

FORCE OF CIRCUMSTANCE
HOME: A STORY OF BELONGING
Presenter Pack

HOME
Stories of Belonging

By Force of Circumstance (FOC)



Photo by Al Caeiro

PRESENTER'S INFORMATION

Force of Circumstance (FOC)

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COMPANY PROFILE

Force of Circumstance is a new company, a subsidiary of the Brisbane based *4change coaching* and the multi award winning “nest ensemble” (www.4change.com.au).

FOC is an Intergenerational Theatre Company, the only professional type in Australia, created out of the crucial need to provide an avenue for the generations within the theatre industry to enrich each other and in turn enrich a wide cross section of audience members. In USA there are over 700 such companies, yet in Australia we are yet to see an intentional Intergenerational Company. The need is great: to provide a highly aesthetic theatrical experience using a range of actors/artists in all stages of their career. These contemporary performances are highly aesthetic and cross-disciplinary.

There is the opportunity to host relevant workshops relating to the theme of the performances, with the intention of having community stories interwoven throughout the performance and/or on display in the theatre complex. Margi Brown Ash is a qualified and experienced collaborative/narrative therapist as well as a veteran of the stage, and the work she does within communities is empowering and innovative, building on strengths that are already there.

FOC’s objectives include making work that changes the way people approach their everyday; that provides new ways of being in the world; an opportunity to re-story past events, inviting transformative and generative action.

FOC wants to tour as a way of encouraging regional areas to re-connect not just on a personal level (family and friends) but on an aesthetic level. FOC ‘s performances are inclusive of high school, university, young adulthood, adulthood and the elderly. The one thing everyone has in common is aging, yet is usually relegated only to the elderly. Another of this company’s objectives is to re-story the myth that only the elderly age.

ABOUT THE SHOW "HOME"

Home is an original and experiential performance written by Margi Brown Ash, directed by Leah Mercer with an original live music and spoken score performed by Travis Ash within a Perspex performance installation designed by visual artist Bev Jensen.

HOME has been written as a prototype performance, an example of what can happen when we embrace and re-examine our stories from the past. We can awaken to new possibilities and begin to uncover previously unknown potentials. HOME, both performance and workshop, is more than just an opportunity to retell our stories, it provides us an opportunity to re-enact our stories, re-dream their potential and step into a reimagined world, playing with Time, Space, Relationship and Mythology.

Using autobiographical stories of belonging and not-belonging, Margi Brown Ash's script moves backwards and forwards across Time and Space from Australia to Egypt and to USA, returning again and again to Brisbane. Taking on the writer/performer's multiple lived perspectives as a daughter, wife, mother, actor and therapist, HOME considers how our past continues to imprint upon our present and future. One of the script's central threads is a re-telling of the Egyptian Myth of Isis and Osiris – a story of love, betrayal and re-birth – that extends the reach of Margi's firsthand narratives by connecting the story of her individual transformations to this mythic tale of resurrection. The script also reports, via a spoken and musical score by Travis Ash, on world conflicts and others' grief and loss (sometimes the audience's personal stories), running parallel and sometimes in contrast to the autobiographical experiences.

Audience members find themselves incorporated into the playing space, some of them enacting roles offered by the performer and by the end of the performance up to nine spectators have joined Margi, sharing the performance space together.

To ensure the work is conceptually sophisticated we have tested it through three work-in-progress showings in Mexico (Taos Institute), Brisbane (Metro Arts) and Chicago (Theatre of the Oppressed Conference), followed by a sell out season at La Boite, Brisbane in July 2012. As a result, Margi won a Gold Matilda Award for Excellence, plus a nomination for Best Design by Bev Jensen. The responses (see below) resoundingly support our premise that HOME works as a compelling and engaging theatre event that appeals to multiple audiences, age groups and nationalities.

