

Entropy

By TEOC Circus



Photo: Aaron Walker Photography

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COMPANY PROFILE

2016 Gasworks Circus Showdown winners, TEOC Circus bring their unique dialogue of movement and circus to life with a fluid sense of chaotic choreography. The cast has an inimitable sassy style and with their collective skill set are dauntlessly breaking all the rules. The TEOC artists strive to be the best of themselves as individuals and there is no suggestion of gender comparison. Setting this work apart from many other all-female circus shows, the ensemble demonstrate incredible physical strength whilst maintaining femininity. Showcasing a high skill level, these young women take on all roles with elegance, power and beauty.

Founded in 2016, TEOC Circus has already performed internationally, at multiple Australian Fringe festivals and has won two awards! One of very few all female acrobatic troupes, we are a tight-knit, passionate group of artists and are thrilled to be bringing such a new and exciting piece of work to the industry. 'Entropy' was born from a desire to fill a gaping hole in the professional circus scene in Australia, and indeed the world. With world class skills and unique performance style, we are taking this opportunity to encourage audiences to overcome the stereotype of women in circus and modern culture.

TEOC demonstrates that female performers are not only capable of high level acrobatic skills, but that we are also able to present them in creative and innovative ways. **Entropy** is an important show in a crucial time for the arts and society, and with it we will inspire changes in attitude around gender equality and create connections to real life positive role models.

ABOUT THE SHOW

SHOW SYNOPSIS

The word 'Entropy' is defined as "a lack of predictability"...

Elegant by nature, sophisticated in style, 'Entropy' explores what happens to regular circus acts when additional factors are introduced. Bodies entangled in rope are pushed off balance and props stolen mid-trick, water spilt and apples split. There is a sense of play, keeping audiences enthralled by the peeling of apples and breathtaking acrobatics equally.

Dynamic and powerful, these acrobats show an incredible level of physical prowess whilst maintaining femininity. They perform awe-inspiring lifts and balances with apparent ease, defying their lithe physiques.

A distinctive element threaded through the show is a white rope. This and three other red ropes define the onstage working space, however the white rope is continually moving to entrap bodies and dictate movement. This rope rarely leaves the stage and is just as crucial as any cast member. The movement and style accompanying most of the work done with this rope is reminiscent of contemporary dance, providing balance from afar as well as pulling traditional acrobatics off-center.

Delving into the absurd, these fiery female acrobats entwine their skills and bodies to create a world where gravity doesn't always pull downwards. These world class women show an extraordinary level of individual vulnerability and care for one another, demonstrating genuine connections. It is evidently a show created by women, but it is not about them, and their gender is not the crux of the show.

ACKNOWLEDGEMENTS

Anna Murray, the initiating body responsible for bringing the cast and the show together, has years of experience in both contemporary circus and dance bringing her graceful yet powerful movement style to this exceptional production. Josie Wardrope, a fellow graduate of Australia's largest and most prestigious circus school (NICA) with Anna leads this league of extraordinary ladies that make up the TEOC ensemble. Anna is also responsible for the memorable, indie soundscape of the show.

Emma Serjeant of ESP came onboard in mid 2017 as Associate Director and then as Artist Manager/Producer to assist in the final development of "Entropy". Renowned performer, director and producer she brings a wealth of knowledge and expertise to elevate the company to new heights.

Teaming up for the first time, Anna Murray and AfterDark Theatre initially co-produced the first version of the show, then titled "The Element of Consequence". AfterDark Theatres' Frank Minniti mentored Anna through their first three Fringe seasons and whilst Frank is no longer a co-producer, he is still providing technical assistance and is an ongoing support to TEOC.

Aaron Walker has had a powerful impact on the company's image, helping the girls to design and create a striking, powerful and feminine photography series to use for their marketing and promotional needs.

