

Bastard Territory

By Stephen Carleton



Bastard Territory 2014 Season production shot featuring Suellen Maunder and Kathryn Marquet. Photo by Kerrin Schallmeiner.

PRESENTER'S INFORMATION

A co-production between Knock-em-Down Theatre, Browns Mart and JUTE Theatre Company



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COMPANY PROFILE

JUTE came into being in 1992 when three passionate theatre makers living in Cairns met and the creative sparks began to fly. The three founding members of JUTE are Kathryn Ash, Suellen Maunder and Susan Prince. JUTE's first production launched International Womens' Day in March 1993 at the height of summer in the unairconditioned arts centre (shed!). The work was fiery, raw and unique in the region.....it was an instant success!

Since then, the company has dedicated itself to carving out a niche for its work. Within the first two years JUTE began to focus on new work, both text based and devised, that told stories from our region. Designed in collaboration with regional writers, the Enter Stage Write script development program has been the creative heart of the company from which JUTE draws almost all of its work.

Over two decades our theatre artists and audience have been part of an extraordinary outpouring of new Australian stories. JUTE is a unique company in the Australian theatre landscape through its high quality productions, depth and reach of development programs, artistic collaborations, and touring and networking of the regional theatre sector.

ABOUT THE SHOW

SHOW SYNOPSIS

Memory can be a real drag.

Russell's ghosts were kind of at rest. He was at peace with it all, even the fact that he didn't know who his biological father was. His mother, Lois, disappeared when he was eight, leaving him to be raised by Neville, a stalwart of the no-nonsense Regional Right,

It's Darwin, 2001, and Russell and his partner Alistair have transformed Russell's childhood home into the 'Tectonic Plate'; 'hip urban café and art gallery by day, queer cabaret dive by night'.

When three separate events over the course of two weeks start to churn things up, the ghosts from Russell's past begin to intrude on his present and he embarks on a quest to determine his identity.

The search transports him back to the bohemian world of his childhood; Darwin, 1975, and beyond to his conception; PNG, 1967, where bored ex-TAA hostie, Lois, has tired of Neville's conservatism and joined the 'Moresby Arts Theatre', where she soon starts courting liaisons with members of the community positioned more dangerously at its anarchic edges.

To a soundtrack of Suzi Quatro, Shirley Bassey and Nana Mouskouri, Russell pieces together the events leading to that fateful night when his favourite Abba record was broken and everything else fell apart.

With more than a passing nod at Tennessee Williams, Stephen Carleton has created a passionate, funny and vividly perceptive work about family and identity expertly woven together with dry wit and an earthy tell-it-like-it-is wisdom, which resonates both on a personal level and, more broadly, as a political commentary on a pivotal period in Australia's history.

[Russell]'s quest is a personal one; to determine his own patrilineal identity, but his journey is a metaphor for the role North Australia has in determining the nation's identity, and Australia's place in this region of the world. 1975 is the pivotal year in which the region shook off the shackles of colonialism, and Australia was required to 'mature' and play an adult role in South-East Asia.
(Stephen Carleton)

A ground breaking co-production between Knock-em-Down Theatre, Browns Mart and JUTE Theatre Company.

ACKNOWLEDGEMENTS

Directed by Ian Lawson

Playwright Stephen Carleton

Designer Kris Bird

Lighting Designer Sean Parady

Sound Designer Guy Webster

Choreographer David McMicken

Featuring Ella Watson-Russell, Suellen Maunder, Benhur Helwend, Kathryn Marquet, Steven Tandy and Peter Norton

JUTE Funding Bodies



JUTE Theatre Company acknowledges the assistance of the Queensland Government through Arts Queensland.



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Sponsors





BIOGRAPHIES

Ian Lawson – Director

Ian is a critically and commercially successful Director and Dramaturg with a focus on new work. He is currently the Executive Director of Playlab, a script and playwright development agency. His credits include for La Boite Theatre Company where he was the Associate Director (2002 - 2008), My Love Had a Black Speed Stripe, Urban Dingoes, Crèche & Burn and the 2006 national tour of Crèche & Burn, Last Drinks, The Narcissist, Summer Wonderland, The Danger Age and the return season of The Narcissist for the Sydney Theatre Company. For JUTE in Cairns, Ian directed What are the odds? For the Queensland Music Festival Ian was the Associate Director and Designer on Bobcat Dancing and Bobcat Magic, and directed Radio Plays. Ian has also worked for the Australia Council, Playwriting Australia, Brisbane Festival, Queensland Theatre Company, UQ, Griffith University, Zen Zen Zo and Screen Queensland.

