



Lizzie Vilmanis
Photo by FenLan Photography

WHITE PORCELAIN DOLL

By Prying Eye Productions

PRESENTER'S INFORMATION



Contents

COMPANY PROFILE	3
ABOUT THE SHOW	3
PERFORMANCE SPECIFICS	6
AUDIENCE ENGAGEMENT	7
MARKETING	8
PRODUCTION DETAILS.....	12
CONTACTS	15

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, 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 spellbinding thriller, a mortal doll is trapped in her captor's unknown underground kingdom. As the nightmare merry-go-round develops, does her existence hang solely in the hands of the one who keeps her captive? And can she draw on her imagination and hang on to the threads of hope long enough to outplay him?

Prying Eye create an enthralling cinematic like environment for the audience who, as voyeurs, witness this bold and confronting, yet hauntingly beautiful work of dance theatre unfold. Daring to delve into the darkest chambers of the human heart, this poetic and epic work highlights the complexity of relationships where domestic violence is present and illuminates the incredible tenacity of the human ability to find ways to cope in the most extraordinary of circumstances.

"The audience was spellbound. It's impossible to escape your own thoughts. Even after the applause and bows, the audience, still caught up in the thrall, were reluctant to move." – Stage Whispers

ACKNOWLEDGEMENTS

Directors/Choreographers/Performers: Zaimon and Lizzie Vilmanis

Composer/Director of Photography: Ryadan Jeavons

Design: Bruce McKinven

Lighting/LX Operator: Dan Black

Systems Design/Stage Manager: Tessa Smallhorn

Choreoturgy: Clare Dyson

Dramaturgy: Veronica Neave

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.

Ryadan Jeavons has been in music and video production for 10 years, composing for short films and TV documentaries, dance and theatre performances. He heads up the Producers Club at "The Edge" in Southbank which caters for all levels of music production. Ryadan found his niche in composing soundtracks and soundscapes as his classical background was well suited to defining emotions through musical scores and creating atmosphere. His previous work composing for *Prying Eye* has led to a beautiful synergy between the three artists. Most recently Ryadan composed music for the documentary film *Vitch* that is currently screening at film festivals around the world.

Bruce McKinven graduated from QUT's Visual Arts course in 1994 and NIDA's Design course in 1997. In 2001, Bruce was awarded The Mike Walsh Fellowship, enabling him to work with Dublin dance company Cois Ceim, and was part of the design team for Helix that was awarded Outstanding Achievement in Design / Composition at the WA Dance Awards in 2011, for which he designed the costumes. He has over twenty years' experience, designing for Australia's leading directors and choreographers including Neil Armfield, John Bell, Michael Gow, Kate Champion and Natalie Weir. Companies Bruce has designed for include Company B, Bell Shakespeare, Queensland Theatre Company, La Boite, State Theatre Company South Australia, QUT, Force Majeure, Australian Dance Theatre, Expressions Dance Company, Tasdance, WA Ballet, Queensland Ballet, Dancenorth, and Singapore Dance Theatre. In 2016 he was appointed Senior Designer for Dark Mofo Festival in Hobart, designing *Winter Feast*, and various other venues for the festival. Bruce has also worked as Designer and Site Coordinator for Adelaide Festival of Arts, Adelaide Writers Week from 2014-2018. For the last 7 years Bruce has been a sessional Design Lecturer at Western Australia Academy of Performing Arts (WAAPA), working with the third year Design students.

Dan Black is a freelance lighting designer based in Brisbane. He was Head of Lighting at Brisbane's leading contemporary arts venue; Brisbane Powerhouse for 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.

Tessa Rixon (nee Smallhorn) is an academic and freelance designer for live performance with a focus in vision systems and content design. In her professional practice, she has worked across a range of dance, drama, music and festival projects as a lighting designer, vision and systems designer, technical coordinator and stage manager. For Queensland University of Technology, Tessa lectures in scenography, production practice, vision systems, SketchUp, and Isadora. She has experience in unit and course design, as well as extensive experience in blended learning environments. Qualifications include a Bachelor of Creative Industries (Drama), Bachelor of Fine Arts (Technical Production) & Bachelor of Creative Industries (Honours) from Queensland University of Technology. In 2018, Tessa is undertaking a PhD in the School of Creative Practice, investigating the use of digital technologies within professional Australian theatre and dance companies. Past publications include 'The influence of digital technology on the performance space' in Studio Research (QAC).