Circus Oz has sponsored TEOC from a very early stage by involving them in their 'Sidesault' program, where the cast receives a huge amount of support in the form of rehearsal and training space. Oz also invited all the girls to take part in their annual "Strong Women Program" in 2016 and 2017, in which all participants are given the opportunity to train with industry professionals and develop creative and technical skills.

Meredith Kitchen and Aaron Walker were both inspiring, motivating, and unwavering creative supports throughout the initial development process.

Creative credit is split between all current and previous cast members who are: Anna Murray, Alyssa Moore, Josie Wardrope, Rachael Boyd, Olivia Watts and Maya Tregonning.



**SUPPORTED THROUGH
CIRCUS OZ SIDESAULT**

BIOGRAPHIES

ANNA MURRAY

Age: 27

Specialties:

Hand balancing

Acrobatic base/middle/flyer

Anna Murray is an energetic and charismatic artist who often finds herself onstage performing a wide variety of acts. She graduated with her Bachelor of Circus Arts in 2013 and in 2015, was accepted into and completed a 5 week course of hand balance training at DOCH, the prestigious circus school in Stockholm, Sweden. A highlight of her career has been performing with the dance theatre company KAGE, in their show "Forklift".

TEOC Circus was born from Anna's desire to continue and further herself in group acrobatic work and wanting to enter Gasworks Circus Showdown. After their win, Anna and the TEOC girls launched themselves into creating a 1 hour show, which premiered at Melbourne Fringe in September 2016 where they enjoyed a successful season with Anna also being awarded "Best Emerging Circus Artist". Now working harder than ever, Anna is determined to push TEOC to its limits and continue to create successful, striking circus. She's also a morning person, but gets lonely, so will make coffee to take to the others to wake them up!

JOSIE WARDROPE

Age: 27

Specialties:

Swinging trapeze

Flying trapeze

Hand balancing

Acrobatic middle/base/flyer

A cheerful and vivacious performer, Josie's spark for physicality led her to NICA where she graduated with a Bachelor of Circus Arts in 2012. She has been teaching and performing throughout Australia and beyond ever since. From festivals to cruises, Josie has appeared in the Adelaide Fringe Festival, the Western Australian Circus Festival, Crown Casino, Fly Factory and P&O Cruises as well as a variety of other freelance and corporate work. Josie enjoyed working with the children's show, 'Le Petit Circus', before joining the creation of and performing with TEOC. Josie loves heights and, like a cat, can always be found at the highest point wherever she is!

ALYSSA MOORE

Age: 25

Specialties:

Tissu/Silks

Tumbling

Acrobatic flyer/middle

Hoop diving

Alyssa is a versatile acrobat, aerialist and self pro-claimed comedic genius. Holding a Bachelor of Circus Arts, some career highlights include performing at Crown Casino, Fox Studios, Sydney Entertainment Centre, and the prestigious Festival Mondial du Cirque de Demain in Paris in 2013. She also helped devise and produce the independent productions 'Lives I've Seen' and 'Undertone' which won 'Best Circus' at Perth Fringe 2016. Her dream is to travel the world performing, sharing her love of circus and making you laugh until you wee yourself a little bit.

RACHAEL BOYD

Age: 21

Specialties:

Acrobatic flyer

Tumbling

Coming straight out of elite gymnastics in 2015, Rachael has taken a dive into the deep end of circus. A pocket sized power house, she picked up dance, flying trapeze and partner acrobatics in 2016 and has made the transition from athlete to artist seamlessly. Rachael is currently burning herself out working, training, teaching, and of course, rehearsing with TEOC. Any spare time is filled with buying new socks to ensure she has a pair to match each and every outfit she owns.

PERFORMANCE SPECIFICS

DURATION

One Act – 60 minutes

SUITABLE VENUES

Black Box, Theatre, Outdoor Stage, Festival, Hall with no raked stage

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

6 performances

MINIMUM BREAK BETWEEN PERFORMANCES

180 minutes

LICENCING AGREEMENTS

Currently acquiring APRA licenses

APRA OBLIGATIONS

Currently acquiring APRA licenses

TOURING PERSONNEL

The touring party consists of 5/6 people.