Stephen Carleton – Playwright

Stephen Carleton is a Brisbane-based writer. He is the winner of the 2004/5 Patrick White Playwrights' Award for Constance Drinkwater and the Final Days of Somerset. The play also won the New York New Dramatists' Award, and was shortlisted for an AWGIE, and the Queensland Premier's Drama Award. It has been produced by Queensland Theatre Company, Griffin Stablemates, Darwin Theatre Company and JUTE in Cairns.

His play The Narcissist had extended seasons for La Boite Theatre Company in 2007 and for Sydney Theatre Company in 2008, and has been published and reprinted by Playlab Press.

It was also shortlisted for the Queensland Premier's Literary Award (Drama category) in 2008.

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.

Kris Bird – Designer

After graduating with a Bachelor of Architecture degree (Hons) UNSW in 2005, Kris now works across the spectrum of architecture, set design and construction, visual arts and arts management. Set designs include Our Country's Good (Darlinghurst Theatre, 2008); Romeo Hearts Juliet, Safe Harbour and Melodrama (Darwin Community Arts, 2010-13); Highway of Lost Hearts (writer Mary Anne Butler, director Lee Lewis, 2012 season in Darwin Festival, 2013 remount and 2014 tour); The Cripple of Inishmaan (Darwin Theatre Company, 2012); Marbles by Kate Wyvill (2012); The Lion Tamer by Sandra Thibodeaux (2013); Slow Falling Bird (DTC, 2013); God of Carnage (2013); and The Adventures of Namikili by Lynette Lewis and Stephen Helper (2013).

Sean Pardy – Lighting Designer

Sean has been involved in many aspect of theatre making for over 20 years. Has worked as the Producer for Critical Stages, Technical Director for the Darlinghurst Theatre Company and the Touring Manager for Monkey Baa Theatre for Young People. His Lighting Design credits include; Highway of Lost Hearts by Mary Anne Butler, Marbles by Kate Wyvill, Head Full of Love by Alana Valentine, The Adventures of Namakill by Lynette Hubbard and Stephen L Helper and I AM MAN by Ben Graetz. As a Production Manager Seanhas worked for a variety of companies including the Darwin Festival, Corrugated Iron Youth Arts and Shop Front Theatre for Young People among others.

Guy Webster – Sound Designer

Guy creates music and sound design for theatre, dance and interactive installations. His work has featured in theatres, festivals, galleries, conferences in Australia, Japan, UK, Europe, USA and China.

Works include VENUS IN FUR, KELLY, ORPHANS (Qld Theatre Company), REVOLTING RHYMES AND DIRTY BEASTS, TEQUILA MOCKINGBIRD, 1984, ANIMAL FARM, OUT DAMN SNOT, STATESPEARE (Shake and Stir Theatre), AS YOU LIKE IT, RUBEN GUTHRIE, I LOVE YOU BRO, THE WHITE EARTH, KITCHEN DIVA, SUMMER WONDERLAND, THE NARCISSIST, LAST DRINKS, URBAN DINGOES, CRECHE & BURN (La Boite Theatre Company), THE ICARUS CHRONICLES (Goat Track Theatre), WATER WARS (Umber Productions), The New Dead:MEDEA MATERIAL (Stella Electrika), PARADISE – The Musical (Backbone Youth Arts), ADVANCED SCREENING (Markwell Presents), UNDER TODAY (Red Shoes), THE PIPE MANAGER, THE PINEAPPLE QUEEN (Lisa O'Neill), ALICE 21 (Brisbane Festival), SALOME, HEAVY METAL HAMLET (Frank Theatre), INTIMATE TRANSACTIONS (Transmute Collective), SHIFTING INTIMACIES (ICA, London), CHERISH EXHIBITION (QPAC's Out of the Box Festival) and I CHERISH THIS.. (State Library of QLD).

