concept of disability within our society, through the eyes of a child

Written By: Jodee Mundy

Creative Team:

Jodee Mundy – deviser/writer/performer

Jen Hector – design

Sandra Fiona Long – co-writer/dramaturg

John Power – collaborator

Art Form: Theatre

This is a new work in development

Production Links:

<http://www.jodeemundy.com/>

<http://www.jodeemundy.com/personal-in-development.html>

Duration: 60 mins without interval TBC

Interval: NA

Max No Perf Per Week: 8

Min Break Between Perf: 4 hrs

Remount: \$10,000 + GST

Weekly Fee: \$15,000 + GST

Royalties: 10%

Describe APRA obligations:

N/A – grand rights

Presenter Reference

Name: Sue Giles

Venue: Polyglot Theatre

Contact: sue@polyglot.org.au



History and Background:

JMC is committed to producing high quality theatre works, public events, installations and artistic interventions, bringing together diverse cross sections of the community who may not regularly encounter one another

'Personal' is a solo live art performance exploring Jodee's personal experience as the only hearing person in a Deaf family. Auslan is her first language and English is her second language. Through this work the position of the child; as interpreter, authority, conduit; becomes the central image.

The performance will take the form of two languages, Jodee will simultaneously translate herself in spoken language (English) and also sign (Australian Sign Language). She will do this through the use projection, smoke screens, super 8 footage from her childhood and excerpts of interviews with her family members and with people from the wider community.

Performance History

Venue	Year	Presenter/Venue
Hot House	2016	(development)
Footscray Community Arts Centre	2016	(development)

Personnel

The touring party consists of 1 - 3 people

Name	Role	Confirmed	Touring?
Jodee Mundy	Performer	Yes	Yes
Stacey Baldwin	Producer	Yes	As required
Name TBC	Production Manager	TBC	Yes

Marketing Selling Points:

Statistics show that over 90% of all Deaf parents have hearing children (Codas). These are families that bridge the hearing and deaf worlds, thus facing unique communication, identity, and parenting challenges.

Personal

Jodee Mundy Collaborations

Codas need support, which embraces their unique culture and identity. Although there is a lot of research about the issues facing deaf children of hearing parents, little research or awareness exists about the cultural, communication and parenting issues faced within families of deaf parents with hearing children (Codas) CODA AUSTRALIA

Key Audience and Marketing Notes:

Codas, deaf and auslan community, culturally and linguistically diverse communities

Marketing Package Included:

Marketing materials including copy, images and promotional footage available after 2016 creative developments are complete

Possible Marketing at Additional Cost:

To be discussed with the Producer

Community engagement activities:

Jodee Mundy can offer tailored workshops, residencies and consultation on request.

Content Warnings/Audiences to avoid:

TBC (still in development)

Marketing Links:

<http://bit.ly/1T885uX>

Technical Brief:

Technical details of the project to be confirmed at a later date. It is likely that the following will be required:

Presenter to provide;
Operator
Stage Manger

Bump In will be 1 – 2 days

Technical Links:

Available after development phase completed.

Theatre Formats:

Flexible including but not limited to; Proscenium Arch, Black Box, Thrust, Town Hall

Bump-in time: 24 - 48 hours

Bump-out time: 6 hours (to pack up after the show)

When can you perform after bump-in?

Open on the evening of the first day

In-Brief Lighting Requirements

TBC

In-Brief Audio Requirements

TBC

In-Brief Visual Requirements

TBC

In-Brief Staging and Set Description

TBC

Fly system required? No
Orchestra Pit Required? No
Effects Required? TBC
Piano Required? No

Other Issues/warnings:

TBC

Crewing Requirements

Bump In

Staging: 1-2 crew for 24 - 48 hours

Performance

Lighting: 1 crew for 4 hours
Sound: 1 crew for 4 hours
Staging: 1 crew for 4 hours

Bump Out

Staging: 1-2 crew for 4-6 hours

Freight Notes: As the work is still in development, freight will need to be discussed at a later date

Someone Like Thomas Banks

Platform Youth Theatre

Tagline: A one man show about living regionally with a disability; young, gay and looking for love.

Short Synopsis: Surprising and light-hearted. This is Thomas's story of courage and defiance while searching for love and claiming his identity. Ideal for upper secondary and community audiences.

Short Review. "I read that the performance would be about disability and sexuality and that I may find it a little confronting. What it turned out to be was very entertaining, real life, modern day story telling - highlighting positivity and resilience. I highly recommend seeing it. Teacher friends - this is a great performance for upper High School students." *An unsolicited comment from audience member who stayed behind for a selfie with Thomas. March 9 Wonthaggi S.C.*

Written By: Gayelene Carbis, based on the writings of Thomas Banks.

