



Zaimon Vilmanis, Lizzie Vilmanis & Charles Ball  
- Photo by Camlight Productions

# The Inquisition of the Big Bad Wolf

By Prying Eye Productions

## PRESENTER'S INFORMATION



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## COMPANY PROFILE

Prying Eye is the partnership of creative powerhouse duo, Lizzie and Zaimon Vilmanis. Although originally known as acclaimed dance theatre performers, more than 20 years of global arts experience including choreography, directing, teaching, research, management, and collaboration has diversified their expertise. Now unbound by singular title and artform classification they collaborate with the world around them assembling diverse and exciting voices, approaches, experiences, and arts practices to create unique and relevant live performance works. Prying Eye have been recipients of many competitive grants and residencies. Most recently they were selected participants for the prestigious Tim Fairfax Foundation/Sidney Myer Fund Capacity Building Program. They are well respected for making uncomfortable topics approachable and for overturning people's expectations. Peers, reviewers and audiences alike describe their productions as "imaginative, courageous, provocative, sophisticated, important, human and committed". Works by Prying Eye have featured in programmes and performance seasons for the likes of Cinedans (Netherlands), Choreoscope (Spain), NagiB Contemporary Dance Festival (Slovenia), Brisbane Festival, Supercell Dance Festival, Adelaide Fringe Festival, Noosa Long Weekend Festival, Expressions Dance Company, Queensland University of Technology, Sir Robert Helpmann Centenary Awards, and Adelaide College of the Arts. Prying Eye are trademarked by the physical, emotional and cognitive richness of their works and the constructive lasting impact these have on audiences long after the performance is over.

## ABOUT THE SHOW

### SHOW SYNOPSIS

In this spectacular ode to chaos and control, normal gets flipped upside down and swats at the relentlessly buzzing mosquito that is anxiety. Wolf fables, a microphone, crazy costumes and plenty of ludicrousness converge into a great big hilarious wonderland, seamlessly integrating movement, theatre, spoken word, comedy, and song, to unleash the inner wolf that resides within us all. Join the adventure, embrace the unknown, and set the wolf free!

"Wolf" is about anxiety and the way it can dominate the lives and thoughts of sufferers. By illuminating expectations imposed within today's society that lead to great anxiety, it asks: How far we are willing to go to keep up appearances when things around us are falling apart? What are we afraid of when things don't go according to plan? How do we manage our fears and insecurities? Using a combination of humour and a very clever arrangement of story elements Prying Eye Productions takes something complex, even life-threatening and presents it in a way which is accessible, understandable, sympathetic and most of all very entertaining.

★★★★★ "We, the audience were played, we laughed, we puzzled..." -The Clothesline

★★★★★ "...a cleverly choreographed piece of dance theatre." - All Over Adelaide

## ACKNOWLEDGEMENTS

**Directors/ Choreographers/ Performers:** Lizzie and Zaimon Vilmanis

**Performer/ Collaborator:** Charles Ball

**Performer/Collaborator:** Alinta McGrady (Brisbane)

**Dramaturge/Script Writer/ Collaborator:** Veronica Neave

**Sound Designer/ Collaborator:** Guy Webster

**Script Advisor/ Dramaturge/ Mentor:** Jon Haynes

**Lighting Designer:** Dan Black

**Costume and Stage Design:** Lizzie and Zaimon Vilmanis

**Guest Artist:** Scarlett Anthony (Adelaide)

## BIOGRAPHIES

**Lizzie Vilmanis** has a wealth of dance experience as a performer, choreographer, director, rehearsal director, teacher, lecturer, arts administrator and researcher. In her 18-year dance career she has performed major roles nationally and internationally (including dancing with Expressions Dance Company 'EDC' and Leigh Warren & Dancers), worked with some of the world's best choreographers, collaborated with the finest artists, created works for prestigious companies and festivals, and taught for leading institutions and companies around the world. Lizzie co-founded and coordinates Brisbane Dance Artists Hub and was an original founder of Pro Dance Classes Brisbane. Recently she was awarded a Master of Arts Research through the Queensland University of Technology for her thesis Seeing the chameleon: Barriers to making dance work for independent dance creators in Brisbane. For the last two years, Lizzie has been a Professional Development and Program Consultant to Ausdance Queensland. In addition to co-directing Prying Eye and working as an independent dance artist, Lizzie also works as a rehearsal director for both EDC and Dancenorth.

