

MACHINA by Richard Jordan

Presented by MadCat Creative Connections
Directed by Catarina Hebbard



Photo by Nick Morrissey
Graphic Design by Sean Dowling

PRESENTER'S INFORMATION



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COMPANY PROFILE

MadCat creative connections was formed 7 years ago in order to produce, create & present works connected to the human psyche. Our mission is to provide access to theatre experiences and artists to help grow our artistic community. Many of the projects presented by MadCat have socially aware themes including: War, culture, connection to person & place, Suicide, grief & loss, relationships, sexuality & identity and the impact of social media on us as individuals and as a community. Catarina is the co-founder of MadCat Creative connections and has worked extensively as a director, actor, producer & writer. Catarina is also a fully qualified teacher and looks forward to taking this show on tour and introducing Machina to regional areas, in particular senior secondary students, and following up these performances with workshops to assist others in developing and presenting new Australian works.

ABOUT THE SHOW

SHOW SYNOPSIS

MACHINA is a new play by Brisbane playwright Richard Jordan, about the search for 'connection' in a digital world. The play is about to receive its premiere at 'The Loft' theatre, Brisbane from 8-24 May 2014, directed by Catarina Hebbard, and presented by MadCat Creative Connections and La Boite Indie in association with QPAC.

We feel that we are creating something very special with this project – a piece that captures the zeitgeist of our all-pervasive digital culture – and would relish the opportunity to showcase this exciting new play to Queensland audiences beyond the capital. Regional Australia has been transformed by the internet over the last 20 years, arguably more so than the major cities, and MACHINA is perfectly placed to explore this major cultural shift in how we relate to ourselves and other people. Have our digital devices brought us closer together, or driven us further apart?

Despite the play's digital themes, this production of MACHINA is strikingly "low fi" – even analogue – in its approach. From a thematic perspective, both Catarina and Richard have been interested in examining the blurred boundaries between our virtual and material lives. On a practical level, however, the end result is a production that is incredibly easy to tour, with minimal "technology" required from venues, and a set that is purposely split into small, transportable fragments.

Most importantly, we believe this production tells a story that is incredibly relevant to a diverse range of audiences in 2014/15 – from old to young, Luddites to internet junkies; virtually anyone who's ever felt "disconnected" in our hyper-connected age.

ACKNOWLEDGEMENTS

Writer / Producer Richard Jordan
Director / Producer Catarina Hebbard

La Boite Indie Cast: Kaye Stevenson, Luisa Prosser, Liam Nunan, Jack Kelly, Peter Rasmussen and Judy Hainsworth.

Dramaturgy: Errol Bray and Stephen Carleton
Production Manager: Lucy Kelland
Stage Manager: Nicole Goulter
Lighting & Set Designer: Andrew Panda Haden
Composer / Sound Designer: Phillip Hagstrom
Costume Designer: Susan Marquet
Marketing Manager: Amy Church
Transmedia Campaign Creator: Nathan Sibthorpe

BIOGRAPHIES

Writer / Producer: Richard Jordan

Richard Jordan is an award-winning Brisbane-based playwright, whose work has been performed in the UK, Australia, and the United States. His first play *Into the Nile* was shortlisted for the Queensland Theatre Company Young Playwrights Award in 2002. His second play *like, dead* was produced at the Judith Wright Centre for Contemporary Arts in 2005, and again by Vena Cava Theatre Company in 2009. He was a member of the prestigious Royal Court Theatre Young Writers Programme in London from 2007-08. His third play *25 Down* won the 2008-09 Queensland Premier's Drama Award, was produced by Queensland Theatre Company in 2009, and published by Playlab Press. Richard is the recipient of two Matilda Awards (2010), a Marrickville Council Artist's Residency (2011), and a MacDowell Colony Creative Fellowship, New Hampshire (2012/13). He is a full member of the Australian Writers' Guild, and is currently completing a PhD in Creative Writing at the University of Queensland.