Performed by Thomas Banks.

Directed By: Lucy Freeman-Straightjacket Productions

Creative Team: Set design Canada White, LX Design Scott Allan, Auslan Interpreter – Lynn Gordon.

Art Form: Drama

SLTB premiered at fortyfive downstairs late 2015; well reviewed as an engaging, insightful and entertaining 55 minutes of unexpected fun. The Director's decision to place the Stage Manager onstage and embed the Auslan interpreter, along with a flexible set and lighting design ensures successful presentation in a variety of venues.

Production Links:

<http://someonelikethomasbanks.com/media/>
for short show highlights and Audience response videos.

<http://someonelikethomasbanks.com/education-and-community-resources/>

Duration: 55 mins without interval
Interval NA

Max No Perf Per: Week: 8

Min Break Between Perf: 110 mins

Remount: \$8,600 + GST

Weekly Fee: \$7,600 + GST

Royalties: 10%

Describe APRA obligations:

APRA Theatrical licence previously granted for: Stronger by Kelly Clarkson (12 second excerpt) and Someone Like You by Adele – chorus only. Travels with preshow foyer music list. An APRA theatrical licence can be supplied.

Presenter Reference

Name: Rob Macleod
Venue: The Potato Shed
Contact: 03 5251 1998
Mob 0408 143 329



Thomas Banks.

Photo Gemma Dawn Photography

History and Background:

Prior to premiere season this project has had two script development periods, industry showings and community readings. SLTB has had the support of Arts/Creative Victoria, the Australia Council for The Arts Disability Arts Fund and the Besen Family Foundation and is now tour ready.

We hope to achieve additional Victorian and Interstate tour presenting partners. We have confirmed interest in Victoria and interstate out to April 2017 at the Mandurah PAC Western Australia.

PLATFORM's focus is on engaging youth and young emerging artists, building capacity, connecting communities and making art. Touring is integral to this vision.

Performance History

Presenter: PLATFORM in collaboration with Straightjacket productions.

fortyfive downstairs 29 Oct to 8 Nov 2015 11 shows.

SALE PAC Dec 2 - 2015 in collaboration with Wellington Shire Council **Social Policy and Planning Unit staff. 1 show.**

Wonthaggi S.C. Mar 9 2016 in collaboration with Bass Coast Shire Council Community Projects Facilitator. 2 School and 1 community show with Panels and discussion.

Personnel

The touring party consists of 5 people All confirmed for touring. Thomas Banks – Creator/, Lynn Gordon – Auslan Interpreter (embedded role), Meika Clark – Onstage Technical Op's and Performer/Stage Manager, Shong Lim – LX Operator Rose Godde – backup LX Op and Facilitator/Producer.

Marketing Selling Points:

Light hearted and funny. An engaging night out with writer and disability advocate – Thomas Banks. Involving interactions with strangers, potential lovers and would be friends, about communication, confusion, and connection. Entertaining, real life, innovative modern day story-telling, highlighting positivity, resilience generally & in the search for love.

Key Audience and Marketing Notes:

Someone Like Thomas Banks

Platform Youth Theatre

SLTB is for anyone looking for a fun night out with engaging after show discussion. Of specific interest to anyone who's lived reality may intersect living young and regional, with a disability, same sex attracted. Also for Carers, Partners, extended families and Students 15+

To sell this show to specific communities venues could look to collaborate with: access and inclusion, youth and community support focused CCD roles within local Council, with other theme related NGO support orgs and school based counsellors, English, Drama, health teachers etc.

Marketing Package Included:

Available as a part of the fee: generic press release, generic program formatted to A5 booklet, A3 poster and hard copy and e-flyer templates and support with formatting/customising these as needed. Also Company bios, production highlights and audience response videos, links to past radio interviews and reviews. The script is available – *supplied with submission*.

Possible Marketing at Additional Cost:

If additional costs can be amortised across a number of Presenters we can employ a Tour publicist, and make a series of venue specific promotional clips and radio Advertising. Costs negotiable.

Community engagement activities:

We can offer school and community workshops for years 10 and above. Happy to advise on and participate in locally developed forums. An educators and community discussion resource kit prepared by Emily Atkins Drama Victoria is available. Supplied with this submission. Also available for extended residency.

Content Warnings/Audiences to avoid:

Not suitable for audiences under 15 unless attending with Parent or Carer.

