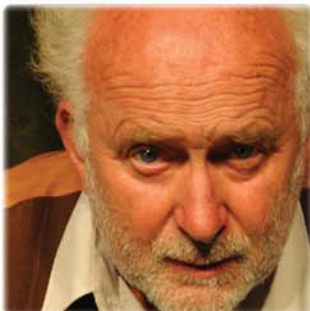
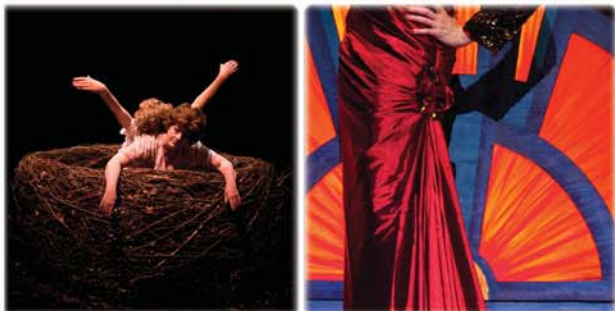




Tasmania Performs presents

# ME, MY ART AND YOU





# Schedule

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	Trisha Dunn	<i>Finding Centre</i>	10
	Justus Neumann	<i>Alzheimer Symphony</i>	12
3:00pm - 4:00pm	<b>SHOWCASE A - REPEAT: THEATRE ROYAL BACKSPACE</b>		
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	Australian Theatre for Young People (ATYP)	<i>Bite Me</i>	6
	Mature Artists Dance Ensemble (MADE)	Repertoire	8
	Trisha Dunn	<i>Finding Centre</i>	10
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5:30pm -7:00pm	<b>HOBART TOWN HALL</b>		
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1:45pm - 2:45pm	<b>SHOWCASE B - REPEAT: THEATRE ROYAL BACKSPACE</b>		
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	Blue Cow Theatre	<i>Simon's Final Sound</i>	18
	Claire Dawson	<i>BLITZ!</i>	20
	Tasmania Performs	<i>As We Forgive</i>	22
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Friday 4 July			Page
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## Welcome!

Welcome to all of you who have come across the water to join us in Hobart.

The water that divides Tasmania from “the north island” does make a difference. It can make it hard – and expensive! –

for Tasmanian work to get out, and difficult for interstate colleagues to see our work. But here you all are! It’s too good an opportunity to miss. So Tasmania Performs is thrilled to bring you this showcase of wonderful Tasmanian performing arts.\*

One of the very best things about living on an island, and being part of a small community, is that the conversations are immediate, the relationships are personal, connections and collaborations are more easily made, and ideas can

develop rapidly. Our showcase is called “Me, My Art and You” because it’s more than just a cavalcade of pitches. The artists will be making their presentations in an intimate space, and we want you to feel comfortable with engaging in a direct and personal way with them during the days of the conference.

I hope you find the presentations engaging, the conversations stimulating and the Tasmanian wintery days invigorating!

Enjoy.



**Annette Downs**  
Tasmania Performs

(\* plus a few “north islanders”!)

## About Tasmania Performs

Tasmania Performs works with performing artists across the life-cycle of their career. We offer strategic support at critical moments in their career development. Filmed case studies from a range of artists describing how Tasmania Performs has assisted their practise can be found here:

[www.tasperforms.com/archive/2013-case-studies](http://www.tasperforms.com/archive/2013-case-studies)

We do this through:

- Producing:**  
support Tasmanian independent artists and companies in producing their works.
- Sector development:**  
identify skill gaps, mentoring opportunities, and project development opportunities for Tasmanian artists.

- Audience and market development:**  
strengthen relationships with presenters to build audiences for Tasmanian performing arts work.
- Representation of the Tasmanian performing arts sector:**  
represent Tasmania in national and international forums and promote national and international touring opportunities.

Senior Producer:	Annette Downs
Producer:	Marianne Taylor
Artistic Advisory:	Chair Jo Duffy, Elizabeth Walsh, Lee Cumberlidge, Ron Layne and Kelly Drummond Cawthon

Tasmania Performs is an Arts Tasmania initiative, managed by Performing Lines Ltd.

# Credits

## Me, My Art and You

### Managed by Tasmania Performs

Senior Producer:	Annette Downs
Assistant Poducer:	Robert Jarman
Lx Operator:	Toni Smith
Audio Visual:	Aaron Webb
Assistant Stage Manager:	Rohan Smith

### Supported by the Blue Heeler Network

Blue Heeler Convener:	Crag Harrison from Country Arts SA
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Stage Manager and Cyberpaddock coordinator:	Penny Camens
Cyberpaddock assistance:	Kane Forbes

### In collaboration with the APACA Harvest Conference

Tasmania Performs thanks Rick Heath, Executive Director of the Australian Performing Arts Centre’s Association and his team for responding so positively to the suggestion of integrating this showcase into the Conference and for juggling schedules and venues (numerous times) to make it work.

### Venue Provided by Theatre Royal

CEO:	Tim Munro
Operations Manager:	Don Hopkins

### Curatorial Panel

Rick Heath, Jo Duffy, Annette Downs and Craig Harrison.

Organisations who suggested productions for consideration by the curatorial panel.

APACA, AMPAG, Country Arts SA, Country Arts WA, Regional Arts Victoria, Artsontour, Artour, ArtbackNT.

### Financial Support

Deepest thanks to the Minister for the Arts, through Arts Tasmania and The Australia Council for the Arts, their financial support has made this showcase possible.

## Key dates

Following Harvest APACA conference, there will be an online round on Cyberpaddock to facilitate national tour building for productions showcased in Me, My Art and You.

1-4 July	Harvest APACA conference
4-7 July	Deadline for Producers to update profiles: Based on feedback received, producers will update their production listing on Cyberpaddock.
7-19 July	<i>Stage 2</i> Production selection: Submit your interest in productions or processes that you have seen at the conference, and would be interested to pursue either as a conversation or programming in your venue as part of a tour.
19-22 July	Shortlisting of productions intending to proceed to tour building.
23-30 July	<i>Stage 3</i> Final production purchase: Selection for those productions proceeding to tour building.
30 July-29 Sept	Tour building.
29 Sept	Playing Australia deadline.

## New to Cyberpaddock?

cyberpaddock.net.au is a networking tool for the Australian performing arts touring industry.

### Producers

If you are an individual artist or company that creates or manages performing arts productions and wish to tour them, you can register as a Producer. Cyberpaddock producers can register an account that gives them access to the Cyberpaddock website, set up a company profile to describe producing activity and ethos and list productions they have available to venue programmers. Via Cyberpaddock you can enter your productions into various touring selection rounds.

### Presenters

If you manage or program a venue or festival that presents performing arts productions and wish to participate in touring, you can register as a Presenter. Cyberpaddock presenters can register an account that gives them access to the Cyberpaddock website, set up a company profile to describe presenting activity, programming policy and ethos and list venues they manage or program. Via Cyberpaddock you can register interest in touring productions by participating in various touring selection rounds.

### How to register

- Step 1 Register a user account**  
www.cyberpaddock.net.au/signup

Once we receive your application we will check it through and make sure the basic information is in order and that you have applied in the relevant category. Your account will then be activated and you will receive an email confirming this. This should take less than 2 days. Once your account is active, you can login and begin to build your profiles via the My Paddock area.

The My Paddock section of the site is your Cyberpaddock virtual office. Use My Paddock to manage and update your profile and listings and to track your votes in shortlisting rounds.

- Step 2 Create a profile**  
This gives an overview of your company and describes the type of work you create or present. Once you have set up your profile you can add other users who will be able to edit and manage your Cyberpaddock content and who will also receive news and other information.

- Step 3 List your venue/ production**

*Producers:*  
You can then create a Production Listing for as many productions as you have available to tour. These listings contain a great deal of information about the productions and cover technical needs, marketing, personnel and costs. The production may have had a season previously or may still be in the planning stages.

*Presenters:*  
You can also list any venues you manage. Cyberpaddock venues listings give a brief description of key facts, size and facilities. This information is very useful to producers and tour coordinators during the tour development process.

- Step 4 Participate in rounds**  
Rounds give producers the opportunity to offer up their latest works for touring and presenters an opportunity to invite to their community those productions that they wish to include in their programs.

### Fees

For most rounds, there will be a submission fee to producers to submit a production in the round. Details of this will be included in the instructions to enter the round.

To participate in rounds, presenters need to pay an annual subscription fee. Your \$220 + GST presenter fee contributes to the administration, webhosting, maintenance and future enhancement of Cyberpaddock – a tool for performing arts touring.

### How to subscribe

Simply log on, click through to the My Paddock tab, then click on the red subscribe button to pay directly with a Credit Card which will give you 12 months of access from that moment!

For those Presenters that have not yet subscribed to Cyberpaddock, we encourage you to contact the Producer or their nominated Tour Coordinator directly.







# PANE BIRDS RUNAWAY

## Mature Artists Dance Experience (MADE)



PANE, Brisbane 2009, MADE.  
Photo: Nicole Robson.

### ABOUT PANE

**Synopsis**  
Stand transfixed as you peek into the living rooms of *PANE*. A dance theatre installation staged in shop windows, or public building windows. Movement dance and conversation subvert public and private space as the inhabitants of *PANE* snap the gap between young and old, to put the universal woman on display. A performance installation *PANE* is a live dance theatre installation performed in a loop in shop windows, behind glass - anywhere where glass becomes the lens through which audience and performer call and respond.

*PANE* is a collaboration between MADE's Artistic Director, Glen Murray and visual artist Nicole Robinson. Full length photographic backdrops provide private living room spaces in public windows, inhabited by women costumed in solid tab cut-out dresses conversing with those in the street, stopping, passing by or peering in.

<b>Cast</b>	MADE ensemble
<b>Produced by</b>	Glen Murray and Nicole Robson
<b>Choreographer</b>	Glen Murray
<b>Design</b>	Nicole Robson

### PROGRAMMING

**Production links**  
[www.cyberpaddock.net.au/production?p=2400](http://www.cyberpaddock.net.au/production?p=2400)

<b>Available from</b>	By negotiation
<b>Available to</b>	By negotiation
<b>Duration</b>	55 mins (10 minute loops)
<b>Interval</b>	0 mins
<b>Budget</b>	By negotiation

Performance history		
Venue	Year	Presenter
Hobart	2008	MADE Company

Brisbane	2009	Under the Radar Fest
Launceston	2010	Junction Arts Festival
Canberra	2013	You Are Here Festival

### ABOUT BIRDS

**Synopsis**  
*BIRDS* is a performance installation - a purely visual, olfactory and aural experience. An entrancing choose-your-own-adventure brought to life through the personalities of six performers in giant nests. 'A dance work of extreme sensitivity and beauty that calls on audiences to contemplate the human capacity for nurturing, the process of ageing and the fragile nature of being.'  
Ten Days on the Island.

*BIRDS* weaves together the work of respected Tasmanian fibre artist Gwen Egg and composer Ron Nagorcka with the nuanced choreography of MADE Artistic Director Glen Murray.