Director / Producer: Catarina Hebbard

Catarina is a graduate of both QUT and Griffith University. As a Director, her major theatre credits include *The Pitch, Eight & That's Not What Happened* (QTC), *The Boy From Oz* (Ignatians Musical Society), *The Laramie Project* (QUT), *Last Drinks* (Short and Sweet 2013), *Nobody Does it Like Me & Hardly the Portrait of a Lady* (NDILM Productions), *Sweetest Things* (Vena Cava), *Chicago, Working* and *Between these Lines* (Harvest Rain Internship), *Catholic School Girls* (co-production with Three Sisters) and *Minefields and Miniskirts* *nominated for 2 Matilda Awards, (MadCat Creative connections), *Critters* (Out of the Box/Qld Museum) and *The Taming of the Shrew, The Merry Wives of Windsor & Romeo and Juliet* (4MBS Classic FM). As Assistant Director, her credits include *The King Hereafter* (Michael Gow & Brisbane Festival) *Water Falling Down* (QTC) & *Faustus* (QTC/Bell Shakespeare),

Tender (...and Moor Theatre), *Amadeus* (4MBS Classic FM) and *Bronte* (Three Sisters Productions). Catarina also has numerous acting credits to her name including her film and TV work in *Girl Clock*, *the Chronicles of Narnia: Voyage of the Dawn Treader*, & *K9*. Following on from *Machina* Catarina will direct *Company* for Ignatians. Catarina is Co-Founder of MadCat Creative Connections and proud to be co-producing *Machina* with Richard Jordan as part of La Boite Indie.

Kaye Stevenson (Isobel)

Kaye has been an actor for over 40 years and has appeared in over 60 stage productions, playing leading roles with QTC, La Boite and TN! Theatre.

Kaye's performances with **Queensland Theatre Company** include roles in *Macbeth*, *Pygmalion*, *The August Moon*, *Oedipus*, *A Day in the Death of Joe Egg*, *The Hope of the World*, *Good Works*, *And A Nightingale Sang*, *A Cheery Soul* (Adelaide Festival), *Les Liaisons Dangereuses*, *Emerald City* and *Love's Labour's Lost*. **For La Boite:** *Summer of the Seventeenth Doll* *The Shoehorn Sonata*, *Painted Woman*, *But I'm Still Here*, *No Worries*, *Vocations*, *Female Parts*, *Eden House*, and *The Anniversary*, to name a few.

For The TN! Company: *Loot*, *Catch me if You Can*, *Caucasian Chalk Circle*, *The Recruiting Officer*, *Trumpets and Drums*, *Hedda Gabler*, *Mother Courage and her Children*, and many others. In 2001, after a successful Brisbane season her one woman show, *Hildegard* transferred to Sydney for a season at Belvoir Street - Downstairs. **Awards:** Matilda Award for Best Supporting Actor for *Summer of the 17th Doll*. Alan Edward's Lifetime Achievement Award for contribution to the Arts in Brisbane. **Film:** *Evil Angels*, *Waiting*, *Deadly and Rough Diamonds*. **Television:** *The Wrapper*, *Cyber Girl*, *A Country Practice*, *Home and Away*.

Luisa Prosser (Amanda)

British born Luisa trained at Queen Margaret University, Edinburgh (BA Acting) and The Birmingham Theatre School. **Theatre work includes:** *Therese Raquin* (Zen Zen Zo - Matilda award winner for best actress in a supporting role), *Henry V* (Shakespeare on Oxford), *A Midsummer Night's Dream* (4MBS Classic Arts/QPAC) *L'heureux Strategeme* and *Showtime* (National Theatre Studio, London) *Habeas Corpus*, *Wild Honey*, *She Stoops to Conquer* (Pitlochry Festival Theatre - Leon Sinden award winner for best actress in a supporting role), *As You Like It* (Globe Theatre/William Poel Festival) *The Winter's Tale*, *A Comedy of Errors*, *Twelfth Night* (Glasgow Repertory Company), *Playing For Time* (Salisbury Playhouse), *Standing Wave* (Tron Theatre, Glasgow), *Such Is Nature* (Dundee Repertory Theatre), *A Midsummer Night's Dream* (Byre Theatre, St Andrews) and *The Bald Prima Donna* (Gateway Theatre). Her **Film and Television work includes:** *Doctors* (BBC) *Terra Nova* (20th Century Fox TV), *Rarer Monsters*, and *18* (Rarer Monsters Pty Ltd).

