

*"Babushka combine stunning voices, superb vocal arrangements,
spot-on comic timing and a sense of the absurd."*
Alison St Ledger, Brisbane Cabaret Festival



I CAN KEEP A SECRET – BABUSHKA

By Little Match Productions



PRESENTER'S INFORMATION

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ABOUT THE SHOW

We all have dirty little secrets...

Is Ryan Gosling who you're *really* thinking about? Are spanx your best friend? Do you secretly have a favourite child? You're not alone.

Babushka believes our problems should be shared, and invites you to a gorgeous group therapy session to get some things off your chest. This is no yoga retreat singing "Kumbaya". *I Can Keep A Secret* is a quirky and unexpected musical celebration of our fabulous flaws and naughty little secrets, where Kylie crash tackles Carmen and Wagner meets Billy Idol.

This shameless cabaret combines the dirty and flirty talents of Brisbane's Alicia Cush, Bethan Ellsmore, Judy Hainsworth and Luke Volker. Gallivanting through a far-wandering songbook, these hilarious divas take you to the deepest, darkest corners of Nancy Sinatra, Cyndi Lauper, The Kinks and Kate Bush. Salacious musical revelations in three-part harmony, duets and solos provide the red-velvet carpet to this champagne-soaked evening of secrets, peccadillo and peculiarity.



Live at The Parlour – Woodford Folk Festival 2012

ABOUT BABUSHKA

Hidden beneath scarlet lips and taffeta, the quirky pop sopranos of Babushka conspire to create a theatrical music experience that takes traditional cabaret by the ears and smacks a kiss on both fat cheeks. This Brisbane-based collective dares you to play along as they fearlessly fuse opera, jazz and pop with vocal acrobatics, rich musical arrangements, precise a cappella singing, a whole lot of sass and compelling story-telling in 'a real post-modern mash up' (Alison St Ledger – Women in Voice).

Babushka was born in 2011 when four of Brisbane's most vivacious and dangerously different divas bonded over a shared case of Soprano Identity Crisis Syndrome at the Queensland Conservatorium. Premiering their wares as a cabaret four-piece at Queensland's own Woodford Folk Festival, Babushka has performed at the Brisbane Festival, the Brisbane Cabaret Festival, the Teneriffe Festival Adelaide Fringe Festival, the Anywhere Theatre Festival, and alongside fabulous performers such as Emma Dean, Jake Diefenbach and Aurelio Voltaire.

Pushing the boundaries of traditional cabaret through their unique crossover arrangements, mash-ups and musical sketches, the girls have won the hearts of classical music buffs and indie music nerds alike. Their repertoire explores the spectrum of theatrical music from full-blown operatic arias, cabaret tearjerkers and pop gems set to luscious 4-part harmony.

When not performing as part of their beloved Babushka, Alicia, Bethan and Judy are in-demand professional performers in their own right. As individuals, the girls have performed with Opera Queensland, OzOpera, Alpha Crucis Ensemble (The Southern Cross Soloists II), The Sounding Out Collective, Oscar Theatre Company, The Qld Conservatorium Opera Department, ChiChi Delux, The National Youth Choir of Australia, Shake and Stir and more.

ABOUT THE PERFORMERS



Alicia Cush is a Brisbane-based performer, musical director, arranger and independent producer. She commenced musical training at an early age studying violin, flute, piano and voice, following by formal tertiary study at The University of Queensland, The Victorian College of Arts and The Queensland Conservatorium of Music. Currently, Alicia is a touring vocalist/instrumentalist with Circa Contemporary Circus and the Creative Director of Little Match Productions, directing and performing with cabaret collective Babushka and operatic ensemble Belladiva. As a chorus member of Opera Q, Alicia has performed in the company's productions of *Carmen*, *Tosca*, *Turandot*, *La Traviata*, *Aida* and ABC Classic's recording of *Opera's Greatest Choruses*. Recently, Alicia has been a Music Producer with 2high Festival, toured internationally with Circa Contemporary Circus' *Il Ritorno* and finished an 18-month Fresh Ground Artist-in-Residence program at the

Judith Wright Centre Contemporary Arts with her production company Little Match Productions and major production *Doll*. This year will see Alicia touring nationally to major venues with *Il Ritorno*, a Queensland state tour of Babushka's *Doll*, feature in *Women in Voice* 2016 and in development for major projects and touring in 2017 and 2018.

Bethan Ellsmore is growing her reputation as a truly versatile vocalist, producer and performer. A graduate of the Queensland Conservatorium with a Bachelor of Music in Performance (Classical Voice), she continued with a Master of Music Studies in Jazz & Contemporary Voice. Bethan creates and performs with acclaimed Brisbane cabaret collective Babushka, starring in *Doll* at the Judith Wright Centre of Contemporary Arts. She is currently performing the role of Penelope in the Australian cast of Circa's *Il Ritorno*. Her solo cabaret work *Queen of the Night* debuted to excellent reviews at the 2015 Queensland Cabaret Festival. Bethan leads her band La Trav from behind the piano, co-produced and performed in the 2014 premiere of electro-opera spectacle *Aria Moderna* and starred alongside Carita Farrer and Lil Fi in the 21st *Women in Voice*. Bethan's varied experience on stage includes recital and performance of opera, music theatre, jazz and pop. Recent operatic and theatre roles include Lucretia in *Hell & Highwater* (Independent), Cathy in *Last Five Years* (Ignatians), La Ciesca in Puccini's *Gianni Schicchi* (Qld Conservatorium), La Fee (cover) in Massenet's *Cendrillon* (Qld Conservatorium), Cosette in *Les Miserables* (Ignatians). Bethan has also been a featured soloist for Oscar Theatre Company, Underground Opera, Sounding Out Composers' Collective, Ignatians Showstoppers and Songbirds. Bethan was an Artistic Director of the 2015 Backbone Youth Arts 2High Festival, and has recently completed a Judith Wright Centre of Contemporary Arts Fresh Ground artist-in-residency.