<b>Cast</b>	MADE ensemble
<b>Produced by</b>	Glen Murray and Gwen Egg
<b>Choreographer</b>	Glen Murray
<b>Design</b>	Gwen Egg
<b>Bird sounds</b>	Ron Nagorcka

### PROGRAMMING

**Production links**  
[www.cyberpaddock.net.au/production?p=2354](http://www.cyberpaddock.net.au/production?p=2354)

<b>Available from</b>	By negotiation
<b>Available to</b>	By negotiation
<b>Duration</b>	55 mins
<b>Interval</b>	0 mins
<b>Budget</b>	By negotiation

Performance history		
Venue	Year	Presenter
Peacock Theatre SAC, Hobart	2011	MADE Company
Ogilvie High School, Tas	2013	MADE Company
King Island Town Hall	2013	Ten Days on the Island, MADE Company & King Is Cultural Centre

### ABOUT RUNAWAY

**Synopsis**  
Bisecting the stage for *RUNAWAY* with a catwalk-like runway, lined with synthetic grass and a white picket fence, you have 'set the scene for a series of humorous and deadly serious juxtapositions'. *The Mercury*. The cast of eight women dressed in little black dresses, pearls and bare feet are not afraid to expose the idiosyncrasies that time creates in all of us.

With gumboots on hands, retro prams, bicycle hoops and wet-area safety warning signs, artistic director and producer Glen Murray presents an hour of completely separate dance theatre pieces with the audience just inches away from the performer, leaving both exposed yet emotionally bound.

<b>Cast</b>	MADE ensemble
<b>Produced by</b>	Glen Murray
<b>Choreographer</b>	Glen Murray
<b>Design</b>	Glen Murray

### PROGRAMMING

**Production links**  
[www.cyberpaddock.net.au/production?p=2402](http://www.cyberpaddock.net.au/production?p=2402)

<b>Available from</b>	By negotiation
<b>Available to</b>	By negotiation
<b>Duration</b>	55 mins
<b>Interval</b>	0 mins
<b>Budget</b>	By negotiation

Performance history		
Venue	Year	Presenter
Hobart Baha'i Centre	2012	MADE Company

### ABOUT MADE COMPANY

'When a talented audience member exclaims she only has three years until she is old enough to perform with this group, you know you must be at a MADE event'  
*The Mercury* review for *BIRDS*, 2011

Tasmania's MADE Company creates and produces unique, inspiring dance-theatre for mature performers. Staged in expected AND unexpected environments, MADE's work

connects with audiences of all ages. It communicates the lived experience, reflects on life and expresses story through cross art form collaborations.

MADE's work is particularly relevant and timely in the context of our ageing population. MADE offers audiences an alternative view of contemporary dance/theatre and of the mature body in a performance context. MADE is recognised for cultivating positive social and health benefits for participants. MADE's work shifts the lens from a youth-centric dance culture to focus on the mature performer.

MADE works ethically in a non-judgmental, supportive and encouraging environment facilitating revelatory and transformative experiences for participants who find they are flourishing at a time when the dominate culture expects them to be withdrawing from active engagement. In the words of Gabrielle Lis, Island Magazine "By making their bodies articulate, the women of MADE expand our notions of how older Australians might live, not simply how they might dance."

MADE can remount existing repertoire with communities or create new work in response to their environment and looks forward to collaborating with local artists. MADE has been welcomed in city and rural communities offering workshops that lead to unique performance outcomes.

MADE seeks to explore the opportunities to create and perform in unique environments particularly where audiences live, work and play. Performers gain much from audience's reaction and participation and the MADE model actively seeks audience and artist conversation following each performance. MADE presents dance theatre in unique environments including traditional and non-traditional settings; theatres, stages, tents, marquees, windows, balconies, shopping malls, community centres, streets, small and large spaces.

There are no warnings required for MADE performances - children, parents, grandparents, men, women, youth all have a voice in MADE productions and are invited into the conversation.

The MADE Company model is tried and tested and ready to come and inspire local communities via a range of models, such as taking a show from repertoire and adapting it for the local performers or creating a new show using the MADE 'way of working'.

MADE is happy to negotiate with prospective Theatre Producers, Community Arts Producers, Festival Producers and Corporate entertainment executives.

### CONTACT

<b>Name</b>	Glen Murray
<b>Email</b>	<a href="mailto:madeintasmania@gmail.com">madeintasmania@gmail.com</a>
<b>State</b>	TAS



# Finding Centre

Trisha Dunn

## ABOUT

### Synopsis

Renowned Tasmanian dancer Trisha Dunn explores the notion of ‘finding centre’ in a deeply personal work that launched her solo career. Trisha’s performance is an insightful and widely pertinent exploration of balance – physical, mental and spiritual, and questions what it means to find a sense of centre, contentment and peace. As a new mother of twins she found herself juggling a life of conflicting and competing demands and confronts this universal struggle with strength, humour and honesty.

*Finding Centre* experiments with the intersection between live performance and projected images in collaboration with Kaboom studios placing the work in a vast visual surround.

### Review

“There aren’t enough words to describe Trisha Dunn’s choreography and performance in *Finding Centre*. We need a new vocabulary, something that hasn’t been invented yet, to translate. Exceptional. Inimitable. Exquisite. Superlatives fall short, but they are all I have to describe this creationism event that is a flawless fifty minutes of contemporary dance.....

Dunn’s creative brilliance is in the way she connects with the audience through performance. She is so immersed in the dance, so present in the moment, so exposed, vulnerable, real, that you’re left with no doubt about what the creative intention is: and it’s to move you to experience it with her.” Wendy Newton, *Write Response*, March 2013

### Choreographed and performed by

Trisha Dunn

### Production and lighting by

Darren Willmott

### Visuals

Kaboom Studio

### Artform

Contemporary dance/hybrid theatre



Performer: Trisha Dunn. Photo: Jason Lam.  
Graphic design: Brownbread and Butter.

## PROGRAMMING

This is a remount of existing work.

### Production links

[www.cyberpaddock.net.au/production?p=2081](http://www.cyberpaddock.net.au/production?p=2081)

**Available from** August 2014  
**Available to** December 2016

**Duration** 50 mins  
**Interval** 0 mins  
**Max perf per week** 7

### Budget

(Summary - full budget on Cyberpaddock)

**Remount** \$5,000 + GST  
**Weekly fee** \$4,700 + GST  
**Per show Fee** To negotiate

### Presenter reference

Refer to letter of support on Cyberpaddock

**Name** Jo Duffy, Ten Days on the Island  
Artistic Director 2013

**Venue** Earl Arts Centre

### Producer / artistic history and background

Trisha Dunn is a Tasmanian based performer, choreographer, project manager, teacher and rehearsal director. Trisha was an integral part of Tasdance for 13 years and during this time worked with over 35 Australian and international choreographers. These included works from Tanja Leidkte, Leigh Warren, Graeme Murphy, Sue Healey, Lucy Guerin and Natalie Weir.

Trisha has performed extensively throughout Tasmania and Australia and has had the opportunity to tour with Tasdance to New Zealand, India, China and Korea. Trisha has also performed several seasons with New Zealand based Raewyn Hill and Dancers, Melbourne’s Chunky Move and Sue Healey and Dancers. In March 2013 Trisha presented *Finding Centre*, her first full-length solo work for the Ten Days on the Island festival.

## WORK IN DEVELOPMENT

### *We find our feet; we keep on walking*

*We find our feet; we keep on walking* is a live art performance which essentially hinges itself on the pursuit of connection, and uses both theatre and dance-based craft to re-imagine the relationship between an audience and a performer.

Flexible enough for any performance venue, the concept relies on an unusual interaction between performers, venues and audiences. Changing the rules of conventional theatre the audience members participate either one-to-one or in small groups, and in locations throughout the venue, giving each person an individual and unique experience.

Through this series of meetings they discover something about this performer and what they might share with them. These kinds of discoveries do not often occur in performance. But in *We find our feet; we keep on walking* a performance experience or a memory from childhood turns out to be a link that suggests we have much in common. By sharing, watching, enjoying, the audience and performer find out about each other, as something very different to a more familiar performer/audience relationship takes place.

This project is still in its embryonic stages and would benefit from feedback from presenters as it moves into the next creative phase.

*We find our feet; we keep on walking* has undergone two short development phases and will be benefiting from an Encounter session at APACA. The work is planned to premiere for Junction Arts Festival September 2015.

## NOTES

## CONTACT

**Name** Trisha Dunn  
**Phone** 0438 542 104  
**Email** trishdunn@hotmail.com  
**State** TAS

# Alzheimer Symphony

Toured by Tasmania Performs

## ABOUT

**Tagline**  
A King with no words!

**Synopsis**  
In *Alzheimer Symphony* a famous old actor forgets his lines during a performance of Shakespeare's *King Lear*. He begins to develop tricks to fight his forgetfulness which now follows him into every corner of his private life. He forgets the name of his sons, the picture of his mother and when he finds a sock in his soup he eats without questioning the situation. He is finally reduced to living in a confined physical world that includes numerous contraptions to meet his daily needs, a pop up kitchen, shower, sports ground and library. Obstinate at first, he fights with all his might but is left with no choice but to surrender to his fate. As he does so, important stuff becomes unimportant, feelings become stronger then thoughts and his inner child is revived.

**Review**  
Peacock Theatre 20th March  
"A standing ovation greeted this first Tasmanian performance of Bruny Island based actor and writer Justus Neumann's remarkable one person show. It is so richly deserved. More than the title suggests, this is a poetic and infinitely inventive meditation on the final stages of aging. It is also a masterful piece of theatre making.

Ferdinand (Neumann) is an aged tragedian, his life shrunk down to the barest of domestic detail. His one escape, the glory of past stage roles, in particular the role of *King Lear*. What we get is not so much plot but an epic seventy minute exploration of a fading world, where (very funny) daily triumphs give way to crumbling memory and failing language. This is theatre interested in the big questions. Who are we without a past? Where are we - if words no longer stick?

Great art often marries breadth of vision and depth of detail. Lear's 'blasted heath' is made all the more poignant, delivered by a clown who delights in a contraption for frying eggs. Shakespeare's magic is in the text, but it is Beckett's tramp that captures the real spirit of this production.



Photo: Wolfgang Kalal

Austrian based director Hans Peter Horner doesn't put a foot wrong from the gentlest of starts to the epic final moment. But most of all, for those who love the art-form Neumann has reminded local audiences that, yes, theatre can be this good."  
Michael McLaughlin, *The Mercury Reviewer*, March 2014

<b>Written by</b>	Justus Neumann and Hans Peter Horner
<b>Composed by</b>	Julius Schwing
<b>Designed by</b>	Greg Methe
<b>Toured by</b>	Tasmania Performs
<b>Starring</b>	Justus Neumann
<b>Artform</b>	Tragicomedy

## PROGRAMMING

This is a remount of existing work - with a translation

**Production links**  
www.cyberpaddock.net.au/production/2060  
www.tasperforms.com

<b>Available from</b>	26 August 2014
<b>Available to</b>	26 December 2016

<b>Duration</b>	65 mins
<b>Interval</b>	0 mins
<b>Max perf per week</b>	8
<b>Min break btwn perf</b>	120 mins

<b>Budget</b>	
<b>Remount</b>	\$17,930 + GST
<b>Weekly fee</b>	\$8,190 + GST
<b>Royalties</b>	13%

**Producer / artistic history and background**  
Tasmania Performs/Producing and touring work since 2006. Justus has a 30 year history of national and international touring.

