

MURDER by Erth

Subversive power: master visual theatre makers Erth take puppetry into unsettling territory, inspired by the music of Nick Cave & the Bad Seeds



Shadowy characters: Billy Dilly, Stagger Lee, Nellie Brown. Photography: Heidrun Lohr

Created by visual theatre magicians Erth and inspired by the ballads of Nick Cave and the Bad Seeds, *Murder* blurs reality and fantasy in an acid trip-dreamscape that delves deep into our collective psyche. Commissioned by four of Australia's major festivals through the Major Festivals Initiative, *Murder* premiered at Sydney Festival ahead of seasons in Adelaide Festival, Tasmania's Ten Days on the Island festival and Melbourne Festival.

For its ambition and vision alone this was a festival highlight.

DAILY TELEGRAPH

Here the supposed cuteness of puppets travels down into the uncanny valley, in which replicas and representations of people are so almost-but-not-quite human that the effect is disturbing. The puppetry is...masterful.

THE AUSTRALIAN

...a fulfilling, frightening and unforgettable theatrical illusion.

BAREFOOT REVIEW

ABOUT THE SHOW

Boldly going into territory few theatre companies would dare venture near, Erth plunge to the dark side and explore both the awful stories of violent death and our collective obsession with them. Thoughtful, compelling, entertaining and nasty in just about equal measures.

DAVID SEFTON, ARTISTIC DIRECTOR, ADELAIDE FESTIVAL

A visceral, intimate performance work, *Murder* uses the subversive power of puppetry to explore our voyeuristic fascination with murder and violence.

Murder is the ultimate taboo – yet it's slashed and splashed across every surface of our culture, in folklore, fantasy and fiction. The Bible, classical tragedy, Shakespeare, film noir, cop shows, murder ballads, multiplayer gaming environments... How will I kill thee? Let me count the ways.

Is it simply the ultimate form of drama, or do we have a primal craving for the extremities of life that our humdrum existence doesn't provide? Erth toys with our voyeuristic relationship with the unthinkable; and asks, can an audience be complicit in these crimes?

Murder unfolds like an acid trip dreamscape, where reality and fantasy are blurred and the past and the virtual are present and real. It's a window into the world of a central, lone character, sinister yet compelling, brilliantly performed by



and the darker corners of our minds.

Nick Cave and the Bad Seeds' songs, and the century-old folkloric figures evoked in a song like *Stagger Lee*, both frame the performance and invade it, along with scenes and stories drawn from true crimes of the last few decades, from random thrill kills, to crimes of passion, to mercy killings.

Murder features puppetry of the highest quality in a stunning visual design. A spartan apartment, which the protagonist never physically leaves, transforms into a forest, a shopping mall, a road trip, with Erth's distinctive hand-drawn aesthetic brought to life through digital projection. *Murder's* sophisticated use of puppetry takes us to a place that we fear to tread, guided by Raimondo Cortese's poetic script. From the highly stylized caricatures of Nick Cave's Stagger Lee, Billy Dilly and Nellie Brown – our protagonist's 'demons', to his life-sized, fantasy partner in crime and the faceless ghosts of his childhood, these nuanced and uncanny incarnations demonstrate the powerful subversiveness of puppetry in servitude to adult art.

The puppeteers also become dark forces in themselves. Erth collaborated with acclaimed choreographer Kate Champion (Force Majeure) to develop an integrated movement language for the piece; and like *Furies*, the puppeteers manipulate not only the puppets, but our tormented protagonist as well.

Murder presents us with violence at close range, powerfully raw and direct. Wickedly clever and disturbingly compelling, it offers a potent meditation on our violence-obsessed world.