ACKNOWLEDGEMENTS

Writer/Producer: Margi Brown Ash

Director/Dramaturg: Leah Mercer

Designer: Bev Jensen

Lighting Designer: Ben Hughes

Composer: Travis Ash

Sound Designer: Travis Ash,

Performers: Margi Brown Ash and Travis Ash

Sponsors: Metro Arts; 4change; nest ensemble

BIOGRAPHIES

Margi Brown Ash // Writer, Co-Deviser & Performer

Margi's professional 'lives' include being a theatre maker, educator, actor, writer and psychotherapist, with her own creative arts therapy studio, *4change coaching*, where she works creatively with artists and those wanting to live more creatively. She has been a stage performer/deviser/trainer for over 35 years in Sydney, New York (training with Stella Adler and Polish mime Stefan Niadziakowski) and Brisbane. Margi is a Taos Associate (a leading international research community) and uses a collaborative and generative philosophy to create theatre and to build community. She is a member of Australia's Actors Equity; Australian Society for Performing Arts Health Care and a registered counsellor with ACA. She has won multiple Matilda Awards including Gold Matilda for her role in *the nest ensemble's* devised *The*

Knowing of Mary Poppins, and a Gold Matilda for HOME and her one woman show EVE, and this year was nominated for her devised role in La Boite/Danger Ensemble/Brisbane Festival's production of *The Wizard of Oz*.

Leah Mercer // Director & Co-Deviser

Leah coordinates the Performance Studies course at Curtin University in Perth. In addition to *the nest ensemble*, Leah's directing credits include: Stace Callaghan's *between heaven & earth (one hand clapping)*, Brisbane Powerhouse, 2006); Ted Hughes' *Metamorphoses* (QSE, Metro Arts, 2006); Michael Gurr's *Something to Declare* (Actors for Refugees/Qld Arts Council, 2005); and Joy Gregory's *Dear Charlotte* (Metro Arts' Independents, 2004). She co-wrote and directed *The Physics Project* as part of her practice-led PhD in Performance at the Loft, QUT (2006). It won a Philip Parsons Prize for Performance as Research in 2008. She wrote *Melancholia* which was produced at the Looking Glass Theatre (New York City, 2005) and showcased at the Playworks' Festival (Sydney, 2006). For *nest ensemble* she has directed/co-devised *The Knowing of Mary Poppins*, HOME and EVE. Presently she is working on *Joey the Mechanical Boy*, co-written with Margi Brown Ash.

Travis Ash // Composer & Performer

Travis is a composer/theatre practitioner based in Sydney. In late 2011, he directed, wrote and performed in *Nothing But A Raucous Instrument* (KILN/Volta Ensemble) at TAP Gallery, Sydney. Throughout 2010 and 2011 he worked on sound design in various SUDS productions including *The Country*, *Titus*, *Twelfth Night*, *The Flu Season*. Travis has also acted in various SUDS shows including *Franny and Zooey* (2011), *The Underpants* (2011), *Twelfth Night* (2012) and this year will play *Hamlet*. He acted with Grin'n'Tonic in Brisbane from 2004 to 2008 in a variety of readings and productions. In 2012 and 2013 Travis performed his solo show *Dream of the Ridiculous Man* based on his adaption of Dostoevsky's short story. Travis is currently studying Bachelor of Music Studies (Composition)/Arts (English/Philosophy) at the Sydney Conservatorium of Music/University of Sydney, completing his Honours degree.

Bev Jensen // Visual Artist

Bev is an Australian collage, mixed media and theatre installation artist. Her images come from found objects, memorabilia, magazines and discarded books. Her creative life began as a photographer and later a botanical designer. These past experiences influence her current art practice. After a three-year mentoring period with a Australian collage artist, Madonna Staunton, and years of artist workshops, Bev moved her art practice to a studio in Metro Arts, where she set up a small gallery space called 'the cupboard'. In 2007 Bev designed her first installation for theatre, *Gone to Earth* directed by Margi Brown Ash (Vena Cava Productions), followed by *A Mouthful of Pins* by *the nest ensemble* in 2008 at Brisbane Powerhouse. In 2010 Bev worked on the creative development of *oh sister* by Donna Cameron through a Fresh Ground residency at the Judith Wright Centre of Contemporary Arts and a RADF Regional Development Fund grant. She also designed the creative development of *Home* through FreeRange at Metro Arts. Bev was nominated Best Designer (Matilda Awards) for HOME.

Ben Hughes// LX Designer

Home is Ben's first production with *the nest ensemble*. Lighting credits include productions with Queensland Theatre Company, Melbourne Theatre Company, La Boîte Theatre Company, Queensland Ballet, HotHouse Theatre, The Danger Ensemble, Zen Zen Zo Physical Theatre, JUTE Theatre, Stella Electrika, QPAC, QUT, Gold Coast Arts Centre and Kooemba Djarra. As Associate Lighting Designer his work includes productions with Elision Ensemble, Opera Queensland, Queensland Theatre Company and Meryl Tankard. Ben received a 2011 Groundling Award for Outstanding Contribution to Lighting Design, and also lectures in Technical Production at Queensland University of Technology.

