

Women in Voice

By Red Chair



Photo – Elisabeth Harvey Photography

PRESENTER'S INFORMATION



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COMPANY PROFILE

Red Chair is a Queensland-based performing arts and event management company. Recognised nationally as a major producing and touring body for culturally diverse works, our current touring productions include Flamenco Fire, Nadia & the Blue Flamingo, The Treasure of Captain Curlylocks, The Red Velvet Lounge, Acoustic Guitar Spectacular, The Swingin' Martinis, Women in Voice and the SOULO music series.

ABOUT THE SHOW

SHOW SYNOPSIS

Boasting a bold line up of some of the biggest voices in town, *Women in Voice* delves into a captivating mix of cabaret, rock, soul, pop and a dose of disco. With a 21 year history of delivering sell-out performances and rave reviews, *Women in Voice* is stretching her wings to tour regional Queensland and offering emerging female vocalists from throughout the state to join the production for a unique mentoring and performance opportunity.

ACKNOWLEDGEMENTS

Annie Peterson – Creative Producer

The Judith Wright Centre of Contemporary Arts – Commissioning Producer

Red Chair – Touring Producer

BIOGRAPHIES

To be provided.

PERFORMANCE SPECIFICS

DURATION

Act 1 – 50mins

Interval – running time

Act 2 – 50mins

SUITABLE VENUES

A-list managed venues

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

6 performances

MINIMUM BREAK BETWEEN PERFORMANCES

360 minutes

LICENCING AGREEMENTS

N/A

APRA OBLIGATIONS

Presenters require APRA license

TOURING PERSONNEL

The touring party consists of 10 people.

Name	Role
TBC	Vocalist
TBC	Vocalist
TBC	Vocalist
TBC	Vocalist
TBC	Vocalist
Steve Russell	Musical Director / Pianist
Helen Russell	Double Bass
Jamie Clark	Guitarist
John Parker	Percussion
Philip Dunbavan	Tour/Stage Manager

PERFORMANCE HISTORY

Year	Venue	Number of performances
2014	Judith Wright Centre of Contemporary Arts	8
2014	Regional Tour	4

AUDIENCE ENGAGEMENT

OVERVIEW

Artistic development and performance opportunities for regional female vocalists.

DESCRIPTION / DETAILS

The community engagement would include the following:

- General callout and auditions in each centre for regional artist to join the Brisbane cast – Lewis Jones and Annie Peterson, local accompanist provided by venue
- Selection of regional artist to be in the production
- Ongoing online mentoring and development of the act (including vocal charts)
- One day workshop of the act in Brisbane with other regional performers in advance of Brisbane season rehearsals
- Final rehearsal of the act the day prior to the regional performance at the regional venue and integration into backing vocals [where possible] and the finale.

COST

The community engagement will be tailored to the needs of each community and we will assist presenters to apply for funding via RADF or other funding programs. Whether to charge for the workshops will be at the discretion of the venue.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Emerging local female vocalists

MARKETING

MARKETING COPY

One line

Rock, opera, soul, disco and pop collide for a music theatre performance like no other!

Short

The iconic music series Women in Voice turns 21! Cabaret, rock, soul, disco and pop will collide for a 21st birthday celebration like no other. *Women in Voice* is a phenomenon. A courageous concept showcasing talented female vocalists in an upfront, uncomplicated manner, resulting in one of the liveliest, funniest and longest-running series Brisbane has ever produced. Don't miss this.

Extended

“As audiences have come to expect, we know how to have ourselves a damn good party and so we also have some special guest surprises in store as we celebrate 21 amazing years,” said WiV founder Annie Peterson.

If necessity is the mother of invention, then Annie Peterson is the mother of voices for Brisbane female artists, bringing *Women in Voice* to life in 1993 while working at the Sitting Duck Café and feeling frustrated with the lack of gig opportunities for herself and other female performers.

“I wanted to create a platform for Brisbane women vocalists to be seen and heard. Colleen Mullen from the Sitting Duck Café offered us the venue for free if they could sell food and alcohol and we cleaned up,” Annie recalls.

“I remember sitting at the front table selling tickets, then jumping on stage to perform and cleaning the toilets at the end of each night. Very humble beginnings.”

Eventually putting down the microphone (and the toilet brush), Annie focused on producing after that first outing, forming a partnership with the Queensland Folk Federation and later the Queensland Performing Arts Centre, Brisbane Cabaret Festival, Red Chair and for the first time in 2013, the Judith Wright Centre of Contemporary Arts.

“*Women in Voice* has always been a collaborative process, more than the sum of its parts. Trusting the artists to come up with their own visions rather than scripting them into roles has afforded them the ownership and freedom to really enjoy creating and performing something they have always wanted to do.

“The audience connects with that honesty and spirit of support and cooperation between with performers (the artists serve as each others backing singers) and has followed us from venue to venue, watching many of the vocalists becoming Australian household names along the way.

