

## *Between Tiny Cities* រវាងទីក្រុងតូច

by Nick Power  
toured by Intimate Spectacle

### Promotional Package & Technical Specifications

V5.2, 13 January 2022 for May 2022 UK Tour



*"Two men use the rituals, movement styles and language of their shared hip-hop culture to explore points of commonality and difference. The result is an intelligent, expressive and engaging production which gently subverts preconceptions around hip-hop and masculinity... A rich exploration of the possibilities of hip-hop choreography and an early highlight of Dance Massive."*

– Richard Watts, Arts Hub

#### Contact

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# General Information / Approved Marketing Copy

The production title should wherever possible include the Khmer text: *Between Tiny Cities* រវាងទីក្រុងតូច

## Production Credits

Choreographer	Nick Power
Dancers	Aaron Lim & Erak Mith
Sound Designer	Jack Prest
Designer	Bosco Shaw
Dramaturg	Lee Wilson
Original Creative Producer	Britt Guy – Accomplice
Tour Producer	Harley Stumm – Intimate Spectacle

## Production Description

In *Between Tiny Cities* រវាងទីក្រុងតូច, dancers Erak Mith, from Phnom Penh, and Aaron Lim, from Darwin, use the rituals, movement styles and language of their shared hip-hop culture to reveal the dramatically different worlds that surround them and uncover the choreographic links that unite them.

Choreographed by internationally-renowned Sydney hip-hop dance artist Nick Power and accompanied by the beats and sound design of Jack Prest, the work blends the raw, wild energy of b\*boy battles with skilful improvisation and choreography, offering a cross-cultural perspective on style, culture and locality.

The project is the result of a four-year dance exchange between Darwin's D\*City Rockers and Cambodia's Tiny Toones youth program. The two crews have travelled, trained, battled and performed together, and *Between Tiny Cities* រវាងទីក្រុងតូច, is the culmination of that exchange.

## Production History

Arts House, Melbourne (Dance Massive), 2017  
Skateistan, Phnom Penh Cambodia, 2017  
Darwin Festival, Australia, 2017  
Hong Kong Arts Festival, 2018  
George Town Festival, Malaysia, 2018  
ImPulsTanz Vienna, Austria, 2018  
Sziget Festival Budapest, Hungary, 2018  
Tanz im August, Berlin Germany, 2018  
Bleach Festival, Gold Coast, 2019

Sydney Opera House, 2019  
Arts Centre Melbourne, 2019  
Northern Territory tour: Ramingining, Mililingimbi, Galiwin'ku, Groote Eyelandt, Yirrkala, Katherine, Tennant Creek, 2019  
Noorderzon Festival, Groningen Holland, 2019  
Tanzhaus nrw, Düsseldorf Germany, 2019  
ASEF Asia Europe Festival, Madrid Spain, 2019  
Adelaide Festival, Adelaide, 2020

## Marketing materials, Images & Video Documentation

Producer webpage	<a href="http://intimatespectacle.com.au/production/between-tiny-cities/">http://intimatespectacle.com.au/production/between-tiny-cities/</a>
Showreel video (2 min)	<a href="https://vimeo.com/287608103">https://vimeo.com/287608103</a>
Full show video (36 min)	<a href="https://vimeo.com/216371862">https://vimeo.com/216371862</a> (password BTC2017)
Marketing materials (Production photos, showreel video MOV files, logos, reviews)	<a href="https://www.dropbox.com/sh/d0id12jdxss9a9/AACZd882qYTVREQT5zHuaq_-a?dl=0">https://www.dropbox.com/sh/d0id12jdxss9a9/AACZd882qYTVREQT5zHuaq_-a?dl=0</a>

## Credits & logos to be included on all presenter marketing materials

*Between Tiny Cities* is supported by the UK/Australia Season Patrons, the British Council, the Australian Government and Creative Partnerships Australia through the Australian Cultural Fund as part of the UK/Australia Season 2021-22.



**Season credit to be included in all media releases, at request of British Council & Australia's DFAT**

*Between Tiny Cities* is presented as part of the UK/Australia Season 2021-22, a major programme of cultural exchange taking place across the two nations.

## Reviews: *Between Tiny Cities*

[Complete reviews in Dropbox](#)

*"An intelligent, expressive and engaging production which gently subverts preconceptions around hip-hop and masculinity.... A rich exploration of the possibilities of hip-hop choreography and an early highlight of Dance Massive. 4 stars"*

– Richard Watts, Arts Hub, March 2017

*"Between Tiny Cities is a beautiful, bravely presented duet that tells how two competitors from different milieus discover commonalities through dance."*

– O-Ton, Berlin, August 2018

*"Dancers Aaron Lim and Erak Mith are extraordinary. They blend contemporary dance, hip hop, Indigenous and traditional Cambodian dance in a thrilling, compelling mix full of incredible dynamic energy and fluid grace.... The audience is so close you can see and smell the sweat pouring off them and hear the squeak of their shoes... This was a fascinating, mesmerising dance dialogue/battle about two cultures colliding."*