Marketing Links:

<http://someonelikethomasbanks.com/media/>
For all current collateral including short show highlights, reviews, photos and audience response.
www.facebook.com/SomeoneLikeThomasBanks

Technical Brief: SLTB travels with a team of five including two technical support and operation roles integral to the show: onstage stage-manager/technical ops role, and a second LX operator/bump-in bump-out support role. If the LX design is rigged in advance referencing the supplied design; bump-in, focus and recording of LX states and levels into Venue desk would require four hours, incorporating walk through and dress run.

Technical's Link:

<http://someonelikethomasbanks.com/technical-specs/>

Theatre Formats: Ideal house size 100 to 250 plus. i.e. Proscenium Arch not ideal. Black Box, Thrust, Town Hall, Flexible, Intimate Spaces, Cabaret Spaces viable.

Bump-in time: Four hours (at a pre-rigged venue)

Bump-out time: 90 minutes

Tagline: An adventure in unachieved life goals through the language of dance.

When can you perform after bump-in? Evening of the first day with Midday Bump-in. 2pm matinee on day 2 otherwise earlier by negotiation for schools shows.

In-Brief Lighting Requirements

In theatre access to dimmers, desk, lantern stock and gels, control position from Bio Box. LX design can be modified to reflect available resources. Set design includes 2 Photographers Box lights on stands upstage OP that ideally would feed into dimmer rack same channel or operate via onstage desk as needed.

LX Design details: a general wash plus centre stage, stage right and stage left, downstage centre spot and an upstage left special. 37 cues.

In-Brief Audio Requirements

Access to venue sound system for a line feed from on-stage laptop for Q-lab driven sound for short films, projected text and voice overs. SLTB travels with a range of adaptors. Will bring speaker units if required.

In-Brief Visual Requirements

SLTB travels with its own rear projector unit and 3 x 3 screen, freestanding. Minimum rear clearance 1.4 M.

In-Brief Staging and Set Description

Min. stage width: 8 /10m

Min. stage depth: 6/8 m

Min. stage height: 4 m

Min wing space: N/A m

Fly system required? No Orchestra Pit Required? No
Effects Required? N Piano Required? No.

Other Issues/warnings - None.

Crewing Requirements

Lighting: 2 crew for 1.5 hours to support LX focus and general bump-in - doubling up on both roles.

Sound/other: House technician advice ahead of arrival re access to in-theatre sound system.

Performance

Lighting: 1 crew for 2.5 hours

Sound: n/a Staging: n/a Other: n/a

Bump Out

Staging: 1 –2 crew for 90 mins hours

Total Crew Hours: 9 hours. 11.5 if local LX operator.

Freight Notes: packs down into a small covered trailer – not yet weighed. All elements light weight except modern sofa and 6 m x 3 m roll of brick red lino.

Freight Vehicle: 6 cylinder large station wagon to carry cast and tow trailer.

Can be driven by crew member or Facilitator/Producer representative.

Damian Callinan in Swing Man

Hey Boss Productions

Short Synopsis: Following an alien abduction in his teen years, prolific regional touring artist, and renowned character and stand-up comedian Damian Callinan, is set with the not all that daunting task of learning to Swing Dance within 34 years. However, Callinan procrastinates his way through life preferring solo dance. It's not until he is diagnosed with OTTDs [Over The Top Dance Syndrome] and witnesses Swing Dance in a Parisian club, that his quest is reignited. With only 4 months left on the clock can Callinan learn to Lindy Hop, Charleston and Shag before the aliens return? Mixing storytelling, stand-up, sketches and choreography Callinan takes the audience on a journey from his nervous teens to middle age where he takes on the only item on his bucket list before it's too late.

Callinan is joined on stage by renowned swing dancers, Genevieve Wallis & Jeanne-Clare Storace [alternating] helping to create 'a completely and utterly charming hour'

NB – As Genevieve & Jeanne-Clare are swing dance teachers, it is the intention that a group lesson will be offered to interested audience members prior to the show with a view to incorporating participants into the shows finale.

Short Review: "Fleet of foot Damian Callinan has found that self-improvement and comedy can make strangely effective bedfellows." – Herald Sun (Melbourne, March 2016)

Written By: Damian Callinan
Art Form: Comedy

This is a new work built prior to a confirmed tour debuted at Melbourne International Comedy Festival 2016.

