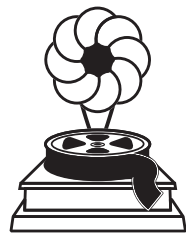


# TAKE FIVE – The Dave Brubeck Story

## By eMotion Music



TAKE FIVE – The Dave Brubeck Story performance



eMotion Music

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



Brendan Fitzgerald Quartet – photo by Bryan Charleton

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## **eMotion Music**

Pulsing rhythms of passion and exceptional experience!

eMotion Music is an Australian production house for creative music projects.

Engaging diverse talent, eMotion Music ignites entertainment and performance events for all occasions and media. Our concerts, recitals, music-theatre and cabaret productions tour Australia, Europe and the Asia Pacific. In addition to live shows, eMotion Music customises original music scores and recordings for commercial use in film, video, radio and the web.

eMotion Music specialises in productions that combine narrative theatre, cabaret and contemporary visual technologies to support high level music performances in a range of styles. Conventional concert presentations are reinvented via a multi-layered process, delivering a scintillating musical experience for the audience.

Formed by pianist/composer/music producer, Brendan Fitzgerald, eMotion Music accesses the creative energies of a group of South Australian artists and musicians.

### TAKE FIVE SYNOPSIS

Brendan Fitzgerald Quartet recreates the world of iconic jazz musician Dave Brubeck, his genius, his relationships, his humanity and popular acclaim. In 1959, Dave Brubeck Quartet's album, "*Time Out*" became the first platinum jazz disc, while their composition "*Take Five*", remains the highest-selling instrumental of all time.

Brendan narrates the story at the piano with a projected montage of images from Brubeck's life and times, with Peter Raidel, acclaimed saxophonist, performing the lyrical music of Paul Desmond, Brubeck's creative ally and sometime adversary. Satomi Ohnishi, drums and Quinton Dunne, double bass, complete the quartet for this unique event.

### ACKNOWLEDGEMENTS

*Brendan Fitzgerald – concept, pianist, producer*

*Satomi Ohnishi – visual montage, drums, arrangements*

*Peter Raidel – alto saxophone*

*Quinton Dunne – double bass*

*Samuel Morin – VJ technology and montage technician*

### **BRENDAN FITZGERALD: CONCEPT, PRODUCER, PIANIST**

Brendan holds a Bachelor of Music degree in classical piano performance. His musical influences include jazz, blues, rock, electronic and world music. He has composed and directed music for jazz ensembles and with vocalists, Catherine Lambert, Kerry Reid and Virginia Hyam. In the 1990's Brendan worked extensively as a composer/performer and co-writer/music director for Swiss, German and Australian theatre productions and performed for Australian Dance Theatre (Adelaide) and the Australian Dancers Company (Perth), who commissioned him as composer for their inaugural major work, "Mauritius". Brendan also lectures in music theory, composition and music technology and operates his own recording facility, Spin FX Studios. In 2012 and 2013 he performed at the Hong Kong Performing Arts Centre Street Concerts and in Beijing and Shanghai. Brendan's adopted motto keeping him on his path of music discovery is: "Look after the music and the music will look after you" (Miles Davis).

### **SATOMI OHNISHI: DRUM KIT, VIDEO/SLIDE IMAGES**

Satomi started playing orchestral percussion at the age of 12 and studied jazz drumming with maestro, Takeshi Inomata in Tokyo. Mr Inomata was formerly a student of Alan Dawson from a later Dave Brubeck Quartet lineup. She played extensively in Japan with the Soulful Unity Jazz Orchestra, Vivace and Jackpot, the latter winning two major jazz contests. Satomi won Best Player Award at the 1993 Asakusa Jazz Contest and her group was twice invited to perform at the Manley Jazz Festival. In Adelaide, she plays also with Black Fedora Jazz and with several other ensembles covering blues, Latin and Bulgarian music styles. Satomi has appeared twice at The Hoot! Adelaide Hills Jazz Festival. She joined the Brendan Fitzgerald Trio in 2012 and performed with the group in Beijing, Shanghai and at the Hong Kong Performing Arts Centre.