Performance history		
Venue	Year	Presenter
Bruny Island	2013	Circus Elysium Linz Austrian
Shakespeare Festival Tirol in Austria	2013	Schaexpir Festival Steudltenn Festival
Puerpach Lower Austria	2013	Hofteater
Various accross Austria	2013	Regional Tour Vienna
Personnel		
The touring party consists of 3 people		
Name	Role	Confirmed touring?
Justus Neumann	Lead Role	Yes
Tas Performs staff	TM	Yes
	Technician	Yes

## MARKETING

**Marketing selling points**  
The skill and reputation of Justus who has won awards in Europe and Australia. The topical nature of the theme, the inventiveness and theatricality of the design.

**Key audience and marketing notes**  
Suitable 14 years up but especially relevant for older people beginning to consider the impact of aging on their lives. Drama audience, people interested in positive role models for aging and Alzheimer's. The show has plenty of laughs but they come from a point of pathos rather than stand-up comedy.

**Sponsors and other acknowledgments**  
City of Vienna, Tasmania Performs, Arts Tasmania

**Community engagement activities**  
Justus is a masterful teacher and highly regarded. He is developing a School of Creativity and Confidence on Bruny Island. He can do pretty much anything to do with performing arts, but mostly improvisation aimed at tapping into the potential of everyone's creativity. Workshops are for general public as well as theatre practitioners, anyone wishing to unlock their inner creativity. Participants learn storytelling and to give speeches on the spot, working to lose their fear of failure.

**Content warnings/audiences to avoid**  
Children under 14 years

**Support material**  
www.dropbox.com/sh/dphn7pl1clj9xcc/AADs6oYoCK-rtqg3hHeEQqk4Ma

## TECHNICAL REQUIREMENTS

**Technical brief**  
The bulk of the action is around the wheel chair. Minimum

Lighting requirements are 5 Fresnels, 5 Profiles 3 Par 64's. Vocals are live but will use radio mic if in a noisy festival context. Standard in-house sound system required to play recorded sound track. Note: Lx can be scaled up for larger venues.

<b>Technical rating</b>	Low
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**Technical links**  
www.dropbox.com/sh/dphn7pl1clj9xcc/AADs6oYoCK-rtqg3hHeEQqk4Ma

<b>Theatre formats</b>	Proscenium Arch, Black Box
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**Effects**  
A small amount of water is spilled downstage, an egg or two is cracked and may spill onstage. A small piece of tissue paper is burnt on stage.

<b>Bump-in time</b>	6 hours with pre-rig
<b>Bump-out time</b>	2 hours

<b>First performance after bump-in?</b>	1.5 hrs
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**In-brief staging and set description**  
The whole set is built onto a functioning wheel chair that hosts the performer and various functioning contraptions. Plus two freestanding elements, a pedestal sink (non-functioning) and a vertical pole with a functioning 240 power point that requires a lead to it.

<b>Min. stage width</b>	4m
<b>Min. stage depth</b>	3m
<b>Min. stage height</b>	3m
<b>Min wing space</b>	only required if no upstage exit

**Wardrobe requirements**  
• 1x washing machine (preferred)

**Crewing requirements**  
**Bump-in**  
Lighting 1 crew for 6 hours provided pre-rig  
Staging 1 crew for 2 hours

<b>Bump-out</b> Staging	1 crew for 2 hours
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<b>Total crew hours</b>	10
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**Freight vehicle**  
• Hi-ace van or equivalent

## CONTACT

<b>Name</b>	Annette Downs
<b>Phone</b>	03 6165 6652 / 0409 231 458
<b>Email</b>	annette.downs@tasperforms.com
<b>State</b>	TAS



# Allison Farrow

dell'Arte Productions

## ABOUT

### dell'Arte Productions

Founded in 2006 by Allison Farrow, dell'Arte Productions creates and produces music and theatre events, especially cabaret and one-woman shows, focusing on small-scale productions that are resourceful, intimate, tourable and utilise the creative talents of Tasmanian arts practitioners wherever possible.

Website: [dellarte.com.au](http://dellarte.com.au)

### Allison Farrow

A versatile performer with more than 20 years experience in the arts, Allison's own one-woman shows have played to popular and critical acclaim. She has toured to the Edinburgh Fringe Festival, released an album of Kurt Weill songs and has been invited to perform at festivals including the Melbourne International Comedy Festival, Ten Days on the Island, Festival of Voices, MONA FOMA and TasPride, in genres as diverse as music theatre, opera, plays, films, recordings and concert appearances.

Website: [allisonfarrow.com](http://allisonfarrow.com)

### production links

[www.cyberpaddock.net.au/producer?p=300](http://www.cyberpaddock.net.au/producer?p=300)

## PREVIOUSLY PRODUCED WORKS

### *I'm a Stranger Here Myself: the songs of Kurt Weill*

**Genre**  
Cabaret

### Synopsis

A one-woman theatrical showcase of the work of Kurt Weill, presented in English, German and French. Conceived and performed by Allison Farrow, directed by Matt Wilson, accompanied Aaron Powell (piano).



Photo: Tony McKendrick.  
Design: Glenn Jeffrey.



Allison Farrow, 2014. Photo: Dan Cripps.

### Previous productions

2x Hobart seasons 2006 & 2007, Edinburgh Fringe 2007.  
Studio album (independently produced).

### Reviews

Farrow is "sexy and captivating."  
*Night News*, Edinburgh Fringe Festival

"With an incredible voice and total mastery of the material, Farrow gave us musical and interpretative perfection. 5 stars isn't enough to do this show justice. Miss this show and you miss one of the musical highlights of your life."  
*edfringe.com*

### Video

Available on request.

### *In the Still of the Night: an evening with Cole Porter*

**Genre**  
Cabaret (Jazz)

### Synopsis

Explores the unconventional relationship of Linda and Cole Porter and the life of the woman behind the man. Conceived, written and performed by Allison Farrow with music by Cole Porter. Director Sara Pensalfini, Music director Aaron Powell.



Photo: Tony McKendrick.

### Previous productions

Festival of New Tasmanian Theatre, Tasmanian Theatre Company Associate Artists Program, 2011.

### Reviews

"We all get a kick out of an Allison Farrow production."  
*Stage Whispers*

"Her versatility is wonderful." *The Mercury*

### Video

[www.youtube.com/watch?v=4QH4Y-wsoVA](http://www.youtube.com/watch?v=4QH4Y-wsoVA)

### *Dumb Blonde: the genius of Dolly Parton*

**Genre**  
Cabaret (country/pop)

### Synopsis

An intimate evening of story and song, sharing tales from Allison's own experience of growing up with Dolly's music and performing favourites. Conceived, written and performed by Allison Farrow. Accompanied Lincoln LeFevre.



Photo: Tony McKendrick.  
Design: Karen Kluss.

### Previous productions

Tasmanian Theatre Company Cascade Indie Program, 2012.

### Reviews

"The principal joy is the very fine musicality of both Ms Farrow and her accompanist, multi instrumentalist Lincoln Le Fevere. It is a wonderful collaboration."  
*The Mercury*

### Video

Available on request.

Studio album in discussion for near future.

### *Spring Fever: Allison Farrow in concert with Kelly Ottaway & band*

**Genre**  
Jazz

### Synopsis

Along with new arrangements of the standards made famous by the likes of Frank Sinatra, Fred Astaire and Ella Fitzgerald, Allison and 8 piece band include songs by Billy Joel, Joni Mitchell, Leonard Cohen and The Beatles and a few new songs too. Conceived and performed by Allison Farrow. Musical director Kelly Ottaway.



Photo: Remi Chauvin.

### Previous productions

Theatre Royal (Hobart) 2013 season.

### Video

Available on request.

### *Farrow, Farrow & Farrow: We Are Family*

**Genre**  
Cabaret

### Synopsis

Three of Hobart's best-loved performers on stage together for the first time in this cabaret about family.



Photo: Tony McKendrick.

### Previous productions

Voicebox for Festival of Voices, 2012.

## PROJECTS IN DEVELOPMENT

### *Farrow, Farrow & Farrow: Journeys*

Cabaret style show around the theme of journeys. Conceived, written and directed by Allison Farrow. Performed by Allison Farrow, Scott Farrow and Nicole Farrow. Accompanied Iestyn Parry.

### Tea for Two

Collaboration between dell'Arte and a local venue, combining high tea and music from 20s/30s/40s and 50s/60s (2 variations). Conceived by Allison Farrow. Performed by Allison Farrow and Andrew Short (vocalists) with 3 piece jazz band. Director Darren Sangwell.

**Blue: the art & life of Joni Mitchell** (working title)  
Cabaret style. A biographical account of the life and work of Joni Mitchell; painter and singer/songwriter (folk). Collaboration with a painter to produce marketing material, backdrops and possibly paint live on stage. Conceived, written and performed by Allison Farrow.

### Storybook: songs from the shows

Music theatre songs in a concert format (proscenium) but could easily work as cabaret. Conceived by Allison Farrow and band. Director and MD TBA.

### Spring Fever

Follow-up concert with Kelly Ottaway and band (jazz).

## CONTINUING PROJECTS

**Allison Farrow & Friends** (Allison + 3 piece band)  
Jazz repertoire from 20s, 30s & 40s, drawing from the Great American Songbook (including Porter, Gershwin, Berlin, Kern & Hammerstein).

## CONTACT

<b>Name</b>	Allison Farrow
<b>Phone</b>	0409 257 975
<b>Email</b>	<a href="mailto:allisonfarrow@hotmail.com">allisonfarrow@hotmail.com</a>
<b>State</b>	TAS





# Simon’s Final Sound

## Blue Cow Theatre

### ABOUT

**Tagline**  
A comedy of people who try and fail, try again, and fail better.

**Synopsis**  
Four people on a boat. There’s Simon, an unemployed dreamer with dodgy hearing. Michael, with his grey suit, grey sandwiches and grey life, and his wife Ginny, frustrated and craving excitement. And there’s Claude. Claude. Think of the loudest, most annoying person you know, and triple it. That’s Claude.

And they are all stuck together on a boat, looking for an island that may or may not exist.

*Simon’s Final Sound* is an adult comedy by the prolific and multi-award winning Australian playwright Finegan Kruckemeyer.

**Review**  
“Some of the most riotously comic moments you are likely to experience in the theatre. ... This is a finely produced and acted adult comedy with deliciously outrageous moments.”  
*The Mercury*

**Written by** Finegan Kruckemeyer  
**Director** Robert Jarman  
**Artform** Theatre

### PROGRAMMING

This is a remount of existing work.

**Production links**  
bluecowtheatre.com/simons-final-sound  
www.cyberpaddock.net.au/production/1626

**Available from** 20 May 2015  
**Available to** 1 December 2016  
**Duration** 2 hours 10 mins (including interval)  
**Interval** 20 mins  
**Max perf per week** 8  
**Min break btwn perf** 120 mins



Photo: Tony McKendrick.