Name	Role
Josie Wardrope	Artist/Producer
Alyssa Moore	Artist
Rachael Boyd	Artist
Maya Tregonning	Artist
Emma Serjeant	Tour Manager
Anna Murray	Production Manager

PERFORMANCE HISTORY

Year	Venue	Number of performances
2016	Gasworks Arts Park, Melbourne VIC	2
2016	Boardwalk Republic - Big House, Melbourne VIC	6
2017	The Sensation, Karridale WA	2
2017	Black Flamingo, Perth WA	11
2017	The Empyrean, Adelaide SA	15
2017	Open air stage, Taipei Children's Arts Festival, Taiwan	1
2018	Circus Palace, Perth WA	4
2018	The Speakeasy, Adelaide SA	15

AUDIENCE ENGAGEMENT

OVERVIEW

Acrobatics is for everyone workshop.

Circus is very much a hands-on community art-form. We believe that everyone can find a role in acrobatics that they enjoy, and may have some natural adeptness for. We run basic workshops as a way for audiences to contextualise the art form of circus. Working through a wide variety of basic counterbalances and weight sharing activities as the basis, we can teach beginner acrobatic skills and sometimes even some intermediate ones! Learning how to safely work with your own, and another persons body is a tremendous way to enhance one's physical and spacial awareness.

The general realm in which we work with these kinds of workshops is almost completely ground based, with a heavy focus on safety, participation and inclusion. Every body type will find a role and it's our job to make sure they find it valuable and have fun!

Please note that workshops can be tailored to suit different needs, age groups and abilities.

We are also happy to do 15 minute Q and A sessions with audiences after a show, especially if there is a school, university or community group in.

Workshops and post show discussions are a great way to help break down the stereotypes. Circus is often typecast as being solely skills based and those skills being gender orientated. As we are an all-female ensemble in a feminist time, being able to engage and discuss with our audiences what that means to us, them, and the art form is an important process that we are keen to take on.

We are also open to the discussion of creating relationships with communities in areas post tour.

DESCRIPTION / DETAILS

1 hour workshop. Participants should wear closely fitted, comfortable clothing that allows them to move freely. Partner and group acrobatics (balancing, lifting, being lifted etc) are the simplest workshops to provide as no equipment is required. It is also a great community activity! It develops confidence, coordination and trust through teamwork, effective communication and balance and teaches that you are always capable of more than you think!

Ongoing workshops available in some areas.

COST

Fee is negotiable

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Suitable for age 8 - 80!

MARKETING

MARKETING COPY

One line

Where gravity doesn't always pull downwards...

Short

Elegant by nature, sophisticated in style, "Entropy" explores what happens to regular circus acts when additional factors are introduced. Bodies entangled in rope are pushed off balance and props are stolen mid-trick, water spilt and apples split. There is a sense of play, keeping audiences engrossed by the peeling of apples and unreal acrobatics equally. Delving into the absurd, these fiery female acrobats entwine their skills and bodies to create a world where gravity doesn't always pull downwards...

Extended

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MARKETING SUMMARY

As one of very few all-female acrobatic troupes, we hope to provoke a shift in the way feminism is perceived in our society. **Entropy** is empowering for women without feminism being the core theme of the show. We are taking this opportunity to encourage audiences to overcome the stereotype of women in circus and modern culture. TEOC achieves this by subverting expectation and not displaying our empowerment through sex appeal or anti-patriarchal statement, but by simply introducing spectators to female performers who can execute high-level acrobatics creatively. **Entropy** is an important show in a crucial time for the arts and society, and with it we will inspire changes in attitude around gender equality and create connections to real life positive role models.

We maintain a constant online presence via Facebook and Instagram where we share company and personal moments to assist our fans connecting with us as individuals, not just acrobats or 'strong women'. TEOC is hypersensitive to the saturation of political media content that people see every day about womens rights, and instead use our social platforms to spread laughs, tricks and the TEOC girls being themselves.