– Lynne Lancaster, Sydney Arts Guide, July 2019

*"Exciting and thrilling... with a terrific soundscape (sound design by Jack Prest), Aaron Lim and Erak Lim are simply fantastic; breath-taking in their skill and power, taking one on a thrilling and dynamic journey of connection between two strangers. Highly recommended."*

– Stage Whispers, Feb 2020

*"Thrilling, humorous and heartwarming. Power and his dancers give new voice to the dance of a generation... Lim and Mith are masters of their genre, fuelling the forty minute performance with dynamic youthfulness and fiery spirit as well as tender acceptance and respect."*

– Canberra Critics Circle, March 2020

*"Between Tiny Cities is truly a marvel of sleek, vivid and intense choreography intertwined with the improvisation and urban beats of break dancing to explore the universal story between two performers through dance. Raw, energetic, compulsive, tenacious and dramatic. Highly recommended."*

– Lia Cocks, Theatre Travels, March 2020



*Between Tiny Cities at the Sophiensaele, Tanz im August Berlin, August 2018. Photo: Alejandro Rolandi*



## Richard Watts, *Arts Hub*, March 2017

From Los Angeles to London, and Darwin to Phnom Penh, dance battles are a common component of b-boy culture. In this latest exploration of the form, choreographed by Sydney-based hip-hop dance artist Nick Power, two men use the rituals, movement styles and language of their shared hip-hop culture to explore points of commonality and difference. The result is an intelligent, expressive and engaging production which gently subverts preconceptions around hip-hop and masculinity, providing an ideal entry point to contemporary dance for those unfamiliar with the genre while also providing much for aficionados to enjoy.

In the work's early stages, the two performers – Aaron Lim (Darwin) and Erak Mith (Phnom Penh) – stand opposite each other, echoing one another's abrupt movements, encircled by the audience (who stand throughout proceedings). Lim's gestures are strikingly precise; Mith is more fluid, his slighter body assisting him in the piece's more acrobatic moments.

The four main elements of b-boying are all present, including swiftly performed power moves – windmills and headspins – and dramatic freezes, but there's no sense of Power being limited by tradition. As the work progresses the dancers' bodies, once in vigorous competition, become united, their movements fluid, occasionally even tender. Arms lock together, fingers bloom like rare flowers. Jack Prest's score is driving but never dominating, and as the lights dim as the piece ends, there's a strong sense of wanting the work to continue. A rich exploration of the possibilities of hip-hop choreography and an early highlight of Dance Massive.

4 stars.



*Season at Dance Massive, Melbourne. Photo: Pippa Samaya*

## ***Dance Reviews Melbourne, 16 March 2017***

Breakdancing is often a solo display but in *Between Tiny Cities* choreographer Nick Power turns it into a two-hander between Darwin boy Aaron Lim and Erak Mith from Phnom Penh. It's peppered with a distinctly break dancing vocabulary. But more significantly, it is a duet of intersecting limbs, pulsing unison and a reactive physical banter characteristic of dancers working together, rather than as individuals.

The boys barely take their eyes off each other for the 40 minute duration and only leave the round space for seconds to grab bottles of water. There's the expected displays of head spins and inverted balances but these are really a small part of a varied vocabulary that borrows even from contact improvisation and the more micro movements of contemporary dance.

It's playful and exploratory rather than aggressive or overly showy and the boys display both intense concentration and a cocky levity. When Mith removes his shirt and breaks out in phrases of song, Lim, splayed on the floor, seems bemused. Later Lim uses his hand to cover an obvious hole in the crotch of his trousers. Is that intentional or not? There's a constant play between improvisation and structure, held together by Jack Prest's sound design that sometimes drives the pulsing elements and other times seems more background than foreground.

An audience of around 60 stands around the circumference of a taped white circle. There's no choice but to see the people across from you - some standing, hands across chest; others slumped to one hip. Some fidget or quietly groove. It's an intimate encounter, especially when the b-boys get close to your face, their sweat visible. While standing recreates the social or competition circle of the street, in the auditorium venue of Arts House it's more self-conscious. Nobody breaks out into dance (although some clearly want to) and nobody dares to sit (perhaps because we were told pre-show that it's a standing affair.) This set-up forces an extra layer of activity and audience engagement which Lim and Mith seem to feed off of while still maintaining their personal focus on each other.

Lighting designer Bosco Shaw plays with the circle - bisecting it with a thick rectangular light or pulling up the light so high that we forget the circle and see only lots of people in the space. Another time the light accentuates a conversation of forearms and fingers, which zooms focus to a small circle of activity. Like the choreography, it plays around and picks up on various physical states.

*Between Tiny Cities* is the end of a multi-year collaboration between D\*City Rockers in Darwin and Tiny Toones in Phnom Penh. Power and his artistic crew have created something that feels unique and nuanced. It pushes past conventions of a particular social form and opens itself up to be something different. That vulnerability and curiosity defines the best of Dance Massive.