Production Links:

facebook.com/damiancallinancomedy
damiancallinan.com.au
swingmandamiancallinan.wordpress.com
heyboss.com.au
twitter.com/damiancallinan
twitter.com/heybossresents

Duration: 60 mins without interval

Interval: NA

Max No Perf Per Week: 5

Min Break Between Perf: 180 mins



Damian Callinan: Swing Man

Remount: \$7,200+ GST

Weekly Fee: \$12,600 + GST

Royalties: 10%

Describe APRA obligations:

Theatrical Licence

Presenter Reference

Name: Toby Sullivan

Venue: The Malthouse Theatre

Contact: 03 9685 5165

History and Background:

Hey Boss present original works in the areas of comedy, theatre and music. Generally working with solo or duo theatre-maker/performers and singer-songwriters. Commencing independent production in early 2015 following founder, Peta Spurling-Brown's experience working in festival and touring environments as a marketer, publicist, company and tour manager.

Regional touring is a part of many of Hey Boss's artists' objectives in order to extend the life of the original works. Some pieces are created with regional audiences in mind for this specific purpose.

Performance History

Venue Year Presenter/Venue

The Malthouse Theatre / 2016 / Melbourne international Comedy Festival

Personnel

The touring party consists of 3 people

Name	Role	Confirmed Touring?	
Damian Callinan	Performer	Yes	Yes
Jeanne-Clare Storace	Dancer	No	Yes
Genevieve Wallis	Dancer	No	Yes
Zillah Morrow	Production Manager	No	Yes

[Note – only one dancer will be touring at any time. Once a schedule is drawn we will work out the best/cheapest way to arrange a changeover mid tour]

Damian Callinan in Swing Man

Hey Boss Productions

Marketing Selling Points:

While the show strongly appeals to members of the swing dance community, the show also appeals to other dance counter cultures and anyone who has faced the fears of learning something new. Local social dance groups should be engaged to get involved and spread the word. For non-dancers the show is equally as accessible due Damian's incredible character comedy and storytelling skills: taking you on a nostalgic journey through his own childhood as well as through a brief history of swing (and 80s) dance.

Key Audience and Marketing Notes:

The show's key audience are 25-65yr olds with a fairly even gender split. Typical audience members are occasional theatre/comedy attendees. Marketing campaigns should include a mix of publicity (specifically radio, print media), local advertising (outdoor and local print media) and mail-outs (email and "snail mail").

Marketing Package Included:

Generic press release, artist bios, hi-res press shots, poster and A6 flyer templates included in fee.

Possible Marketing at Additional Cost:

Promotional video, radio scripts, television commercial, publicist included at additional cost.

Community engagement activities:

Swing dance workshop or social dance at additional cost.

Content Warnings/Audiences to avoid:

Mild course language and adult content, recommended for 16+ yrs.

Marketing Links:

Example Promotional pack (Melbourne Comedy Festival):
<https://www.dropbox.com/sh/k4623lh1s57m9o8/AAALqrOfvLFdMtVJny1UGwSba?dl=0>

Technical Brief:

Fairly simple sound and lighting requirements. Our Production manager will liaise with venue staff on requirements and bump in details for the show.

Theatre Formats:

Flexible [ideally not outdoors]

Bump-in time: 2 hours

Bump-out time: 1 hours

When can you perform after bump-in? Open evening of the first day

In-Brief Lighting Requirements

Control position – front of stage
Basic whole stage wash – Profiles and LEDS
Specials x 1

In-Brief Audio Requirements

- Laptop feed into sound desk
- Headset mics and belt packs for larger venues

In-Brief Staging and Set Description

Set - There is no set other than a small table and a chair
*Flooring – Due to the dance requirements they show the stage should **not** be carpeted and the floor not over polished*

Masking – some side or rear stage masking is required

Min. stage width: 5m

Min. stage depth: 5m

Min wing space: 2m

Crewing Requirements

Bump In

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Performance

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Bump Out

Lighting: 1 crew for .5 hours

Sound: 1 crew for .5 hours

Total Crew Hours: 9

Crew Notes: Minimal time will be required for setting lighting state and sound

Freight Vehicle:

Tarago or similar – all cast/crew can drive

ICKYPEDIA

The Listies

Tagline: The Listies bring their much loved book ICKYPEDIA to life on stage.

Short Synopsis: Australia's fave kids comedians, The Listies, are bringing their hugely successful first book (published by Penguin) "Ickypedia: A Dictionary of Disgusting New Words" to life! ICKYPEDIA LIVES will be a hilarious stage show for kidults (kids and their adults). Jammed packed full of the high-class, arty things that kids love like poo jokes and vomiting. The show will feature a live action cooking show by "Heston Bloomenhell" (the world's worst cook), an episode of time-lord "Dr Poo and his Turdis" and an actual, real-life "Hootengranny" (Nans having a good time). Interactive, energetic and astoundingly funny ICKYPEDIA LIVES will entertain and delight audiences all over the country and beyond.