### **PETER RAIDEL: ALTO SAXOPHONE**

Peter Raidel began learning clarinet when 7 years old and moved to alto saxophone at 10, playing semi-professionally a year later. He holds a B. Mus. (honours) degree in jazz performance and has performed widely in Australia and overseas since 1984. Peter has worked with renowned artists Neil Diamond, The Monkees, Sia, Renee Geyer, Paul Grabowski, Dale Barlow, Carl Orr, Bernie McGann, The Whitlams and The Baker Suite. He performed in Tokyo during 1999 and 2000 and in the London and European from 2002 to 2005. Peter is a regular member of jazz/funk outfit Goose and currently performs with Motown Connection and other local musical projects. He performed in Adelaide Fringe 2012 in *Lovebirds* (Matt Carey) and 2013 in *Illure* (Mark Ferguson). Peter has participated in recording projects with Goose, Jackie Cooper, Unitopia, The Colorphonics, Crisp and Ritsuko Dalton. He joined the Brendan Fitzgerald Quartet in 2015 playing "TAKE FIVE – *The Dave Brubeck Story*" shows in Adelaide, Melbourne and regional Victoria.

### **QUINTON DUNNE: DOUBLE BASS**

Quinton holds a Bachelor of Music in jazz performance. He is fluent in an eclectic range of musical styles including funk, folk, Latin, classical and rock. Quinton has played with many fine artists including Swanee, The Seekers, Errol Buddle, Martin Lass, The Burnside Symphony Orchestra, The Drifters, Bo Diddley, Vanetta Fields, Darrel Braithwaite and Julie Anthony. He has written and produced successful musical shows through his production house Rockola Music. These include Hail Hail Rock 'N' Roll, The Australian Music Show, "Great Southern Land", Bully Boy, Australian Songbook and Bound For Australia. Quinton's diverse experience gives him an invaluable perspective on many different musical areas. In recent years he realised a long-term goal of international performances with his trio, The Beggars.

## DURATION

Act 1 – 55 minutes

Interval – 20 minutes

Act 2 – 45 to 50 minutes

## SUITABLE VENUES

*Suitable for proscenium arch, black box theatre, town halls etc subject to technical specification requirements and access to a projection system, lighting, PA and provision of a good quality grand piano.*

## MAXIMUM NUMBER OF PERFORMANCES PER WEEK

*[x number] performances*

## MINIMUM BREAK BETWEEN PERFORMANCES

*Twenty minutes*

## LICENCING AGREEMENTS

*Standard APRA Concert License for use of the music composed by Dave Brubeck and Paul Desmond*

## APRA OBLIGATIONS

*As above.*

## TOURING PERSONNEL

The touring party consists of *four* people.

*List the touring personnel below.*

Name	Role
Brendan Fitzgerald	Pianist, producer
Satomi Ohnishi	Percussionist and visual montage
Peter Raidel	Alto Saxophonist
Quinton Dunne	Double bassist
Samuel Morin or Steven Gratton	Visual technician/VJ technology

## PERFORMANCE HISTORY

Year	Venue	Number of performances
2013 - 2014	The Promethean, Adelaide	6
2015	Sutherland Entertainment Centre	1
2015	The Basement, Sydney	1
2015	Brighton Performing Arts Centre, Adelaide	4
2015	The Clocktower Centre, Melbourne	1
2015	Keyneton Town Hall	1
2015	Deniliquin Conservatorium of Music	1
2015	Ararat Town Hall	1
2016	Glenn Street Theatre, Sydney	2
2016	Knox Community Arts Centre	1
2016	Brighton Performing Arts Centre, Adelaide	1

## COST

*Cost per performance or per tour subject to negotiation.*

## TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

*Main target audience is in the 50+ age bracket although it appeals to all ages.*

## **MARKETING**

### MARKETING COPY

*One line*

TBA

### *Short*

Brendan Fitzgerald Quartet recreates the world of iconic jazz musician Dave Brubeck, his genius, his relationships, his humanity and popular acclaim. In 1959, Dave Brubeck Quartet's album, "Time Out" became the first platinum jazz disc, while their composition "Take Five", remains the highest-selling instrumental of all time. Brendan narrates the story at the piano with a projected montage of images from Brubeck's life and times, with Peter Raidel, acclaimed saxophonist, performing the lyrical music of Paul Desmond, Brubeck's creative ally and sometime adversary. Satomi Ohnishi, drums and Quinton Dunne, double bass, complete the quartet for this unique event.