*Season at Sydney Opera House, 2019. Photo: Prudence Upton*

## **O-Ton, Berlin, 30 August 2018 [English Translation of original German publication]**

Three productions show in very different ways that the street dance scene has now conquered a place in the bourgeois cultural scene – with the positive result that new audiences feel catered to. The prelude in the Sophiensäle is the German premiere of the Australian duo *Between Tiny Cities* by Nick Power. In the midst of the audience, who spread themselves around a circular playing surface, the two dancers Aaron Lim and Erak Mith size up and watch each other. With increasingly daring break-dance variants, interspersed with Asian martial arts elements, they challenge each other until it comes to wild duel, which is conspicuously underlined by the vibrant sound of Jack Prest. After a short pause the mood changes. Mith sings a children's song from Cambodia, the music becomes gentler and the gestures of the two more tender, until they embrace and hug. *Between Tiny Cities* is a beautiful, bravely presented duet that tells how two competitors from different milieus discover commonalities through dance.

## **Viereinhalb Satze, Berlin, 26 August 2018 *Four point Five: Writing on Dance***

A crane, a dragon, two lovers, one body, a friendship, a battle, headspins, freezing. Two dancers trace the circle, inviting and daring each other—a piece sliced into sections of imitation, coaxing, comradeship, contest, and cohesion—their legs splitting and unfolding in the air like origami folded and unfolded in real time. The sweat drips / their bodies tremble, shake, groove, flip / I feel my heart swell at all this joy, all of this release, which feels so right and yet so rare / two wrists arched just ever so differently bearing the tale of traditions, cultures, histories of dance, histories of the body, histories of the world. What I do not understand is the shield of crossed arms and static bodies that encircle them, this audience which assumes its own right to consume, absorbing and blocking energy instead of reflecting and returning the life force which these two performers give in such abundance. But the children are still unformed, unmanageable, malleable, and they laugh and pulse and grow serious, the lines of life and friendship and battle etched in their responding bodies as in the figures on stage.



*Between Tiny Cities* at the Sophiensaele, Tanz im August Berlin, August 2018. Photo: Alejandro Rolandi



## Sydney Arts Guide, 7 July 2019

BETWEEN TINY CITIES was devised and choreographed by **Nick Power**, a Sydney-based choreographer whose early career was marked with ten years in a remote First Nations community called Lajamanu in NT. There he was mentored by elders of the community about Walpiri culture and here that he realised hip-hop has its own history, rituals and connection to culture, which eventually led to his creation of this production. The show is Power's response to a four-year dance exchange program between Darwin's D\*City Rockers and Cambodia's Tiny Toones youth program. There is warmth, humour and some amazing dancing.

The audience enters and stands behind the clearly delineated circle on the floor that is the performance space. Dancers **Aaron Lim** and **Erak Mith** are extraordinary. Dressed in casual t-shirt and leggings with sneakers, they blend contemporary dance, hip hop, Indigenous and traditional Cambodian dance in a thrilling, compelling mix full of incredible dynamic energy and fluid grace. They watch each other intently the whole time, at times mirroring each other, sometimes melding and becoming a fluid, moving sculpture like a wrestling match. The show begins in slo-mo but soon becomes very energetic and fast paced. At times it is a teasing dialogue 'anything you can do I can do better', at other times it is a considered discussion reaching towards mutual understanding.

The audience is so close you can see and smell the sweat pouring off them and hear the squeak of their shoes. No wonder they need to pause for a bottle of water! There are slips, slides and slithers and the dizzying power moves – head-spins and windmills of hip hop/break dancing as well as dramatic posing, the graceful, long stretched arms with special hand movements from Cambodian dance, contrasted with angular spiky arm movements. The high, dangerous kicks and flying leaps of capoeira are also included as is a teasing back and forth segment of shakes and wobbly movements. Mith teases and 'spooks' Lim in another fun scene like a mischievous Puck and sings songs in Cambodian as well.

The recorded percussive music/soundscape by **Jack Prest** was infectious and dynamic. **Bosco Shaw's** lighting, which included strobe lighting, was at times glaringly clear, at other times shadowy and mysterious.

This was a fascinating, mesmerising dance dialogue/battle about two cultures colliding.



*Season at Sydney Opera House, 2019. Photo: Prudence Upton*

# Biographies

## Nick Power, Choreographer

Nick is an Australian B\*boy and Choreographer whose work draws on the rituals and culture of hip hop to create contemporary performances. His practice spans from remote Aboriginal communities in the desert to the stages of the most prestigious contemporary dance festivals in Europe. Crossing complex divides of place, culture, language and form is Nick's forté.

Nick's most recent work, *Two Crews*, was commissioned by Sydney, Adelaide and Brisbane Festivals, featuring two hip hop dance crews: Sydney's Riddim Nation, and all-women Paris crew Lady Rocks, and was made through 2019 on each crew's turf, in Sydney and Paris. It premiered in Sydney Festival 2020 at Carriageworks.