Freddy Komp // AV programmer

Freddy teaches theatre technologies and stage management at Griffith University since 2010. His wide range of industry credits include AV/Multimedia Design, Technical Services, Stage/Production Management for

productions including *The Kursk* (2007 & 2009 5-month national tour), *Alice21* (Brisbane Festival '08), *Empire Burning* (2011), *Water Wars* (2011), Brisbane Festival '11, *X* (2012) and *Vikram and the Vampire* (2012).

PERFORMANCE SPECIFICS

DURATION

60 minutes

SUITABLE VENUES

The show performs best in town halls, black boxes, cultural centres, where the audience can be close to the performers.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances

MINIMUM BREAK BETWEEN PERFORMANCES

2 hours

LICENCING AGREEMENTS

Royalties: 5% Box office

APRA OBLIGATIONS

N/A

TOURING PERSONNEL

The touring party consists of 4 people.

Name	Role
Margi Brown Ash	Writer/Performer
Travis Ash	Composer/Sound Design/Performer
To be named	Tour Manager
To be named	Technical

PERFORMANCE HISTORY

Year	Venue	Number of performances
2012	La Boite Indie	28
2011	Metro Arts Creative Development	2
2010-2011	Chicago, Mexico Creative Development	2

AUDIENCE ENGAGEMENT OVERVIEW

1. VIDEO OF AUDIENCE'S RESPONSE TO OPENING NIGHT LA BOITE:

Here is a link to some interviews with the audience on Opening Night at La Boite. You can see and hear on this video how the show seems to connect deeply with the audience. It is our intention that after every show we share tea and scones, jam and cream, an Australian ritual. At La Boite, this proved extremely successful, because it gave us all an opportunity to talk about our experience, and how our stories have been awoken.

<http://www.youtube.com/watch?v=ZWkNQ2Bh1vs>

2. WORKSHOPS

This show was created to host workshops within the community to weave local stories into the fabric of the show, either as a visual display (every workshop participant creates a collage) or read aloud at some point before, during or after the show (every participant writes).

These workshops are not 'add-on'. They were always seen as part of the fabric of the experience of HOME.

DESCRIPTION OF HOME WORKSHOP / DETAILS



Playing with Gypsy Sticks in HOME workshop: La Boite, July 2012

A PERFORMATIVE EXPERIENCE

Home is an innovative mixture of solo performances, audience-interaction and workshops. It resolutely seeks to blur the lines between performer and audience by using the performance itself as a type of 'prototype performance' designed to awaken the stories about belonging and creativity within the spectator. Central to Home are the concepts of connectedness and creativity with and among the audience. The performance is built around the desire to activate and alert the spectator to their remembered and not remembered stories of connection, belonging, grief, trauma and joy and thereby activate their creative processes.

INTRODUCTION/INVITATION

This was the workshop blurb that I devised for the HOME season at La Boite:

“Awaken and remember/ re-dream your stories!

“After travelling to Egypt, Israel, USA and Mexico devising the show and workshop series, Margi Brown Ash will lead you in an afternoon of remembrance and awakening. The workshop is designed to facilitate participant's own stories of 'home' through storytelling and other creative outlets. Using fun experiential processes, participants will discover and 'dream on' the stories they remember and don't remember.

A BRIEF OUTLINE OF HOME WORKSHOP

(this workshop has the capacity to adjust to the community's needs)

A. STICKS



Leah participating in Gypsy Sticks. Photo taken by Bec Ward

This is a wonderful linking game. The sticks are used as a metaphor for the space between each participant.

1. Using sticks to awaken your body: a very simple awakening movement that even those people who do not move much can engage with.
2. Sticks between two people. This is an exercise where people experience being led by someone else. Then swap over and take the lead. The participants experience three forms of leadership in this exercise: leading (autocratic leadership model), following (laissez faire leadership model) and collaborating (democratic leadership model).
3. Sticks between four people: the negotiations required in a small group
4. Sticks between eight people: how negotiations change as the group grows

5. Sticks with whole group

We then unpack the experience and gain an experiential understanding of the complexity of group and different forms of leading. This exercise is always greeted with joy and celebration. Lots of laughter and non threatening.