**Zaimon Vilmanis** has directed and choreographed commissioned works for the likes of Expressions Dance Company (EDC), Sybella Blencowe, QUT Dance, Adelaide College of the Arts, Aboriginal Centre for Performing Arts, Fresh Bred Ensemble, and Outcast Performing Arts. In 2011, he was selected to represent Australia for the International Young Choreographers Project in Kaohsiung, Taiwan and in 2014 he took part in the Slovenia-Croatia-Australia Artists Dance Exchange. Some of his collaborative projects include Resurfaced with Feet Teeth (Brisbane Festival 2012), and Lady Electronica Live with Donna Hewitt (Judith Wright Centre 2012). In 2015 he was rehearsal director for EDC's Carmen Sweet community engagement audition tour. Zaimon is a revered and experienced performer, his international career has included dancing for Random Dance Company and Attik Dance Company (U.K.), EDC (Brisbane), Leigh Warren and Dancers (Adelaide), as well as for many independent artists in Australia. He currently co-directs Prying Eye and works as an independent dance artist.

**Charles Ball** is an independent dance artist, teacher and choreographer. His professional repertoire includes Queensland Ballet's Little Red Riding Hood (Lucas Jervies), Prying Eye's The Inquisition of the Big Bad Wolf, Transit Dance Company's BOYZ (Paul Malek), Liesel Zink's The Stance, Seeing Place's Time Capsule (Kate Shearer), and Nick Cave's Heard. In 2015, Charles understudied multiple roles for Expressions Dance Company's Carmen Sweet, 7 Deadly Sins, and The Host (Natalie Weir). A participant in the inaugural IndependANCE Project in 2014, Charles returned in 2015 as one of four selected choreographers and led the first stage

development of Patternicity. In 2016, Charles was commissioned by Ausdance Queensland as one of four artists for the Career Dance Slam and Community Bounce Tour, a dance teaching tour through regional Queensland. Charles graduated from QUT in 2014, earning a Bachelor of Fine Arts (Dance Performance) with Distinction. He has had the opportunity to work closely with numerous choreographers including Gavin Webber, Vanessa Mafe, Lisa Griffiths, Csaba Buday, Majestic, Keith Hawley and Sammie Williams. He has also performed excerpts of works from Graeme Murphy, Natalie Weir, and Daniel Riley, including an international tour in 2014 to the Beijing Dance Festival, and the World Dance Alliance Global Summit, held in Angers, France.

**Alinta McGrady** is a young multifaceted freelance performing artist who has worked alongside various creatives in music, dance and theatre. Previous works include the dance, theatre production *Danse Noir* and the 21st Anniversary of Women in Voice both at The Judith Wright Centre, featuring in the Oscar Theatre Company Production *Boy&Girl: Mercury Rising* and *Shimchong: Daughter Overboard* with Motherboard Productions at the Brisbane Powerhouse. As a part of the pre-professional dance program - *Elevate* directed by Lisa Wilson through Metro Arts she has worked with choreographers Lizzie and Zaimon Vilmanis of *Prying Eye Productions* and Craig Barry. Alinta has toured regionally with *Artslink Qld* and *Qld music Festival* with the production *Have You Ever Heard a Wombat Sing*, written in collaboration with Waveney Yasso and Director/Dramaturg Sue Rider. Earlier this year Alinta participated in the development of *Prying Eye's WOLF* project, as a secondment and was later employed by *Prying Eye* to develop a performance role within the work. Alinta has also recently been a part of the *Anywhere Theatre Festival* program in creating *Laundromat Sessions* with Ling Jay, a live music show of all original music.