*Between Tiny Cities*, a duet between Darwin's Aaron Lim and Phnom Penh's Erak Mith, was developed over 3 years through a cross-cultural exchange between Australia & Cambodia. It premiered at Dance Massive 2017 and has toured to more than 20 venues nationally from Sydney Opera House and Arts Centre Melbourne, to remote NT communities from Yirrkala and Groote Eyelandt to Tennant Creek, and through Asia & Europe including Tanz im August Berlin, imPulsTanz Vienna, Noorderzon Festival in Holland, George Town Festival in Malaysia, and Hong Kong Festival.

*Between Tiny Cities* was nominated for Green Room & Australian Dance awards. Nick is the recipient of the prestigious 2018 Sidney Myer Creative Fellowship.

In 2012 Nick was recipient of the Australia Council dance residency at the Cite International Des Arts in Paris, which inspired his first full length independent work, *Cypher*, which premiered at Darwin Festival in 2014 and toured Sydney Festival, Sydney Opera House, Arts Centre Melbourne, Tanz im August (Berlin) and URB Festival (Helsinki), as well as remote NT communities and far western Queensland.

Nick has also worked with Tracks Dance as guest choreographer on four Darwin Festival shows, and a long term relationship with the remote Indigenous community of Lajamanu as collaborating choreographer on the Milpirri project 2005-15, creating six performances, with community Elders through to uninitiated youth. Stalker Physical Theatre commissioned Nick to create *Stiltbreak* (2006) and *Elevate* (2010), which toured Australia, Europe, Hong Kong and Mexico. Nick was founding Artistic Director of Platform Hip Hop Festival presented by Carriageworks from 2008–2012, a 3 weeks event becoming the largest hip hop festival in Australia

## Erak Mith, Dancer

Erak Mith is a Phnom Penh b\*boy who developed his craft at Tiny Toones School. He started dancing at the age of 8, supported by Artistic Director and General Manager KK and Short. Erak has worked with some of the leading hip-hop choreographers in the world presenting work in Europe and Australasia. Erak participated in the Cambodian and Australian Hip Hop Exchange over 2015-17, culminating in the creation of Nick Power's *Between Tiny Cities* រវាងទីក្រុងតូចៗ, which he has performed all over the world including Dance Massive in Melbourne, Darwin Festival, Hong Kong Festival, George Town Festival Penang, ImPulsTanz Vienna, Sziget Festival Budapest, Tanz im August Berlin, EEAS summit Madrid, Sydney Opera House and Bleach Festival Gold Coast.. He is also a teacher and mentor at Tiny Toones and Phnom Penh International Schools providing dance workshops for young people aged 5-15 years.

## Aaron Lim, Dancer

Aaron is an internationally recognised (break) dancer and collaborator who has a strong focus on community and cross-cultural based projects. Hailing from Darwin (now based in Melbourne), Aaron built a strong foundation in hip hop by founding the D\*City Rockers - the Northern Territory's premiere Bboy crew. Aaron and the crew saw a lot of success performing and competed internationally. For over a decade Aaron collaborated with Tracks Dance Company, ArtBack NT, and Corrugated Iron, accumulating extensive experience within contemporary and community based settings. During this time, Aaron was closely mentored by Nick Power, Australia's leading independent hip hop choreographer. This mentorship resulted in



Between Tiny Cities, a highly successful, cross cultural independent work based around Aaron from Australia and Erak Mith from Cambodia. The work premiered at Dance Massive 2017 and toured extensively throughout Australia, Asia and Europe.

### **Jack Prest, Sound Designer**

With a background as a conceptual artist and electronic music performer Jack Prest is a senior engineer at Studios 301, Australia's largest recording facility, and a freelance music producer/sound designer/composer. Jack's engineering credits extend to Bruce Springsteen, The Preatures, Jonti, Sampa The Great, Flume, Urthboy, Santpoort, Donatichi, Godtett and Golden Vessel. He works extensively as a composer and sound designer for theatre, dance and film, with highlights including Branch Nebula's 2013 Helpmann Award winning Whelping Box (and its film adaptation), surround sound mix for Blak Box (Sydney Festival 2019) and his work on Nick Power projects including *Two Crews* and *Between Tiny Cities*, 2018 Australian Dance and Green Room Award nominee.

His most recent project *The Risk Of Hyperbole* is a total artwork of an album combined with an interdisciplinary live performance, bringing together his composition and live performance alongside contemporary classical musicians, dancer and visual artists, commissioned by Sydney's newest music venue, Phoenix Central Park in December 2021. Performance works, for which he has composed original scores, have featured at: Dance Massive, Sydney Festival, Darwin Festival, Bleach Festival, Sydney Opera House, Adelaide Festival, Brisbane Festival, APAM, Carriageworks, Next Wave, Junction Festival, Queenstown Arts Festival.