Short Review: Nobody else does comedy for kids this brilliantly, but what's more astounding is that adults have just as much fun. The Listies occupy a dimension all of their own. ****1/2 The Age.

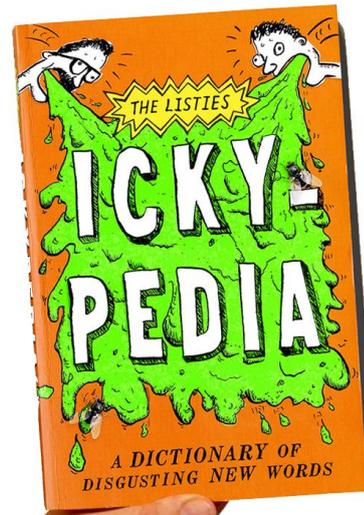
Written By: The Listies (Matt Kelly & Richard Higgins)
Directed By: The Listies (Matt Kelly & Richard Higgins)
Creative Team: The Listies (Matt Kelly & Richard Higgins)
Art Form: Family/ Children's Comedy
This is a new work built prior to a confirmed tour

Production Links: www.thelisties.com

Duration: 55 mins without interval
Interval: NA mins
Max No Perf Per Week: 6
Min Break Between Perf: 90 mins

Remount: \$12,205 + GST
Weekly Fee: \$11,225 + GST
Royalties: 10%
Describe APRA obligations:

Presenter Reference
Name: Michelle Kotevski
Venue: Riverside Theatre Parramatta
Contact: (02) 8839 3398



History and Background:

The Listies are Matt Kelly and Richard Higgins, a company with 10 years of experience making children and their families' laugh. So far they made 8 full length shows (ICKYPEDIA LIVE will be their 9th), 2 audio albums and 1 book. They have garnered critical acclaim, audience accolades and Melbourne Fringe, Comedy and Sydney Critics Awards.

The company passionately believes in regional touring and have developed a cost effective model based on; a small touring party transportable by SUV, minimal venue crew requirements, short bump in times and responsive social media content. Shows are adaptable to different auditoriums configurations and able to accommodate minimal technical facilities.

Performance History

ICKYPEDIA is a new work and has no previous performance history

Personnel Touring stage manager/sound technician
The touring party consists of 3 people

Name	Role	Confirmed Touring?
Matt Kelly	Performer	Yes
Richard Higgins	Performer	Yes
TBC	Touring Stage Manager	TBC

Marketing Selling Points

Listies shows are praised for their ability to make the whole family laugh, not just kids. In fact, they now offer a 100% Dad Laugh Guarantee.

For the past 8 years The Listies have been selling out venues around the country. Their profile continues to grow with the release of *ICKYPEDIA* into bookstores, Big W, Kmart and Targets nationwide. As well as this The Listies appear regularly on ABC3's *Studio 3* to promote tours, maintain a strong social media presence (1500 Facebook likes and 700 Instagram followers) and have a mailing list of 2000 Victorian families.

ICKYPEDIA

The Listies

Key Audience and Marketing Notes:

Kids, families, schools and school holiday programs. ICKYPEDIA LIVES will include an educator kit based around language, word play, illustration and joke writing

Marketing Package Included:

The Listies believe in supporting venues as much as possible to get bums on seats by making themselves available for any interviews and photo calls. They can provide drawings for colouring competitions, funny Q and A's for local papers, and welcome the opportunity to meet & greet people after performances.

Marketing Collateral will include: Sample press release, customisable posters/flyer designs, vibrant high-res photos, reviews, company bios, colouring in competitions worksheets, excerpts from ICKYPEDIA book, educator kit, and shareable Youtube videos for this show.

Possible Marketing at Additional Cost:

The Listies are happy to make themselves available for TVC voice-overs at standard equity rates.

Community engagement activities:

Competitions such as colouring in and inventing your own ICKYPEDIA word. As well as this the show comes with an educator kit.

Content Warnings/Audiences to avoid:

The show is rated S for Stupid.