AUDIENCE

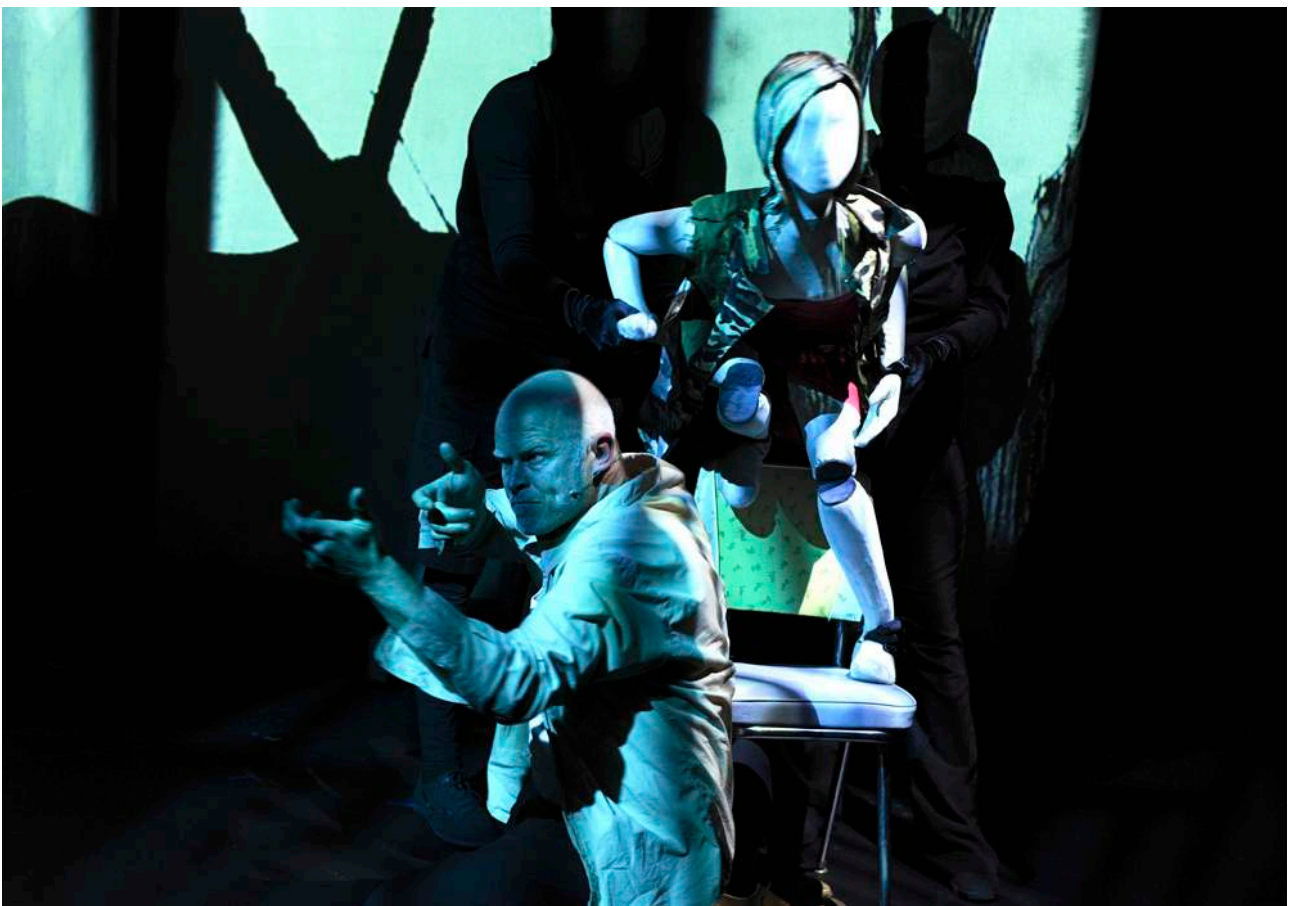
Recommended for audiences 18+
Strong sexual themes and violence

PRESENTATION CONTEXT

Murder is designed for an intimate audience experience, ideally in a venue with up to 250 seats. The stage design is suited to end-on black box, proscenium arch and non-traditional spaces. In the round or thrust configurations are unlikely to be suitable.

CAST & CREATIVE TEAM

Concept and Direction	Scott Wright
Writer	Raimondo Cortese
Design	Steve Howarth and Erth Studio Team
Sound and Lighting Design	Phil Downing
Choreographer	Kate Champion (courtesy Force Majeure)
Puppetry Director	Rod Primrose
Lighting Consultant	Neil Simpson
Performers	Graeme Rhodes, Rod Primrose, Michelle Robin Anderson, Gavin Clarke, Katina Olsen
Musicians	Eileen Hodgkins (vocal), Chas Glover (vocal), Ivan Jordan (percussion), Phil Downing (guitar, bass, piano, vocal)
Producer	Harley Stumm – Intimate Spectacle



MUSIC CREDITS

Performed by Nick Cave and the Bad Seeds:

Stagger Lee (Cave/Bargeld/Casey/Harvey/Savage/Sclavunos/Wydler)
Curse of Millhaven (Cave)
Red Right Hand (Cave/Harvey/Wydler)

Performed by the *Murder* company:

O Children (Cave)
Cannibal's Hymn (Cave)
Mercy Seat (Cave/Harvey)
Kindness of Strangers (Cave)

Performed by The Edwin Hawkins Singers:

Oh Happy Day (Rimbault, arr Hawkins)

PERFORMANCE HISTORY

Sydney Festival, January 2013 – premiere performance 5 January 2013

Adelaide Festival, March 2013

Ten Days on the Island festival, March 2013

ACKNOWLEDGEMENTS

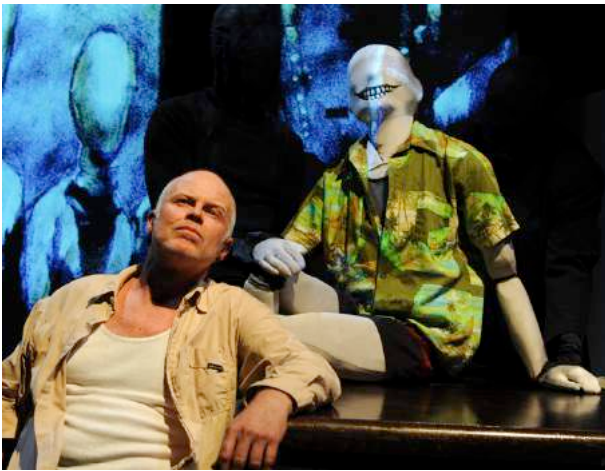
This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals, Adelaide Festival, Melbourne Festival, Sydney Festival and Ten Days on the Island. Also supported by the Theatre Board of the Australia Council and Carriageworks.