### **Lee Wilson, Dramaturgy**

Lee Wilson is a co-director of Branch Nebula with Mirabelle Wouters. Branch Nebula works across disciplines in performance, dance and design to challenge mainstream cultural conventions. They work with non-conventional performers to collaboratively devise work that defies categorization. They interrogate the audience experience and explore contemporary culture as a means of creating access and speaking to a broad audience. They work with street-style artists to create new visions for engaging with street-styles like BMX, skating, parkour, tricking and contemporary dance. Most recently, Branch Nebula premiered DEMO on a set of portable skate ramps in Sydney's Customs House Square for Art and About. Previously, High Performance Packing Tape was commissioned by Performance Space for Liveworks 2018, and since toured to Homo Novus Festival in Riga Latvia, returning to Sydney Opera House and Melbourne Festival seasons (2019), and Adelaide Festival 2020. Branch Nebula toured *Snake Sessions* to skate parks around Australia in 2017. In 2016 they curated SWARM for Campbelltown Art Centre's live art program, and were commissioned to create Food Fight for C3West and Liverpool Council. In 2015 they premiered Artwork, and the Whelping Box Film at the 24 Frames Per Second Exhibition, both commissioned by Carriageworks, and collaborated with Wade Marynowsky on the Robot Opera for Performance Space's Liveworks festival.

### **Bosco Shaw, Lighting Designer**

Bosco Shaw works primarily as a Lighting and Set Designer. His interest is in work that involves bodies & movement, how light feeds & influences the performing space and collaborations that propose alternate light sources and means. He has worked for companies and festivals in Australia and around the world. Recent design projects include: Antony Hamilton – *Meeting*, Tim Darbyshire - *Stampede the Stampede*, Dance North - *Syncing Feeling*, 3 dancers, *IF\_\_Was\_\_*, Daniel Jaber/ADT – *Nought*, Chunky Move - *It Cannot Be Stopped*, Keir Choreographic Awards 2015 - *Tim Darbyshire*, *Atlanta Eke*, Woodford Folk Festival 2015-16 - *Opening and Fire Ceremonies*, Matthew Sleeth - *A Drone Opera*, Stephanie Lake - *Double Blind*, Luke George - *Erotic Dance*, XO State - Asia TOPA & Dance North - *Attractor*.

### **Alejandro Rolandi, Production Manager**

Alejandro Rolandi is a Sydney-based performance artist, originally from Buenos Aires, Argentina. He has extensive experience working as an instructor, creative and technician for many well known Australian companies including Legs on the Wall, Shaun Parker, Force Majeure, NIDA, ACPE, UNSW, PACT Theatre, SDC, Opera Australia and Stalker Theatre. Alejandro is also a qualified rigger and an independent director who creates his own works through physical theatre company Strings Attached. Alejandro has toured nationally and internationally through Asia, Europe and South America as a collaborating artist, director and

most recently as production and tour manager with Stalker Theatre, Branch Nebula, Strut Dance and Legs on the Wall.

### **Britt Guy, Original Creative Producer**

Britt Guy is a producer and curator working across agencies both nationally and internationally. Her experience includes roles within not-for-profit organisations, festivals and events and local government. Through her own company (2013), she established and runs two unique trans-cultural artist exchange programs in Slovenia, Croatia and Cambodia, and a contemporary dance initiative *Dance Satellite* that develops and presents contemporary dance within regional Australian communities. She created ACCOMPLICE to provide an independent space that could respond to the needs of regional art and to share the culture, arts and community of Northern Australia and South East Asia with national and international artists, practitioners and communities.

### **Harley Stumm, Tour Producer**

Harley is the founder and director of independent performing arts producer Intimate Spectacle. Established in 2012, the company works across genres, from contemporary theatre & dance theatre to live art and interactive performance. He has worked in performing arts producing for over 25 years.

He is currently working with artists including choreographer Nick Power; performance maker/curators Latai Taumoepeau and Brian Fuata on a large scale live art event at major institution Art Gallery of NSW; and composer Jack Prest, producing his debut composer-led interdisciplinary project, *The Risk of Hyperbole*, commissioned by Phoenix Cultural Centre.

He has produced and toured works by recent collaborators Branch Nebula, post and Nick Power, as well as indigenous choreographer Vicki Van Hout, Cambodian-Australian rocknroll band Cambodian Space Project, visual theatre makers Sam Routledge & Erth, and Lenine Bourke, to major festivals & venues nationally, regionally and internationally.

Highlights include the recent French/Australian collaboration commissioned by Sydney, Adelaide & Brisbane Festivals, Nick Power's *Two Crews* (with composer Jack Prest and dancer Azzam Mohamed); three years of touring of Nick's *Between Tiny Cities* to Hong Kong, Malaysia, Germany, Austria, Hungary and Holland, as well as to Sydney Opera House, Arts Centre Melbourne, and throughout remote Northern Territory communities; post's *Oedipus Schmoedipus* bilingual presentation in Santiago (2017), and adaptation into Cantonese with Hong Kong Repertory & West Kowloon (2018); 14 seasons of Branch Nebula's Helpmann Award-winning *Snake Sessions* in skateparks throughout Australia; and developing and touring Cambodian Space Project's rock opera *Cosmic Cambodia* between Kampot Cambodia and Sydney.