Ella Watson-Russell – Actor

Ella trained as an actor at the Victorian College of the Arts, graduating in 2005. She has worked in the Northern Territory, Queensland, Victoria and New Zealand as an actor, theatre maker, producer and drama tutor. Her acting credits include work for Darwin Theatre Company, Darwin Festival, ArtBackNT, JUTE, Optic Nerve Performance Group, Melbourne Fringe Festival, National Gallery of Victoria & La Mama; as well as work in film, TV, voiceovers and for the corporate sector. Ella has trained in a number of different physical theatre disciplines and is particularly interested in the development of new theatre works in a collaborative context.

Suellen Maunder – Actor

Suellen is the Artistic Director and CEO of JUTE Theatre Company, and was also one of the founding members of the Company. Suellen is also an actor and director and has extensive experience in the development and direction of new work. Her performance credits include *Bag O' Marbles* (1994), *Love Child*, *Barmaids*, *Latitudes*, *The Chicken Play*, *Constance Drinkwater* and the *Final Days of Somerset* and *Tiptoe, Macbeth; Dancing Back Home* and *Bastard Territory*. Her directing credits are numerous and include significant directorial roles in creative developments for new work.

Suellen is committed to the development of regional artists and the regional theatre sector and over the years has served on a range of boards including Playing Australia; Theatre Board of the Australia Council and QPAC to name a few.

Benhur Helwend – Actor

Benhur was born in Darwin. In his early days he was a member of Corrugated Iron Youth Theatre. After High School he attended NIDA and completed his Bachelor of Dramatic Art in 1998. In 2000 Benhur moved to the Northern Rivers of NSW and worked as a vocal coach and assistant director with Theatre Theatre Company and during this period also worked in Hospitals across regional NSW and Sydney as a Clown Doctor for the Humour Foundation using the humble ukulele as his weapon of mass distraction. It was at this time he discovered music and formed a band called the Blackbirds. Their performance in the semi finals of Australia's Got Talent in 2010 caught the eye of Eric Bibb's promoter. The band was invited to open his shows on his Australian leg of his world tour and then later in 2011 the band performed on stage at Splendour in the Grass and Byron Bays Blues and Roots Festival. Benhur has also performed at almost every Ukulele festival as a solo performer (better known as Bigger than Benhur) across Australia and in 2012 headlined the Blue Mountains Ukulele festival and 2013 was asked to headline Darwin's first ukulele festival Mandorah Ukulele Folk Festival.

Kathryn Marquet – Actor

Kathryn's theatre performances include *The Glass Menagerie*, *As You Like It*, *Ruben Guthrie* and *The White Earth* (La Boite Theatre Company), *Faustus* (Bell Shakespeare/QTC), *The Crucible*, *Maxine Mellor's Mystery Project*, *25 Down* (Queensland Theatre Company), *Prehistoric* (Elbow Room/Metro Independents) *After All This* (Elbow Room / Brisbane Festival), *April's Fool* (Empire Theatre), *Tender (...and Moor/Metro Independents)*, *Risk* (Umber/Metro Independents), *Catholic School Girls* (ThreeSisters/Mad Cat/Metro Allies), *Brontë* (ThreeSisters/Metro Independents), *Cinderella*, *Jane Eyre*, *Little Women*, *Two Weeks With the Queen*, *The Taming of the Shrew* (HRTC), *Inmates* (Springboard/Emerge), *Critters* (Out of the Box 2008), and *This Way Up* (Theatre Anyplace). Her film credits include *Secrets and Lies* (Hoodlum/network 10) and *Sisters of War* (ABC) and various short films, commercials, and training videos.

Steven Tandy – Actor

A NIDA graduate in both Acting (1971) and Direction (1995), Steven achieved fame as Tom Sullivan in the Crawfords-produced wartime TV series *The Sullivans*. He has worked for Melbourne Theatre Company, *Harvest Rain*, Queensland Theatre Company, *Nimrod Street*, *Riverina*, *New England*, *La Boite*, *Marian Street*, *Twelfth Night in Shakespeare*, *Chekhov*, *Ayckbourn*, *Williamson* and countless stage productions throughout the country. Television roles include: *Secrets and Lies*, *All the Rivers Run*, *Sons and Daughters*, *Mortified*, and *Sea Patrol*. Films include *Getting' Square*, *Rough Diamonds*, *Girl Clock!*, *The Horseman* and *Talking Back at Thunder*. Steven worked at Warner Bros Movie World on the Gold Coast for several years as Commandant Lassard in the *Police Academy Stunt Show*, and was a co-founder of the Victorian Green Room Awards in 1983.