Logos:



CARRIAGEWORKS

**INTimate
SPECTACLE**



ABOUT THE ARTISTS

ERTH VISUAL & PHYSICAL INC. www.earth.com.au

ERTH bring the impossible to life. Over 21 years, the company has developed a truly fantastic aesthetic and an extraordinary box of tricks. The company regularly tours internationally, and to every major Australian festival and venue. More than a million people have seen its dinosaurs in performance works and in museums. Its works range from large-scale interactive environments, such as *The Garden*, to more intimate in-theatre works. *Dinosaur Petting Zoo* has toured for four years, and now embarks on a 6 month major US tour starting with a New York season at the New Victory on Broadway. *I, Bunyip* and its cast of Australian Indigenous spirit creatures toured nationally in 2012. *The Nargun and the Stars*, an adaptation of Patricia Wrightson's novel, was commissioned by Sydney and Perth Festivals in 2009. The company is also regularly commissioned by museums around the world including Natural Museums Liverpool (UK), The Field Museum in Chicago, Natural History Museum in Los Angeles and Auckland War Memorial Museum (NZ), and most recently the Field Station Dinosaurs Theme Park, USA.

SCOTT WRIGHT, DIRECTOR

Scott co-founded Erth in 1991, as its Artistic Director, and has directed all the recent works noted above. He trained as a dancer and choreographer in Victoria and is a multi-skilled artist incorporating puppetry, movement, acting, aerial, stilts and pyrotechnics. Currently he is developing several new shows including a prehistoric aquarium in which the audience are submerged in an ancient underwater environment, and a short work bringing to life the last documented Thylacine, to premiere at Ten Days on the Island in March. Scott is also deeply interested in the survival of indigenous folklore, which takes him into remote communities throughout Australia meeting with elders, learning and developing ways for puppetry to take

stories of ancient creatures and landscapes to new audiences.

RAIMONDO CORTESE, WRITER

Raimondo graduated from VCA School of Drama in 1993. He was a co-founder of Ranters Theatre, and its Artistic Director 1994-2001. He has written over thirty texts for theatre, including Features of Blown Youth, Roulette, St Kilda Tales & The Wall. Recent works include: Holiday, (2007 Green Room Award winner for Best Australian Writing); The Dream Life of Butterflies (MTC); Intimacy (Malthouse/Melbourne Festival 2010), an adaptation of Threepenny Opera (Victorian State Opera & Malthouse, toured to STC 2011); and Buried City, (Urban Theatre Projects, Belvoir, Sydney Festival 2012). He is the recipient of a 2010 Australian Leadership Award, and the inaugural Patrick White Fellowship (STC 2011), and lectures in Masters of Performance Writing at VCA School of Performing Arts, Melbourne University.

STEVE HOWARTH, DESIGNER

As a founding and full time member of Erth, Steve designs for most of the company's productions and external commissions. He leads a team of artists at Erth's busy workshop, in the creation of the puppets, sets, props and costumes that constantly tour the nation and the globe. The work ranges from giant dinosaurs & creatures, to traditional fine arts and textiles work, and increasingly, digital animation. Steve also mentors emerging artists & design students from several tertiary institutions. He recently directed his first work Taniwha! which brought together indigenous storytellers, puppets, and projections for Auckland Museum.

PHIL DOWNING, SOUND & LIGHTING DESIGNER

Phil has worked with Erth extensively for over a decade; designing soundtracks using an array of unique and conventional instruments. Highlights include Garden (Melbourne Festival & international), All Mother (Street Theatre, Canberra), Gondwana (National Gallery Canberra / International), The Nargun and the Stars (Sydney & Perth Festivals), & Taniwha (Auckland War Memorial Museum). Other highlights include: Posts in the Paddock and Politely Savage (My Darling Patricia 2005, 2012), Exchange music program in juvenile detention (2000), recording and touring with bands (Dogbuoy 1998, Faker Addicted Romantic 2005), mastering Quartz Composer (video manipulation program), and producing recordings for himself and others.

KATE CHAMPION, CHOREOGRAPHER

Kate Champion has worked as director, choreographer, dancer, teacher and rehearsal director for companies including ADT, Belvoir, Legs on the Wall, English National Opera, Opera Australia and DV8. She has also created two critically acclaimed solo shows, Face Value and About Face. As Force Majeure's Artistic Director Kate has directed Same, same But Different, Tenebrae-Part 1 and 2, Already Elsewhere, The Age I'm In, Not In A Million Years, Never Did Me Any Harm (co-production with STC) and recently co-directed Food (co-production with Belvoir). Kate will be the Associate Director for Opera Australia's 2013 production of Wagner's Ring Cycle.

GRAEME RHODES, PERFORMER

Graeme's most recent theatre credits include: Before/After by Roland Schimmelpfennig, (STC 2011), The dYsFUUnCKshOnalZ by Mike Packer, (Darlinghurst Theatre 2010), The Telling by Daniel Keene, (NIDA 2007), As You Like It, Impulse Theatre (2009). For television; Tough Nuts, All Saints, Home and Away to name a few, and the AFI and IF Best Short Film award winning film The Host. Graeme also works regularly with Milkcrate Theatre, a company based in inner Sydney that works with homeless and marginalised people.

ROD PRIMROSE, PERFORMER

Originally inspired by animation and mime, Rod has been fascinated by the psychology of the moving image for over 30 years. He is a maker, designer, performer, puppeteer, director, teacher and advocate for puppetry. It is the 'darker side' of puppetry that drives his constant experimentation in technique and design. He has worked with the broadest range of puppet styles, from the very small to the very large, including bunraku, shadow, glove, rod, marionette, theatre, opera, film, television and outdoor events. He has worked with many puppetry and visual theatre companies, including 15 years with Handspan, and is a founder member of Black Hole Theatre.