# Technical Specifications (no change since v5.1)

## Staging

### Required Space

- Studio theatre ideal, but other styles of venues such as halls, and with audience and performers onstage together in a proscenium theatre, are all possible.
- Minimum size: 12m x 12m floor space. Performance is staged in a 10m diameter circle taped on the floor with audience standing around the circumference.
- A floor of polished wood or similar is preferable. Tarkett is not preferred but can be used if floor is not suitable.
- Trusses or grid are required to rig lighting and speakers. Minimum height: approx 5m

### Audience Capacity

- Maximum of 110, standing around the circumference of the circle (slightly larger possible in case of predominantly school age audiences)

### Duration & Lockout

- Duration 40 minutes, no interval.
- There is a partial lockout to this performance. Please discuss details with us.

### Warnings

- None (No explicit material, strobe lighting, smoke, haze, etc)

### Design

- There is no set, just the taped circle on the floor.
- Masking is not usually required, but may be in some circumstances.

## Lighting: Theatre presentation

Our lighting & sound operator will need to operate from close to the performance area.

Please refer to our Lighting Plan from the premiere season attached. The Lighting plan as to be considered as indicative, and will be adjusted and fine-tuned by the touring company.

***Presenter to provide all fixtures, control (except MacBook toured), gels & consumables as per lighting plan provided.***

### Fixtures:

- 2 x Martin Mac Aura Extended mode (optional)
- 5 x Pacific 25/50 1Kw
- 16 x Par64 NSP
- 5 x Selecon PL3 LED fresnel
- 4 x 1kw Fresnel + Barn Doors
- 8 x 2kw Fresnel + Barn Doors

### Control:

- QLAB 4 computer triggers the ION lighting cues via OSC commands over Ethernet
- 1 x ETC ION
- 1 x Macbook Pro Running QLAB 4 (toured by company)
- 1 x Ethernet switch
- 2 x Cat 6 cables



# Sound: Theatre presentation

## Overview

The concept is to create an even distribution of sound throughout the circle. The bottom end should be powerful to the point where it is felt but not over-powering the mids/tops. Overall level should fill the space to the level of a club or music event at its loudest moments without overpowering the dancers or becoming too loud throughout. The specified settings should provide the right level but please change the level at your discretion in consultation with choreographer Nick Power as levels may change between venues and systems.

## Speakers:

- 8 x Meyer UPA-1p (or similar 12-15" 300w speakers) - flown above the space in pairs in each quarter of the circle
- 4 x Meyer PSW-4 (or similar 18" 1000w Subwoofer) - placed on the floor, close to the circle one in each quarter.

## Playback:

Allen & Heath ZED Mixer, or similar mixer with in built USB interface with analog gain attenuation.

Sounds cues are contained in the QLab session for the show. Please see producer/production team for access to these files as necessary.

## Settings:

- All speakers including subs to be set to unity.
- Both channel and master fader on mixer set to 0db
- Gain pot set to 0db
- No external limiting/compression
- No external EQ unless room is tuned by in-house engineer familiar with the space.

# Production schedule & crewing

In most cases the show will require a full day to bump in and tech, with the first performance a matinee on the second day. Please contact us for an indicative schedule.

Crew requirements will obviously vary from venue to venue. The following is a starting point for discussion.

## Bump in crew

- 3 x LX (rigging, patching and focussing all lighting)
- 2 x Sound (installing, patching & tuning the sound system)
- 3 x MX only if required to lay tarkett due to poor quality floor

## Show crew

- None to operate, unless we are touring without production manager. Otherwise, as required by venue.

## Bump out crew

- 2 x LX
- 2 x Sound

# Dressing Rooms, Facilities & Amenities

- One dressing room for the touring team with shower & toilet facilities
- Green Room with access to basic kitchen facilities (fridge, microwave, tea & coffee)
- Broadband internet (wireless or cable) in offices/green room, Wireless internet in auditorium & stage

# Lighting and sound requirements for outdoors set up

## Lighting for outdoors set-up using four truss uprights (minimum requirements)

Contact us for plans for an outdoor presentation. Gel and consumables as per lighting plan.

### Fixtures:

- 16x DMX controlled LED PAR
- 8x Par56
- 4x lighting trees (big enough for 4x LED PAR and 2 PAR56 each)

### Dimmers:

- 2 x Jands 4 pack D (DMX controllable)

### Cables:

- DMX: 4 x 15 metres, 15 x 2 metres
- Power Extension cords: 6 x 20m, 6 x 5metres

### Rigging:

4 x 4m truss uprights floor mounted with 2m cross bar for lighting (as per plan provided)

## Sound for outdoors set-up (minimum requirements)

### Speakers:

- 2 x 15" speakers (PA) on stands minimum (4 speakers preferable)
- 1 x sub-woofer (2 preferred)