Liam Nunan (Tom)

Liam began training with Zen Zen Zo Physical Theatre Company in 2005, before graduating from The Actors Workshop in 2008. In 2009 he starred in Queensland Theatre Company's premiere production of *25 Down* - from which he was nominated for a Matilda Award for best male actor in a lead

role. He graduated from NIDA in 2012. **Theatre work includes:** *A Butcher of Distinction* and *Details Unknown* (James Dalton) for We do not unhappen, *Owen Wingrave* (Imara Savage) for Sydney Chamber Orchestra, *Keep Everything You Love* (Crystal Arons) and *Titus Andronicus* (Malcolm Steele) for Nash Theatre Company, *Pirates* (Damien Lee) for Stage Door Dinner Theatre Company. *The Wood Demon* (Kathy Burns) for The Actor's Workshop, and *25 Down* (Jon Halpin) for Queensland Theatre Company. **NIDA productions:** *The Tatty Hollow Story* (Kevin Jackson), *Pool No Water* (Virginia Savage), *Waiting for lefty* (Stefanos Rassios), *The Winter's tale* (Lee Lewis), *The Cassandra Project* (Legs on the wall), *The last Day's of Judas Iscariot* (Mel Shapiro), *Electronic City* (Netta Yashchin), *The Illusion* (Kate Whoriskey), *The Lieutenant of Inishmore* (Paige Rattray). **Television:** *Puzzle Play*, *Toasted TV*, K9. **Film:** *Dartworth* (QPIX).

Peter Rasmussen (Adam)

Peter is an Actor, Casting Director and Acting Coach and has worked in most states around Australia. Graduating with a BA in Acting from QUT, Peter worked extensively with Grin and Tonic theatre troupe before moving into Casting and Teaching. As a Casting Director Peter has led or worked on the following projects. Feature films: *Arctic Blast* (Brian Trenchard Smith), *Australia on Trial* (Anna Kokkinos, Lisa Mitchell), *Crawlspace* (Dir: Justin Dix), *Singularity* (Dir: Roland Joffe) *John Doe*, *The Killer Elite*, and the *Underbelly* telemovies (Dir: Shawn Seet and Grant Brown). Television: *Crownies*, *H20 Series 3*, *Heartbeat* (UK), *Neighbours*, *Packed to the Rafters*, *Sea Patrol Series 3*, and *Sundowners*. Peter has also run his own acting school for two years, and is a guest teacher in the QUT Fine Arts program, the Griffith University Film School, the Howard Fine School, Melbourne, and runs workshops throughout Australia and in Tokyo. In 2013 Peter stepped back on stage in *The Taming of the Shrew* for the 4MBS Shakespeare Festival.

Judy Hainsworth (Hannah)

Judy Hainsworth is one of Brisbane's most dynamic performers and is in constant demand as an actor and a singer. Her theatre work includes: *Revolting Rhymes and Dirty Beasts* and *Statespeare* (shake & stir/La Boite); *The Narcissist* (STC/La Boite) – which toured nationally and earned her a Matilda Award nomination for Best Supporting Actress; *Handle with Care* (Joymas Creative), *Holy Guacamole* (The Good Room); *The Reunion* (Metro Arts Independents); *James and the Giant Peach*, *Little Women*, *Into the Woods*, *The Best of Broadway* (Harvest Rain); *Assassins*, *Parade* (Warehaus); *He Died with a Felafel in his Hand* (Someone), *Shakespeare's Women* (Toowoomba Shakespeare Festival), *Hansel and Gretel* and *Turandot* (Opera Queensland). Judy also wrote the cabaret *#FirstWorldWhiteGirls*, which will be premiering in June, and she is also member of cabaret group Babushka. She has featured as a **Vocal Soloist** for the Queensland Pops Orchestra, Q150 Celebrations, Lord Mayor's Seniors' Christmas Parties, and Hats Off Bris Vegas. Judy has a Bachelor of Theatre Arts (Acting) with Distinction from the University of Southern Queensland.