GAVIN CLARKE, PERFORMER

Gavin is a graduate of the Adelaide Centre for the Arts and the Queensland Conservatorium of Music. Credits: The Ivory Tower, A Return to the Trees (Strings Attached), Carmen, Tannhauser, Death in Venice (Opera Australia), Let's Get it Strait, She Oak Sings (Tasdance) The Ginger Minge, Jumpin' Jive (Legs on the Wall) and The Long March (Barebones Dance Collective). His own work includes A Country Dance, What!? and short films How To Grow A Beard In 3 Easy Steps and Waiting To Fly.

MICHELLE ROBIN ANDERSON, PERFORMER

Since completing her training in Contemporary Performance at WAAPA and SOCA, Michelle has gravitated towards puppetry, physical theatre, and devised performance. She recently toured to New York and South Africa with Hope is the saddest. This critically acclaimed production won Best Theatre Production at Fringeworld, Best Production at the Blue Room Awards and Best Newcomer for Michelle. Other theatre highlights include the national tour of My Darling Patricia's Africa, Erth's Dinosaur Petting Zoo, and The Laramie Project with Black Swan Theatre Company. She has collaborated with a diverse range of companies including Weeping Spoon Productions, Hydra Poesis, Spare Parts Puppet Theatre, and La Fura Dels Baus.

KATINA OLSEN, PERFORMER

Katina has performed nationally and internationally for Bangarra Dance Theatre 2007-10, Frances Rings and Narelle Benjamin's Forseen (Debris & The Dark Room) 2011, Tess de Quincey's No Cold Feet 2011, in I Am Eora (Sydney Festival 2012) and Erth's I, Bunyip,. She received a danceWEB scholarship ImPulsTanz 2011; taught for Anton in Supermodern (Learn The Rep) - FORM Dance Projects; and was project mentor (movement) for NAISDA's Digital Futures, Art Central, Central Coast. She has also collaborated with artist Ella Barclay on Ebb, Tin Sheds Gallery (2012) and is a member of the Dance Makers Collective with an upcoming premiere.

HARLEY STUMM – INTIMATE SPECTACLE, PRODUCER www.intimatespectacle.com.au

Harley has recently established a new company, Intimate Spectacle, with the support of an Australia Council independent producer grant, working across contemporary theatre, dance theatre and live art. He undertook the National Touring Framework consultancy for the Australia Council, with Rick Heath. At Performing Lines (2005-11), he produced the Mobile States national touring program, and produced new works by Tanja Liedtke, version 1.0, Branch Nebula, Erth (The Nargun and the Stars, Sydney Festival 2009), and Animal Farm Collective (Food Chain, Sydney Festival 2011). Previously, he was Executive Producer at Urban Theatre Projects (1995-2003), producing more than 20 new works.

REVIEWS

IN FULL

R-rated puppets masterfully brought to life in Murder

The Australian, 7 January 2013

John McCallum

<http://www.theaustralian.com.au/arts/in-depth/r-rated-puppets-masterfully-brought-to-life/story-fngpy5x1-1226548803248>

IT'S weird to see puppets and humans having sex and then violently murdering each other.

Erth's Murder is definitely R-rated. From a very unpleasant puppet enactment of Nick Cave's song Stagger Lee to a violent ending staged to the strains of the Edwin Hawkins version of the 19th-century hymn Oh Happy Day, Scott Wright's show is by turns shocking, sordid and banal. Here the supposed cuteness of puppets travels down into the uncanny valley, in which replicas and representations of people are so almost-but-not-quite human that the effect is disturbing. The puppetry, under the direction of Rod Primrose, with a design by Steve Howarth and the Erth Studio Team, is masterful, and, given the provocative content of this show, I mean that in a nice way. Small puppets play Stagger Lee and his victims in an orgy of violence with an ordinary bed for a stage. Graceful life-sized puppets become whores, victims and murderers as they dance and float around a solidly-grounded human character/narrator played with sinister power by Graeme Rhodes. There is a scene in which tiny figures, videoed and projected, are manipulated in a pizza box which seems also to house his computer, performing a nightmare that his character remembers from his awful childhood. At the end cute puppet-children are drawn into this awful world.

Raimondo Cortese's script has a sledgehammer directness to it. It starts with references to death as a form of public entertainment in ancient Rome and medieval Europe and then, as the contemporary stories start (based on recent 'true crimes') it seems for a while to be equating this with the violence of contemporary online gaming.

But what is creepy is the way in which the production shows the domesticity of a lonely man sitting at home with his computer, using online chat to plan an actual murder. 'I want to be with you for real', he says to Candy, his online chat-mate, and then later, 'I've found someone we can kill for real.' She's played by a puppet, very graceful and beautifully operated, but not human. Again, the effect is uncanny.

There is a naïve cartoon-like quality to the projected game they are supposedly playing, nothing like the spectacular vividness of modern games. Simple splashes of blood erupt on the screen whenever an enemy is killed and the enemies have human faces, from media images, but absurdly simple spider bodies. Perhaps it is all coming out of the Rhodes character's deranged mind.

The production is certainly effective in taking away any pleasure we might find in violence.