### *Extended*

TBA

### MARKETING SUMMARY

*On request*

### MEDIA QUOTES

*'Brendan Fitzgerald Quartet is a very impressive unit. This concert of rhythmically and harmonically complex and difficult music shows just how good this group is.'* (Cabaret Broadway World)

*'It is the type of show that gives the audience the best of both worlds, taking us back to a time when music was sophisticated and allowing us to relive the moment in the present.'* (Glam Adelaide)

Two reviews of the show can be found at:

<http://cabaret.broadwayworld.com/article/BWW-Reviews-Adelaide-Cabaret-Fringe-TAKE-FIVE-THE-DAVE-BRUBECK-STORY-Brings-West-Coast-Cool-to-Adelaide-jazz-lovers-20130626>

<http://www.glamadelaide.com.au/main/review-take-five-the-dave-brubeck-story-2013-cabaret-fringe-festival/>

### AUDIENCE REVIEWS

*On request*

### COLLEAGUE RECOMMENDATIONS

Scott O'Hara, Director, Sutherland Entertainment Centre,  
Tel: 02 9251 8888, 0434327632 email: sohara@ssc.nsw.gov.au

### VIDEO LINKS

<https://www.youtube.com/watch?v=opnzKgBOCIE>

### IMAGES

*On request*

## MARKETING MATERIALS

*On request*

## CONTENT WARNINGS / AUDIENCES TO AVOID

*None*

## SPONSOR OR OTHER ACKNOWLEDGEMENTS

*No*

## TEACHER'S RESOURCES

*On request*

## **PRODUCTION DETAILS**

### TECHNICAL SUMMARY

*As per tech rider at the end of this document*

### CREW REQUIRED FROM VENUE

*Two technicians, one for sound, one for lighting*

### STAGE

*As per tech rider at the end of this document*

*Musical instruments, Mac laptop with image montage loaded, magic box interface for VJ application if this option is required*

*Venue to supply*

*Grand piano in good technical condition and in tune (eg Yamaha C5 or C7).*

### LIGHTING

*As per the tech rider at the end of this document*

### SOUND

*As per the tech rider at the end of this document*

*Venue to supply*

*PA and bass amp or powered monitor speaker*

### AV

*Screen and projection system*

*VJ interface if required for the visual option*

*Venue to supply*

*Cabling to projection system*

### WARDROBE

*Two dressing rooms required.*

### FREIGHT NOTES

*One 5-seater vehicle, ie KIA Carnival, can move all equipment and artists in this show. Air freight required for drum kit and double bass can be accommodated as extra musicians baggage deal for \$60 per flight with Virgin Australia.*

CRITICAL ISSUES

*Grand piano and projection system*

**CONTACTS**

*Brendan Fitzgerald*

*Tel: 0417775445*

[mmmusic@chariot.net.au](mailto:mmmusic@chariot.net.au)

*PO Box 160, North Adelaide, SA 5006*



**“TAKE FIVE - The Dave Brubeck Story” - stage plot, tech and channel list**  
**Contacts: Brendan Fitzgerald 0417775445 mmmusic@chariot.net.au**

1	Piano L	Instrument mic (condenser or good quality dynamic) on boom stand
2	Piano R	Instrument mic (condenser or good quality dynamic) on boom stand
3	Saxophone	Instrument mic (condenser or quality dynamic) on stand
4	Double Bass	DI (the show carries its own DI for the bass).
5	Drum overhead L	Instrument mic (OH condenser) on stand
6	Drum overhead R	Instrument mic (OH condenser) on stand
7	Bass Drum	Instrument Mic on stand
8	Snare Drum	Instrument mic on stand
9	Tom 1 rack	Instrument mic on stand
10	Tom 2 floor	Instrument mic on stand
11	Brendan vocal	Vocal mic on short vertical stand (0.5 metres high) beside piano stool
12	Quinton vocal	Vocal mic on boom stand
13	Piano foldback	Prefer piano foldback feed to be provided by a separate dynamic mic

## PROJECTION

The TAKE FIVE show will supply a presentation (including audio) for projection to the rear of the stage.