Marketing Links:

Company website containing reviews and photographs

Link 1: www.thelisties.com

Link 2: Promo videos for ICKYPEDIA book

<https://www.youtube.com/playlist?list=PLSyHnF4fSS5ZZcK8C74FTTFxy2twAggr>

Link 3: Example Tour resources for previous show LOL in a dropbox

<https://www.dropbox.com/sh/iq566u3hlz9oz0v/AABY8KCfZJcJWCfYB-IQW6yna?dl=0>

Link 4: Listies company sizzle reel

<https://youtu.be/mbONGcq5ZW0>

Technical Brief:

Prior to arrival, lighting plans and technical riders will be provided and followed up by tour advancing from the company's stage manager.

It is expected that pre-rigging will be completed and audio equipment is ready to go.

Bump-in time: 4 hours

Bump-out time: 2 hours

When can you perform after bump-in? 1 hour after bump is in.

In-Brief Lighting Requirements

The show will be made adaptable to the standard rig of most professional venues

In-Brief Audio Requirements

2 x headset radio mics,
1 x wireless handheld mic,
1 x DI onstage
3 x clean power points

In-Brief Visual Requirements

N/A

In-Brief Staging and Set Description

Minimal set element that will be adaptable to stage size and venue configuration.
Performers must be able to access the auditorium from the stage.

Min. stage width: 6m

Min. stage depth: 4m

Min. stage height: 4m

Min wing space: 1m

Fly system required? No

Orchestra Pit Required? No

Effects Required? Smoke machine, Disco Ball

Piano Required? No

Other Issues/warnings:

NA

Crewing Requirements

Assuming pre-rigging is completed prior to company's arrival

Bump In

Lighting: 1 crew for 4 hours

Sound: 1 crew for 4 hours

Staging: 1 crew for 4 hours

Performance

Lighting: 1 crew for show call hours

Sound: 1 crew for show call hours

Staging: 1 crew for show call hours

Bump Out

Lighting: 1 crew for 2 hours

Sound: 1 crew for 2 hours

Staging: 1 crew for 2 hours

Total Crew Hours: 24

Crew Notes: The Listies travel with their own show caller/sound operator.

Freight Notes: NA

Freight Vehicle: NA

Elegy

Lab Kelpie

Tagline: A powerhouse performance of an award-winning work that connects to audiences through unforgettable imagery and an exploration of our shared humanity.

Short Synopsis:

Elegy is an award-winning work exploring the persecution faced by LGBTI asylum seekers from the Middle East, based on interviews with gay refugees and inspired by the work of acclaimed photojournalist Bradley Secker. It is a third-person narrative detailing the story of a young Muslim man coming to terms with his sexuality and the persecution that follows his desperate journey in search of asylum.

Told in a series of non-linear recollections that slowly connect to reveal a devastating narrative, the powerful themes of love, loss, flight and human kindness captivated our premiere season audiences, sparking immediate, passionate discussion and reflection.

"Finely polished, extremely accomplished and deeply moving theatre; it deserves to tour widely."

★★★★

Richard Watts, Arts Hub

Written By: Douglas Rintoul
Directed By: John Kachoyan
Starring: Nick Simpson-Deeks
Artform: Drama, Theatre

This is a remount of an existing work.

Production Link:
labkelpie.com/touring

Duration: 60 mins without interval
Max No Perf Per Week: 8
Min Break Between Perf: 60 mins

Remount: \$10,657 + GST
Weekly Fee: \$4,903 + GST
Royalties: 13%
APRA: Only original compositions used.

Presenter Reference

Name: Tamara Jungwirth
Venue: Gasworks Arts Park
Contact: tamara@gasworks.org.au

Performance History

Elegy was devised by Transport Theatre UK using real-life interviews with gay Iraqi refugees. This Australian production premiered at Gasworks Arts Park in January 2016, featured as a Midsumma Premier Event.



Image by Lab Kelpie

Artistic History and Background:

Lab Kelpie was created in 2013 to become a trusted, long-term provider of accessible, high-quality theatre in both metro and regional areas. We attract new theatre-goers with shows they will understand and enjoy, while still challenging those whose experience or appetites demand it.

Nick Simpson-Deeks is well known to audiences through both his television appearances (*Winners & Losers*) and theatre work including regional tours of *Company* and *Assassins*. John Kachoyan was most recently co-creative director at MKA: Theatre of New Writing, and assistant director at MTC on *North by Northwest* and *Pennsylvania Avenue*.

The innovative set and lighting design by the acclaimed team of Rob Sowinski and Bryn Cullen has been specifically designed for touring, and an immersive score and soundscape has been designed by Tony Award-nominated composer Russell Goldsmith.