Murder

Barefoot Review, 8 March 2013

David Grybowski

<http://www.thebarefootreview.com.au/features-mainmenu-48/recent-reviews/679-murder.html>

How shall I kill thee? Let me count the ways. Better known for their spectacular life-scale dinosaur puppetry complete with big scary teeth sought after by museums all over the world, this five year-long Erth project guided by director Scott Wright is a different, more sinister and adult kind of fright. Inspired by

Murder Ballads - Nick Cave & The Bad Seed's ninth album (1996), and described by Rolling Stone as "literate, sultry and tortured" – Murder uses multimedia, sublime puppetry, and a single actor to channel Nick Cave's macabre and morose fascination with death at the hands of other persons. And we like to tantalise ourselves as well, don't we, with this dangerous theme in the safety of the theatre? This is a very slick production brimming with theatre magic. The scenes are linked by the energetic performance of Graeme Rhodes whose character initially attempts to elucidate and even justify our curiosity. He, too, is manipulated by the puppeteers – a delicious bit of irony – as we see our protagonist journey through his fantasies and history. Did he witness a murder? Is he a hero when committing one? Only once is a song taken literally with superb and pornographic puppetry, the rest of the show is much more interpretive of Cave's musings. Don't expect to hear "Where the Wild Roses Grow," though, which is a shame. The puppets are expertly given life with realistic movements and sometimes simply a compelling turn of a head, but many of them subsequently also get the kiss of death. An exciting exchange is a wild shoot-out in a video game, and there is plenty of simulated fornication (no less titillating with puppets) but generally Rhodes is workmanlike in his performance and is more analytical than emotional. Scott Wright has very successfully brought Nick Cave's darkest writing to the stage in a fulfilling, frightening and unforgettable theatrical illusion.

MORE REVIEW LINKS

Indaily, 7 March 2013, Trista Coulter

<http://www.indaily.com.au/?iid=74792&sr=0#folio=15>

Kryztoff, March 2013, Peter Maddern

<http://www.kryztoff.com/RAW/?p=7033>

Rip It Up, 7 March 2013, Michael Coghlan

<http://www.ripitup.com.au/fix/article/fix-reviews-thu-mar-7>

Fringe Benefits, March 2013, Sanja Grozdanic

<http://www.fringebenefits.com.au/index.php?PID=477>

FEATURE LINKS

String 'em up: Sydney Morning Herald, 15 December 2012, Linda Morris

<http://www.smh.com.au/entertainment/theatre/string-em-up-20121213-2baru.html#ixzz2FNVbTVnt>

Master puppeteers get away with Murder: The Australian, 24 December 2012, Tim Douglas

<http://www.theaustralian.com.au/arts/master-puppeteers-get-a-way-with-murder/story-e6frg8n6-1226542615794>

Interviews with Scott Wright & Kate Champion, puppet making and performance excerpts:

http://www.youtube.com/watch?v=p4phyoRIDzs&feature=player_embedded (courtesy Sydney Festival)

TECHNICAL SPECIFICATIONS

Contact:

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Production Manager: Mark Haslam
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VERSION 3.0

These technical specifications were revised after the completion of the opening season at the Seymour Centre, Sydney.

Revision date: 21 March 2013

NOTE ABOUT THIS DOCUMENT:

The following document sets out the Technical Requirements and support to be provided to the company by the Presenter.

Erth Visual & Physical has compiled these specifications at the conclusion of the opening season of *Murder* for the Sydney Festival, 2013. Please contact us directly with any questions or expected issues arising from this document.

PRESENTING TEAM

Performers:	5
Crew:	2 (Production Manager, Technical Operator)
Director:	1
TOTAL:	8

In addition the Producer & Lighting Designer may be required for the initial performance of any tour.

NUMBER OF PERFORMANCES

Up to 6 in a week that includes travel and bump in.

Additional performances may be possible pending discussion of specific schedules.

RUNNING TIME

65 minutes with no interval

LATECOMERS POLICY

No audience members will be admitted to the performance space once the performance has commenced.

WARNINGS

Strobing lighting; coarse language; use of theatrical smoke effects and adult themes.

Murder is recommended for audiences 18+

PERFORMANCE DESCRIPTION

Murder is a visual theatre production incorporating puppetry, movement and projection of both pre-recorded and live video, text and sound. There are five performers: a narrator figure (“The Confessor”), and four puppeteers. Sound, lighting and vision are integrated into a single operating system with a single operator.

Murder is set in a single room of a dingy flat. It is occupied by the protagonist - a single white, middle aged male. He never leaves this room - except via the escape hatch of his own delusion. The walls are made up of projection screens that transform his environment to the myriad of his imaginings and remembrances. Four tall tri-truss columns on dollies suspend cotton screens. These are positioned around the space and act as a surface for the projected imagery. The majority of the projections are based on hand drawn illustrations and animations of same. The environments range from dream-scape forests through to cityscapes, medical institutions and ultimately the interiors of the flat itself. These projections are populated by a variety of strange characters, some of which are distorted representations of the character and puppets on stage. The screens, along with the other furniture set pieces (fridge, oven, bed, table and 2 chairs) are all mobile and continue to move (via the puppeteers) throughout the space dependent on the action.

REQUIRED PERFORMANCE SPACE:

VENUE

Black box or warehouse/industrial spaces capable of housing the technical requirements are ideal. Proscenium arch or end-stage configuration required - In the round or thrust configurations are unlikely to be suitable.

Maximum capacity is up to 250-300 seats. An intimate feel to the space is essential, due to the content of the show and the size of the puppets (80-100cm tall). Very wide stages and seating banks would not be suitable, and nor would very steeply raked seating.

STAGE AREA:

Minimum Stage Dimensions: 10m Wide x 8m Deep
Minimum Performing Area: 8m wide x 6m deep
Height Minimum: 5m to grid

Additional stage size requirement covers prop and puppet storage

STAGE SURFACE:

Non-raked (i.e. flat) floor surface with no uneven areas. The floor surface should be freshly painted low-sheen or matte black prior to the company arrival.