Peter Norton – Actor

Peter has been active in theatre for over 10 years. Some of his notable performances were in *The Accrington Pals*, *Equus* and *Closer* (BAT), *The Sum of Us* (Nash), *Rope* (Centenary), *One by One* (Loullabelle), *A Month of White Sex* (TAW/Red Shoe) and *Deception*, *Illusion* and *Nate* (Over the Top, London). In 2013 completed his Bachelor of Fine Arts (Acting) at QUT where he featured in *Wild Honey*, *A Midsummer Night's Dream*, *August: Osage County*, *Cosi* and *Wintertime*. He has also trained with The Actor's Workshop and was a member of the 2010 Backbone Ensemble. Peter is Creative Director of 3rd Room Theatrical and recently performed in their critically acclaimed debut production of [Disordered] *Action of the Heart*, a coproduction with *One of a Pair*, at the 2014 Adelaide Fringe Festival.

PERFORMANCE SPECIFICS

DURATION

Act 1 – 40 minutes

Interval – 20 minutes

Act 2 – 40 minutes

Interval – 20 minutes
Act 2 – 40 minutes

SUITABLE VENUES

Proscenium Arch, Black Box or Flat Floor Hall

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances

MINIMUM BREAK BETWEEN PERFORMANCES

180 minutes

LICENCING AGREEMENTS

10% writer royalties and 1% composer royalties.

APRA OBLIGATIONS

10 works used in the production fall under Part A of the APRA Dramatic Context Licence.

TOURING PERSONNEL

The touring party consists of 9 people.

Name	Role
Ella Watson-Russell	Performer
Suellen Maunder	Performer
Benhur Helwend	Performer
Kathryn Marquet	Performer
Steven Tandy	Performer
Peter Norton	Performer
Alexandra Miles	Stage Manager
Sam Gibb	Backstage Crew/Tour Manager
TBC	ASM/Backstage Crew

PERFORMANCE HISTORY

Year	Venue	Number of performances
2014	Browns Mart, Darwin & JUTE Theatre, Centre of Contemporary Arts, Cairns	23

AUDIENCE ENGAGEMENT

OVERVIEW

1) School Workshop for High School Drama Students

DESCRIPTION / DETAILS

Workshop: Acting

45 minute (5-10 students work on the floor - remainder of class observe)

In a Masterclass setting, 5 - 10 pre-selected students will be invited to take part in recreating a scene from the play. (Teachers will be asked to pre-select these students prior to the day).

Working with the Director on the set with lights and sound, and with scripts in hand, the students will be rehearsed into the scene and get a sense of what it is like to be directed in a professional setting. The students will learn performance techniques such as:

- working from impulse
- creating character
- working with given circumstances
- finding truth

They will then perform sections of the scene back to the other students. There will also be an opportunity for 1 student to observe the Stage Manager during this workshop.

COST

\$30 per Student, which includes a ticket to the show and registration to the workshop.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The targeted audience is High School Drama Students.

The Drama teachers are the main contact to organise the booking.

2) Q&A Session open to the public

DESCRIPTION / DETAILS

A Post show Q&A is a conversation with the cast following the performance. Immediately following the show, the actors will return to stage. It's a great opportunity to discuss the response to the show and ask questions about the process of creating the work and allow the audience to delve into the creative process.

Like a TED talk, it's only 20 minutes and the audience can come away knowing more about how theatre is created (the tricks of the trade), the problem solving that the creative team went through to come up with solutions, and an understanding of how these creative beings work. And of course it's a great opportunity to meet the cast after their performance.

COST

None, included in the ticket price

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Audience that have seen the show on the night of the Q&A.

3) Actor Workshop open to Amateur and Professional Actors

Workshop: Acting

45 minute with up to 10 participants

In a Masterclass setting, the actors will be invited to take part in recreating a scene from the play.