B COLLAGE



Participating in Collage, La Boite, Photo by Bec Ward

COLLAGE is my primary visual art form for many reasons:

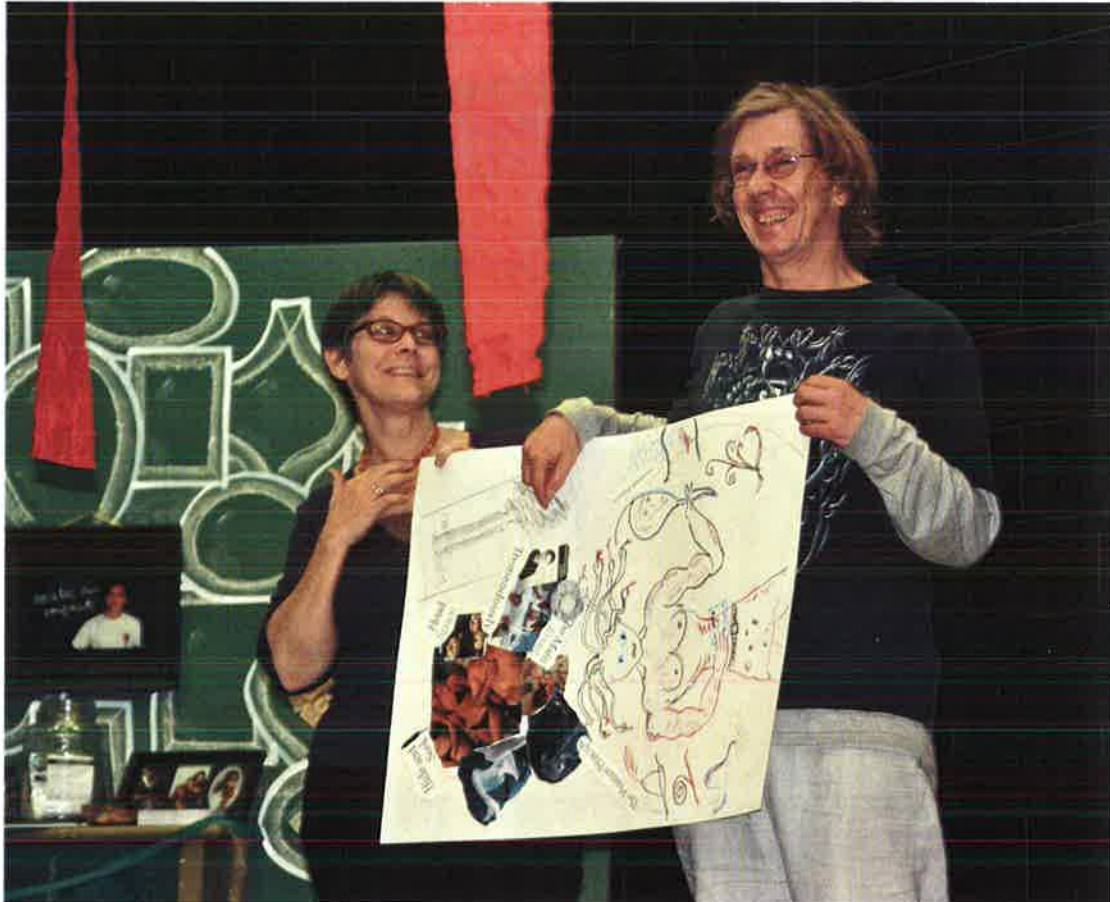
1. Anyone can “rip and stick”
2. People love the meditative quality of collage
3. There is always lots to say when images are placed on a piece of paper.
4. It is stimuli for creative writing.

C. CREATIVE WRITING

Using the collage as stimuli, the participants now write a reflection. This has always been received extremely positively. Participants are surprised how

easy it is to write after spending time collaging. They experience enormous pride in what they have achieved.

D. PRESENTATION



Presenting collage, La Boite. Photo by Bec Ward

Depending on the community I am working with, pairs of participants may present together. It makes everyone feel comfortable and it enables more people to participate. Participants share their experience with the group and read aloud their writings.