The company website, Facebook page and Instagram account have been highly valuable in marketing for all seasons so far. We have had great success being perceived as positive role models for young audiences, especially ages 8 - 18 girls. Most of these girls are dancers, gymnasts or circus performers themselves and at this age social media has been highly effective in reaching them. We plan on widening our young fan base by running Instagram and Facebook competitions for future seasons and targeting and liaising with dance studios to assist us with this process.

We also heighten our online presence prior to and during a season by using listings on arts and 'what's on' websites. We have found utilising discount ticket services such as half tix and rush tix, have been outstanding in increasing ticket sales.

MEDIA QUOTES

"Gravity defying" – Stage Whispers

"Nothing short of miraculous" - The Australia Times

"Incredible precision" - The West Australian

"Fun, witty, audacious and intriguing" - The Melbourne Observer

★★★★★ - Weekend Notes

★★★★★ - All Over Adelaide

★★★★★ - Everything Adelaide

★★★★★ - The Australia Times

“Acrobatic beauties with some seriously impressive substance” “...amazing full body strength and cheeky camaraderie” - Weekend Notes

“TEOC Circus was quite possibly the best thing I've seen...” “...brilliant choreography and acrobatic tricks” - All Over Adelaide

AUDIENCE REVIEWS

“Tension is built, fluidity is achieved and chaos reigns” - Ishita Mathur

(<http://www.uwastudentguild.com/damsel-fringe-review-the-element-of-consequence/>)

“What fabulous show. So entertaining and enjoyable. The acrobatics were daring and the performers are so talented. We went tonight and loved it!” - Leeba Aminoff

“5, an edge of your seat performance from start to finish. Beautiful storytelling through technical yet beautiful acts. Brings back good nostalgic memories of growing up and playground fun with childhood friends. My partner and I loved it. thank you!”* - Zhen Lim

“Absolutely EPIC last show in Perth girls!! Ya killed it... What a marvellous performance!”
- Marek Shoemaker

5 STARS! “Totally nailed it!” ... “Strength, skill, humour, colour, sound... Mesmerising!!” - Jane Daly

COLLEAGUE RECOMMENDATIONS

10 out of 10! – Circus OZ – Matt Wilson, Lead Ensemble and core member of Australia’s major Circus company, Circus OZ

“Looking for something to see this Melbourne Fringe?? Want to see a selection of Melbourne's up coming most talented Women in circus? Then this is for you. check them out” - Jamie Bretman, founding co-director, producer and artist with Trash Test Dummies

VIDEO LINKS

https://youtu.be/F8r_he58vNY - Entropy trailer

IMAGES

https://www.dropbox.com/sh/ruk0cw6b2y5akif/AAAmVi7dNgmmVZ_C-vijNLQ6a?dl=0

All photography by Aaron Walker Photography

MARKETING MATERIALS

Poster and postcard images available. Active Facebook page and Instagram accounts with which we use targeted social media marketing.

CONTENT WARNINGS / AUDIENCES TO AVOID

No audience warnings.

PRODUCTION DETAILS

TECHNICAL SUMMARY

Technical Grading C

Bump in and performance same day.

Required time for bump in: 3 -8 hours.

KEY PRODUCTION INFORMATION - ENTROPY

Nb. This document is an integral part of agreements between presenters and ESP (the Company). The information herein should be read carefully as part of programming considerations.

Show Duration - 55 minutes, no interval

Touring Party – Six personnel

4 x Performers

1 x Production Manager

1 x Producer / Tour Manager

Producer/Tour Manager may or may not be present for the entire duration of the season, to be negotiated case by case. When they are absent, the Production Manager also takes the role of Tour Manager.

Venue Configuration

ENTROPY can be performed in a proscenium (end on) configuration as well as adapted to a $\frac{3}{4}$ in the round setting.