**Budget**  
**Remount** \$24,400 + GST  
**Weekly fee** \$10,180 + GST  
**Royalties** 13%  
**Presenter reference**  
**Name** Rob Robson  
**Venue** West Gippsland Arts Centre  
**Contact** 03 5624 2530 or 0428 665 517

**Producer / artistic history and background**  
Blue Cow Theatre Inc. Four years of professional production in Hobart. Very popular and successful 7 week tour (Qld/ NSW/Vic) of “Art” in 2013.

Personnel		
The touring party consists of 6 people		
Name	Role	Confirmed Touring?
Guy Hopper	Actor	Yes
Mel King	Actor	Yes
Jeff Michel	Actor	Yes
John Xintavelonis	Actor	Yes
	Stage Manager	Yes
	Technician	Yes

### MARKETING

**Marketing selling points**  
Hugely accessible Australian comedy.

**Key audience and marketing notes**  
Adult audiences.

**Marketing package included in sell off fee**  
Still photography, video promo, press release, about the artists.

The team of experienced performers are supportive of presenters needs in promoting touring shows. They are happy to take part in radio interviews in advance of arriving in your town, and support forums and special subscriber events where the schedule allows.

**Sponsors and other acknowledgments**  
Arts Tasmania, Tasmania Performs  
**Community engagement activities**  
The cast have the skills and experience to offer a wide range of workshops and master-classes for youth, schools or adults. Workshop available in: theatre sports, puppetry, Shakespeare, physical comedy, voice skills and, of course, acting.

**Content warnings/audiences to avoid**  
The play is not suitable for young people under the age of 16. Occasional coarse language and adult concepts.

**Marketing links**  
www.cyberpaddock.net.au/production/1626  
bluecowtheatre.com/simons-final-sound  
www.youtube.com/watch?v=zOyWxdEaUtY  
All photos by Tony McKendrick

**Support material**  
www.dropbox.com/sh/92sbnky9ff38gkq/A67WZwpvhY

### TECHNICAL REQUIREMENTS

**Technical brief**  
Standard theatre lighting rig. 2 H-floor-stands; otherwise nothing unusual is required.

The show could be performed in a community hall type situation, with banks of par-cans. The set has a number of built-in prac lamps which make it pretty and theatrical even if theatre lighting is basic.

<b>Technical rating</b>	Medium
<b>Theatre formats</b>	Proscenium Arch, Black Box, Thrust, Flat Floor Hall
<b>Bump-in time</b>	8 hours
<b>Bump-out time</b>	2 hours
<b>First performance after bump-in?</b>	Bump-in from 9.00am, perform that night at 8.00pm

**In-brief lighting requirements**

- A Pre-rig required for “same day” bump-in and performance.
- Three colour wash on concentrated acting area.
- Six specials.

**In-brief visual requirements**  
Preferable:

- Black floor with upstage masking and one entrance u/s approximately centre.
- Black legs and borders or black pan mask

None of this is absolutely necessary. The show could be performed in a “community hall” type situation.

**In-brief staging and set description**

- Set comprises one platform, 4m x 5m.
- Set has small in-built wings and backstage area which will allow it to function both on an existing stage and in an empty hall context.
- Set also comes with a built-in “flying” element (an Act One screen that becomes a “canopy” on the boat in Act Two.) NB fly system is NOT required for this.

**Min. stage width** 6m  
**Min. stage depth** 7m  
**Min. stage height** 4m  
**Min wing space** 0m

**Wardrobe requirements**  
(not essential)

- 1x washing machine
- Iron and ironing board

Crewing requirements	
<b>Bump-in</b>	
Lighting	2 crew for 3 hours
Sound	0 crew for 0 hours (if there is an in house system)
Staging	2 crew for 3 hours
<b>Bump-out</b>	
Staging	2 crew for 2 hours
<b>Total crew hours</b>	16

**Freight vehicle**

- 2 tonne truck

### NOTES

### CONTACT

**Name** Robert Jarman  
**Phone** 0409 805 160  
**Email** robert.jarman@bigpond.com  
**State** TAS





# As We Forgive

Tasmania Performs

## ABOUT

### Synopsis

*As We Forgive* was written by Tom Holloway especially for Robert Jarman and directed by the award-winning Julian Meyrick. It presents three solitary men, each injured yet enduring, grieving yet gregarious: an elder victim of crime, a man who was abused as a child, a man who has been responsible for deaths and can't forgive himself. Original cello music, played live, punctuates the performance. A minimal set: some chairs, and three small elevated screens onto which muted but resonant images are back-projected.

### Review

"This is theatre at first glance of utter simplicity - one actor, three stories, three blokes, three different chairs. Yet the ethical, even spiritual complexities are immense. Can revenge restore what's been taken from you? Can hate heal? Is forgiveness of the unforgiveable, possible? ... Single characters can take an audience deeply into their confidence. This quality has been exquisitely worked by a trio of Australia's best theatre artists. ... What is distinctive is playwright Tom Holloway's capacity to build in the drama of deep self-reflection. And what great drama! Robert Jarman's trademark generosity as a performer is all present. But within the marked formality and stark beauty of director/designer Julian Meyrick's production, he has found a new precision, his acting delivering up the profound ordinariness of his major characters. This is mature drama, elegantly and meticulously prepared - the autumnal images of photographer Lisa Garland beautifully handled. Like all great theatre we just come out feeling that little bit more human."

Michael McLaughlin, *The Mercury*, 13/3/2013

**Written by** Tom Holloway  
**Directed by** Julian Meyrick  
**Starring** Robert Jarman  
**Artform** Drama



Photo: Peter Mathew.

## PROGRAMMING

This is a remount of existing work.

### Production links

[www.tasperforms.com/archive/as-we-forgive](http://www.tasperforms.com/archive/as-we-forgive)  
[www.cyberpaddock.net.au/productions/list?s\\_term=As+We+Forgive&sort=dateupdated&dir=DESC](http://www.cyberpaddock.net.au/productions/list?s_term=As+We+Forgive&sort=dateupdated&dir=DESC)

**Available from** 1 May 2015  
**Available to** 30 December 2016  
**Duration** 80 mins  
**Interval** 0 mins  
**Max perf per week** 8  
**Min break btwn perf** 120 mins

### Budget

(Summary - full budget on Cyberpaddock)

**Remount** \$24,600 + GST  
**Weekly fee** \$8,700 + GST  
**Royalties** 13%

### Presenter reference

**Name** Jo Duffy  
**Venue** Ten Days on the Island 2013  
**Contact** 0408 500 078

### Producer / artistic history and background

Tasmania Performs works with emerging and established artists and companies, and connects artists with national and international presenters; and where appropriate brokers and manages the tours that result.

### Performance history

#### 2013

- Backspace, Hobart
- Ten Days on The Island Regional Tour (Huonville, Campbell Town, St. Helens and Launceston)

#### 2014

- Canberra Theatre Centre, Centenary of Canberra, "Collected Works"
- Upcoming Australia Council funded Regional Tour of SA/Victoria in October 2014

### Personnel

The touring party consists of 4 people

Name	Role	Confirmed Touring?
Robert Jarman	Actor	Yes
Anthony Morgan	Cellist	Yes
	Stage Manager	Yes
	Technician	Yes

## MARKETING

### Marketing selling points

Audiences love the hero image and the show description. Hobart sold out (apart from 8 seats for the matinee) in a 160 seat theatre, and Canberra's week long season sold out months in advance.

### Key audience and marketing notes

Adult and senior school students, drama audience.

### Marketing package included in sell off fee

Poster/flyer artwork that can be adapted. A 3 minute DVD/Powerpoint of images and quotes available for presentation in your foyers in advance of the season as is the 1minute 30 trailer. Teachers kit will be developed before tour.

### Sponsors and other acknowledgments

Arts Tasmania

### Community engagement activities

Workshops in performance; Post-show Q&A sessions.

### Content warnings/audiences to avoid

Adult concepts. Not suitable for under 15.

### Marketing links

*Performance Trailer:*

[www.youtube.com/watch?v=7Vu7jXYgZzo](http://www.youtube.com/watch?v=7Vu7jXYgZzo)

*Julian Meyrick About the Play:*

[www.youtube.com/watch?v=eSNEPaPXkjc](http://www.youtube.com/watch?v=eSNEPaPXkjc)

*Interview with Tom Holloway:*

[www.youtube.com/watch?v=B\\_1igB7Zsvg](http://www.youtube.com/watch?v=B_1igB7Zsvg)

## TECHNICAL REQUIREMENTS

### Technical brief

No sound requirements. The show can play with the full rig in a managed venues or a smaller adapted rig for community venues. Standard mask in theatres.

**Technical rating** Medium

### Technical Links

Detailed LX plans from previous venues (black-box/end-stage: Earl Arts Launceston and Courtyard Theatre of Canberra Theatre Centre) available at:  
[www.tasperforms.com/archive/as-we-forgive](http://www.tasperforms.com/archive/as-we-forgive)

**Theatre formats** End-staging in Studio, Black-Box, Proscenium Arch. Theatre or community hall.

**Bump-in time** 8 hours

**Bump-out time** 2 hours

**First performance after bump-in?** Evening of first day

### In-brief lighting requirements

- Lighting must be pre rigged, coloured, patched and flashed prior to arrival of tour Company.
- 48 channels 60 lamps.
- The show can play with the full rig in managed venues or a smaller adapted rig for community venues.

### In-brief audio requirements

- All live accoustic cello Producer supplies: Cellist live onstage.

### In-brief visual requirements

- Flat stage with raked audience preferred but for Ten Days on the Island tour we played raised stages in community halls with an adapted lx design and it worked nicely.

### In-brief staging and set description

- Free standing black velvet wall with projectors mounted behind it.
- Three free standing screens for rear projection and three chairs.
- The three screens have adjustable bases to deal with raked stages.

**Min. stage width** 8m

**Min. stage depth** 7m

**Min. stage height** 3.5m (minimum grid height)

**Min wing space** 1m

### Wardrobe requirements

- Ironing board

### Crewing requirements

The full details of bump-in and bump-out crew are listed on cyberpaddock:  
[www.cyberpaddock.net.au/productions/list?s\\_term=As+We+Forgive&sort=dateupdated&dir=DESC](http://www.cyberpaddock.net.au/productions/list?s_term=As+We+Forgive&sort=dateupdated&dir=DESC)

**Total crew hours** 10

### Freight vehicle

- Three tonne truck
- Car for cast

## CONTACT

**Name** Annette Downs  
**Phone** 03 6165 6652 / 0409 231 458  
**Email** annette.downs@tasperforms.com  
**State** TAS

# Wish

## Perth Theatre Company

### ABOUT

**Synopsis**  
*Wish* is the adaptation by Humphrey Bower of Peter Goldsworthy’s extraordinary novel. The play follows the character of JJ (Bower) who is the hearing son of deaf parents. Through his class for ‘AUSLAN for Beginners’ he meets Stella and Clive who ask him to give private sign lesson to their adoptive daughter, Eliza.

JJ discovers Eliza is a rescued gorilla that the animal-activist couple is raising as their daughter. JJ forms a bond with Eliza that leads to a deeper, physical connection with unforeseen consequences for both of them.

The work is both funny and moving, exploring complex themes in an accessible form.