Theatre to supply projector, screen and HDMI or RGB/DVI plus stereo audio input as follows:

A live video camera feed, being close-up vision of the musicians, will be operated by our own video technician and blended together with the slide presentation using VJ software from a Mac laptop situated next to the video camera. We require a HDMI (or RGB/DVI plus stereo audio) input to the theatre projection system; the theatre to provide cabling of sufficient length to reach the video camera/laptop. Our technician will need to mount his video camera on a tripod in a position such that the camera can zoom into the piano keyboard, saxophonist, drum kit and bassist. It may need to be mounted in the auditorium to one side, provided the cable input to the projection system can be extended appropriately. Otherwise, it can be mounted in the lighting booth provided there is an open window to the auditorium and the distance from the video camera to the stage is no greater than 25 metres.

## AUDIO

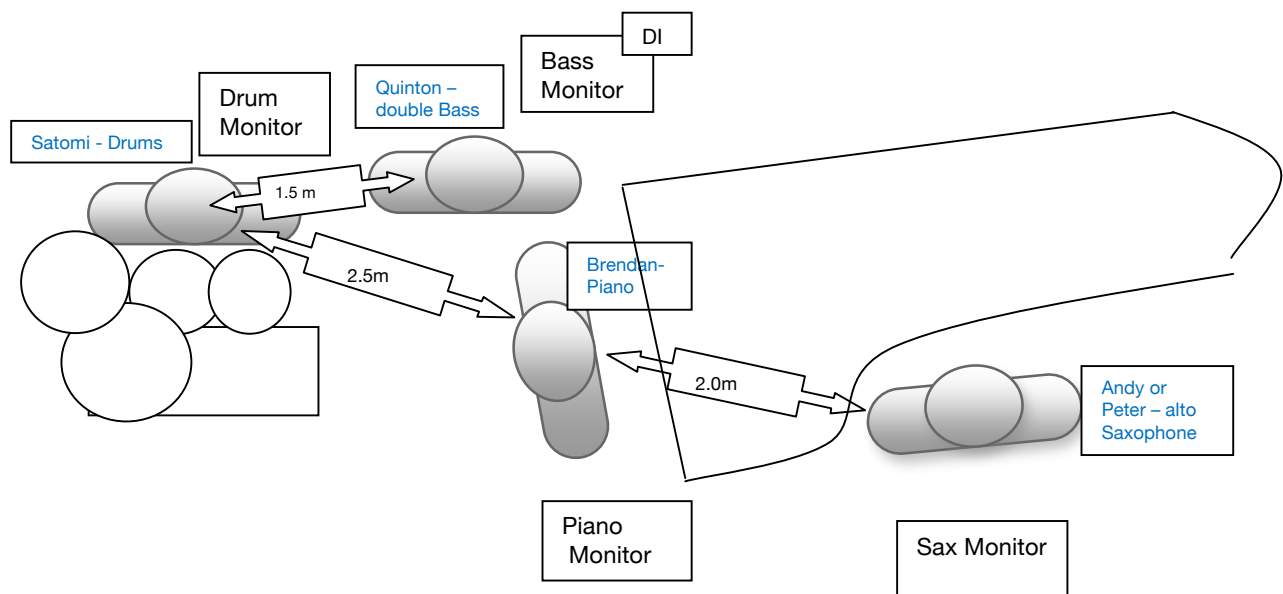
Theatre to supply all PA and monitors appropriate for the size of the audience, stage and venue.

Minimum two auxiliary foldback channels for two separate foldback mixes to the musicians.

## LIGHTING

Minimum 4 specials and a preference for side-lighting that won't wash out the projected image.

Spotlights for all four musicians. Optional haze (non-chemical based) if available.



## AUDIENCE