Entropy cannot be performed on a raked stage (without moderations and rehearsal time)

Nb. While ENTROPY can be performed in a variety of settings, the show places a high physical demand on cast and the requirements detailed here are critical in providing necessary artistic and operational support for safe and successful seasons. Any technical requirements that cannot be met by presenters in accordance with this rider, must be resolved to the Company's satisfaction prior to finalisation of a Performance Agreement.

Performance Schedule

Total of 7 shows per week with a minimum of 1 day off per week.

Maximum of 1 x double show day in any 1 week.

There must be a rest day following any double show day.

For seasons of more than 2 consecutive weeks, an additional rest day is required every 3rd Week.

Performance days, travel days and bump in/tech days are all considered to be days worked.

Call Times, Cast Warm-Up, Set & Turnaround Times

Call times

Show call - 2 hours prior to performance (at least 1 hour must be onstage)

Post show - 1 hour post performance for cool down and reset (stage not required)

Cast Warm-Up

Cast requires a dedicated warm-up space 2 hours prior to each performance.
The space needs to be minimum of 4m x 4m floor area and minimum height of 5.5 metres
Stage and auditorium is ideal, if possible.

If not possible for cast to access stage for warm up, a separate studio space / rehearsal room must be available for the full two hours of the show call.

The space should be temperature controlled and in close proximity to the performance venue.

Set & Turn-Around Times

Show set time - 15 minutes minimum, NOT including time to seat the audience. (with Audience turnaround as well, a minimum of 30min is needed)

The show can only be set once the stage is clear from the previous performance.

Show strike time - 15 minutes minimum. The strike can only happen once the venue is clear of patrons.

Additional Venue Access

Additional access to the venue may be required during the season for re-rehearsals or similar company activity. This will be negotiated as required during the season. ESP will endeavour to communicate this with the venue as soon as the need arises.

KEY INFORMATION FOR VENUE TO PROVIDE

Drawings & Plans:

Lighting grid

Generic Lighting Plan (If applicable)

Inventory of lighting equipment

Inventory of audio equipment

Regulations (noise levels, fire codes, curfews etc)

Seating plan (if there is any concern about sight lines)

Venue contact details

Number of crew required:

Minimum Venue crew required at load-in:

1 x LX Technician

1 x MX

1 x Audio Technician

Show Crew requirements

1 x Venue Technician for venue system supervision

1 x Audio Technician / Operator

1 x Lighting Technician / Operator - *to be negotiated, normally the company will travel with 1 Lx operator. If venue prefers, Company Production Manager can call the show to in-house crew.*

Minimum Venue crew required at load-out/Bump-out:

Lead-out staff is negotiable pending venue requirements.

STAGING

Entropy has the following staging requirements:

Minimum stage size 5m wide x 4m deep - Ideal stage size 8m wide x 6m deep

Minimum height of 5.5m to the rigging point

Venue/Presenter to provide:

Standard Masking (if in proscenium/thrust)

Rostra/Stage Deck for performance

Sufficient Black dance floor tape to secure dance floor and any cables from wings to stage space

Black Tarkett or Mali (dance floor) for the stage area, which must be secured to the floor

ESP will provide:

All other props, costumes and equipment for the performance

VENUE DOCUMENTATION

All up to date technical documentation for the venue is to be emailed to ESP at the earliest possible time and at least two months prior to tour dates. Preferred file format is PDF or Vector works files. Please also send accompanying PDF files with a scale bar.

BUMP-IN & OUT

The standard bump-in time for Entropy is 6 hours. Exclusive access to the venue is required during this time.

The venue standard lighting plan must be pre-rigged and patched prior to the Company's arrival. Entropy is a same-day bump in and show schedule.

All schedules and crew member requirements are to be negotiated and confirmed no later than 1 month prior to performance date.

Bump out after the final performance - estimated time required, 1 hour.

Bump out will commence after last performance, unless otherwise negotiated.