Personnel

The touring party consists of two people:

- Nick Simpson-Deeks (Performer)
- TBA (Stage Manager)

Non-touring creative team includes:

- John Kachoyan (Director)
- Russell Goldsmith (Sound Design and Compositions)
- Rob Sowinski (Set and Lighting Design)
- Bryn Cullen (Associate Designer)

Marketing Selling Points:

- Important, topical, political theatre presented beautifully, simply and artistically.
- Performer with recognisable profile.
- Acclaimed, award-winning creative team.

Elegy

Lab Kelpie

Key Audience and Marketing Notes:

- This should be seen by all Australians, regardless of background, politics, sexuality or class.
- Fantastic potential for secondary students in Drama, Theatre Studies, Sociology and Political Studies.
- Scope for two performances in a day: a students' matinee and regular evening show.

Marketing Package Included:

Marketing and production images, poster/flyer designs, promo and BTS videos, interviews, media release, social media designs and support, teachers' notes etc.

Community engagement activities:

- Post-show audience Q&A is highly recommended.
- Potential touring gallery of the photographic work that inspired the piece.
- Script available.
- We are developing a comprehensive teachers' kit with a qualified education consultant, and pursuing inclusion on the VCAA Drama/Theatre Studies Playlist.
- Potential for external provider input, ie local refugee or regional LGBTIQ support groups.
- Show-related masterclasses in storytelling and drama, or issues-based workshops, can be organised. We invite discussion with presenters on developing these options.

Content Warnings:

Some trigger warnings (war, asylum, homophobia).

Marketing Links:

labkelpie.com/touring

Technical Brief:

Low to Medium technical rating.
Original tech plans and images available.
Creative team will redraft tech specs for each venue.
Remount partnership very welcome.

Technical Links:

labkelpie.com/touring

Theatre Formats:

Theatre format is flexible, as the work is designed to be adaptable.
The show is best suited to intimate black box spaces which can become fully blacked out and have enough infrastructure to support a 24 channel LX rig.

Bump-in time: 4 hours

Bump-out time: 2 hours

When can you perform after bump-in? 60 mins

In-Brief Lighting Requirements

- House stock plus some toured prac lighting.
- Pre-rig required unless otherwise negotiated.
- Typical LX Rig consists of consists of 24 channel.
- Control position in standard FOH location is fine.
- Light haze.

Suggested House stock (negotiable):

- 1 x Memory Console
- 2 x 12 Channel Dimmers
- 5 x 1K Fresnel
- 8 x 650w Fresnel
- 12 x Profiles
- 7 x Birdies

In-Brief Audio Requirements

- 1 x Mixer with stereo output, mini jack input
- 2 x Powered Speakers

In-Brief Staging and Set Description

The set is made of two custom risers that leaf over each other in the centre of the space, with a grill mesh attachment on the front.

A mesh element behind the risers can be hung (if fly system available) or ground mounted (2x4m booms required).

Min. stage width: 6m

Min. stage depth: 6.5m

Min. stage height: 4m

Min wing space: NA

Crewing Requirements

Bump In

Across venue (lighting, sound, staging)

1 crew for 4 hours

Performance

Nil (2 hours)

Bump Out

Across venue (lighting, sound, staging)

1 crew for 2 hours

Total Crew Hours: 6 hours

Freight Notes:

All set and equipment can be packed into a van.
Touring party will travel with van when practical.

Freight Vehicle: High-roofed Ford Transit or similar

MCO Orchestra & Chamber Music Tours 2018

Melbourne Chamber Orchestra (with MCO Virtuosi & Australian Octet)

Tagline: There are few cultural experiences that beat the excitement and enjoyment of live classical music.

Short Synopsis:

Our approachable and entertaining performances feature beloved masterworks by the most important composers. Audiences love the opportunity to get close to the music and hear their favourite classical works performed live on stage in their community.

Key creative personnel:

William Hennessy, Artistic Director
Artform: Classical music

Web Link: <http://mco.org.au>

We will presenting four new touring performances we have developed to present during 2018.

Our program will include two orchestral tours, a string octet tour and a "small halls" tour (chamber music designed for secondary-size community halls.)

Duration:

Orchestra/Octet Performance: Around two hours.
Includes 20 minute interval.
Small Halls: 1 hour no interval

Per Show Fee:

Varies depending on number of musicians on tour.
Anticipated 2018 price ranges:
Orchestra Performance: \$6,500 to \$8,250 +GST
Grand Concert (large orchestra): \$10,500 +GST
Octet Performance: \$5,750 +GST
Small Halls: \$3,750 +GST

Describe any APRA obligations:

As normal, the presenting venue is responsible for the licenses associated with the performance. Usually, a minority of works in an MCO program attract APRA obligations.