**Reviews**  
“Bower’s theatre craft shines through in the way he, as JJ, seduces us with his virtuosic signing as he narrates the story’s elements. The first few dozen minutes are a clever crash course in Auslan signing, to attune the viewer to the choreography of hand movements to come.”  
*The Australian*

“Stunning... virtuosic...poignant... Eliza is played by dancer-performer Danielle Micich with such exquisite dignity... a deeply moving exploration of how two living beings can cross the species divide.”  
*The Australian*

“Wish is extraordinary theatre. It is some of the finest storytelling you are likely to see this year, and it will leave a mark.”  
*Aussie Theatre*

**Written by** Peter Goldsworthy  
**Adapted by** Humphrey Bower  
**Director** Humphrey Bower  
**Starring** Humphrey Bower, Danielle Micich and Leon Ewing

**Artform** Theatre

### PROGRAMMING

This is a remount of existing work.



Humphrey Bower and Danielle Micich in *Wish*.  
Photo: Jon Green.

**Production links**  
[www.cyberpaddock.net.au/production/2291/wish](http://www.cyberpaddock.net.au/production/2291/wish)  
[www.perththeatre.com.au](http://www.perththeatre.com.au)

**Available from** January 2015  
**Available to** December 2015

**Duration** 115 mins (including interval)  
**Interval** 20 mins  
**Max perf per week** 5  
**Min break btwn perf** 2 hours

**Budget**  
(Summary - full budget on Cyberpaddock)  
**Remount** \$13,043 + GST  
**Weekly fee** \$11,100 + GST  
**Per show fee** \$5,000 + GST  
**Royalties** 13%

**Presenter reference**  
**Name** Kerry O’Sullivan  
**Venue** The Blue Room Theatre  
**Contact** 08 9227 7005

**Producer / artistic history and background**  
Perth Theatre Company is Perth’s leading contemporary theatre company and has been touring nationally and internationally for more than two decades. Since 2011, Perth Theatre Company has undertaken more that 20 international tours performing in Hong Kong, Taiwan, South Korea, USA, UK, Norway, Denmark, India and New Zealand.

Most recently, PTC has toured award winning shows such as *Alvin Sputnik: Deep Sea Explorer* and *It’s Dark Outside* to the USA and the UK with *It’s Dark Outside* currently on a three month national tour to every state and territory.

PTC continues to forge lasting relationships with venues

both in Australia and worldwide, that deliver on a diverse program of contemporary theatre for adventurous audiences.

Performance history		
Venue	Year	Presenter
State Theatre Centre, Studio Underground	2014	Perth Theatre Company & Night Train Productions
The Blue Room Theatre	2011	Perth Theatre Company & Blue Room Theatre

Personnel		
The touring party consists of 4 people		
Name	Role	Confirmed touring?
Humphrey Bower	Director/Actor	Yes
Danielle Micich	Actor	Yes
Leon Ewing	Musician	Yes
	Stage/Tour Man.	Yes

### MARKETING

**Marketing selling points**  
*Wish* originally premiered at The Blue Room Theatre in 2011. In 2014 Perth Theatre Company remounted the work. The work attracted fans of Peter Goldsworthy’s novel as well as theatre lovers. The audience was quite varied and there was an overwhelmingly positive, critical response from all those that attended.

**Key audience and marketing notes**  
Theatre goers and lovers of story. Suitable for people 15+.

**Marketing package included in sell off fee**  
Package include high-resolution images, draft media release, video content, content for show programs.

**Possible marketing at additional cost**  
Creation of posters and flyers – design at extra cost. Retagging video content with tour dates.

**Sponsors and other acknowledgments**  
Department of Culture and the Arts

**Community engagement activities**

- Q&A sessions with the performers
- Humphrey Bower and Danielle Micich would be open to engaging in workshops with the local community
- PTC is open to any engagement opportunities that may exist within the local communities

**Content warnings/audiences to avoid**  
Includes adult content. Not suitable for audiences under 15 years.

**Marketing links**  
[www.perththeatre.com.au](http://www.perththeatre.com.au)

### TECHNICAL REQUIREMENTS

**Technical rating** Medium

**Theatre formats** Black box and studio space preferred.

**Bump-in time** 8 hours  
**Bump-out time** 4 hours

**First performance after bump-in?** Day 2 afternoon or evening

**In-brief lighting requirements**

- Ability to create 2x frontlight wash, 2x backlight wash and 1x high sidelight wash as well as 10 specials(with a front and back for each)
- Total of 32 Lamps
- 60 channels or 48 with a double up patch

**In-brief audio requirements**

- If House SND Rig is available then no additional requirements. Possibe amplification of acoustic guitar - dependant on venue

**In-brief staging and set description**  
2 Carpets laid flat on the ground in the centre of the space. A tyre swing suspended from the roof on stage right (optional). Musician positioned down stage right.

**Min. stage width** 8m  
**Min. stage depth** 6m  
**Min. stage height** 6m  
**Min wing space** 1m

**Fly system req?** 1 (weight baring to rig tyre-optional)

**Wardrobe requirements**

- Laundry facilities

**Crewing requirements**  
For the full details of bump-in and -out crew see: [www.cyberpaddock.net.au/production/2291/wish](http://www.cyberpaddock.net.au/production/2291/wish)

**Total crew hours** 19

**Crew notes**  
Bump in: Lighting Rigging, Focus and Plot. (32 Lamps Rigged, 50 cues plotted) Check House SND working and SM Operational SM/Cast. Bump in: Set Mech required to Rig Tyre Swing (optional).

**Freight notes**

- 2 x rolled carpet 2000L x 200W x 200D (23kg)
- 1 x rolled mat 2000L x 200W x 200D (23kg)
- 1 x truck tyre 900mm diameter (50kg) - sourced locally
- 1 x 20m hemp rope (15kg)

**Freight vehicle**

- Various

### CONTACT

**Name** Georgia Malone  
**Phone** 08 6212 9395 or 0411 100 340  
**Email** [georgia@perththeatre.com.au](mailto:georgia@perththeatre.com.au)  
**State** WA



# The Adventures of Namakili

The Follies Company



Lynette Lewis Hubbard as Namakili.

## ABOUT

### Synopsis

This comedy is set in a hospital waiting room where Namakili awaits her appointment. The bland walls behind her, the three-seat chair unit and a coffee table of old magazines create the scene. The work transforms multiple times through lighting/projection and sound design. Ingeniously linked episodes, including Lynette’s meeting the late Princess Diana, all end with a return to the waiting room. Lynette also transforms into multiple characters (including Electra, Mrs. Alving, Lady Macbeth) whose short monologues expand her story to the universal. It is a play about joy, healing and the multiple realities that Namakili must make into one.

### Review

“This play is a joyous, open and hopeful story told with tricks and energy. All (Lynette) emits in the space aches with a beautiful knowing of this story being personal and real - you can’t help but want her to win. How her multiple worlds lean on, stir on, and butt up against one another is explored throughout the play and drive the action in this fantastic show. The story speaks volumes for understanding, hope and resilience.”

Kyle Walmsley, *Darwin Arts Guide* and Facebook, 26/11/13

<b>Written by</b>	Lynette Lewis Hubbard and S L Helper
<b>Director</b>	Stephen Lloyd Helper
<b>Starring</b>	Lynette Lewis Hubbard
<b>Artform</b>	Theatre

## PROGRAMMING

This is a remount of existing work.

### Production links

vimeo.com/82076811  
www.cyberpaddock.net.au/production/2305  
www.facebook.com/theadventuresofnamakili  
www.dropbox.com/sh/adv4tp8fxde3ogu/AACxhdqeZkmIN-PcejfM25Xi0a

<b>Available from</b>	August 2014
<b>Available to</b>	December 2016
<b>Duration</b>	75 minutes + pre- or post-show talk
<b>Interval</b>	0 mins
<b>Max perf per week</b>	8
<b>Min break btwn perf</b>	120 mins

### Budget

(Summary - full budget on Cyberpaddock)

<b>Remount</b>	\$28,550 + GST
<b>Weekly fee</b>	\$8,156 + GST
<b>Per show fee</b>	To negotiate
<b>Royalties</b>	12%
<b>APRA obligations</b>	Small use of pre-recorded music - minimal royalty

### Presenter reference

<b>Name</b>	Sean Pardy, Executive Director
<b>Venue</b>	Brown’s Mart Theatre
<b>Contact</b>	ed@brownsmart.com.au 0419 284 841

<b>Name</b>	Louise Partos
<b>Organisation</b>	ArtBack NT
<b>Contact</b>	eo@artbacknt.com.au

### Producer / artistic history and background

The Follies Company is all about *Artistry connecting Audiences*. Our productions bring people together to deepen their understanding of each other, themselves and the world we share through comedy, drama, music and dance. The company and its director Steve Helper began in 1998 with Follies at the Sydney Opera House with the SSO and a galaxy of Music Theatre stars. Since then, they have developed *Smokey Joe’s Cafe* on Broadway, *What The World Needs Now* at Sydney’s Theatre Royal, *Simply Weill*, *A Kurt Weill Cabaret*, *You’re Gonna Love Tomorrow*, *Cafe Rebetika! - the passion of the Greek Blues*, all at the SOH. Most recently: *Syncopation*, *A Sign Of The Times* and *The Adventures Of Namakili*. *Cafe Rebetika!* and *Syncopation* have toured nationally. Next are: *Blak Electric* with the Aboriginal Centre for Performing Arts at the Queensland Performing Arts Centre (QPAC), *Syncopation* Off-Broadway; *A Sign Of The Times* at QPAC. The Company’s new country/soul musical *The New Black* is in the final stages of development.

### Personnel

The touring party consists of 3 people

<b>Name</b>	<b>Role</b>	<b>Confirmed touring?</b>
Lynette Lewis Hubbard	Actor	Yes
Kelly Blumberg	Stage Manager	Yes
Theodore Hubbard	ASM	Yes

## MARKETING

### Marketing selling points

A great night out; A family show; Great schools production, Princess Diana; An original contemporary Australian story everyone relates to; A sensational performance by a woman who owns the stage and our hearts; An uplifting work of reconciliation and moving forward together; Extraordinary new form of storytelling; Sold out premiere season; Superlative quality; bringing Indigenous and non-Indigenous audiences together.

### Key audience and marketing notes

Socially aware, people wanting new experiences; Intersecting target markets are regular/mainstream subscribers/ticket buyers, all ATSI communities, women 20-50 (strong inter-generational themes), schools, early adopters, comedy audience.

### Marketing package included in sell off fee

All graphic design, broadcast quality footage, 30 sec teaser and 3.5 minute highlight videos; fabulous production photos, press release, and more.

### Sponsors and other acknowledgments

Brown’s Mart Arts, The Follies Company, ArtBack NT

### Community engagement activities

Video tour / slide show of Tennant Creek presented by Lynette; discussion groups about mixed identity and contemporary Indigenous life; a chance to meet her and Q&A. Happy to speak to all school and community groups. Happy to run “anti-racism” workshops.

### Content warnings/audiences to avoid

None

### Marketing links

www.cyberpaddock.net.au/production/2305

## TECHNICAL REQUIREMENTS

### Technical brief

The set is 2 flats covered with shade cloth joined to form a 4.8 metre wall for rear/front projection. Ideal walls to be rigged (hardware supplied) but can be French braced. Lighting sourced from standard rig (plan supplied). 2 upstage speakers, 1 spot speaker, 2 FOH speakers. Projection equipment supplied.