Women in Voice alumni include Katie Noonan, Kate Miller-Heidke, Jenny Morris, Deborah Conway, Queenie van de Zandt and the late Chrissy Amphlett. Regulars such as Lil Fi, Leah Cotterell, Christine Johnston, Barb Fordham still have some

catching up to do on Alison St Ledger, who was part of WiV for the 14th time last year.

“As well as presenting some of Brisbane’s and the country’s best female vocalists, it’s also been the upfront, uncomplicated delivery of *Women in Voice* that has been a key to our success,” reflects Annie.

MARKETING SUMMARY

Key Market Segments: Secondary (Yrs 11 - 12); 18-30 years; 30-60 years; 60years +; Family

MEDIA QUOTES

Women in Voice shows no signs of ageing but to the contrary, demonstrates a freshness and vitality, in part due to regular changes in the line-up of performers and the creative mix. Women in Voice has a culture of its own and a unique following. However it also has universal appeal across a wide range of musical styles. Wittily entertaining, you come away with a smile, a warm glow and an appreciation of talented musicianship.

Suzannah Conway, Courier Mail

COLLEAGUE RECOMMENDATIONS

Venue: Scenic Rim Regional Council

Contact: Lea Schuster

Tel: 07 5540 5053

Email: lea.s@scenicrim.qld.gov.au

VIDEO LINKS

The October season at The Judy will be filmed in at high quality, but no TV ad per se – footage will be suitable for website links

IMAGES

To be provided

MARKETING MATERIALS

- Press kits – Media releases, Company & Individual biographies, Testimonials, Publicity photographs / press clippings
- Artist availability for interviews
- Raw artwork for handbills & posters with images for venue’s own use
- High resolution proofs for art work for press ads
- Raw video footage suitable for website links

Red Chair will also provide marketing and promotion support for the tour including advertising through Red Chair’s website (approx 30,000 hits per month) and e-news (4,500 active readers), support with the creation and distribution of tour specific media releases, coordination of interviews and other media requests.

CONTENT WARNINGS / AUDIENCES TO AVOID

N/A

SPONSOR OR OTHER ACKNOWLEDGEMENTS

Arts Queensland & Red Chair logos to feature on all promotional material.

Acknowledgement: *This production of Women in Voice was originally commissioned and produced by the Judith Wright Centre of Contemporary Arts*

TEACHER'S RESOURCES

No

PRODUCTION DETAILS

TECHNICAL SUMMARY

Formats: Theatre, festivals, community venues

Bump in time: 3-4 hours

Bump out time: 1 hour

EXAMPLE SCHEDULE

13:00	Bumpin – Lighting Plot & Sound
15:00	Sound Check
17:30	Meal Break
18:30	Crew return
19:10	Doors
19:30	Act 1
20:20	Interval
20:40	Act 2
21:30	Perf. Finish
22:30	Crew finish

CREW REQUIRED FROM VENUE

1 x sound technician + 1 x lighting technician

STAGE

Min. 4m x 10m

Red Chair to supply

Performer props

Venue to supply

1x armless chair

4 x music stand & scone

1x scone (for piano)

1x rostra stage (1m x 2m x 200mm)

3x rostra stage (1m x 2m x 200mm)

LIGHTING

Venue to supply

Inhouse rig only – full lighting plan will be supplied

SOUND

Vocalist 1

1x Handheld radio mic (ULXD2/SM58 or equiv.)

Vocalist 2

1x Handheld radio mic (ULXD2/SM58 or equiv.)

1x straight mic stand with round base (no boom)

Vocalist 3

1x Handheld radio mic (ULXD2/SM58 or equiv.)

1x straight mic stand with round base (no boom)

Vocalist 4

1x Handheld radio mic (ULXD2/SM58 or equiv.)

1x straight mic stand with round base (no boom)

Vocalist 5

1x Handheld radio mic (ULXD2/SM58 or equiv.)

Vocalists (general)

1x Handheld radio mic (ULXD2/SM58 or equiv.) – back up / special guests

5x straight mic stands (no boom) for BV/Finale

2 x foldback + 1 x foldback for Backing Vocals (TBC)

1x foldback off stage PS (for offstage BV) (TBC)

Steve Russell (Musical Director / Piano & Synth)

1x Grand Piano

1x Korg TR (Steve to provide)

1x Mixer [Mackie 802VLZ3 + 31 band EQ] (Steve to provide)

2x XLR leads

1x foldback [Note: Steve prefers to control his own foldback from on stage]

Helen Russell (Double Bass/ Electric Bass)

1x vocal mic + 1 x boom stand

1x DI

1x foldback

Jamie Clark (Guitar)

1x SM57 mic for guitar amp

2x DI

1x foldback

John Parker (Percussion)

1x Foldback

2x Overhead mics (NT5 or sim.)

1x Percussion mic (NT5 or sim.)

1x Bass Drum Mic

1x Snare Mic

AV
N/A

WARDROBE

Red Chair to supply

All performance costumes

Venue to supply

2 x dressing rooms

FREIGHT NOTES

It is not anticipated that there will be any significant stage elements.

CRITICAL ISSUES

No remount is required if tour comes directly off the back of Brisbane season

CONTACTS

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Producer

Red Chair

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