Clare Dyson is a choreographer, researcher and choreoturg. She creates collaborative dance, theatre and site-specific performance and has toured her works throughout Australia and internationally. Clare has been artist-in-residence with several institutions in Australia and received fellowships and residencies internationally including Cité des Arts in Paris, Tanzfabrik in Berlin and Djerassi in the US. In 2006 she won an Australian Dance Award for Outstanding Achievement in Independent Dance for *Churchill's Black Dog* and her work *The Voyeur* was nominated for best Independent Dance at the 2010 Australian Dance Awards, touring throughout the US. Clare was a lecturer at the Queensland University of Technology until this year where she has taken up the position of Academic Program Coordinator

for Swinburne University of Technology. She researches audience engagement and reflective practice in the creative industries.

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.

PERFORMANCE SPECIFICS

DURATION

70 minutes
No interval

AGE SUITABILITY

Mature Audiences 15+ (Parental/Guardian Guidance Recommended)

SUITABLE VENUES

Theatre, Black Box, Flat Floor Halls
Not suitable for outdoors

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

7 performances

MINIMUM BREAK BETWEEN PERFORMANCES

180 minutes (3 hours)

LICENCING AGREEMENTS

© Prying Eye Productions 2018

APRA OBLIGATIONS

There are two recorded tracks: Poupee de cire poupee de son - Gainsbourg Serge and Sweet Rosie O'Grady - Nugent Maude. These works have no current publisher restrictions.

The other tracks are original compositions for the work and do not require a licence.

TOURING PERSONNEL

The touring party consists of 4 people.

Name	Role
Elizabeth Vilmanis	Director/ Performer
Zaimon Vilmanis	Director/ Performer
TBA	Lighting Designer/ Technician
TBA	Stage Manager/AV Systems Technician

PERFORMANCE HISTORY

Year	Venue	Number of performances
2014	The Performance Space, Judith Wright Centre of Contemporary Arts, Fortitude Valley QLD	6

TOURING EXPERIENCE

Lizzie and Zaimon Vilmanis both have extensive touring experience having been responsible for project and tour management for Prying Eye as well as 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 Company2. Cluster Arts have a wealth of knowledge and expertise to assist Prying Eye and ensure that all touring engagement runs smoothly.

AUDIENCE ENGAGEMENT

OVERVIEW

Prying Eye's key interests are:

- Exchanging processes with other artists across artistic genres.
- Providing insight into performance making with the public.
- Building long term connections with communities.
- Networking with potential collaborators.

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.

TALKS/Q&A'S ABOUT THEMATIC CONTENT

Engagement with local experts/organisations/groups and local community to discuss domestic violence, broadening awareness and understanding about it and encouraging support seeking action.

TIMEFRAMES AND COSTS

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

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. Often these can be included within the performance fee.

Timeframes for workshops and classes also vary and may take anywhere from 1 hour, to half a day, to a series of consecutive workshops over a week. We charge AU \$100 per hour per instructor for workshops. General dance class fees are AU \$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

Spellbinding movement theatre that has you sitting on the edge of your seat!

Short

In this spellbinding thriller, a mortal doll is trapped in her captor's unknown underground kingdom. As the nightmare merry-go-round develops, does her existence hang solely in the hands of the one who keeps her captive? And can she draw on her imagination and hang on to the threads of hope long enough to outplay him?

Extended

In this spellbinding thriller, a mortal doll is trapped in her captor's unknown underground kingdom. As the nightmare merry-go-round develops, does her existence hang solely in the hands of the one who keeps her captive? And can she draw on her imagination and hang on to the threads of hope long enough to outplay him?

White Porcelain Doll delves into the darkest chambers of the human heart to highlight the all too familiar epidemic of abusive relationships. A poetic and epic work it illustrates, through extreme circumstances, common motivations, attitudes and

expectations: of men about women; about relationships; and about entitlement. At its heart this gripping live theatre experience exposes the complexity of relationships and meditates on the preciousness and fragility of human life.

"The audience was spellbound" – Stage Whispers

MARKETING SUMMARY

Prying Eye can provide:

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

Information for audiences and workers about how to access medical and community service support providers will be provided for inclusion with programs at the event.

Target audience:

15-60 years of age, like thriller books and movies, interest in physical theatre, health and social workers, festival patrons.

Modern marketing that shows a sense of danger works well. Best to stay away from classic 'dance' marketing or audiences will come expecting more 'classical dance' content.

MEDIA QUOTES

"The audience was spellbound. It's impossible to escape your own thoughts. Even after the applause and bows, the audience, still caught up in the thrall, were reluctant to move."