<b>Technical rating</b>	Low
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### Technical links

See plans under ‘files’:  
www.cyberpaddock.net.au/production/2305

<b>Theatre formats</b>	All (prosc, black box, town hall, 600 seats max)
<b>Bump-in time</b>	6 hours
<b>Bump-out time</b>	2 hours
<b>First performance after bump-in?</b>	2 hours

### In-brief lighting requirements

- Production requires two colour front wash, two colour back wash, two colour side booms
- Production supplies birdie footlights and LED strip lights

### In-brief audio requirements

- 2 speakers behind stage, 1 spot, 2 FOH

### In-brief visual requirements

- All supplied (projector, rigging, screens)

### In-brief staging and set description

2 flats of shade cloth with metal framing and rigging points; small lino floor (roll/unroll) for waiting room; 3 chair unit, 1 single chair, empty water cooler. Images projected from front or rear depending on venue. Areas around waiting room are empty, defined by light and sound as used. Static unit set.

<b>Min. stage width</b>	6m
<b>Min. stage depth</b>	8m with rear projection 5m with front projection/no projections
<b>Min. stage height</b>	6m
<b>Min wing space</b>	0m

### Wardrobe requirements

- 1x washing machine
- 1x tumble dryer
- Iron and ironing board

### Crewing requirements

For the full details of bump-in and -out crew see:  
www.cyberpaddock.net.au/production/2305

### Freight notes

- Very light

### Freight vehicle

- Van or small truck

## CONTACT

<b>Name</b>	Louise Partos
<b>Phone</b>	08 8941 1444
<b>Email</b>	eo@artbacknt.com.au
<b>State</b>	NT
or	
<b>Name</b>	Stephen Lloyd Helper
<b>Phone</b>	0412 11 81 81



# Big Baby

## Terrapin Puppet Theatre



Big Baby. Photo: Peter Mathew.

### ABOUT

#### Synopsis

Some days you feel really big and some days you feel really small. In a story about diversity and triumphing over the hardship that comes with it, *Big Baby* tells the story of a baby that is the wrong size.

Big Baby destroys everything she touches, making a Big Baby sized mess everywhere she goes. So one day Dad brings home a machine to help get rid of the mess. But this machine does not just want to get rid of the mess... it wants to get rid of everything!

After banishing *Big Baby* to the wilderness, the machine starts to destroy all in its path and Dad must find Big Baby and bring her back to save the world before this mysterious force vacuums everything away.

Combining contemporary puppetry, object theatre and a video microscope that shows intricate beauty in the tiniest of things, *Big Baby* is a funny, irreverent and ultimately heart-warming show for the whole family. Premiering 4 July 2014.

Written by	Van Badham
Director	Sam Routledge
Starring	Bryony Geeves, Maeve Mhairi MacGregor and Kane Petersen
Artform	Puppet Theatre

### PROGRAMMING

This is a new work still in pre-production

#### Production links

[www.cyberpaddock.net.au/production?p=2404](http://www.cyberpaddock.net.au/production?p=2404)  
[www.terrapiin.org.au/big-baby-presenters](http://www.terrapiin.org.au/big-baby-presenters)

Available from	31 January 2016
Available to	3 December 2016
Duration	55 min
Interval	0 mins
Max perf per week	12
Min break btwn perf	60 mins

**Budget** On Cyberpaddock after 4 July 2014  
[www.cyberpaddock.net.au/production?p=2404](http://www.cyberpaddock.net.au/production?p=2404)

**Producer / artistic history and background**  
Terrapin is Australia's premier contemporary puppet theatre

creating world-class performances for young people and their families, touring Tasmania, nationally and internationally.

#### Performance history

Venue	Year
Theatre Royal	2014
Earl Arts Centre	2014
Burnie Arts & Function Centre	2014

#### Personnel

The touring party consists of 5 people

Name	Role	Confirmed touring?
Bryony Geeves	Performer	No
Maeve Mhairi MacGregor	Performer	No
Kane Petersen	Performer	No
Andrew MacDonald	Tour Manager	No
	Lighting Tech	No

### MARKETING

#### Marketing selling points

Presented during school holidays for children 5+ and their families.

#### Key audience and marketing notes

The show is suitable for family holiday audiences and school groups.

#### Marketing package included in sell off fee

Generic media release, company bios, hi-res production images, production video, graphic design for posters/flyer.

#### Possible marketing at additional cost

TVC, poster/flyer printing.

#### Sponsors and other acknowledgments

Australia Council and Tasmanian Government

### TECHNICAL REQUIREMENTS

Technical brief	The show will suit most venues
Technical rating	Medium
Technical formats	Proscenium arch/black box
Technical information	Cyberpaddock/Terrapin site after 4 July

### CONTACT

Name	Kevin O'Loghlin
Phone / Email	03 6223 6834 / gm@terrapiin.org.au
State	TAS

# The Tree Widows

Tasmanian Theatre Company

### ABOUT

The Tasmanian Theatre Company (TTC) believes that all people are entitled to access a rich and diverse arts culture.

The Company produces an annual program of professional work as well as a community program. New Australian plays - plays which tell Australian and particularly Tasmanian stories are the hub of the company's artistic program.

The TTC endeavours to create high quality touring work which is realistically priced and meets a demand in regional Australia. The team at TTC have a strong background in touring. The company undertook an extensive Australian tour of *I Am My Own Wife* in 2011 as well as a number of tours within Tasmania in recent years. In 2015, the TTC anticipates touring *Sex With Strangers* to 45 venues in every state of Australia.

The reading you are seeing today is from *The Tree Widows*, an evolving script by Alana Valentine. This play has been created in response to the anniversary of the First World War.

520 trees line an historic avenue in Hobart's Queen's domain, each a poignant sentinel linked to a former soldier and an ongoing legacy for the families left behind. Around Australia, in its cities and country towns, rows of trees with plaques and tiny parks featuring ANZAC monuments represent not only their community's loss but the individual stories of families who were left without fathers, sons, husbands and brothers.

This work of verbatim theatre captures the experience, history and the moving and often witty personal stories of the families for whom these trees and monuments are a potent metaphor and an enduring testament.

*The Tree Widows* is produced by Tasmanian Theatre Company in partnership with the Ten Days on the Island Festival and the Hobart City Council.

It will premiere at Ten Days on the Island in March 2015 and will be available for touring in the future. *The Tree Widows* can be performed indoors or outdoors.

Opening in Hobart on August 28th is *The Berry Man*, a beautiful play by Patricia Cornelius. *The Berry Man* is an ideal show for touring. It is a play with a broad appeal, a quintessential Australian story about loneliness, love and fertility set on two adjoining farms. Presenters are



The Tree Widows.



The Berry Man. Photo: Nick Monk.



Born From Animals. Photo: Sally Hitchcock.

encouraged to use the Go See fund to come to Hobart to see *The Berry Man* in August/September. The script is available to presenters on request.

In 2014, the TTC is embarking on a pilot program which, ultimately will see live theatre streamed to a large number of communities in regional Tasmania and Australia's Antarctic bases in real time.

Website: [www.tastheatre.com](http://www.tastheatre.com)

### CONTACT

Name	Charles Parkinson
Phone / Email	03 6234 8561 / charles@tastheatre.com
State	TAS



# CAVE - WAITS - COHEN

Mikelangelo

## ABOUT

**Tagline**  
Award-winning cabaret star Mikelangelo takes on the dark poets of rock ‘n’ roll in a triumphant one-man show.

**Synopsis**  
Only a powerhouse like Mikelangelo could pull off this vocal trifecta. With his deep, deep baritone, charismatic Mikelangelo delivers this stunning show with masterful skill and power, performing solo and showing off his talents on guitar, piano, accordion, clarinet and percussion. You will be transfixed. You will be astounded. You will be moved.

**Review**  
“Unquestionably magnetic, Mikelangelo weaves a spell around the audience, inviting them to explore the shadowy recesses of the soul”  
\*\*\*\*\* *The List* (UK)

**Written by** Mikelangelo featuring songs by Nick Cave, Tom Waits and Leonard Cohen  
**Director** Miles O’Neil (Suitcase Royale)  
**Starring** Mikelangelo  
**Artform** Music/cabaret

## PROGRAMMING

This is a remount of existing work.

**Production links**  
[www.cyberpaddock.net.au/production/2407](http://www.cyberpaddock.net.au/production/2407)

**Available** June - July 2015, Nov - Dec 2015, April - June 2016, Sept - Nov 2016

**Duration** 70 mins  
**Interval** 0 mins  
**Max perf per week** 8  
**Min break btwn perf** 2 hours

**Budget**  
**Remount** \$6,750 + GST  
**Weekly fee** \$9,390 + GST  
**Per show fee** \$3,000 + GST  
**Royalties** 10%



Photo: Mandy Hall.

**APRA obligations** To include songwriter credits in Live Performance Returns

**Presenter reference**  
**Name** Monique Harvey  
**Venue** The Substation  
**Contact** [monique.harvey@thesubstation.org.au](mailto:monique.harvey@thesubstation.org.au)

**Producer / artistic history and background**  
Mikelangelo has come to prominence nationally and internationally fronting his group Mikelangelo and the Black Sea Gentlemen and touring solo with La Clique. Over twenty years of performing at arts and music festivals, theatres, cabaret rooms, country halls and arts centres has led to critical acclaim, awards and a large and ever growing audience base for his work. Mikelangelo has released 11 albums and has independently produced seven original touring shows. As well as finding success in major centres, Mikelangelo has been committed to broad regional touring over the last 12 years, with tours through Playing Australia and Long Paddock and performances at regional festivals such as Woodford Folk Festival, Blue Mountains Blues and Roots Festival and the Upwelling Festival in Portland to name a few.

**Performance history**  
*CAVE-WAITS-COHEN* premiered at Ten Days On The Island festival in Hobart March 2014, and has toured successfully to music venues and country halls in Katoomba, Sydney, Canberra, Candelo, Kyneton and Castlemaine.

**Personnel**  
The touring party consists of 2 people  

Name	Role	Confirmed touring?
Mikelangelo	Performer/Producer	Yes
	Tour Manager/Technician	No

## MARKETING

**Marketing selling points**  
All ages show; a chance to see an internationally acclaimed performer in a regional theatre; a night to hear great interpretations of the work of three of the most important living songwriters.

**Key audience and marketing notes**  
Middle-aged subscription audience, older rock fans and 20s-30s music concert goers. The key to marketing and selling out shows is the winning combination of Mikelangelo singing songs by these three pivotal artists.

**Marketing package included in sell off fee**  
Poster/flyer template, Sound Cloud, YouTube links

**Sponsors and other acknowledgments**  
Acknowledgement of the support of Auspicious Arts

**Community engagement activities**  
Song writing and story sharing workshops; engagement with community bands and/or choirs with workshops, rehearsals and/or performance; performances and/or workshops with children of various ages, from primary to secondary school; lectures, tutorials and/or debates about music in tertiary institutions.