Jack Kelly (Scott)

Jack graduated from a two year Musical Theatre Internship with Harvest Rain Theatre Company in 2010. He then went on to complete short courses with La Boite, Patrick Studios Australia and Peter Rasmussen. **Theatre work includes:** *Boy&Girl* (Oscar Theatre Company), *Into The Woods* (Ignatians Theatre Company), *Predrinks* (Rocketboy Productions), *Avenue Q* (Brisbane Arts Theatre), *James and The Giant Peach*, *Sweet Charity*, *Honk*, *Grease*, *Aladdin and His Mysterious Magical Lamp* and *Between These Lines* (Harvest Rain Theatre Company). **Writing credits include:** *Boy&Girl* (Oscar Theatre Company), *This Is It* (Short Film), *Sibling Love* (Short Film) and *Speaking Freely* (Play). *Speaking Freely* was recently accepted into The Anywhere Theatre Festival's line up for 2014. Jack is also a proud touring puppeteer for the children's cancer charity, Camp Quality. This is Jack's first time working with La Boite Indie and he could not be more thrilled to be part of such a dedicated team. Jack would also like to thank Catarina Hebbard and Richard Jordan for believing in him enough to go on this incredible journey with them.

Dramaturg: Errol Bray

Errol is a playwright; theatre director; dramaturg; founding director of major arts projects – Shopfront Theatre, Sydney; World Interplay; Emerge Project, Brisbane – and is now also a novelist (*Berzoo*; *Clouds of Magellan*). He is from Sydney, lives in Brisbane, and travels a lot.

Dramaturg: Stephen Carleton

Stephen is the winner of the 2004/05 Patrick White Playwrights' Award for *Constance Drinkwater and the Final Days of Somerset*. His plays have been produced by Queensland Theatre Company, La Boite, Sydney Theatre Company, Darwin Theatre Company and JUTE. Stephen is co-Artistic Director of Knock-em-Down Theatre, a company that produces live shows in Queensland and the Northern Territory, and has written and produced plays that have been toured in the Across the Top initiative with KeDT in conjunction with JUTE since 2004. He currently convenes the Drama major at The University of Queensland, where he teaches courses in playwriting and dramaturgy, Australian Drama, and theatre history.

Lighting and Set Designer: Andrew 'Panda' Haden

Andrew studied a Bachelor of Fine Arts (Technical Production) with an emphasis on Lighting Design at QUT. **Lighting positions include:** Lighting Designer for Club Med, Lindeman Island; Corporate and Large Scale design for Lightsounds (creating installations seen in many Brisbane venues); and Head Technical Officer for Moreton Bay Regional Council. **Theatre work includes:** *Flights of Fantasy* (MBRC; Producer, Lighting & Set Design), *Closer to Heaven* (OPC; Lighting Design), *The Boy From Oz* (Ignatians; Lighting & Set Design), *Rent* (Lighting Design), *Sweeney Todd* (TSO; Lighting Design), *The Last Five Years* (TWO; Co Lighting Design), and *The Phantom Of The Opera* (RMT; Lighting Design).