With a group decision, the collages and creative writing can be incorporated in the HOME experience in the evening. The collages hung in the theatre, and the writings either performed by Travis, Margi or performed by the community writer. This may happen before, during or after the show.

DETAILS OF WORKSHOP ACTIVITY

Workshop: up to 3 hours

Place: hall with good floor on which to work or large living room with floor space.

To Bring:

1. An assortment of magazines to share
2. Afternoon tea to share
3. A cushion to sit on (or people can sit on chairs)

COST

The workshop can be priced in two different ways, depending on the community:

1. Presenters cost paid by hiring organisation: \$300.00 (neg. depending on community) OR
2. Participant Fee: \$20.00 (neg. depending on community)

This is a 'tour only fee' (my normal fee is \$75.00 each participant for a three hour workshop or \$750.00 group price per 3 hour workshop).

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

My target audience is community and that includes high schools, community groups, retirement villages, etc.

Letters of introduction will be sent out to all community groups with video footage and photos to invite participation. I will engage with my therapeutic and arts networks to create interest.

THE FRAME-IT PROJECT

The Frame-It Project, devised by HOME's Stage Manager Gabrielle Castle, was a community engagement program that we began in conjunction with the La Boite season of HOME, asking people to send in images of what they see as home or where they feel they belong. The images were to be shot through some sort of framing structure (similar to the publicity shot at the beginning of this report).

Here is a link to photos so you can get the idea of how we engage:

<http://www.4change.com.au/home-frame-it-project-by-gabrielle-castle/>

Throughout the La Boite season, this proved extremely successful, with hundreds of participants taking photos of what home meant to them. These images were collected each weekend, when ensemble members would go to the markets and South Bank area of Brisbane and chat to people about 'What is HOME?' We also engaged on Facebook, Instagram and Twitter.

This was not only a community building project, but a way of connecting with new audiences. Each of the people who had their photo taken by ensemble members came to see the show (and to see their photos!).

ARTIST RESIDENCIES

The whole HOME project is created as an access point to creating greater connection within the community and in particular to thicken the intergenerational relationships. It is also a vehicle to re-story things that may have happened in the community such as cyclones, floods and any type of rupture within the community. An artist residency would provide the opportunity to create real connection, rather than the fly-in-fly-out experience.

AUDIENCE ENGAGEMENT WITHIN THE PERFORMANCE

The intention of this performance has always been community engagement: Margi works within the community, helping grow the important stories about home and belonging. The participants in the workshop have the opportunity to write, collage and draw their stories of what home means to them, and then these stories are displayed and/or integrated into the show itself.

AUDIENCE ENGAGEMENT AFTER THE SHOW:

This is an important event, where the cast, creatives and audience have the chance to talk, to look at all the collages and photos that have emerged over the community engagement period. The Australian country ritual of sharing tea and scones is a powerful one that nurtures and relaxes audience members as they share their own stories of home. Because the show HOME is only 60 minutes long, there is plenty of time to share.

MARKETING

MARKETING COPY

1. "HOME: STORIES OF BELONGING and NOT-BELONGING"
2. SHORT: Home is an autobiographical/biographical exploration of finding the place/space of belonging. Margi and her son Travis Ash engage with their audience as stories from Egypt, USA and Queensland merge to create a collage of experience. Margi and her audience hold hands in order to explore the idea that "your story is my story": *"It's real, it's personal... intimate and cosmic. It's political...it's homely... it's inclusive... A brilliant concept, and a brilliant performance...Margi Brown Ash has proved Thomas Wolfe wrong – you can go home again, because home is here and now, wherever love is..."* (Alison Cotes review, 2012)
3. LONGER: The impulse for this show came a couple of years ago when Margi's youngest daughter was living on the West Bank in Palestine and sending home texts and emails that told of houses being bulldozed and people left with nothing. Receiving these messages as she sat in their family home in Brisbane, Margi was struck by the contrast of being surrounded by everything she could possibly need, while in other places in the world homes were being destroyed in seconds. She started thinking about what constitutes home. Since then, from this spark of an idea, over the last three years the company has travelled through Israel, Palestine, Egypt, Mexico and the U.S., and back and forth between Brisbane and Perth, always developing and sometimes performing versions of this show. In 2011, the company presented the show in three work-in-progress showings at the "Play with Purpose" seminar hosted by the Galveston Institute in the Gulf of Mexico, the FreeRange festival at Brisbane's Metro Arts and the Theatre of the Oppressed Conference in Chicago. We discovered that the specific