**Marketing links**  
[www.mikelangelo.com.au](http://www.mikelangelo.com.au)  
[www.cyberpaddock.net.au/production/2407](http://www.cyberpaddock.net.au/production/2407)

## TECHNICAL REQUIREMENTS

**Technical brief**  
This is a one-man cabaret show that has been designed for ease of touring. The show will travel with a tour manager who will double as a lighting operator for the show. The venue is to supply a sound operator and a lighting technician to assist with rigging and focussing.

**Technical rating** Medium

**Technical links**  
[www.cyberpaddock.net.au/production/2407](http://www.cyberpaddock.net.au/production/2407)

**Theatre formats**  
The show can be presented in proscenium arch or cabaret seating. Works well in larger theatres and also in studio theatres.

## NOTES

## CONTACT

**Name** Mikel Simic  
**Phone** 0403 905 399  
**Email** [m@mikelangelo.com.au](mailto:m@mikelangelo.com.au)  
**State** VIC

(working title)

Guy Hooper

## ABOUT.

## Synopsis

*Speech* is a collection of speeches, delivered by one actor playing a diverse range of characters in different contexts.

The performance places the audience members as both the viewers of a theatre piece AND as passive participants in the imagined world. Part of the pleasure for the audience will be the puzzle that emerges for them in the course of the performance. They will have to ask themselves "Who am I in relation to this particular speech – A wedding guest? A member of a congregation? An international jurist?"

As the themes of each speech become clear and the performance progresses, the production will also raise potent questions and ideas relating to the nature of public discourse, the ritual of the individual addressing the tribe and the forms and limitations of spoken language.

## The project to date

- In late 2012 Guy Hooper approached five Tasmanian playwrights, Tom Holloway, Finnegan Kruckemeyer, Sean Monro, Carrie McLean and Ryk Goddard, with a brief to create short works specifically written for him to perform. All playwrights enthusiastically embraced the idea.
- Annette Downs, Producer with Tasmania Performs, agreed to fund the commissions in 2012. First drafts were subsequently delivered by April 2013. A reading for the playwrights was held, feedback provided and the writers moved toward 2nd Drafts.
- In July 2013 Guy was granted \$2000 by the Theatre Council of Tasmania to continue developing the Speech project. This money funded three days of dramaturgical interrogation of the works by Aidan Fennessy, writer/director/dramaturg and former Associate Director with MTC, in conjunction with the playwrights and the performer.
- The CD addressed issues relating to the challenges of structure and rhythm. Key areas for further exploration were identified as:
  - An approach to the material which broke the speeches into fragments that gradually build to a cohesive whole;



*Guy Hooper. Photo: Oliver Berlin.*

- Developing an overarching framing device.
- In 2013 sections were presented as a work in progress at the Tasmania Performs Artists Residency.
- Once dates are confirmed for the production, we will inform you so you can apply for a "Go See" to come and see it!

<b>Written by</b>	Finegan Kruckemeyer. Other excerpts - Tom Holloway, Sean Monro, Carrie McLean and Ryk Goddard
<b>Director</b>	Aidan Fennessy (Creative Development)
<b>Starring</b>	Guy Hooper
<b>Artform</b>	Theatre

**Guy Hooper - Performer**

Guy Hooper has worked professionally as a performer, deviser, director and teacher of theatre for over twenty-five years in a diverse range of genres from circus to Shakespeare, new Australian scripts and cabaret. Guy has been an ensemble member of Death Defying Theatre (1983 to 87), Circus Oz (1987-89), The Murray River Performing Group (1989–1991) and, since 1992, a freelance actor working for theatre companies in Melbourne, Sydney, Geelong, Albury and Hobart including Back to Back, Playbox, La Mama, Elston, Hocking & Woods, HotHouse, The Flying Fruit Fly Circus, the Tasmanian Theatre Company, and Blue Cow.

Since moving to Tasmania in 2008 Guy has had leading roles in numerous theatre productions including, for the Tasmanian Theatre Company (TTC) and Ten Days on the Island, Tree Widows, Poxed, and Sex, Death and a Cup of Tea. He recently appeared for Blue Cow Theatre in *Simon's Final Sound* and *The State of the Tasmanian Economy* and for the TTC in *And No More Shall We Part* and *Born From Animals*.

**Aidan Fennessy – Director of Creative Development**

Aidan Fennessy is an award-winning writer, director and dramaturg. His plays have been produced by MTC, QTC, Griffin, HotHouse, Playbox, Black Swan State Theatre Company and many more. His play *Chilling and Killing My Annabel Lee* won the Wal Cherry Award and was short-listed for the Victorian Premier's Literary Award. His 2002 comedy festival collaboration *The Trade* won the prestigious Barry Award. His play, *Brutopia* won the 2010 Griffin Award and *National Interest* won the Peoples Choice Award at the 2012 Premiers Literary Awards.

His directing credits include Peter Houghton's *A Commercial Farce* for Malthouse Theatre, Alan Ayckbourne's *Things We Do For Love*, David Mamet's *Boston Marriage*, Lally Katz's *Return To Earth*, Annie Baker's *Circle Mirror Transformation*, John Guare's *His Girl Friday* plus many more for the Melbourne Theatre Company. Ross Mueller's *The Glory* HotHouse Theatre, Matt Cameron's *Ruby Moon* for Playbox/Neonheart, David Mamet's *Oleanna* for HotHouse Theatre, his own play *Chilling and Killing My Annabel Lee* for Playbox/Chameleon.

Aidan was co-founder of the highly successful Chameleon Theatre, a member of the Artistic Directorate of Hothouse Theatre, Artistic Director of the Store Room Theatre Workshop and Associate Director at Melbourne Theatre Company from 2009 to 2012

**Finegan Kruckemeyer - Writer**

Finegan has had over 54 commissioned plays performed on five continents, and was an inaugural recipient of the \$160,000 Sidney Myer Creative Fellowship.

His plays have been seen in multiple productions around the world with seasons in Argentina, Australia (two works at the Sydney Opera House), Canada, China, England (three national tours), Germany, Ireland, New Zealand, Scotland, and the United States – at invited programmes New Visions New Voices (JFK Center for the Arts, Washington), New Plays for Young Audiences (New York University), and the IPAY American Showcase (his fourth consecutive IPAY work).

As well as the Fellowship, Finegan and his work have received the 2010 Rodney Seaborn Playwrights Award, 2010 Best New Work Ruby Award, 2009 Australian Writers Guild Award (AWGIE) for Best Children's Play in Australia, 2009 Mystate Young Tasmanian Artist Award, 2009 Ruby Award For Innovation, 2008 Best Children's Theatre Playwright Oscart, 2007 Best Playwright Oscart, 2006 Jill Blewett Playwrights Award, and 2002 Colin Thiele Scholarship.

Finegan has spoken at conferences/festivals in Argentina, Australia, Austria, Denmark, England, Scotland, Sweden and the US, with his paper *The Taboo of Sadness* published. He was one of 21 selected worldwide for the ASSITEJ Next Generation (international group of young leaders in

children's theatre), and sits on Write Local, Play Global's Playwrights Advisory Committee and Arts Tasmania's Assistance to Individuals and Tasmanian Literary Awards panels.

## PROGRAMMING\_

This is a new work still in pre-production.

## Production links

[www.tasperforms.com](http://www.tasperforms.com)

## NOTES

**CONTACT\_**

**Name** Guy Hooper  
**Phone** 0421 276 122  
**Email** longhoop@internode.on.net  
**State** TAS





# Notoriously Yours

five.point.one

## ABOUT

### Synopsis

*Notoriously Yours* combines the the noir genre with today's technology. Loosely based on Hitchcock's *Notorious* and inspired by the Edward Snowden case, *Notoriously Yours* uses smart phones, projection and wireless technology to tell a tale of espionage and romance in the surveillance state.

It's fast paced, full of humor, and very much of our time.

When a woman hooks up over the internet with a man for anonymous sex, the last thing she expects is to be pulled into the world of espionage. The anonymous hookup turned out to be a whistleblower, and the spooks were watching. The spooks use her father's past against her and strong arm her into spying on a gang of Croatians in Singapore. She falls for a spy, the spy falls for her, but she has to marry the head of the gang. All of this comes to a explosive conclusion as she is discovered and poisoned and the estranged spy comes rushing back to save her.

### Review

*Notoriously Yours* is an exciting piece of theatre. It is brave and right on the zeitgeist of popular technology.

Who knew there were so many stagecraft applications for the mobile phone? Instant video projections, mirror, tape recorder, car headlights...

*Notoriously Yours* has been written and directed by Van Badham with the support of a tight and talented five.point.one team.

It is a thriller.

It is vivid in black and white - that being presented by the tight suits of the men in ties and the striking off-the-shoulder polka dot costume of the one female. Set against a big white screen, every scene creates aesthetics of black and white, be it tableaux and shadow play or giant video images.

It is a work of outstanding design values.

The narrative follows a libidinous Croatian Australian girl who hooks up with a hacker on an online dating site. But the game of anonymous sex is subverted by national surveillance and she is swept into a complex and intimidating scenario of spies, politics and national security.



Photo: Olivia Zanchetta.

.....There are shades of Julian Assange and Edward Snowden, there are hints of Tom Clancy, John Le Carre and even Orson Welles. And yet, with all its retro references, it is about as today as superstar selfies - but with a lot more future.

**Written by** Van Badham  
**Director** Van Badham  
**Starring** Craig Behenna, Matt Crook, Claire Glenn and Brad Williams

**Artform** Theatre

## PROGRAMMING

This is a remount of existing work.

### Production links

[www.cyberpaddock.net.au/production/2395](http://www.cyberpaddock.net.au/production/2395)  
[www.fivepointone.com.au](http://www.fivepointone.com.au)

**Available from** January 2015

**Duration** 55 mins

**Interval** 0 mins

**Max perf per week** 8

**Min break btwn perf** 120 mins

### Budget

(Summary - full budget on Cyberpaddock)

**Remount** \$22,900 + GST

**Weekly fee** \$10,300+ GST

**Royalties** 15%

### Presenter reference

**Name** Alirio Zavarce  
**Venue** Channel 9 Studios  
**Contact** [ajzproductions@hotmail.com](mailto:ajzproductions@hotmail.com)

### Producer / artistic history and background

five.point one has been producing new and challenging work in Adelaide since 2009.

### Performance history

Venue	Year
Channel 9 Studios	2014
C Venues, Edinburgh	2014

### Personnel

The touring party consists of 5 people

Name	Role	Confirmed touring?
Brad Williams	Actor	Yes
Matthew Crook	Actor	Yes
Craig Behenna	Actor	Yes
Claire Glenn	Actor	Yes
	Tech operator	No

## MARKETING

### Key audience and marketing notes

*Notoriously Yours* appeals to a broad demographic. From the tech savvy, espionage and politically minded to those with an interest in the noir and romance films and styles of the 1940's.

### Marketing package included in sell off fee

Marketing images and poster designs can be provided as part of the fee.

### Marketing links

[www.fivepointone.com.au](http://www.fivepointone.com.au)  
[www.facebook.com/fivepointonetheatre](http://www.facebook.com/fivepointonetheatre)  
twitter: @five\_point\_one

## TECHNICAL REQUIREMENTS

### Technical brief

*Notoriously Yours* uses iphones and a macbook pro connected to a wireless network. A projector and a rear projection screen.