Composer / Sound Designer: Philip Hagstrom

Phil Hagstrom has worked as a composer, sound designer and sound recordist for eight years, since graduating with a Bachelor of Music from James Cook University. **Theatre work includes:** *Water falling Down* (Queensland Theatre Company), *Tender (...and moor theatre)*, and *My Night With Harold* (23rd Productions). **Television includes:** *Mysteries of the Shark Coast* (Discovery Channel), *Worlds Worst Venom* (National Geographic), and *Barney's Barrier Reef* (CBBC). Phil has also composed for many short films.

Costume Designer: Susan Marquet

Susan is delighted to be working on *Machina* as costume designer. Susan trained as a Graphic Designer and Art Teacher before becoming involved in community theatre as a performer, scenic artist, costume designer, producer and director. Currently Susan is working as Performing Arts Assistant at an Independent College. In 2010 Susan designed the costumes for the Mad Cat / Three Sisters production of *Catholic School Girls* at Metro Arts. This is her first time working with La Boite Indie.

Stage Manager: Nicole Goulter

Nicole Goulter studied Stage Management and Technical Production at the University of Southern Queensland. **Previous credits include:** *A Midsummer's Night Dream* (Deputy SM, Shakespeare in the Park 2011; Dir: Scott Alderdice); *Sweeney Todd* (Ignatians 2012), *Flights of Fantasy* (Redcliffe Cultural Centre 2012), *The Boy From Oz* (Ignatians 2013), *Medea – The River Runs Backwards* (Zen Zen Zo 2013), *The Scarlet Pimpernel* (Ignatians 2013), *Motherland* (Metro Arts independents 2013) and *The Phantom of the Opera* (Redcliffe Musical Society 2013).

Production Manager: Lucy Kelland

Lucy Kelland has been an active arts manager within the Brisbane Community for many years. **Previous credits include:** Production Manager of *The Boy From Oz* (Ignatians, 2013) and *Joy, Fear and Poetry* (La Boite Indie, 2013); Stage manager of *Into the Woods* (Ignatians, 2013), *The Flu Season* (Vena Cava Productions, 2010) and *Richard III* (Queensland Shakespeare Ensemble, 2010), Deputy Stage Manager of *Motherland* (Metro Arts Independents, 2013) and *Sweeney Todd* (Ignatians, 2012). Lucy was also the Site Design and Resources Coordinator for the 2012 2high Festival and the Associate Artistic Director Head of Productions for Vena Cava in 2011. Lucy is excited to be working with such an exciting and vibrant team.

Marketing Manager: Amy Church

Amy is an enthusiastic and experienced Arts Marketer. She is extremely passionate about the arts industry within Queensland, having spent the last five years working as an integral member of The Arts Centre Gold Coast's marketing team. After recent stints in New York and Sydney refining her arts marketing skills, Amy is excited to be back in Queensland working on *Machina* and engaging in the Brisbane arts and culture sectors. When she's not managing marketing campaigns she is also a performer, most recently appearing in RobWil Productions' feature film *Colourful and Impossible* (Eliza)

and The Blacklight Collective's second development of *Astraeus* (Actor/ Singer/ Collaborator).

Digital Marketing: Nathan Sibthorpe

Nathan is in the process of developing a career as a performance-maker and an AV designer, but is also happy to perform when someone's watching and write when someone's reading. **Notable Achievements:** Director of *Into the Woods* (Ignatians, 2013); Co-creator of *Total Dik* (Queensland Theatre Company, 2013); Writer/Director of *Some Dumb Play* (Metro Arts Allies, 2012); Writer/Director of *Voice* (La Trobe Student Theatre & Film: Northcote Season 2012, FAST 2011, Capillaries Festival 2010); Performer/AV designer in *I Feel Awful* (QTC, Brisbane Festival 2011); AV design for *The Harbinger* (La Boite Indie 2011 – Groundling award for Most Outstanding Contribution to Multimedia in Theatre); Assistant Director for *Colder* (La Boite Indie 2011); AV design for *Gaijin* (Gardens Theatre 2011); Director of *Practising Passion* and *The Voyeurs* (Short + Sweet Festivals, 2010/2011 – Best Director award for 2011); AV design for *Alice in Wonderland* (Flipside Circus, 2010). Nathan was previously Queensland Theatre Company's Geek-In-Residence in 2012-14 and an Australia Council JUMP artist in 2012. This year, Nathan will be directing the Short+Sweet Festival at Brisbane Powerhouse. Previously he worked with Markwell Presents and with his own web and graphic design company Misc Media. Nathan has a BFA in Fine Arts Drama from QUT, with distinction.