LIGHTING

The lighting design for ENTROPY requires:

- Venue Standard lighting rig
- 1 x Atmospheric hazer

ESP to provide:

In unusual venues ESP will provide a Lighting plan* specifically for the venue.

Lighting operator for the season

**ESP will provide a detailed venue specific lighting plan after receipt of the venue's lighting inventory and details of basic lighting rig. Venue specific plans will be provided at least two months prior to tour dates.*

SOUND

Entropy playback is controlled from QLab3.

Venue to provide Control:

PA system: Capable of full range, even coverage throughout the venue. System should be fully tested and operational prior to company arrival

Fold back monitors

Comms to all operators and ground point position

ESP to Provide:

QLab3 show file

MacBook running QLab3

Back up audio (iPod/secondary laptop)

FREIGHT, DELIVERY AND STORAGE

ESP production of Entropy travels with 2 additional suitcases which includes ALL freight for the performance.

The freight suitcases will accompany the Touring Party from Melbourne, Australia to the venue.

- 1 – 30kg Handstand Equipment
- 2 – 25kg Costume and props suitcase

Venue to provide

Storage of freight at the venue upon company arrival prior to bump in and until the end of the next business day following the final performance, unless otherwise agreed

DRESSING ROOMS, WARDROBE AND GREEN ROOM

Venue to provide

2 x ice packs OR Fresh ice provide at start of the performance with Plastic bags and tea towels incase of injuries and emergencies

Adequate dressing room facilities sufficient for 6 people

Dressing rooms should be secure and lockable

One clothing rack with coat hangers for costumes

General power outlets available

Access to a toilet and shower backstage

Adequate heating in colder climates.

Mirrors and clean towels provided for cast (towels and mirrors x 4)

It is essential for cast to stay active and warm immediately prior to each show. If the stage is not accessible for a duration of not less than 30 minutes immediately prior to each show, the venue must provide a space back stage of at least 4m x 4m floor area.

Wardrobe & Greenroom

Greenroom facilities for 4 Artists and 2 crew, this is to include hot and cold running water, refrigerator, microwave, cutlery and crockery for 6 people and tea/coffee making facilities. Consumables – as required, sufficient to cover the program of performances

Wardrobe – access to washing machine and dryer for self managed seasons.
1 wash and dry of costumes every 2nd day for venues with wardrobe personnel.

CATERING

Please provide for each performance and technical call:

Tea, fresh coffee and Soy (or non-dairy option) milk

Water bubbler to refill water bottles. If this is not possible a minimum of 6 bottles of water per performance to be provided

Fresh fruit, nuts, or other suitable healthy vegetarian snacks

ACCOMMODATION & TRANSPORT

The Company members require a minimum of (high standard) 3 or 4 star accommodations for the duration of the season including bump in days and rest days.

Seasons longer than 5 days require the accommodation to have a fully functioning kitchen. The standard touring party of 6 requires 6 rooms.

Accommodation must be within 15-20 minutes walking distance of the venue. If this is not possible, transport must be provided between the accommodation and the venue OR sufficient public transport tickets to be provided by the venue/presenter for the duration of the season.

Ground Transport

Presenters need to arrange transfers from airport to accommodation on arrival and departure. In the event that accommodation is not walking distance to the venue, the Company requires transportation to and from the program of performances, and to and from any media calls or technical rehearsals.

TRAVEL & PER DIEM

For seasons outside of Melbourne, Australia, the presenting partner must provide return travel for all company members and Per Diems for all working days paid at Australian standard rates.

Flights:

Standard touring party travel requirements are currently:

6 x Return flights from Melbourne Australia

The Company will advise presenters of any alternate travel and accommodation needs as early as possible in the contracting process.

This rider is a standard document for the presentation of ENTROPY and is subject to negotiation by each individual promoter.

CONTACTS

Emma Serjeant (Artist Manager and Associate Director): emmaserjeant@gmail.com

Josie Wardrope (Producer and artist): (+61) 0450 044 771

All email enquiries: teocircus@gmail.com