**Veronica Neave** holds a degree in Performing Arts (Theatre major) from USQ. Over the last 26 years she has worked extensively as an Actor, Director, Dramaturge, and Acrobat for major theatre companies throughout Australia including Queensland Theatre Company, La Boite Theatre Company, Sydney Theatre Company, Force Majeure, Legs on the Wall, Belvoir Street, and Shaun Parker Dance Company. She has also starred in films - *Girl Clock*, *How To Change in 9 Weeks*, *Bennelong Grill*, *Mozzies The Boys*, *Stabat Mater*, *Pact*, *Something Wicked*, *The Dice Man* and television - *Mortified*, *Through My Eyes*, *Changi*, *Wildside*, *Medivac*, *Big Sky*, *Children's Hospital*, *Echo Point*, *Naked*, *GP*, *Fire*. She has received *Matilda Awards*, a *John Harris Critics Award*, *Betty Awards (Canada)*, a *Helpmann Award*, and an *Australian Dance Award*. Veronica has directed / devised and written shows for *NIDA*, *The Australian Theatre for Young People* and the *Queensland Theatre Company* and co-produced and wrote the ABC documentary "*Pieces Of Me*" of which she is also the published author of the book with the same title.

**Guy Webster** works across the mediums of theatre, dance, sound art, installation and new media. During his early career as a dancer & choreographer he developed his practice as a composer and musician. His work has since featured in theatres, festivals and galleries throughout Australia, Japan, Europe, UK, USA and China and his live performances have shared the stage with the likes of Beth Orton, Ed Harcourt, Powderfinger, *The Cruel Sea*, *Mad Professor* and Sarah Blasko. He has worked on many theatre & dance works with *Qld Theatre Company*, *Sydney Theatre Company*, *La Boite Theatre Company*, *Shake & Stir Theatre*, *The Brisbane Festival*, *Bleach Festival*, *Dance North*, *Backbone Youth Arts*, *State Library of Qld*, *Out of the Box Festival*, *Lisa O'Neill*, *Goat Track Theatre*, *Stella Electrika*, *Wilde Applause & Red Shoes*. Guy is also a founding member of new media performance and installation group, *The Transmute collective (1998-2009)*, whose work, *Intimate*

Transactions received honorary mention in the 2005 Prix Ars Electronica and featured in numerous galleries including ICA (London), National Art Museum of China (Beijing), The Performance Space (Sydney), ACMI (Melbourne) and BIOS (Athens).

**Jon Haynes** has a BA (Hons) English Literature 2:1, trained as a professional actor at The Poor School in London and holds both an MA and PhD Drama by practice as research from the University of Kent, Canterbury. As joint co-founder and co-artistic director of multi-award winning Ridiculusmus Theatre Company from 1992 he has co-written and devised over sixteen different works. Other writing includes The Poof Downstairs (one man show), The Elephant Diaries and Love (Three Thousand Chairs Festival). Jon was director for What Else? for Patrizia Paolini and of rehearsed readings by Young Writers Collective at Greenwich and Lewisham Young People's Theatre as well as a dramaturge for Phantasmagoria (Jesus Paolini Park) and Piece for Person and Ghetto Blaster (Nicola Gunn). In addition, Jon has also mentored Chris Williams (Drunken Chorus); Julia Voce; Sheepknuckle; Theatre State and many others. Additionally, Jon has tutored for many Universities and Drama Schools throughout the United Kingdom. In 1997, he won the Arts Council of Northern Ireland award for artist in community.

**Dan Black** is a freelance lighting designer based in Brisbane. He has been Head of Lighting at Brisbane's leading contemporary arts venue; Brisbane Powerhouse for the last 3 years, and has been the lighting designer and operator for various major music, cabaret and theatre acts and shows in Brisbane including Brisbane Festival, Queensland Music Festival and Future Music Festival. He was the lighting designer for Company 2's "She Would Walk The Sky" which premiered at Brisbane Powerhouse and toured to Roundhouse in London. He has also worked and toured for Queensland Theatre Company and LaBoite Theatre Company. Most recently he has been touring as the lighting designer with Company 2's "Scotch and Soda" for their seasons at Judith Wright Centre Brisbane, Edinburgh Christmas Festival, Melbourne Summersalt Festival, Adelaide Fringe, London Wonderground and Dublin Fringe.