PERFORMANCE SPECIFICS

DURATION

Approximately 80 mins. (No Interval).

SUITABLE VENUES

The show suits a proscenium theatre type setting best. It can also be performed in the round or in a black box setting – as long as there is a lighting rig & technical facilities for sound & AV and the ability to black out the theatre.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances

MINIMUM BREAK BETWEEN PERFORMANCES

120 minutes

LICENCING AGREEMENTS

Richard Jordan, writer of *Machina* is co-producing this production and has given permission for the work to be presented. There will be a 5% royalty fee.

APRA OBLIGATIONS

N/A – all music/sound has been composed specifically for this show.

TOURING PERSONNEL

The touring party consists of **8** people.

Name	Role
Catarina Hebbard	Director/Producer/Tour Manager
Nicole Goulter	Stage Manager
Kaye Stevenson	Actor
Luisa Prosser	Actor
Judy Hainsworth	Actor
Liam Nunan	Actor
Jack Kelly	Actor
Peter Rasmussen	Actor

PERFORMANCE HISTORY

Year	Venue	Number of performances
8 – 24 May 2014	'The Loft', Kelvin Grove (La Boite Indie)	13

AUDIENCE ENGAGEMENT

OVERVIEW

Catarina Hebbard – Directing / Acting Workshops

Richard Jordan – Playwriting Workshops

Writing for Performance Workshop: Adults (16 years and over)

“Find the Play Inside You”

Writing for Performance Workshop: Kids / Early Teens (10 – 15)

“Write Your Own Show!”

N.B. Although Richard Jordan will not be touring with the company, he is available for one-off workshops at venues on request.

We offer Q& A Sessions for school students and general public: Artists involved Director, Writer & Actors “How to develop a show from an idea to a fully realised production”.

We offer Directing/Acting workshops for community and school groups focusing on the art of Directing, how to direct, working with Actors and developing a vision for a show.

We offer Writing workshops for community and school groups – how to get your ideas into a concrete structure... some simple steps to writing your first play.

Our objectives with all of these workshops are to encourage others to develop their own creative vision and to demonstrate that independent artists can produce works of impact and relevance.

We are happy to cater our workshops to the needs and the skills of the group.

DESCRIPTION / DETAILS

Writing for Performance Workshop: Adults (16 years and over) “Find the Play Inside You”

A one day beginner’s workshop which encourages participants to “find the play inside you.” In the morning we explore what is it that each participant wants to say about the world. In the afternoon we cover the basic aspects of writing for the stage to help them bring those ideas to life.

What to bring: A pen, an exercise book, and a photograph.

Writing for Performance Workshop: Kids / Early Teens (10 – 15) “Write your own show!”

A two day beginner’s workshop for kids and young teenagers that encourages them to write and put on their own show. Day One begins with a series of fun exercises to get their ideas flowing, followed by a brainstorming session where the group decides what ideas they’d like to write about. On Day Two we develop those ideas into a variety show performed for their families in the afternoon.

What to bring: A pen, and an exercise book.

Developing your creative vision – Directors, Actors & Producers

Workshops for schools are approx. 1hr in duration
Community workshops are 2 -4 hrs depending on the content requested.
All materials will be provided.

In directing workshops participants will be led through a directing task and will have the opportunity to actively direct other participants.

COST

Adult Writing workshop cost: \$100 per participant (one day).
Child Writing Workshop cost: \$100 per participant (\$50 per day).