SET

The set consists of six screens connected to four upright tri-truss pieces on dollies. These are manipulated throughout the performance.

In addition there are a number of other elements suggesting the location: a bed, table, fridge and oven (all on wheels) and two chairs.

Venue to Provide:

- Approved, recent, venue plans with both plan and section views
- Full stage black drape immediately upstage of the performance area with a central opening.

- 1 set of black woollen legs or 3m (min) black flats set either side of stage creating wing space for puppet storage.
- Black woollen traverse masking rigged to allow entrances through the upstage corners of the performance area.
- A complete blackout of the space is required.

Company to Provide:

- All required set elements as described above.
- All props and puppets required for the performance.

LIGHTING

A lighting plan tailored for the specific performance venue will be provided prior to load-in at the venue.

A generic lighting plan is attached with these specifications (Appendix 1).

It is expected that Lighting will be operated from a Front of House position with a clear, uninterrupted view of the stage.

Note that all audio needs to be operated from this position as well.

Venue to provide

- House lighting, to be run through single dimming channel operated from the operating position.
- A minimum of 48 individual dimmer channels.
- 1 x 10A, 240v GPO at stage level (Upstage OP).
- 1 x 1m Boom with stands.
- 1 x Boom arm.
- All required 240v and DMX cabling.
- All colour as specified on plan.

- In addition, space and 2 x 10A 240V outlets are required to create a charging station for the batteries used in the production.

Equipment list:

- 12 x 650w profiles 23° - 50°
- 5 x 650w profiles 12° - 28°
- 12 x 1K Fresnel
- 10 x 650w Fresnel
- 4 x 240V Par64 MFL
- 1 x MR16 Birdie w/ 5° lamp
- 1 x Smoke machine with DMX control capable of producing low fog effects (e.g. Le Maitre G300 / Freezefog Pro / Glaciator). Standard smoke and haze machines (ie ZR33 / Unique) are unsuitable due to their impact upon the projection.
- Depending on the equipment provided, ducting may be needed to allow for the machine to be located away from the performance area to minimise noise impact. Fog will be piped through the upstage centre of the performance area.

Company to Provide:

- 2 x ILED Spot 2000 moving lights (3-pin DMX input)
- 1 x Macbook Pro with Lighting software (LCedit) and appropriate LAN box for DMX control.

SOUND

It is expected that Front of House operation of sound will happen from a central position with a good line of sight to the PA from **within the auditorium**.

Audio, lighting and AV are all operated by a single operator.
Control is a Macbook Pro running Qlab with an MAudio Interface.

The following list of equipment is open to negotiation and substitution, within the parameters of a high quality performance sound system. All changes **MUST** be approved by the Production Manager and Sound Designer before their arrival at the venue.

Venue to provide:

- High quality FOH PA system able to produce 100dB undistorted signal at mix position.
- **Speakers** 4 x 2 way plus 2 x double 15" sub woofer preferred. Full Range, dynamic system with emphasis on clarity, precise coverage of entire audience area and reduced visible profile.
- **Surround Speakers:** 2 x 10" L/R surround speakers placed at rear of auditorium.
- All appropriate crossovers and drive to suit speaker system.
- **Console:** 12 channels/4 groups/2 auxiliary sends (pre/post fader switching on all aux sends)
- **Outboard effects:** 2 x 31 band graphic EQ across FOH left, FOH right.
- **Microphone:** 1 x Beige wireless headset microphone with reduced profile (e.g. DPA 4066 or equivalent) with bodypack transmitter and receiver.
- All appropriate patch and speaker cable.

Company to Provide:

- Macbook Pro running Qlab
- MAudio audio interface
- Cable snake to connect interface with sound desk

AUDIO-VISUAL ELEMENTS

Murder has a significant projection element with the 6 movable screens providing a variety of mapped projection surfaces.

A generic projection plan has been included with the lighting plan (Appendix 1).

The AV is operated from the same laptop controlling lighting. See the attached tech schematic for a more detailed layout of the AV setup (Appendix 2).

Venue to Provide:

- Rigging positions as dictated on the attached plan.

Company to Provide:

- 2 x Panasonic PT-DW740 projectors
- Cradles and hanging brackets for projectors
- All appropriate cables and adapters
- Macbook Pro running Quartz composer
- 19" iMac running Quartz composer

COMMUNICATIONS

Venue will need to provide talkback communication for 2 stations:

- Show operator (positioned FOH)
- 1 x Backstage – for performers / Venue technician

In addition there should be provision put in place to ensure clear communication between the Operator position and Box Office / Front of House.

WARDROBE:

Murder travels with all appropriate costumes, however suitable washing and drying facilities should be provided on-site, particularly in the case of seasons with multiple performances on a single day. If there are no laundry facilities on-site then alternative dry-cleaning service (to be paid for by the presenter) should be arranged.

In addition an appropriately qualified wardrobe assistant should be available to mend any damaged costumes should this be necessary.

Venue to Provide:

- Suitable washing and drying facilities (hot box preferred) on site.
- An iron and ironing board.
- Costume racks and coat hangers.

DRESSING ROOMS

Rooms required: 2 (1xM; 1xF)

These rooms must be secure and for the exclusive use of the company during the period of bump in until the completion of the bump out. Dressing rooms must be cleaned before arrival and throughout the season. Rooms require access to showers, toilets, hot and cold running water, at least 1 rack for hanging costumes, sufficient lighting, tables, chairs, bins and mirrors.