## **PERFORMANCE SPECIFICS**

### DURATION

65 minutes  
No interval

### AGE SUITABILITY

12+

### SUITABLE VENUES

Theatre, Black Box, Halls  
Production can be modified to suit most venues  
Not suitable for outdoors

### MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances

### MINIMUM BREAK BETWEEN PERFORMANCES

150 minutes (2.5 hours)

## LICENCING AGREEMENTS

© Prying Eye Productions 2017

## TOURING PERSONNEL

The touring party consists of 4-5 people (\*dependent on whether the Guest Artist is sourced locally for each venue or one is engaged for the tour).

Name	Role
Elizabeth Vilmanis	Director/ Performer
Zaimon Vilmanis	Director/ Performer
Charles Ball	Performer
Dan Black	Lighting Designer/ Technician/SM
Guest Artist Role (negotiable)*	Performer

Please refer to PRODUCTION DETAILS for more detailed information.

## PERFORMANCE HISTORY

Year	Venue	Number of performances
2018 (Brisbane Premiere)	The Visy @ Brisbane Powerhouse	1
2018 (Adelaide Fringe)	Tandanya Theatre @ Adelaide Fringe Festival	12

## TOURING EXPERIENCE

Lizzie and Zaimon Vilmanis both have extensive touring experience having been responsible for project and tour management for audition and education tours for Expressions Dance Company and having toured nationally and internationally as professional performers for a range of different dance companies for many years. Lizzie also has touring experience through engagement as rehearsal director for Expressions Dance Company and Dancenorth and has managed education tours through her roles as Program Consultant and Professional Development Consultant for Ausdance Queensland.

Prying Eye are supported by producers – Cluster Arts, who manage touring logistics for companies such as Casus and Natano Fa'anana Productions. Cluster Arts have a wealth of knowledge and expertise to assist Prying Eye and ensure that all touring engagement runs smoothly.

# **AUDIENCE ENGAGEMENT**

## OVERVIEW

### ENGAGEMENT OF A LOCAL ARTIST

A guest role provides PD, showcases local talent, builds professional networks, raises exposure, and generates local audience interest in the show. Artist is able to continue to share new knowledge after we've left and Prying Eye gain understanding of local community.

### TALKS/Q&A'S ABOUT ANXIETY

Engagement with local mental health experts/organisations/groups and local community to discuss anxiety, broadening awareness and understanding about anxiety and encouraging support seeking action.

### TOOLS FOR CRITICAL DIALOGUE

Having trained in 'Critical Response Process' we can share tools that empower local community to more actively engage with and communicate about art, building a larger, more robust and informed arts community. These tools can be practiced in relation to our show also providing insight to deepen audience engagement.

### SHARING OF CREATIVE PRACTICE AND TOOLS FOR COLLABORATION

We very much enjoy sharing the tools that we use to make work and to collaborate with others. Activities can be tailored towards artists, educators, or non-artists. Participants exchange knowledge, build relationships and strengthen artistic and collaborative capacity.

### TEACHER RESOURCES

Resources assist teachers to help students build creative/artistic skills as well as analyse and deepen their engagement with the show and its themes.

## TIMEFRAMES AND COSTS

Engagement opportunities are tailored according to the participant(s) and their needs.

Prying Eye can work with the venue/community to source the local guest artist. This person may be recommended by local industry leaders or sourced through an audition process. The process would involve artists submitting 'screen test' singing the song "Running with the Wolves" and acting out one of the lines from the show. Depending on whether the artist is a student or a professional then fees would be paid according to LPA industry rates.

Talks and Q&A's can work quite well when programmed in conjunction with performances and may vary in length from 20 minutes to an hour. These can usually be included within the performance fee.

Timeframes for workshops and classes vary. They may take anywhere from 1 hour, to half a day, to a series of consecutive workshops over a week. We charge \$100 per hour per instructor for workshops. For more general dance classes, fees are \$80 per hour per instructor.

Please contact Prying Eye to discuss community engagement opportunities so we can work with you and your community to create a tailored experience.

## **MARKETING**

### MARKETING COPY

#### **One Line**

In a spectacular ode to chaos and control, normal gets flipped upside down and swats at the relentlessly buzzing mosquito that is anxiety; unleashing the untamed inner wolf that hides within us all!

#### **Short**

In a spectacular ode to chaos and control, normal gets flipped upside down and swats at the relentlessly buzzing mosquito that is anxiety; unleashing the untamed inner wolf that hides within us all. Comedy, movement, theatre, spoken word, music and song are fused together as wolf fables, a microphone, crazy costumes and plenty of ludicrousness converge into a great big hilarious wonderland!