Developing your vision:

Workshops for schools: 2hr \$250 (presenter fee)
Community workshops – ½ day \$250 full day \$500 (presenter fee)

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The two writing workshops target children and young teenagers, and adults of any age over 16. Both workshops are geared towards beginners, however a more advanced workshop can be tailored on request.

The directing/acting/producing workshops are aimed at up and coming or emerging artists aged 16+

The level of experience can be varied – we will cater to all skill levels in the group. We have flyers outlining the workshops available when patrons book in to see the play. We will also be creating a website for the touring production for patrons to access information about the play, the company, our artists and the associated workshop opportunities.

MARKETING

MARKETING COPY

One line

MACHINA is a bold and ambitious new play by Richard Jordan, about the search for 'connection' in a digital world.

Short

One month ago, David Sergeant made the ultimate commitment to social media, choosing to forever separate mind and body by uploading his consciousness into social networking site Machina.

Now, as David's family, friends and ex-lovers struggle to come to terms with his physical absence, questions are being asked about why this promising young man committed the equivalent of social suicide. Did he go willingly? Or was he pushed? David's mother is determined to find out, even if it means reaching out to her son from the other side...

Extended

'Because you don't exist now unless you're seen. Out there. In the ether. And I'm not nothing! I'm not. I'm not nothing.'

One month ago, David Sergeant made the ultimate commitment to social media, choosing to forever separate mind and body by uploading his consciousness into social networking site Machina. An experimental and irreversible new process known as 'going inside', the user discards their need for a physical body and attains a kind of digital immortality in the cloud.

Now, as David's family, friends and ex-lovers struggle to come to terms with his physical absence, questions are being asked about why this promising young man committed the equivalent of social suicide. Did he go willingly? Or was he pushed? David's mother is determined to find out, even if it means reaching out to her son from the other side...

Set in an uncomfortably familiar world of carefully-constructed online profiles and disposable digital relationships, *Machina* asks: what sort of connections are we forming online? Is there God to be found in the Machine?

MARKETING SUMMARY

We aim to attract two distinct demographics with this production: the under 35s and the over 50s. While the play's digital themes will easily attract a digitally savvy youth market, its central character is nonetheless a 65 year-

old woman; our marketing strategy at La Boite has reflected this, targeting both older and younger audiences across old and new media respectively. *Machina* also has strong sexuality themes, and our La Boite production has specifically targeted the city's gay community. It is Richard and Catarina's strong desire to encourage a conversation between several diverse groups of society, providing a space for all ages and backgrounds to examine the social impact of digital technologies.

We are currently experimenting with a viral marketing campaign for our La Boite production. As part of this campaign we commissioned a freelance animator to create a shareable, 2D animated video explaining the concept of "Going Inside". This video is embedded in a website we have purchased – www.whatismachina.com – which conveys key concepts of the fictional Machina Corporation. By signing up to a mailing list generated by the video, prospective audience members are currently taking part in a pre-show Narrative Campaign that provides a foundational knowledge of the play's speculative concepts, to plant intrigue and hopefully convert to ticket sales. We would be open to replicating this campaign as part of future seasons.

MEDIA QUOTES

As the production has not yet premiered in Brisbane at the time of application, we do not currently have any media reviews. However, here are an assortment of reviews of Richard's previous work:

Praise for Richard Jordan:

"Jordan's writing is deft, sharp, witty, and emotionally engaging on a deeper level. He has his finger on the pulse of his generation, delivering tragedy in the form of comedy, just as Chekhov did." – Sue Gough, *Courier-Mail*

***** "*25 Down* sets a new standard for what can and should be achieved in new writing in Queensland and indeed in Australia." – Nigel Munro-Wallis, ABC Radio

"Jordan immediately emerges as a talent to be watched. There are moments of extreme poignancy, of clever humour and of in-your-face cruelty." – Barbara Garlick, *A Little Gossip*

COLLEAGUE RECOMMENDATIONS

For Richard Jordan:

Dr Stephen Carleton, Senior Lecturer in Drama, University of Queensland
Ph: (07) 3346 8739

Dr Errol Bray, Artistic Director, Switchboard Arts
Ph: 0428 199 268

For Catarina Hebbard:

Michael Gow, Former Artistic Director QTC
Ph: 0411 514 577

Andrea Moor, Artistic Associate QTC
Ph: 0411 593 833

VIDEO LINKS

As the show has not yet premiered, we do not have any video footage. However, the following is a link to our animated video which formed part of our transmedia marketing campaign: https://www.youtube.com/watch?v=Dgz-8iKb_kE

IMAGES

Photographs of the Brisbane season will be available upon request from mid May.

MARKETING MATERIALS

DM-size Flyers

A2 Posters

Website: www.whatismachina.com

Twitter Account: www.twitter.com/whatismachina

YouTube: https://www.youtube.com/watch?v=Dgz-8iKb_kE

A La Boite-produced Trailer of the Brisbane production will also be available from late April.

CONTENT WARNINGS / AUDIENCES TO AVOID

Possible warnings:

- Adult Themes
- Some Gay / Sexuality Issues
- Some Coarse Language (very minimal)

We would recommend the show to audiences aged 15 years and over.

SPONSOR OR OTHER ACKNOWLEDGEMENTS

La Boite Indie must be acknowledged as the production's initial sponsor. Playlab Press is our publication sponsor (Play texts will be available for purchase on tour). 4MBS may assist us again with rehearsal space, as they have for the Brisbane season.

TEACHER'S RESOURCES

Detailed Teacher's Notes have been prepared for the Brisbane season by Catarina Hebbard and are available on request.

PRODUCTION DETAILS

TECHNICAL SUMMARY

Projector, basic lighting rig including the following or equivalent to (16-18 source 4 PARnel, 16-18 Par 64, 4 – 6 Source 4 26deg. 2 x speakers

EXAMPLE SCHEDULE



Microsoft Excel
97-2003 Worksheet

CREW REQUIRED FROM VENUE

2 Crew to assist with rigging, focusing, plotting & bumping in of set, sound, lighting and AV – Required for approx. 10hrs.

STAGE

Minimum stage width 8m, Minimum stage depth 8m – standard lighting rig & seating. Our set is comprised of a number of white blocks/plinths that serve as various areas in the play – it's very stylised with a number of simple drops that hang from the lighting rig above the stage and create broken images with the blocks on stage.

MadCat Creative Connections *to supply*

All set and touch up materials required. Stage manager to run bump-in. Any extra equipment not supplied by the theatre, gels, chords, tape etc.

Venue to supply

Will depend on what is available at each venue.

LIGHTING

5 specials front, 5 specials rear (down lighting), face lights, 4 x colour washes & 4 x side specials & washes.

MadCat Creative Connections *to supply*
Any specific lighting equipment we will supply

Venue to supply
Standard lighting rig & speakers & Projector

SOUND

Soundscape, sound effects, original music score, pre & post show music.

MadCat Creative Connections *to supply*
Qlab ready sound plot

Venue to supply
Standard theatre speakers

AV

Simple AV supporting elements – mapped to fit areas of stage.

MadCat Creative Connections *to supply*
AV images mapped & ready to project

Venue to supply
Projector

WARDROBE

Costumes (regular clothing)

MadCat Creative Connections *to supply*
All costumes

Venue to supply
Dressing rooms, laundry facilities (washing, mending ironing etc)

FREIGHT NOTES

Most elements will be transported by truck or van – we will need access to loading dock.

CRITICAL ISSUES

We need to be able to black out the theatre.

CONTACTS

Catarina Hebbard: Director / Producer / Publicity

Ph: 0418 719 618

Email: catscubbyhouse@gmail.com

Richard Jordan: Writer / Producer / Publicity

Ph: 0488 165 950

Email: richardjordanis@gmail.com