Sample technical and marketing information:

<http://melb.ch/OE>

Industry Reference

Name: Rob Robson
Venue: West Gippsland Arts Centre
Contact: Rob.Robson@wgac.com.au



Members of MCO. Photo: Agatha Yim

History and Background:

One of Australia's most respected fine music organisations, Melbourne Chamber Orchestra can bring the magic of fine music to your community. MCO delivers thrilling orchestral and chamber-music performances to regional and metropolitan audiences in every corner of the state.

Contact

Name: Richard Jackson, Executive Director
Phone: (03) 9650 3365
Email: richard.jackson@mco.org.au
State: VIC

Performance History

28 touring performances in 20 centres in 2016; over 100+ touring performances in 35+ centres in our history.

Personnel

Musicians drawn from the powerhouse of Victorian classically-trained artists. Directed by William Hennessy. An average orchestral touring party contains around 18 people, but we have toured as many as 32 for a Grand Concert performance. At least one orchestral manager travels with the orchestra.

Marketing Selling Points:

- an evening of inspiring and beautiful music making
- a unique cultural experience to touch the heart
- opportunity to hear live orchestral music in your community, with music by the most famous composers
- hear Victoria's pre-eminent chamber musicians and one of Australia's most respected professional orchestras
- MCO's unique, approachable style is enjoyable for both newcomers and experienced concert-goers.

Key Audience and Marketing Notes:

Classical music lovers, classical music interested, newcomers, schools, families. Broad age demographic, does particularly well with baby boomers and older. Young people learning a musical instrument.

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Marketing Package Included:

Poster & DL flyer templates (not printing)
Event listing on MCO's website
Generic press release
MCO representatives available for local media
100 printed programs are included in the selloff fee.

Possible Marketing at Additional Cost:

Additional printed programs (70c each)

Community engagement activities:

Available engagement activities may include masterclasses, pre-concert talks and post-concert engagements, depending on our travel schedule. An additional fee may be levied for engagement activities.

Content Warnings/Audiences to avoid:

As our concerts are up to 2 hours long including interval, we advise parental discretion in bringing pre-school children to MCO concerts.

Marketing Links:

<http://www.mco.org.au>

Technical Requirements:

Our requirements are simple and supported by most venues. For a full technical specification and sample stage plans visit <http://melb.ch/OE>

Theatre Formats:

Proscenium arch, flat floor hall, gallery space, intimate and cabaret spaces (esp. for octet or small halls.) A raked stage is possible in some circumstances but not ideal.

Bump-in time: 1 hours. Some performances with keyboard instruments may require longer due to instrument tuning/acclimatisation.

Bump-out time: 0.5 hours

When can you perform after bump-in? Performance start can be 3.5 hrs later

In-Brief Lighting Requirements

Standard orchestral wash that covers full width of orchestra. Musicians should be well-lit whilst avoiding light shining directly in their eyes. Music should be sufficiently well-lit for ease of reading which may require lights above or behind the performers. Optional: coloured PARs and/or a soloist spot can enhance the visual presentation.

In-Brief Audio Requirements

Hand-held mike is usually required for announcements/introductions from the stage

In-Brief Staging and Set Description

- At least 4 matching chairs for cellists, without arms (straight back, flat seat). If piano stools are available these are excellent.
- For performances that include an education program component, approximately 20 music stands and 8 chairs would be required.

If available:

- music stands, although MCO players can bring their own if required.
- short risers for cello, double bass and brass players. (ideally 12–20cm high)
- sound shell arrangements can enhance projection of sound into the auditorium.

Min. stage width: 9m

Min. stage depth: 6m

Min. stage height: n/a

Min wing space: 1-2m

Piano Required? Depending on repertoire

Wardrobe Requirements:

Ideally, spaces for men, women and a soloist
Changing facilities (hanging rails, mirrors)
Green room with hot water, fridge facilities

Other Issues/warnings:

None

Crewing Requirements

Lighting: 1 crew for 5 hours

Sound: 1 crew for 5 hours (could be same person)

Staging: 1 crew for 5 hours

Total Crew Hours: 10–15 hours

Crew Notes:

Technical assistance required during bump-in and bump-out for basic setup (in particular unloading and lifting of harpsichord/chamber organ). As the orchestra only has one hour of rehearsal on stage, it's important that a lighting operator is readily available during this time.



Regional Arts Victoria

2017 & 2018

Touring Program

To register your interest in any of projects in the program.
Head to our [2017 & 2018 Programming Survey](#)

Or contact a Performing Arts Touring team member on
(03) 9644 1800