#### **Extended**

In a spectacular ode to chaos and control, normal gets flipped upside down and swats at the relentlessly buzzing mosquito that is anxiety; unleashing the untamed inner wolf that hides within us all. Comedy, movement, theatre, spoken word, music and song are fused together as wolf fables, a microphone, crazy costumes and plenty of ludicrousness converge into a great big hilarious wonderland!

“... with a combination of humour and a very clever arrangement of story elements Prying Eye Productions has taken something complex, even life-threatening and presented it in a way which is accessible, understandable, sympathetic and most of all very entertaining.”

- BankSA Talk Fringe Review

Join the adventure, embrace the unknown, and set the wolf free!

#### **Lead Quote**

Who's afraid of the Big Bad Wolf?

Prying Eye Productions' spectacular new show makes the complex, even life-threatening issue of anxiety accessible and understandable.

Poignant, sympathetic and highly entertaining, this critically acclaimed performance shows creativity has powerful impact.

### MARKETING SUMMARY

#### **Prying Eye can provide:**

- Marketing copy
- Print materials
- Digital assets
- Images
- Promotional footage
- Teacher Resource Kits

Our partnership with Queensland Alliance for Mental Health also grants us access to marketing through their affiliated associations. Information for audiences and workers about how to access medical and community service support providers (e.g. 24-hour lifeline counselling; Beyond Blue; Black Dog Institute etc) will also be provided.

**Target audience:**

12-60 years of age, those who like comedy/drama films, theatre goers, open to new experiences, family-friendly (parental guidance recommended), health and social workers.

**MEDIA QUOTES**

"The Inquisition of the Big Bad Wolf manages a feat that many performance makers attempt, but few pull off: genuinely touching dance theatre with a poignant and relevant message." – *The Adelaide Review*

<https://www.adelaidereview.com.au/festivals/adelaide-fringe/review-inquisition-big-bad-wolf/>

"It was a great release and from the participation it was clear that the whole audience was engaged and immersed in this off-beat adventure." (4.5 stars) – *The Clothesline*

<http://theclothesline.com.au/the-inquisition-of-the-big-bad-wolf-adelaide-fringe-review/>

"The Inquisition of the Big Bad Wolf is a participatory journey of self-reflection as much as a cleverly choreographed piece of dance theatre. " (4.5 stars)  
– *All Over Adelaide*

<https://www.alloveradelaide.com.au/single-post/2018/03/09/The-Inquisition-of-The-Big-Bad-Wolf-Tandanya>

"The Inquisition of the Big Bad Wolf is a compelling show. It is a bold interpretation of complex and delicate ideas." – *Mindshare*

<http://www.mindshare.org.au/fringe-review-inquisition-big-bad-wolf/>

"Whether you're a dance lover or not, if you like live theatre or even comedy/dramas at the movies and are willing to open yourself up to new experiences, you should find Wolf a very gratifying and memorable experience." – *BankSA Talk Fringe*

<https://talkfringe.com.au/talkfringe-events/the-inquisition-of-the-big-bad-wolf>

**VIDEO LINKS**

2 Minute Trailer <https://vimeo.com/215002322>

40 second trailer <https://vimeo.com/215016205>

## IMAGES

Please follow the link below to access images

[https://www.dropbox.com/sh/ojnz88v8yb6x579/AACqIAWhsUMrnmy\\_zq1XTb3za?dl=0](https://www.dropbox.com/sh/ojnz88v8yb6x579/AACqIAWhsUMrnmy_zq1XTb3za?dl=0)

Please ensure images are credited as: **Camlight Productions**

## CONTENT WARNINGS

Occasional course language

Parental/Guardian Guidance Recommended

## COLLEAGUE RECOMMENDATIONS

### **Kris Trott**

Chief Executive Officer

Queensland Alliance for Mental Health Ltd.

E: ktrott@qamh.org.au

W: <http://qldalliance.org.au/>

P: 07 3252 9411

M: +61412227814

“Love the team of performers and love that they are doing a show on such an important issue. So important to remove stigma.”