autobiographical stories that form the core of this performance transgress borders of location, gender, age and nationality and connect to universal and personal questions about belonging and how we overcome loneliness and loss. While the specifics of homes might be different, everywhere we go the core question of 'Where do I belong?' is the same. Sometimes these questions become more urgent. Here in South-East Queensland the question for some has become: 'What is home after flooding?' or after a spate of murders; recently in Northern Queensland - 'What is home after a cyclone?'; and in Perth and Victoria - 'What is home after fire?' In 2012, Margi took the workshop component of *Home* to Mexico City and performed it with women who have experienced domestic violence: here the question: 'What is home when violence enters?' shaped the experience for all. As part of the La Boite season, 2012, *the nest4change* ensemble, offered a workshop to the general public, designed to facilitate, awaken and creatively respond to the participants' stories of home.

MARKETING SUMMARY

1. **MARKETING** the community workshops: these workshops will be advertised ahead of time through local drama groups, schools, visual art groups, service community groups (Lions, Rotary etc). There is the opportunity to do several workshops depending on demand.
2. **MARKETING** the "FRAME IT project", instigated within the community before the show arrives: contacting high school students, Nursing Mothers, P and C groups etc).
3. **TARGET AUDIENCE:** High school, community organisations, through to retirement villages: This show is a family show, and all generations are encouraged to see it together. Some of the antidotes that I have heard from the Brisbane shows demonstrate the value of this coming together.

MEDIA QUOTES

In July, 2012 we performed the first professional season of HOME at La Boite, as part of their Independent season. Some of the responses include:

- Alison Cote's review :

<http://blogs.crikey.com.au/curtaincall/2012/07/26/review-home-la-boite-theatre-brisbane/>

Home is a unique production...This is theatre of the moment and the future... speaking directly to us...and making us understand the value of story for its own sake.□□ It's real and it's personal, and the overall effect is of a tender love which is both intimate and cosmic. It's political...it's homely... it's inclusive...This amazing piece is a superb piece of theatre – it's a long time since I've actually been moved to tears by a performance...□A brilliant concept, and a brilliant performance, but more than that, a piece of theatre that comforts and reassures us, because Margi Brown Ash has proved Thomas Wolfe wrong – you can go home again, because home is here and now, wherever love is...

- Xanthe Coward:

<http://xsentertainme.wordpress.com/2012/07/20/home/>

HOME helps us remember. I remember and I don't remember. At HOME, we are your special guests. Thank you for inviting us to share your stories, your memories and those of other people's. When you enter the space everybody feels welcome. Your warmth is infectious and your joy contagious. I love the way you embrace the audience. Leading them. Guiding them. Involving them. Sharing your applause with them. I've never heard such long, warm, appreciative applause!

- David Burton in Actors Greenroom:
<http://actorsgreenroom.net/archives/7058>

Ms Ash's performance here is stunning. Memories that are potentially decades apart or barely connected are brought together unquestioningly by her performance. The audience is never lost or confused for a moment. We literally holds hands with the performer and the message is powerful. 'Your story is my story,' is the continually echoed peace anthem of the show.

- Sally Peters for Arts Hub: <http://www.artshub.com.au/au/news-article/reviews/performing-arts/home-190664#>

This sensitive, lively work empowers the audience as Brown Ash brings us all Home. A rare and refreshing theatrical work that connects the whole audience. Not to be missed.

As evidenced above, HOME transgresses borders, providing the audience a sense of empowerment and engagement as they explore universal and personal questions such as 'What constitutes home?' 'How do we overcome loneliness and loss?' and 'How can we re-author our stories so that they empower rather than reduce us?'

AUDIENCE REVIEWS

Our first self-funded work-in-development was performed in February 2011 at the "Play with Purpose" seminar hosted by the Galveston Institute in the Gulf of Mexico. Feedback included:

In June 2011 we did a two-night moved reading in Brisbane at Metro Arts' FREERANGE that was reviewed in *Real Time* as "prodigious in scope and potential...epic theatre about intimacy". Here are some of the other responses:

“Home is a beautiful/engaging/mature/heartfelt/inclusive piece of experiential theatre” (Brian Lucas, Brisbane).

