



*Photo Credit: Colin Page*

## **Lovely Lady Lump** By Lana Schwarcz

# PRESENTER'S INFORMATION

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## COMPANY PROFILE

### History and Background:

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

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State: Vic

## ABOUT THE SHOW

### SHOW SYNOPSIS

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

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

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

Award Winner: Best Theatre (Dunedin), Most Outstanding Solo Show (Ottawa), Best Female Show (Winnipeg)

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

"Hilariously honest hour" –Anne Marie Peard

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

"Gutsy and Gleeful" – Theatreview, NZ

## ACKNOWLEDGEMENTS

Written By: Lana Schwarcz

Directed By: Liz Skitch and Sarah Ward

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

Art Form: Theatrical Comedy

## BIOGRAPHIES

### LANA SCHWARCZ

A multi award-winning performer, writer, puppeteer and theatre maker, Lana's arts career spans 20 years and multiple artforms/media. Although she often works as a creative for other companies such as Erth, Milke, and Black Hole, she is most noted for her own fully-realised, unique and independent creations that simultaneously invite humour and pathos. She has a Bachelor of Contemporary Arts from Deakin (Rusden), a Dip Perf Arts (NMIT), and a Diploma of Auslan (Kangan).

Lana's solo theatre shows include: Lovely Lady Lump (2016 – WINNER Most Outstanding Solo Show, Best Theatre, Best Female Show. NOM 720ABC Best Theatre, Best Overall Show) Small Talk (2014/15), Love Monster (2014), Grandpa Sol and Grandma Rosie (2007-2009 Adelaide Fringe Award (2008), Best of Fest Award (2009), Best Female Performer, Best Solo Show and Most Innovative Show (2009). But she is possibly best known for creating and performing her iconic and popular red velvet puppet peep box, Minute Exhibit – The Curator, touring regularly to various festivals and events to rapt audiences. The Minute Exhibits are a successful experiment in an interactive show/installation that tells a fulfilling story captivating both adults and children in 60 seconds to one person at a time.

She was on the board of UNIMA Australia for three years and produced the Puppet Slam series with Black Hole in 2012 when she established and curated an independent performance hub at St Ali.

As director, her short puppet film, Sir Dancealot is currently screening as Official Selections in multiple film festivals worldwide (2014/2015). She also directed acclaimed musical World War Wonderful for Melbourne Comedy Festival 2009 (Green Room Award nomin), Give My Regards To Broady, Rhod Gilbert's Knocking on Heaven's Door (short-listed Eddie Award nominations), as well as Tropfest shortlisted film The Upper Hand and several other shorts. She regularly provides "outside eye" assistance to local artists, and in 2007, she created and starred in ABC2's Australia Wide – Video Lives. Like any other performer, she has extensive Film, TV, commercial and Theatre acting credits, and has helped to develop many kids shows: Super Speedy Sound Shed (Vic Arts Centre, Brisbane Festival), Robot Rampage (Scienceworks), Monty and Melville (Theatreworks), Black Hole Theatre's morPhing, Wishlandia and Laura Milke and Artplay's Radio Plays for Kids as a voice actor.

Of special note, she is also one of the few Henson trained puppet builders and performers in Australia having spent time in NYC (2002/3) apprenticing with Sesame Street and Crank Yankers puppet builders, and working on the

puppet build for Little Shop of Horrors on Broadway. Whilst there, she performed vaudeville and comedy, trained under Jane Henson, and made a documentary about a dying arts community, The Last Ever Open Mic, which was awarded a mentorship grant from Film Victoria.

Lana is the resident artist at Sunshine Arts Spaces in the City of Brimbank, teaching communities how to make resin jewelry and shadow puppets amongst other crafts. She has been resident there for two years and has made her studio there her home.

## LIZ SKITCH

Liz specialises in the creation of new work for theatre. She studied theatre at Drama a Queensland University of Technology (BA Drama 1998, Masters Creative Industries 2007) and trained at The School of Philippe Gaulier (2000-2001). Over the last 15 years, Liz Skitch has been involved in the creation of a large body of work with her theatre company deBASE productions.

deBASE works to enact social change through comic performance and they believe comedy empowers audiences to reflect and critique vital issues.