### **Kate Usher**

Curator

Supercell: Festival of Contemporary Dance Brisbane

E: kate\_usher@live.com.au

W: <https://supercelldancefestival.com>

P: +61402813124

“Their dedication, artistry and sheer tenacity is truly amazing. As pillars in the Brisbane arts community I applaud their outstanding aesthetic and drive to make things happen.”

## SPONSOR OR OTHER ACKNOWLEDGEMENTS

*The following acknowledgement text must be included on all materials (including print, digital and broadcast) created for the tour, but is negotiable for press advertisements where space is limited:*

“The Inquisition of the Big Bad Wolf” has been made in partnership with the Queensland Alliance for Mental Health.

*The following logos are mandatory and must be included on all print and digital material: PRYING EYE, QUEENSLAND ALLIANCE FOR MENTAL HEALTH, CLUSTER ARTS,*

*Logos are available for download here:*

[https://www.dropbox.com/sh/jktm7xv8dcn6puu/AAAdJJJ\\_8xZlvjMz19sOLiSca?dl=0](https://www.dropbox.com/sh/jktm7xv8dcn6puu/AAAdJJJ_8xZlvjMz19sOLiSca?dl=0)

#### **WEBSITE**

[www.pryingeye.org](http://www.pryingeye.org)

#### **SOCIAL MEDIA LINKS**

##### **Facebook**

<https://www.facebook.com/pryingeyeproductions>

##### **Twitter**

<https://twitter.com/PryEyePro>

##### **Instagram**

[https://instagram.com/prying\\_eye](https://instagram.com/prying_eye)

##### **Vimeo**

<https://vimeo.com/user13819535>

##### **Youtube**

<https://www.youtube.com/channel/UCIBjJoIKVm61SpRSR8TJ4kw>

## **PRODUCTION DETAILS**

**DURATION OF SHOW:** 65 minutes – no interval

**NUMBER OF PERFORMANCES PER WEEK:** 8 (2 shows per day possible)

**LATECOMERS POLICY:** Audience members are admitted into the performance with performers as they enter the performance space once the performance has commenced. These entrances occur at approx. 5 minutes and 15 minutes into the performance.

**WARNINGS:** Occasional coarse language, Parental/Guardian Guidance Recommended

### **TOURING FEES AND BUDGET:**

Remount: \$10,826.00 (one week)

Weekly Fee: \$9506.00 per week

Royalties: 4%

**AVAILABILITY:** Until 20/12/2021 (\*Please contact us to discuss dates beyond this).

### **TOURING PARTY: 4**

2x Performers/Directors

1x Performer

1x Lighting Designer/Technical Operator/StageManager

NB: 1 guest performer may also be sourced in each performance location otherwise another performer would be added to the touring party.

### **TECHNICAL BRIEF:**

Formats: Black Box, Flat Floor Hall, Theatre

Bump In Time: Half day (min 4 hours)

Bump Out Time: 2 hours

First Performance: Same day as bump in

### **LIGHTING:**

Design: Dan Black

Lighting console: GrandMA or similar

Lighting requirements: Venue standard lighting rig, hazer.

Required Venue Lighting Bump In Crew: 1x 4 hours - Rig lights, colour and flash rig, focus, set up production desk, blues.

Required Venue Bump Out Crew: 1x 2 hours - Return to standard.

### **SOUND:**

Design: Guy Webster

Sound requirements:

- Venue standard PA

- Standard mixing console (previously used Pre Sonus Studio Live Console inc. EQ &FX, 24 mono channels, 4 stereo channels, 4 aux sends [2 pre, 2 post] requires setup and patching.)
- 2x subs
- 2 x 3.5 mm to stereo XLR cable (audio feed from Macbook Pro)
- 1 x microphone and stand inc. appropriate mic cabling (20 metres) etc.
- Audio Cabling
- 1x Multicore

Producer supplies:

- Macbook Pro with Qlab (Pro Video & Pro Audio license), external sound card, assorted adapters and cables for those.
- Wireless headset and receiver and cables for those

Required Venue Sound Crew Bump In: 1x 2 hours - Set up subs, set up audio and playback sources, comms.