Working with Suellen Maunder (in a directorial role) on the set with lights and sound, and with scripts in hand, the participants will be rehearsed into the scene and get a sense of what it is like to be directed in a professional setting. The participants will learn performance techniques such as:

- working from impulse
- creating character
- working with given circumstances
- finding truth

They will then perform sections of the scene.

COST

\$50 per participant.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The targeted audience is: Amateur and Professional Actors in the region.

4) Playwright Workshop open to Amateur and Professional writer

Workshop : Playwriting

45 minute workshop (maximum 10 participants)

In this workshop, participants will work with a produced playwright to develop a 5 minute text each, that takes one of the characters in the play they have just seen, and writes the next scene of that characters journey. The participants will be given writing exercises that focus on:

- building a character biography
- status quo & obstacles
- creating action on stage
- using symbol in their work

COST

\$50 per participant.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The targeted audience is: Amateur and Professional Writers in the region.

MARKETING

MARKETING COPY

One line

Memory can be a real drag.

Short

Russell's ghosts were kind of at rest. He was at peace with it all, even the fact that he didn't know who his biological father was. His mother, Lois, disappeared when he was eight, leaving him to be raised by Neville, a stalwart of the no-nonsense Regional Right,

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Extended

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MARKETING SUMMARY

TARGET AUDIENCE:

- Women aged 35 – 52 (ticket buyers)
- Academics – JCU students

- High Schools Students and Drama teachers
- PNG Community
- Fly in Fly out
- Ex TAA employees
- ABBA & Suzi Quatro fans
- 1970s generation
- Tourists

TOOLS USED TO REACH THEM:

- Several Enewsletter JUTE databases (approx. 5000 emails)
- Social Media (Facebook, Twitter, Google + etc)
- Youtube videos with snippets of the show and direct to camera interviews
- Big banners on highways and venue
- Ads on local newspapers
- Listing on several Event listing websites
- Cross promotion with local events
- Strong publicity through editorial on newspapers
- Several radio interviews (ABC and commercial stations)
- Flyers & Posters distribution around town in coffee shops, restaurants, shopping centres etc
- Flyers in hotels and tour desks
- Social Clubs and Fundraising Organisations
- Cairns Chamber of Commerce & Young Chamber
- Hospital social groups
- High Schools Drama teachers database

MEDIA QUOTES

"Audiences have become less used to three-act plays but Bastard Territory holds us with its combination of good writing, comedy, diverse theatrical elements and strong performances from all the cast."

"Bastard Territory is a well-crafted, intelligent and entertaining new Australian play." Nicola Fearn, Real Time <http://www.realtimemarts.net/article/121/11596>

"Bastard Territory deals with some difficult subjects but with such humor and amusing interplay that the audience remains engaged and entertained throughout - the three acts fly by and you are left wanting more."

"The Cast was superb." Pasco Rogato, Cairns Sun <https://www.facebook.com/photo.php?fbid=10152452161790991&set=a.423399900990.216982.400769590990&type=1&theater>

"Stephen Carleton has written a very strong play with great storytelling, complemented with powerful ensemble acting as well as individual performances." Denise Carter, The Cairns Post <http://www.cairnspost.com.au/entertainment/stephen-carletons-new-play-bastard-territory-wows-audiences-at-jute-in-cairns/story-fnjput3w-1226950150354>

"I love settings in Moresby and Darwin over the three periods, 1967, 1975 and 2001. (...) Carleton's clever device is to set these turbulent times within a family context (...)" Glyn Davies, Arts Hub

http://performing.artshub.com.au/news-article/reviews/performing-arts/bastard-territory-244141?utm_source=ArtsHub+Australia&utm_campaign=e6027f5648-UA-828966-1&utm_medium=email&utm_term=0_2a8ea75e81-e6027f5648-302243546

AUDIENCE REVIEWS

"[...] Carleton illustrates that it is not your roots that matter, but the tree you grow into."

"A 3 hour journey back in time that will make you feel nostalgic"

"Russell (the main character) was so engaging, he just had to smile at you and he melted your heart, a beautiful performance."

"This is Stephen (Carleton's) best work, its an epic piece of theatre and is a seminal piece of Australian theatre."