### Mixer:

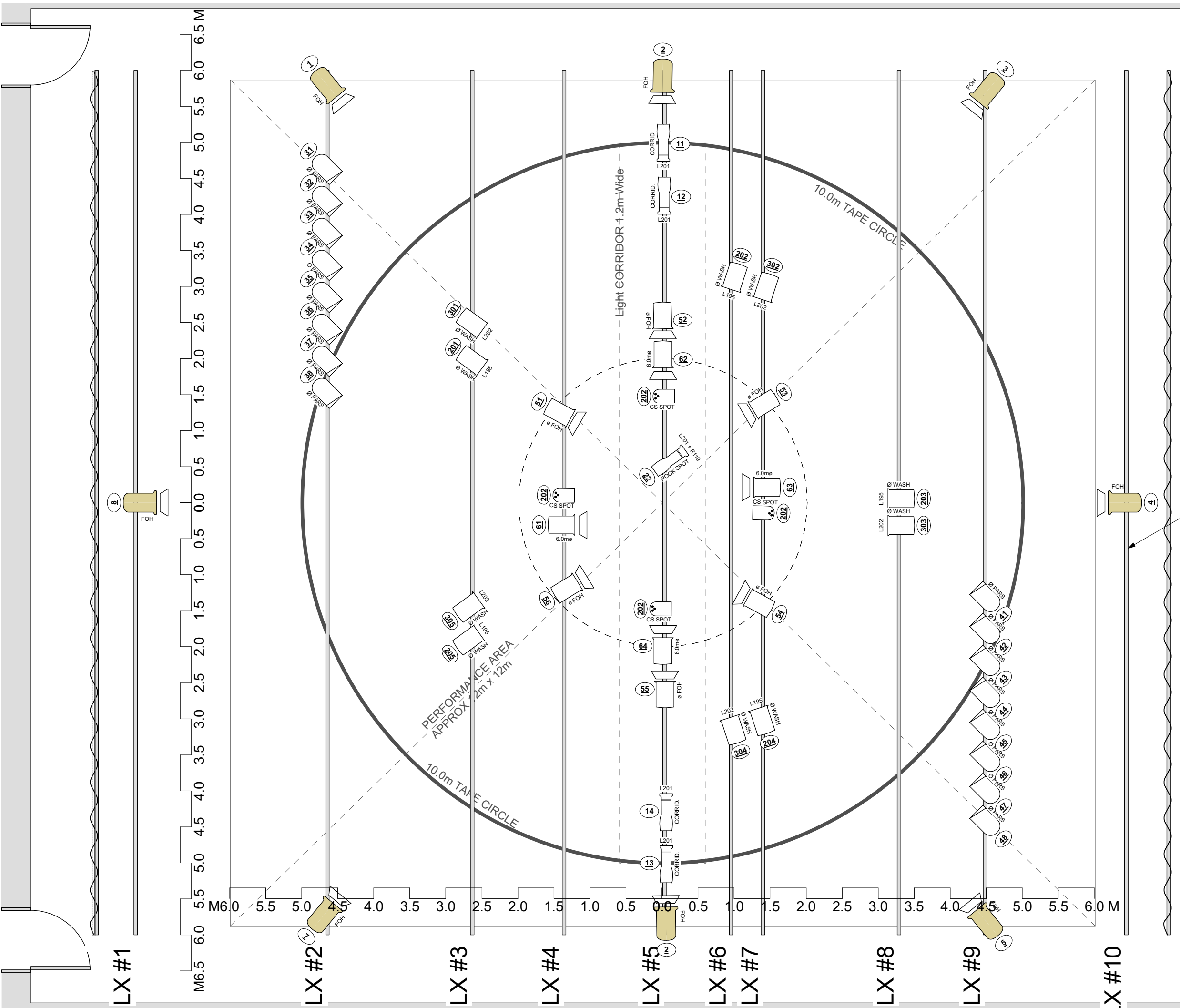
- 6-12 channel mixer (with USB audio interface, preferable)

### Cables:

- 4 x 15m XLR
- 1 x 5m XLR
- 1 x mini jack to RCA (stereo)



Season at Skateistan, Phnom Penh, 2017. Photo: San Sim Kandy



LEGEND		
Symbol	Description	Count
	RGBW PAR	4
	Pacific 23-50°	5
	PAR64-NSP	16
	1kw Fresnel + Barn Door	20
	2kW Fresnel + Barn Door	8
Color		
	Unit Number	
	Channel Purpose	

ALL PIPES AT 6.6m HEIGHT

A	14/3/17	ORIGINAL
ISSUE	DATE	REVISION
<b>NOTE</b> DO NOT SCALE FROM DRAWING. USE FIGURED DIMENSIONS ONLY. CHECK ALL DIMENSIONS ON SITE BEFORE ANY MANUFACTURE OR CONSTRUCTION. ALL ELECTRICAL WORKS TO BE CARRIED OUT BY A QUALIFIED ELECTRICIAN. ADDITIVE PTY LTD ACCEPTS NO RESPONSIBILITY FOR ENGINEERING OR COMPLIANCE OF ELECTRICAL WORKS.		