It would be appreciated if there could be clean towels available for use throughout the run.

Dressing room allocation:

- 1 x Small room (Male performers – 3 pax)
- 1 x Small room (Female performers – 2 pax)

HOSPITALITY RIDER

Venue to provide

- 5 x 1 litre bottles of still water per performance/rehearsal, or appropriate access to filtered water
- A light meal **MUST** be provided for the company where there is less than two hours break between shows.

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:

- Internet connection (wireless preferred)
- Printing

FREIGHT

All freight packs into 3 steel framed, timber clad road cases, each 2500 x 1200 x 1100mm weighing 250 kg each.

Storage for these road cases during the performance season is required.

SHOW CREW

Erth Visual & Physical Show Crew:

1 x Production Manager

1 x Technical Operator (Phil Downing or replacement if not available)

Venue Show Crew:

1 x Venue technician (not required for show duties, but should be on-call at all times for performances)

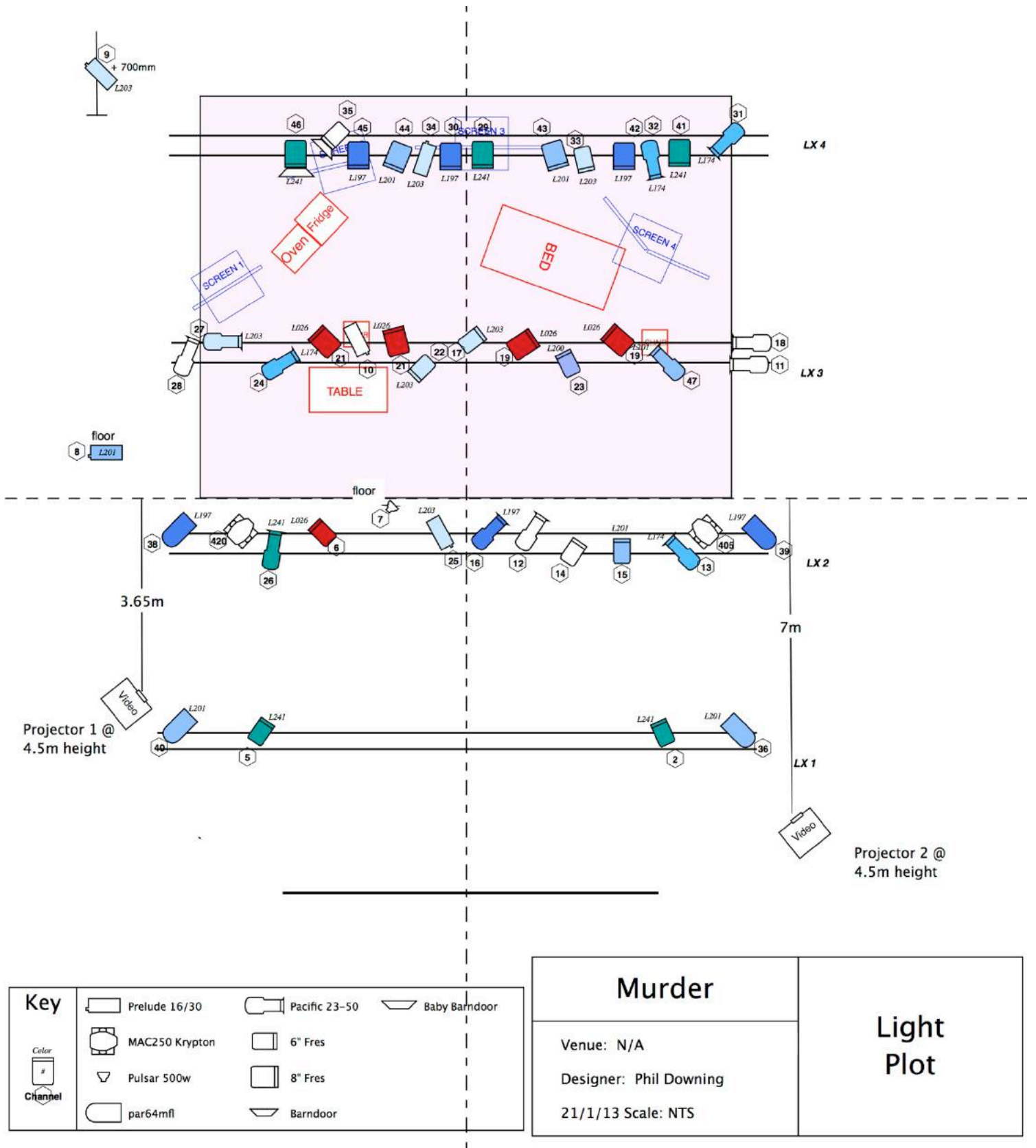
REQUIRED CREW

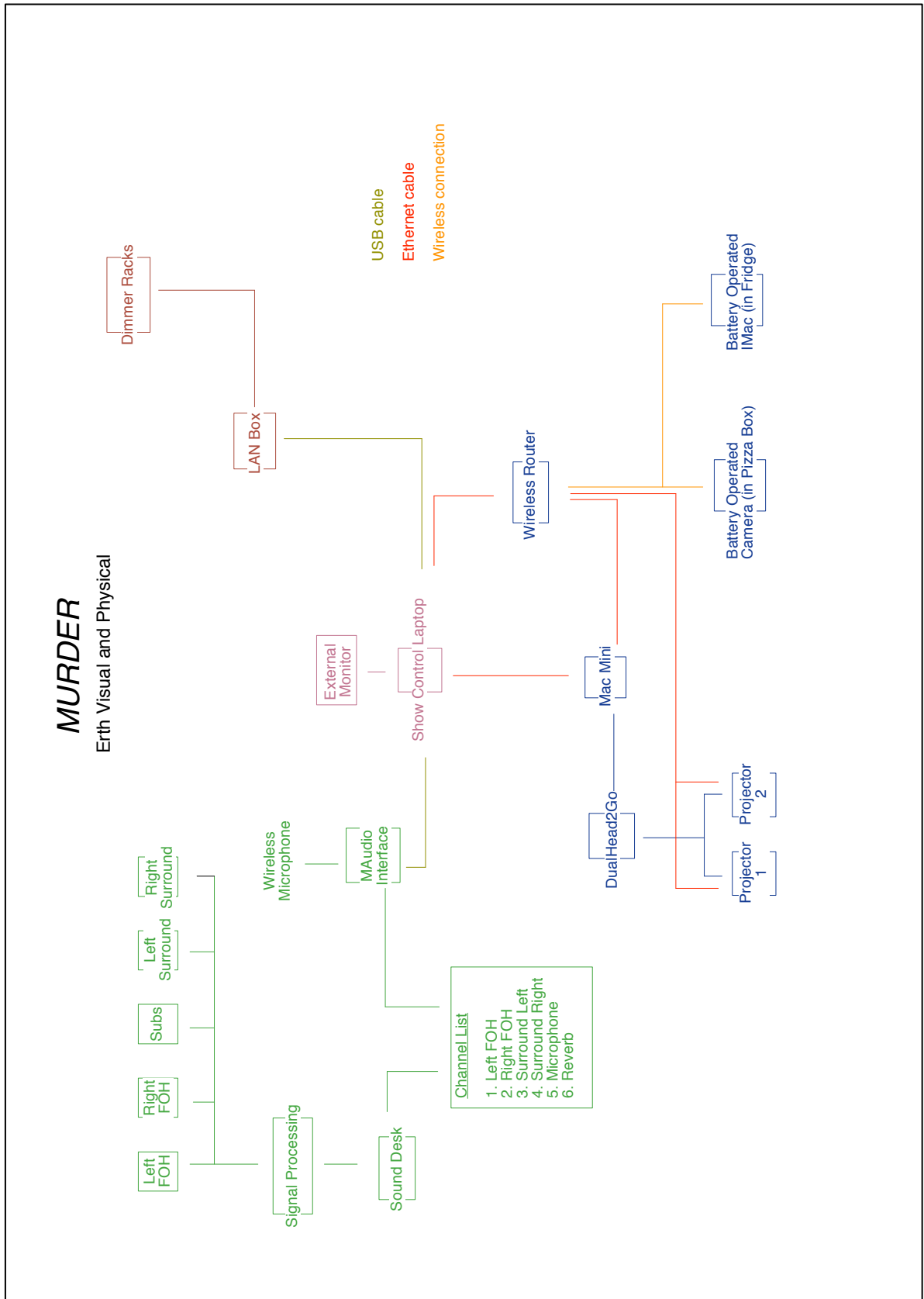
See attached for indicative load-in schedule. (Appendix 3)

Please note that in addition to these requirements a Venue technician is required at all times the company is in the performance space.