**Technical rating** Medium

**Bump-in time** 8 hours

**Bump-out time** 6 hours

### First performance

**after bump-in?** Following day

### In-brief lighting requirements

- 2 fluroescent tubes
- 2 birdies
- General wash

### In-brief audio requirements

- 2 speakers
- Sound desk
- Input for computer

### In-brief visual requirements

- 3.5 m x 3.5m rear projection screen (negotiable)
- Projector

### In-brief staging and set description

One giant rear projection screen, dressed either side with black curtain, infront of the screen is two steps the same width as the screen, and a fineweave grey carpet.

**Min. stage width** 6m

**Min. stage depth** 10m

**Min. stage height** 5m

**Min wing space** 1m

### Wardrobe requirements

- Dry cleaning once a week
- Iron and ironing board

### Crewing requirements

For the full details of bump-in and -out crew see: [www.cyberpaddock.net.au/production/2395](http://www.cyberpaddock.net.au/production/2395)

**Total crew hours** 23

## NOTES

## CONTACT

<b>Name</b>	Brad Williams
<b>Phone</b>	0466 211 175
<b>Email</b>	<a href="mailto:brad@fivepointone.com.au">brad@fivepointone.com.au</a>
<b>State</b>	SA



# Larissa McGowan

Dancer/choreographer



## ABOUT

Larissa McGowan is a multi-award winning dancer and choreographer based in Adelaide, Australia. Her debut full-length work as an independent choreographer *Skeleton* was presented at the 2013 Adelaide Festival, Dublin Dance Festival and Dance Massive. Larissa began her dance training at the Queensland Dance School of Excellence before graduating from the Victorian College of the Arts as ‘Most Outstanding Talent’. She joined Australian Dance Theatre (ADT) in 2000 and has toured extensively with the company, both in Australia and internationally. During this period she won numerous awards for her work as a dancer, including a Helpmann Award in 2004 for Best Female Dancer. In 2008, she became ADT’s Assistant Choreographer and her work, *Zero-sum* made its world premiere at WOMADelaide 2009. Following this were highly successful appearances as a guest choreographer on two seasons of *So You Think You Can Dance*. Larissa was one of 4 choreographers featured in the 2014 Sydney Dance Company program, Contemporary Women, for which she created *Fanatic*, premiering at the Sydney Opera House.

### Reviews

“McGowan is a choreographer who refuses to shy away from the uncomfortable”

Jordan Beth Vincent, *The Age*

“McGowan is one of a rare species, a female Australian choreographer. As one of the precious few I hope she continues to be nurtured and commissioned in Australia and elsewhere.”

Valarie Lawson, *Dancelines*

“Larissa McGowan’s *Fanatic* was a breath of fresh air and the highlight of the evening... but it is the movement that fascinates – hard hitting and sinuously athletic.”

Geraldine Higginson, *Dance Australia*

### Skeleton footage

**Promotional showreel** [vimeo.com/93165282](https://vimeo.com/93165282)  
**Password** INSITE

**Full show - part 1 of 2** [vimeo.com/72303317](https://vimeo.com/72303317)

**Full show - part 2 of 2** [vimeo.com/72388610](https://vimeo.com/72388610)

## WORK IN DEVELOPMENT

### Mortal Condition

Description written by Larissa McGowan

*Mortal Condition* explores the persona of secondary female characters within the fantasy world of cartoons, movies and video games. These portrayals of the female gender are in a world of fantasy and entertainment. The lead characters in the world of gaming are traditionally held by iconic male figures. I wish to explore the internal logic of how these secondary female characters are bound by tradition and the possibility of breaking this mold by challenging the realm they are trapped in. I will seek to reveal the fascination with the power and prowess of leading characters by using these secondary female roles to challenge that of the lead hero.

This work is inspired by my interest in abstract movement that a broader audience can relate to, by drawing upon a playful juxtaposition of popular cultural references. Movies, cartoons and video games are a large source of entertainment and this subject matter allows me to play with themes that target a broader audience’s understanding, while inviting them into the abstract world of dance. The portrayal of woman in these mediums is warped yet fascinating and I see an interesting comparison that could be employed in creating a larger than life persona for the performer. What would happen if we morphed a lead character between genders? Can a female performer keep the same power and status? I have personally challenged the position of woman being of lesser ability and stature within the dance arena. I like to see potential in the body with gender aside and focus on an ownership of body and form.

The cartoon and video game world is now a mainstream form of entertainment. The characters in these games have almost become as iconic as the superstars in movies. They are larger than life and send us into a world of fantasy.

*Mortal Condition* will see a morphing/transferring between stereotypical female characters that depict woman from

cartoons and video. Although it sometimes shows woman as a powerful hero, it also comes with a certain physicality and aesthetic. Sexuality is almost always placed above the ability of the hero, but what is interesting is to remind ourselves that this is a fantasy world and that of the participants own interests and appeal. But is it always necessary and can the character challenge the viewer through the investigation and pursuit of finding who they are and what their purpose is? *Mortal Condition* creates a new context for the character to break away from what they are originally programmed for and allowing them to explore their own uniqueness.

### Key creatives

<b>Concept/Choreographer/Dancer</b>	Larissa McGowan
<b>Choreographic Advisor</b>	Lisa Griffiths
<b>Composer</b>	Tyson Hopprich
<b>Dancer</b>	Kialea-Nadine Williams
<b>Director/Dramaturge</b>	Steve Mayhew Associate

*Mortal Condition* will be completed 2015 and ready for touring later that year.

### Estimated touring & technical information

<b>Touring party</b>	3 (2 performers, 1 Stage/Tour Man)
<b>Duration</b>	35 – 45 minutes
<b>Bump-in</b>	4 – 5 hours
<b>Venue required</b>	Studio or Proscenium Theatre

## WORK IN DEVELOPMENT

### Owning the Moment

Description written by Larissa McGowan

*Owning the Moment* is a dance work for four dancers, which explores the idea and proposes that the audience can acquire, own and then permanently remove “a moment ” from the work.

The concept unpacks our perceived need or desire to buy and possess (or own) objects, tangible possessions and emotional states (i.e. happiness or beauty) thus removing them from societies grasp or as with emotional states acquiring shared experiences. Social media has allowed us to both privately own and to publicly share moments, whether they are memories, emotions or opinions. We have also become highly aware of the commercialization and transactional nature of these spaces. *Owning the Moment* physically realizes vignettes or moments within the work and makes them available to audiences to own.

As the moments are removed (acquired) their absence in-turn exposes a new work or a work that has now been changed to become something else. These moments will be reflective of the arching meaning of desire and possession. Therefore while one can own the meaning as a vignette, they also assist in revealing the meaning to their fellow audience members. Through this we engage audience participation in the creative process while also reinforcing the ephemeral

nature of dance. It is only when all “moments” have been acquired that the work is completely revealed.

Vignettes acquired by audience member are removed from the show and become theirs alone. The audience chips away fragments of the work, as a sculptor would shape a stone, revealing a new image, which until this point remained hidden. I want to create a work that is constantly evolving, a work that will be deconstructed each time it is viewed. The work’s evolution is determined by the choices made by the audience members.

My interest and curiosity is to investigate how movement can be transferred from film to the stage. Can a close-up be produced in a theatre in the same way we visualise it on film? What emotions and connections differ or are enhanced by each medium? How do you capture an ephemeral moment in time?

The first creative development of *Owning the Moment* will be delivered over an eight-week period with three distinctive stages and take place in Adelaide at Australian Dance Theatre Studios, in Sydney (where the composer lives) and online.

### Key Creatives

<b>Choreographer/Director</b>	Larissa McGowan
<b>Associate Director</b>	Sam Haren (Sandpit)
<b>Technology &amp; Technical Advisor</b>	Dan Koerner (Sandpit)
<b>Composer/Sound</b>	Brendan Woithe
<b>Dancers</b>	Marcus Louend, Tara Soh and Ben Stuart-Carberry

### Estimated touring & technical information

<b>Touring party</b>	5 – 6 (4 performers, 1 Stage Manager/Operator, plus 1 operator depending on venue)
<b>Duration</b>	60 minutes
<b>Bump-in</b>	4 – 5 hours
<b>Venue required</b>	Studio or Proscenium Theatre

*Owning the Moment* will be completed 2015 and ready for touring later the same year.

Note: *Mortal Condition* and *Owning the Moment* can be presented together.

## NOTES

## CONTACT

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# Future Plans

## Cyberpaddock / Long Paddock

Those involved in the touring sector have long been aware that an ever increasing array of state-based showcases and national gatherings, including the National Theatre Forum, APAM and the Marketing Summit, have been taking their toll on everyone’s capacity to allocate the time and money needed to attend. After a quick informal gathering of state-based Performing Arts Centre’s, APACA and the Blue Heeler convener at the end of the Adelaide Long Paddock in March 2014, it was decided to investigate better coordination of events. This mini market, within the Harvest conference, is a first step.

Tasmania Performs was to host a Long Paddock in September 2014. When APACA chose Hobart as its next conference destination, two trips to Tasmania in one year didn’t make sense for the sector. The landscape was also changing with the Australia Council introducing additional funding rounds and faster turnaround times for the Regional Touring Fund (don’t we love them!), new state showcases emerging and the sector engaging in more diverse programming processes. It seemed the time was ripe for a shake-up.

### What’s going to happen next?

Post the Hobart Showcase being held within the APACA conference, the Blue Heelers will run a special Cyberpaddock round to capture tour interest. Producers can then negotiate tours and where needed, apply to the Australia Council in the next Playing Australia round.

In September this year, instead of the usual second face-to-face market place, “the Long Paddock”, the Blue Heeler network will trial using Cyberpaddock alone to develop national tours without the Long Paddock component. Given progress in technology since Cyberpaddock began, it is now easier for artists to appropriately document their work, upload interviews with key artists and generally promote their work. Decisions on future rounds without a face-to-face component will be made once this trial is evaluated. The next Long Paddock is tentatively scheduled for NSW in 2015.

Running parallel to this process, Regional Arts Australia (RAA) has been exploring alternate delivery options for the online and face-to-face mechanisms.

You will all be aware that RAA called for expressions-of-interest earlier this year from the individuals and organisations familiar with national touring to manage and deliver Cyberpaddock and the marketplace, Long Paddock. At the close of the EOI process in late May, three responses were received and RAA has been in further discussions with those three parties. As anticipated, concerns were raised about uncertainty of sustainable funding for these online and face-to-face mechanisms. Clarity was also sought in relation to governance and the nature of the relationship between the contractor, RAA and the sector.

RAA is working through these issues and continuing to consult with the sector. At the moment, it proposes a single face-to-face marketplace in 2015, possibly supplemented by an online only round, depending on the outcomes of the online only round that will occur in 2014. RAA will work with State Performing Arts Centers Associations and APACA to determine the best timing for these rounds. RAA also hopes to convene a sector workshop before the Performing Arts Touring Alliance (PATA) forum in September 2014 to inform a potential full tender process for Cyberpaddock and Long Paddock. It will report the findings of the workshop to the PATA forum. It is assumed that the full tender process will commence in early 2015.

### Lindy Allen

Executive Officer, Regional Arts Australia.

### FRONT COVER PHOTO CREDITS

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