- Jay McKee, *Stage Whispers*

<http://www.stagewhispers.com.au/reviews/white-porcelain-doll>

"The performers are excellent and the movement sequences are bold and visually very engaging, capturing these difficult events well."

" ... the technical effects were utilised perfectly to create the disturbing and unsettling atmosphere to this piece. The sound in particular felt as though it could easily find its way into the most terrifying of horror films."

- Jennifer Penton, *ArtsHub*

<http://performing.artshub.com.au/news-article/reviews/performing-arts/jennifer-penton/white-porcelain-doll-245079>

"Superb lighting, simple staging and an unobtrusive soundscape combine to create its unsettling, haunting experience; however, it is the simulated violence of projections that are amongst the most confrontational memorable moments."

"Lizzie Vilmanis is an independent choreographer and dancer of pedigree ... and there is no denying her talent on stage. As the hostage, she delivers a powerful and physically demanding, yet sinuous performance with emotional range from innocence and fragility, to panic and terror and then frustration and determination."

"As the captor, Zaimon is a show of strength from his first solo scene ..."

- *Meredith Walker, XS Entertainment*

<https://bluecurtainsbris.wordpress.com/tag/white-porcelain-doll/>

"Lizzie Vilmanis, who has performed with Expressions Dance Company, plays the hostage with total commitment."

- *Bobbi-Lea Dionysius, Aussie Theatre*

<http://aussietheatre.com.au/reviews/white-porcelain-doll>

OTHER QUOTES

"It was amazing!! So riveting and powerful, I was mesmerized! Glued to the spot! ... I bought my mum along... And she's still going on about it!!"

"A truly great piece of Dance Theatre ... Powerful and moving; tightly produced and brilliantly performed."

"White Porcelain Doll: Bravo! What a powerful and unforgettable show! Captivating till the last minute, embarking us in a strong narrative while leaving space for everyone's imagination. Poetic... Both characters are amazingly performed, with nuances, depth and integrity. Inhabited!... Drama & choreography impeccably integrated. Daunting soundscape, light and projections meshed and breathing with the show."

- *Audience Feedback from surveys*

VIDEO LINKS

Final Promo (3.30min) <https://vimeo.com/117989813>

Please contact Prying Eye to gain access to a full-length video of the work.

IMAGES

Please follow the link below to access images

<https://www.dropbox.com/sh/7gcod0m6rfd8gy/AADqftwsCsFMho144bV88fasa?dl=0>

Please ensure images are credited as: **FenLan Photography**

CONTENT WARNINGS

Nudity, adult themes, strobe effect.

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:

“White Porcelain Doll’ received assistance from the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and the Queensland Government through Arts Queensland.

The following logos are mandatory and must be included on all print and digital material: PRYING EYE, CLUSTER ARTS, ARTS QUEENSLAND, AUSTRALIA COUNCIL FOR THE ARTS

Please contact Prying Eye to gain access to these logos.

WEBSITE

www.pryingeye.org

SOCIAL MEDIA LINKS

Facebook

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

Twitter

<https://twitter.com/PryEyePro>

Instagram

https://instagram.com/prying_eye

Vimeo

<https://vimeo.com/user13819535>

Youtube

<https://www.youtube.com/channel/UCIBiJoIKVm61SpRSR8TJ4kw>

PRODUCTION DETAILS

Duration of show: 70 minutes – no interval

Number of performances per week: 7 (2 shows per day possible)

Latecomer policy: No latecomers admitted

Warnings: Nudity, adult themes, strobe effect.

Touring Fees and Budget:

Remount: \$14,273 (2 weeks)

Weekly Fee: \$13,084

Royalties: 4%

Availability: Until 01/12/2021

Touring Party: 4

2x Performers/Directors/Choreographers

1x Lighting Designer/LX Operator

1x Systems Designer/Stage Manager/Production Manager

Technical Brief:

Formats: Black Box, Flat Floor Hall

Bump In Time: 14 hours

Bump Out Time: 4 hours

First Performance: Day 2

Lighting:

Venue standard lighting rig

Elements of the rig broken down -

- Two colour high side wash
- Two colour overhead wash
- Saturated blue high side wash
- One colour back light wash
- Various specials (approx. 14)
- Hanging practical lamp
- 5 x Robe 700 or Mac 700
- Upstage of wall wash
- Hazer

Lighting console: GrandMA (used previously) or similar

Required Venue Lighting Bump In Crew: 1x 9 hours - Rig lights, hang lamp, colour and flash rig, focus, set up production desk, blues. *Not needed until 3 hours into set install.

Required Venue Bump Out Crew: 1x 4 hours - Return to standard.