PROJECT  
**“BETWEEN TINY CITIES”  
STANDARD PLAN**

CLIENT  
**NICK POWER**

DRAWING  
**LIGHTING PLAN**

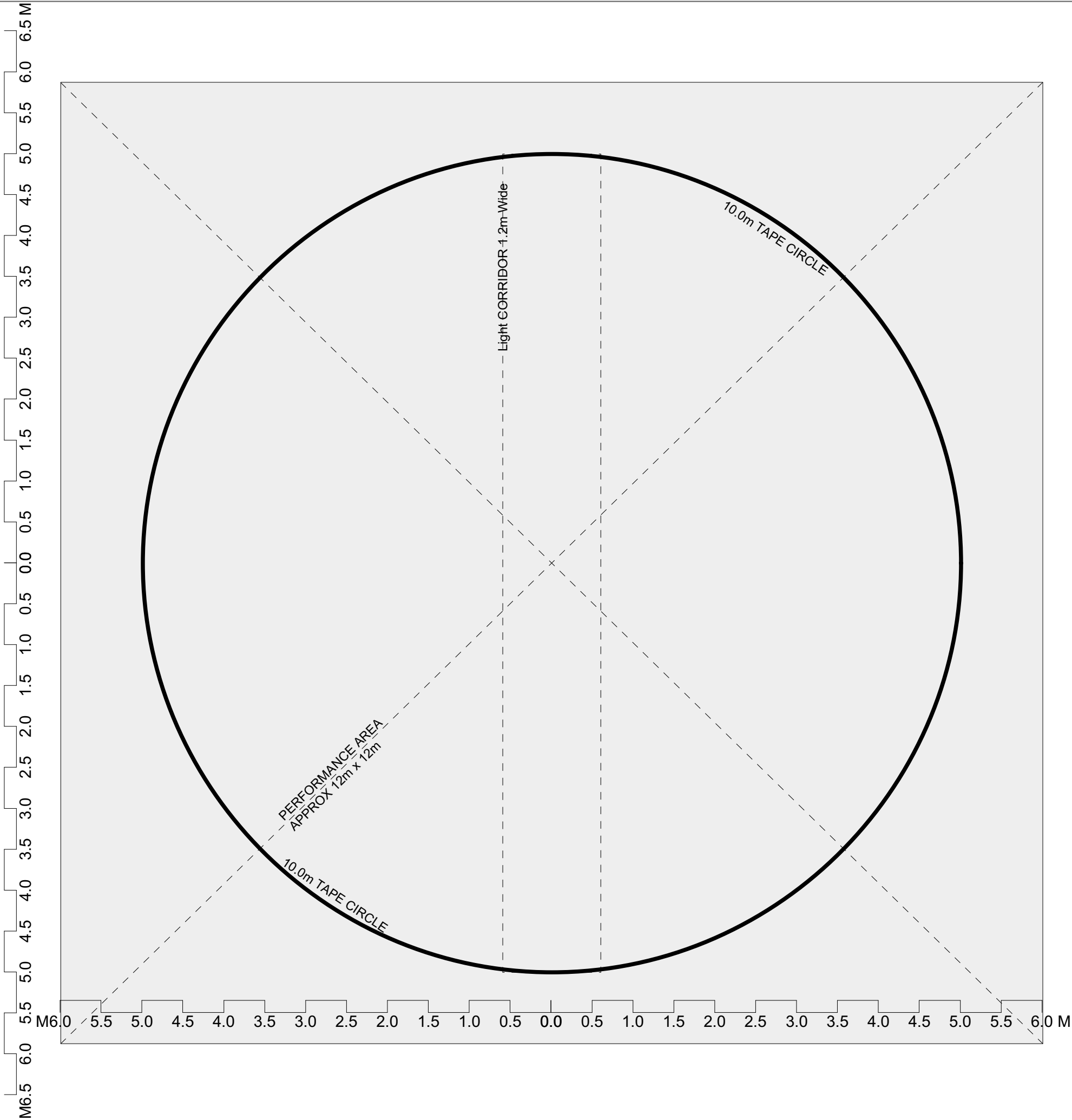
PROJECT #	VENUE	
DATE	15/3/17	DWG #
SCALE	1:100	REV
DRAWN	BS	CHKD BS

03-001 A

**ADDITIVE Pty Ltd**  
Rear of 2 Chelmsford Street Kensington W: additive.lighting E: info@additive.lighting

**ADDITIVE**





A	14/3/17	ORIGINAL
ISSUE	DATE	REVISION

**NOTE** DO NOT SCALE FROM DRAWING. USE FIGURED DIMENSIONS ONLY.  
CHECK ALL DIMENSIONS ON SITE BEFORE ANY MANUFACTURE OR CONSTRUCTION.  
ALL ELECTRICAL WORKS TO BE CARRIED OUT BY A QUALIFIED ELECTRICIAN.  
ADDITIVE PTY LTD ACCEPTS NO RESPONSIBILITY FOR ENGINEERING OR COMPLIANCE OF ELECTRICAL WORKS.

PROJECT  
**“BETWEEN TINY CITIES”  
STANDARD PLAN**

CLIENT  
**NICK POWER**

DRAWING  
**SET PLAN**

PROJECT #	VENUE
DATE	15/3/17
SCALE	1:100
DRAWN	BS
CHKD	BS

**03-001 A**

**ADDITIVE Pty Ltd**  
Rear of 2 Chelmsford Street Kensington W: additive.lighting E: info@additive.lighting

**ADDITIVE**