"Nanette is so funny, in the schoolroom scene she had us all answering with "Good morning Mrs Tranter"... we all had teachers like that, and it was so funny feeling like you were back in year two again!"

"Its a very strong ensemble cast and the story is so well told. The sound design is like a film score, I didn't want the story to stop for the intervals, I just wanted the story to keep going."

COLLEAGUE RECOMMENDATIONS

"It's such a pleasure to see theatre so intelligent, so political in intent and yet so entertaining and satisfying." **Kathryn Laughton**

"It was exceptional theatre!" **Kathryn Laughton**

"Was great to get up to Cairns to see vibrant new theatre being made in a regional setting. Congratulations." **Simon Hinton**

"Great to see a larger cast on stage, need to be able to support more works that aren't just limited to 1 or 2 people. Great historical context in a contemporary framework." **Anonymous**

"One of the most entertaining and thought provoking live theatre shows I've seen" **Anonymous**

VIDEO LINKS

All videos can be found linked from <http://jute.com.au/whats-on/2014/BastardTerritory.php#Videos>

IMAGES

All production images are linked from <http://jute.com.au/whats-on/2014/BastardTerritory.php#gallery>

Photos were taken by Kerrin Schallmeiner and Ian Lawson during the 2014 Season of Bastard Territory. Higher resolution version of some images are available on request to JUTE Theatre Company.

MARKETING MATERIALS

Included in sell-off

- Media Releases
- Bios
- Production Photos
- Flyers
- Posters
- Videos – Trailer, Behind the Scenes

CONTENT WARNINGS / AUDIENCES TO AVOID

Strong language, simulated smoking, adult concepts

SPONSOR OR OTHER ACKNOWLEDGEMENTS

JUTE Funding Bodies



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Sponsors



TEACHER'S RESOURCES

Teachers resources linked from <http://jute.com.au/whats-on/development-programs/BastardTerritoryforSchools.php>

PRODUCTION DETAILS

TECHNICAL SUMMARY

Technical B

Lighting

Requirements Minimum 48 Dimmer channels required.

Producer ION or Element lighting console will be toured with this show. 8 x

Supplies LED fixtures toured with show. Venue specific lighting plan will be

Lighting supplied per venue.

Sample

light design ["https://drive.google.com/file/d/0By8WriF75BMzWIFIR1hJWIR0Wkk/edit?usp=sharing"](https://drive.google.com/file/d/0By8WriF75BMzWIFIR1hJWIR0Wkk/edit?usp=sharing)

diagram at

Sound

Requirements Company will tour laptop with Q-Lab. Require usual venue sound equipment

Producer

Supplies Q-lab laptop + 1 x powered spot speaker

Sound

Min Stage Width 9 metres

Min Stage Depth 11 metres

Min Grid Height 5.5 metres

Min Wing Space None

Set The set is made up of 6 modular walls that bolt together. 3 walls on stage level and 3 walls on top. A 2m high mezz level attaches to these walls. Access stairs to the mezz are located US prompt. Risers @ 300mm high sit in front of the set and a thin false skin is laid on top. The set is preliminary made from timber.

Sample set design diagram at ["https://drive.google.com/file/d/0By8WriF75BMzMnV3TmVvYk1qWXM/edit?usp=sharing"](https://drive.google.com/file/d/0By8WriF75BMzMnV3TmVvYk1qWXM/edit?usp=sharing)

Wardrobe
requireme Washing machine & Drier & Hanging racks
nts

EXAMPLE SCHEDULE

Bump In – 9 hours
Bump Out – 3.5 hours
First Possible Performance – Day 1, 7pm

CREW REQUIRED FROM VENUE

Bump In

1 x Local LX crew for 4 hours
4 x Local mech crew for 5 hours

Performance

1 x Local Duty Tech for 5.5 hours

Bump Out

4 x Local mech crew for 3.5 hours

AV

None

FREIGHT NOTES

5 tonne truck or a 3 tonne truck with a long/tall enclosed back (not a standard 3 tonne truck). Loading dock access will be required.

CONTACTS

JUTE Staff

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PRODUCTION

Sam Gibb Senior Technician 0458 073 898 samdgibb@gmail.com