Sound:

Venue standard PA Standard mixing console 1 x spot speaker (for under rostra) 2 x speakers (Left and Right Rear special effects speakers. Placement and quantity dependent on venue setup. Previously used 2 x Meyer UPJs) 2 x 3.5 mm to stereo XLR cable (audio feed from laptop & Mac Mini) 2 x stereo DI's Appropriate mic cabling etc.

Producer supplies:

Qlab 3 w/ Pro Video & Pro Audio license External sound card Assorted adapters and cables

Required Venue Sound Crew Bump In: 1x 4.5hours - Rig projectors if necessary, set up additional speakers, set up audio and playback sources, comms. (Helpful if they are also able to assist LX with focus if needed). Not needed until after set install.

Required Venue Performance Crew: 1x AV/Sound tech for 3.5hours to assist with Qlab that is also able to do feather drop at end of performance.

Required Venue Bump Out Crew: 1x 4 hours - Return to standard.

Audio Visual:

DMX cabling for external shutter/projector shutters

Producer supplies:

1 x Mac Mini with dual thunderbolt ports 2 x thunderbolt to HDMI adapters 2 x HDMI cables 1 x DMX controllable shutter (external) 2 x projectors (previously used 1 x Barco CLM HD8 8K projector +2.2-4.2:1 lens - for body projection and 1 x Barco RLM G

Staging:

Rostra (previously used prolyte) 19 sections at 2 m length x 1 m depth x *800 mm height 1 section at 1 m length x 1 m depth x *800 mm height (this section of rostra is supplied by the producer) *could use shorter rostra legs of 600 mm or no rostra if an appropriate trapdoor is available in the stage

Rigging slings x 7 Venue standard masking (if available)

Required Venue Crew Bump In : 3x 7hours - De-rig masking if required, rig curtain, build stage, tidy.

Required Venue Crew Bump Out: 3x 4 hours - Return to standard

Prying Eye team to pack up company props, costumes & equipment.

Min stage width: 14 metres (the felt curtain of our set is made in 3 metre sections so there is the possibility to reduce this width if required)

Min stage height: 7 metres (The height of the felt curtain of our set can be adjusted if this height is not available)

Min stage depth: 9 metres

Min wing space: Not required

Flooring: No special requirements except that the surface needs to be flat rather than raked.

Set:

Raised 800 mm high rostra of size approximately 6 m x 6 m, is set on an angle to the front of the stage. The rostra is covered in black workmat and contains a centre trapdoor. The edges of the rostra are covered in black plastic. A large folded felt

curtain (114 kg) is suspended from a curved curtain rod divided into 3 m sections (all sections sleeve together) which require 7 rigging points using 7 rigging slings. This curtain sits beyond the width of the rostra and cuts across the back section of rostra. The curtain is approximately 13.5 metres wide. There is an armchair placed upstage OP on the rostra with a small metal tub behind it. A large metal trunk sits upstage P on the rostra pre-set with a large cushion and a vase inside it. A lamp is rigged from almost above the trapdoor. A suitcase filled with dirt, a dress and a sandwich tin is preset under the trapdoor. Feathers fall (a tech sprinkles them) from a catwalk above.

Fly system: Not required

Orchestra Pit: Not required

Effects Requirements: Not required

Other requirements:

Night vision camera for lighting/AV operators and Stage Manager

Dressing room facilities for 2 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 (preferred but not essential)

APRA Licence Detail

There are two recorded tracks: Poupee de cire poupee de son - Gainsbourg Serge and Sweet Rosie O'Grady - Nugent Maude. These works have no current publisher restrictions.

The other tracks are original compositions for the work and do not require a licence.

Risk Assessment: No

Public Liability: Prying Eye are insured up to AU \$10,000,000.

Freight Notes

Set and props are currently stored in 3 wooden crates.

- Crate no. 1: 230cm (length) x 142cm (height) x 130cm (width)
- Crate no. 2: 180cm (length) x 135cm (height) x 115cm (width)
- Crate no. 3: 310cm (length) x 33cm (height) x 83cm (width)

The set and props are transportable in a Sprinter Van or Small Truck once in the country of performance.

WHAT IS IT LIKE TO WORK WITH US?

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

Kate Usher

Co-Curator of Supercell Dance Festival

Phone: +61 402 813 124

Email: kate_usher@live.com.au or info@supercelldancefestival.com

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

CONTACTS

CONTACT PRYING EYE PRODUCTIONS:

Web: www.pryingeye.org

Email: 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

Email: debbie@clusterarts.com or 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 right person to answer your query.