“... the clever yet gentle improv with audience who then remained a part of your map... You have crafted a piece of work...as precious a symbolic legacy as a King's pyramid...” (Bernie Mayer, Brisbane).

In July, 2011 we presented HOME at the Theatre of the Oppressed Conference in Chicago. We received pages of inspirational feedback, including:

“The way each spect-actor entered the story under Margi’s nurturing guidance enchanted me, so personal, so multidimensional, so intimate and yet so profound” (Prof. Brent Blair, USC).

“HOME is a breath...I ran away from home, it chased me. With you I turned around...glad it caught me” (Janice, Community Arts Worker, Chicago).

COLLEAGUE RECOMMENDATIONS

“...an amazing, moving and transformative experience...Margi invited us all to become co-creator and moved us from spectators to performers and back to spectators. I am currently working in Mexico City with Fundacion Origen, that provides education for women in situations of violence...I am exploring the possibilities of having Margi design a series of workshops using her work HOME” (Sylvia London, colleague in Collaborative Practices (Taos Institute) Mexico).

“It was both your story and mine...one person’s story and everyone’s...in time and timeless...for me: it did multiple, ongoing, relational selves...with only arbitrary beginnings & endings, where past and futures are in the present and made our ancestors & children present...it was not talking about but doing” (Dr Dian Marie Hosking, colleague Taos Institute, The Netherlands).

VIDEO LINKS AND LINK TO PUBLISHED VERSION OF HOME (PLAYLAB)

1. AUDIENCE RESPONSE: This is a short video grab that was taken opening night at La Boite, interviewing audience members and asking them what they thought. It is a very useful summary of the effect this show can have on audience members and how it could work in any community:

<http://www.youtube.com/watch?v=ZWkNQ2Bh1vs>

2. HIGHLIGHTS FROM HOME: This is a trailer of the performance we did at La Boite in 2012, which gives you an idea of the scale, the aesthetic and the relationships that are created with the audience:

<http://vimeo.com/62133027>

3. LINK TO PUBLISHED VERSION OF HOME, PLAYLAB, available for purchase:

<http://www.playlab.org.au/index.php/publications/shop/home-by-margi-brown-ash-detail>

IMAGES of HOME

Below are several images of HOME, performed at La Boite, July 2012.

1. Margi Brown Ash and Travis Ash as he performs a monologue about “Children Overboard”



Photo and set design by Bev Jensen

Images by Bev Jensen

Lighting design by Ben Hughes

2. Margi re-enacting Central Park, NYC where she and her partner borrowed a boat and rowed out into the middle of the lake, midnight 1978.



Visual Imagery by Bev Jensen

Photo by Bev Jensen

Lighting by Ben Hughes

4. 3. Margi with the paper house: smaller versions of this paper house are given to the audience participants in the show in appreciation.



Photo by Bev Jensen

Paper house created by Bev Jensen

4. Margi in the Redwood Forest: one of the memories of Margi's childhood was when she was in the Redwood Forests, the largest trees in the world.

Images by Bev Jensen

Photo by Bev Jensen

Lighting design by Ben Hughes



SPONSOR OR OTHER ACKNOWLEDGEMENTS

Metro Arts and MAPS:



4change:



the nest ensemble:



PRODUCTION DETAILS

TECHNICAL SUMMARY

Lighting

Requirements: Standard lighting rig in managed venues.

Lighting pre-rig will be sent prior to tour.

Sound

Requirements: Standard PA and FOH.

Staging

Minimum stage: 7m wide, 7m depth preferred, however the performance is able to be adapted to variable spaces.

AV

Images are projected on both the floor and the back wall.

Force of Circumstance to supply two projectors

WARDROBE

The wardrobe is simple: day clothes only.

Force of Circumstance (FOC) provides set, keyboard, 2 projectors.

FREIGHT NOTES

We will tour in a small van. We will need access to a loading dock if possible, but again we are very flexible. Everything is light and easily moved.

CRITICAL ISSUES

This show was designed to tour so it is very simple.

We need to hang Perspex panels (three). They hang on very sturdy wire. The scenery is very light and very minimal: three Perspex Panels, eight black chairs, a Perspex table, and a chair on wheels.

CONTACT

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