Appendix 1

Generic Stage Plan and Lighting Plot





Appendix 3

Indicative schedule

Prior to Arrival: Venue Pre-rigs lights, ideally

Day One

TIME	HRS	DEPT	ACTION	VENUE CREW
09:00 - 13:00	4	MX	Bump in Set	2 x Mechanists
		LX	Rig LX, Set desk up	4 x Lighting
		AV	Bump in Projectors	1 x AV
		AX	Bump in Sound	2 x Audio
13:00 - 14:00	1		LUNCH	
14:00 - 18:00	4	LX	Start focus	3 x Lighting
		AV	Check projector line-ups	1 x AV
		MX	Finish set Bump In, Carpet runs etc.	2 x Mechanists
18:00 - 19:00	1		DINNER	
19:00 - 19:15	0.25	CAST	Stage safety Induction	
19:15 - 22:45	3.5	ALL	Technical Rehearsal #1	
22:45 - 23:00	0.25	CAST	Dress Down	
23:00		ALL	Finish	

Day One

TIME	HRS	DEPT	ACTION	VENUE CREW
09:00 - 12:00	3	AX	Sound quiet-time	1 x Audio
	3		Technical Fix Ups / Re-plot Lx	1 x Lx
	3	MX	Set / Venue touch-ups	1 x Mx
12:00 - 13:00	1		LUNCH	
13:00 - 14:00		CAST	Cast called to Theatre / Warm-up	
14:00 - 16:00	2	ALL	Technical Rehearsal #2	
16:00 - 16:30	0.5	ALL	Reset for Dress Rehearsal	
16:30 - 18:00	1.5	ALL	DRESS REHEARSAL #1	
18:00 - 19:00	1		DINNER	
19:00 - 19:30	1	CAST	Cast warm-up	
19:30 - 19:45	.25	ALL	Pre-set all props and technical checks	
19:45 - 20:00	.25		Open House	
20:00 - 21:05	1.05	ALL	OPENING PERFORMANCE	
21:05 - 21:30	0.25	ALL	Cast dress down and Power Down	
21:30		ALL	Finish	

Day Two