New works Liz has created with deBASE include: Spoilt (Writer: La Mama 2013, Brisbane Powerhouse, Knox Arts Centre, Doncaster Playhouse 2014), Chasing the Lollyman (Co- devisor/ Director: Playing Australia Tour 2012, Hothouse Theatre 2011, Metro Arts, The Dreaming Festival, La Mama 2010), Hurry Up and Wait (Co- devisor/ Director: Brisbane Festival 2014, Japan Tour- Kyushu and Kijimuna Festival 2012, Edinburgh Fringe Festival 2011, Queensland Theatre Company 2010), Lily Can't Sleep (Co- writer/ Director: Awesome Festival Perth 2014, Brisbane Festival 2013, Act 3 International Singapore and Kuala Lumpur 2007, Victorian Arts Centre 2007 and Queensland Arts Council 2007 and Queensland Theatre Company/ Out of the Box Festival 2006), Popping Lead Balloons (Writer/ Director: Regional Arts Victoria 2011, Queensland Arts Council 2009) & The Clown from Snowy River (Writer/ Director: Regional Arts Victoria 2009 and Published by Playlab Press).

More recently, Liz has worked as director on the initial creative development of Lana Schwartz's 'Lovely Lady Lump' 2015 and directed 'The Broccoli Brothers' for the Melbourne Fringe Festival 2014 and The Wellington Fringe Festival 2015. She is also director of the National Institute of Circus Arts Youth Performance Troupe, NICA Sparks.

Awards: Churchill Fellowship 2008

## STEVEN GATES

Steven Gates is celebrating the 21st year of his professional performing career which began with odd roles in obscure musical touring productions, normal roles in famous TV shows like Neighbours and Blue Heelers and bizarre roles in the much-maligned gothic-cabaret theatre-restaurant circuit. He was a magical swagman in ABC3's Shape Shape Shape, a show about 'shapes' for pre-schoolers, and a founding member of late 90's prog-pop(?) band, 'kind of pluto'... for grown-ups.

Aria award-winning musical comedy group, Tripod, has taken Steven all around the world including four Edinburgh Fringe Festivals. A core

castmember and writer on popular sketch show, skitHOUSE, Steven has also appeared on Good News Week, Comedy Slapdown, Spicks and Specks, Die On Your feet, and, more recently, character roles in I Love You Too, Upper Middle Bogan, It's A Date and House Husbands. As a composer and music producer Steven has co-written and recorded music for Bogan Entertainment's ADBC, Exchange Student Zero and Monster Beach. As a video editor, Steven has produced numerous DVD releases including Tripod: Live at Woodford, Attack Dogs, as well as a feature-length documentary called "Making of" involving the Tripod creative process.

In 2011, Steven co-wrote and produced music for Alan Brough's 'What Is It You Can't Face?'. Steven created and performed 'Stubborn Monkey Disorder' with Bob Franklin for the Melbourne International Comedy Festival in 2012 receiving the Comic's Choice Piece-of-Wood award that year. Bob and Gatesy returned in 2014, with the MICF debut of The Writers 2 also starring Roz Hammond. Gatesy created the sinister sound-design for Frank Woodley's Sydney Festival piece, Inside. Last year, Steven made his directing debut with sketch comedy duo, Girls Uninterrupted, co-wrote episodes of It's A Date for Princess Pictures and is currently very excited to be directing Andrea Powell's alter-ego, Ethel Chop, in a cabaret show later this year.

#### SIMON BURGIN

Simon Burgin designs for moving image in adverts, films, presentations, web and interactive as a creative, motion designer and editor. Specialist skills working on experiential, projection and interactive projects. Talents in Creative Concepts, Directing, VFX supervision, story-boarding and videography.

Simon has ten years experience working across interactive projects, TVC's, TV series, music videos, and corporate presentations for clients both big and small. An all round creative practitioner, he has production suite experience in After Effects, Cinema 4D, Adobe Creative Suite, Final Cut Pro, Combustion, Mad Mapper and Touch Designer. Simon illustrated for Wellington's very own 'Fishhead' magazine, directed a few music videos and have made independent documentaries about porn-kings and installation artists. He's worked with tkm9, Precinct, Ocean Design, Sauce Films, Krafthaus Films, Gibson Group, Park Road Post, Tardis Design, Fitzbeck Creative, The Post Lounge amongst many others.