Required Venue Performance Crew: 1x 3 hours

Required Venue Bump Out Crew: 1x 2 hours - Return to standard.

### **STAGING:**

Masking: Venue standard masking

Flooring: Harlequin dance floor (or similar) if available. Otherwise the floor needs to be flat, smooth and preferably sprung.

Required Venue Crew Bump In: 1x 2 hours – Tidy staging as required.

Required Venue Crew Bump Out: 1x 2 hours - Return to standard. Prying Eye team to pack up company props, costumes & equipment.

Minimum stage width: 8 metres (though we are open to being flexible).

Minimum stage height: No minimum

Minimum stage depth: 8 metres (though we are open to being flexible).

Minimum wing space: Not required

### **SET:**

#### **Venue Provide:**

- 1x trestle table or similar (approx. size 1 metre x 1.8 metre)
- 1x black metal framed chair or similar

#### **Producer Provides:**

- 1x PA Sound System (used as props on stage)
- 1x microphone on a stand (with a 20 metre cable)
- 1x Chauveur Confetti Blower and Confetti

### **PROPS:**

- 4x torches
- 1x fur cape
- 1x unicorn headdress
- 1x pair of sunglasses

- 1x pair pink socks
- 1x lip gloss
- 1x handkerchief
- 1x iPhone in case
- 1x portable video camera and tripod

**FLY SYSTEM:** Not required

**ORCHESTRA PIT:** Not required

**EFFECTS REQUIREMENTS:** Not required

**OTHER REQUIREMENTS:**

Dressing room facilities for 4 performers (can be one dressing room)  
Separate rehearsal space/green room for warm up (preferred but not essential)

**PRODUCTION OFFICE:**

Ideally a secure room close to the stage would be provided for use as a production office. Access to the following for the duration of the production would be appreciated:

- Printing
- Internet connection (wireless preferred)

**WARDROBE REQUIREMENTS:**

Laundry facilities with industrial dryer (not required if only one show at venue or if these can be sourced at accommodation).

**MUSIC LICENCE DETAILS:**

Beethoven's 5<sup>th</sup> Symphony is used in this production. APRA licencing for this composition is not required, however, a PPCA licence should be held. If the venue does not hold a PPCA licence, Prying Eye can apply to cover this. All other music in 'The Inquisition of the Big Bad Wolf' uses original sound scores and does not require APRA/PPCA licencing.

**RISK ASSESSMENT:** No risk

**PUBLIC LIABILITY:** Prying Eye are insured up to \$10,000,000.

**FREIGHT NOTES:**

Table, chair for performance will be sourced from each venue. All other set/props/equipment can be transported with touring party as excess luggage.

## **WHAT IS IT LIKE TO WORK WITH US?**

Contact these people to find out what it is like to work with us:

Ruth Atkinson  
Managing Director at Visual Focus  
(formally Director of the Judith Wright Centre of Contemporary Arts)  
Phone: +61 437938272  
Email: [ruth@visualfocus.com.au](mailto:ruth@visualfocus.com.au)

Julliette Zavarce  
Producer at AJZ Productions  
Phone: +61 406991491  
Email: [AJZProductions@hotmail.com](mailto:AJZProductions@hotmail.com)

## **CONTACTS**

### **CONTACT PRYING EYE PRODUCTIONS:**

Web: [www.pryingeye.org](http://www.pryingeye.org)  
Email: [pryeyepro@gmail.com](mailto:pryeyepro@gmail.com)  
Address: 45 North Street, Kedron, Queensland, Australia 4031  
Phone: +61 402 018 475 (Lizzie) +61 431600377 (Zaimon)

### **CONTACT OUR PRODUCERS / TOUR COORDINATORS – CLUSTER ARTS:**

Web: [www.clusterarts.com](http://www.clusterarts.com)  
Email: [debbie@clusterarts.com](mailto:debbie@clusterarts.com) or [kate@clusterarts.com](mailto:kate@clusterarts.com)  
Phone: +61 433 554 801 (Debbie) or +61 448 115 698 (Kate)

### **MARKETING and PR CONTACT**

Prying Eye Productions (see contact details above)

### **TECHNICAL CONTACT**

Please initially contact Prying Eye and we will put you in touch with the appropriate technical person to answer your query.