#### SARAH WARD

Sarah is a multi award winning cabaret provocateur and performer. Creator of cabaret character Yana Alana, Sarah received the 2014 Helpmann award for Best Cabaret Artist. Alongside her band Tha Paranas and director Anni Davey she has received ten Green Room Awards, including three for Best Cabaret Artist as well as the Adelaide Fringe Award and the Melbourne Fringe Award for Best Cabaret. Sarah has performed in Copenhagen, Madrid, the USA, Buenos Aires and right across Australia both with her own shows and with Circus Oz, La Soiree, Finucane and Smiths Glory box, Arena Theatre Company and Melbourne Workers Theatre. She most recently

performed in the highly acclaimed Dee & Cornelius play SHIT as part of the MTC's Neon Festival. Sarah was one half of the much celebrated cult hip-hop cabaret act and co-created SHE TV for Channel V as well as appearing on light entertainment shows for SBS, ABC and the Ten Network

## **PERFORMANCE SPECIFICS**

### DURATION

65 mins (75 including post show chat)

### SUITABLE VENUES

It really can be performed anywhere except for outdoor venues. Works best in a more intimate space with the audience on a rake.

### MAXIMUM NUMBER OF PERFORMANCES PER WEEK

7

### MINIMUM BREAK BETWEEN PERFORMANCES

3 hours

### LICENCING AGREEMENTS

10% royalties must be distributed to the original creative team of writer and director.

### APRA OBLIGATIONS

Apra will need to be paid for Dramatic Context use in all presentations, and ALL music has been cleared for use. APRA fee (usually only \$75 as there is minimal usage) can be spread over the whole tour.

### TOURING PERSONNEL

The touring party consists of 3 people.

Name	Role
Lana Schwarcz	Artist
Halley Goodman	Stage Manager
TBA	Tour Manager/tech

### PERFORMANCE HISTORY

Year	Venue	Number of performances
2016	Gilded Balloon (Edinburgh)	26
2016	Son of Warehouse (Winnipeg)	8
2016	Staircase Theatre (Hamilton, CA)	4
2016	Arts Court Theatre (Ottawa)	7
2016	The Malthouse (Melbourne)	8
2016	Fortune Theatre (Dunedin, NZ)	3
2016	Hamilton Gardens Arts Fest (NZ)	2
2016	Gryphon Theatre (Wellington NZ)	6
2016	Perth Fringe	5



## **AUDIENCE ENGAGEMENT**

### OVERVIEW

The artist is recording stories of breast cancer survivors, and would like to gather local survivors in each town for story sharing. It is expected that the workshops would be 2 hours length, 1st hour a workshop in how to tell your survivorship story in an entertaining way, 2nd hour recording the stories. Otherwise, women in comedy.

### DESCRIPTION / DETAILS

#### COST

Workshop would be a one off fee of \$200 for the presenter (subject to change), as it would encourage more women to get involved. Cost includes technical recording equipment and consumable materials. TBC: Participants can receive a copy of their recording if they wish.

#### TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Adults. Most specifically, Cancer/Breast Cancer survivors. The community engagement participants must have an origin story "how I found the lump" in order to participate, so it is specifically for survivors.

## **MARKETING**

Dropbox link with all relevant collateral is available.

## PRODUCTION DETAILS

### TECHNICAL SUMMARY

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

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

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

### CREW REQUIRED FROM VENUE

Will require a house tech for bump in and programming of the desk. If the show tours with 3 people (SM and Tech), we will not require an operator. The show can tour in a more skeletal form but then will require an operator from the venue. Show prefers to tour with 3, so we can save on time teaching the show to an operator.

### STAGE

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

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

Min. stage width: 4m

Min. stage depth: 3m

Min wing space: A single entrance point only

Fly system required? No

Orchestra Pit Required? No

Effects Required? No

Piano Required? No

#### *Lovely Lady Lump supplies:*

Radio Mic

Projector

Laptop to run AV Qs

Set

#### *Venue to supply:*

Chair

VGA to desk

Power supply to stage

## LIGHTING

We try to work with the general rig.

## SOUND

All sound elements run through Qlab, and performer will use a radio mic, provided by the company.

*Lovely Lady Lump supplies:*

Radio Mic, Laptop with QLab 3 supplied.

*Venue to supply:*

Sound board, PA, leads

## AV

As described above – projector

*Lovely Lady Lump supplies:*

Projector and laptop

*Venue to supply:*

VGA

## WARDROBE

*Venue to supply:*

Dressing room, and if there is use of a washing machine, that is a great help for the company, though not essential.

## FREIGHT NOTES

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

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

## CRITICAL ISSUES

It's a very easily toured show, no critical issues and can work in most spaces. Though it does work best on a flat, with audience on a rake.

## **CONTACTS**

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