Judy Hainsworth is one of Brisbane’s most dynamic, versatile performers and is in constant demand as an actor and singer. In 2014, she featured in La Boite’s Independents production *Machina* and *Revolting Rhymes and Dirty Beasts* for shake & stir/La Boite. She also debuted her new cabaret work *#FirstWorldWhiteGirls* in sell-out seasons at the Judith Wright Centre of Contemporary Arts and The Butterfly Club. In the previous year, Judy appeared in *Connect Four* (Metro Arts), *The Oasis* (2High Festival), and *Recall*. She spent 2011 touring nationally with shake & stir’s *Statespeare* and in 2013 appeared in the Brisbane return season. Other credits include *Handle with Care* (Joymas Creative), *Under the Covers with the Duvets*, *The Narcissist* (STC/La Boite), *Holy Guacamole* (The Good Room), *The Reunion* (Metro Arts Independents), *James and the Giant Peach*, *Little Women*, *Into the Woods* and *The Best of Broadway* (Harvest Rain). Judy is currently on a national Australian tour with shake & stir.

Since moving to Brisbane in 2008, **Luke Volker** has been highly sought after as a musical director, vocal arranger, orchestrator and accompanist for a number of musical and theatrical performances in and around Brisbane. He received his Bachelor of Music (with Distinction) from the Queensland University of Technology, where he also studied drama and acting. Luke has trained in music direction at the multiple-Tony award®-winning Goodspeed Theatre (USA), and holds a Master of Music Studies in Composition and Conducting from the Queensland Conservatorium. He has directed performance and audition workshops for various schools and institutions around Brisbane, and frequently provides tuition in voice, music theory, orchestration and conducting. As a pianist, Luke has been official accompanist for the Queensland Vocal Competition, the Australian Musical Theatre Workshop, and the International Congress of Voice Teachers, as well as playing for masterclasses with international artists Kristin Chenoweth and Jason Robert Brown. Theatrical credits include: *Little Shop of Horrors*; *Avenue Q*; *I Love You, You’re Perfect, Now Change* (Brisbane Arts Theatre); *Little Women* (Ignatians Musical Society); *Songs For A New World* (Phoenix Ensemble); *Miss Saigon*; *The World Goes ‘Round* (Queensland Conservatorium); *Nobody Does It Like Me* (Brisbane Cabaret Festival); [title of show] (Oscar Theatre Company).



PERFORMANCE SPECIFICS

DURATION

Full version: 60 mins or 90 mins with an interval

SUITABLE VENUES

Theatre, Blackbox theatre, halls, rehearsal spaces, cabaret spaces

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

5 performances

MINIMUM BREAK BETWEEN PERFORMANCES

90 minutes (and less for the shorter versions of the work)

TOURING PERSONNEL

The touring party consists of 4 people

Name	Role
Alicia Cush	Performer/Tour Manager
Bethan Ellsmore	Performer
Judy Hainsworth	Performer
Luke Volker	Pianist/Musical Director

PERFORMANCE HISTORY

Year	Venue	Number of performances
2017	Chinchilla RSL	1
2017	Yeppoon Town Hall	1
2017	Redland Performing Arts Centre	1
2017	Studio 188, Ipswich	1
2015	Adelaide Fringe Festival	6
2014	Centre of Contemporary Arts, Cairns	1
2014	Atherton Hotel, Atherton	1
2014	Full Throttle Theatre, Townsville	1
2014	Hughenden Girls Night In	1
2014	Cloncurry Shire Hall	1
2014	Artsworx Theatre, USQ Toowoomba	1
2014	Buderim Retirement Festival, Sunshine Coast	1
2014	Judith Wright Centre of Contemporary Arts	4
2014	Butterfly Club, Melbourne	2
2014	Brisbane Powerhouse – Qld Cabaret Festival	1
2014	Arts Centre Gold Coast	1
2013	The Box, West End	4
2012	Dragonfly Bar Adelaide Fringe Festival	5

AUDIENCE ENGAGEMENT

OVERVIEW

Community engagement opportunities associated with this touring work will involve two different workshops, directed at members of our target audience/demographic. These workshops will focus on improving the vocal skills and vocal music appreciation of locals, in a format and with experienced professionals that is not normally accessible. It is hoped that these activities will build a stronger relationship between artist and audience and encourage the audience to become more invested with the artists and work.

Objectives – Improve the individual vocal skills of young, amateur and community singers to strengthen the local music community, including involvement in choirs, musical societies and school groups.

All workshop facilitators are tertiary-trained to a Masters level and have the following areas of expertise:

Alicia Cush: Classical/Opera/Ensemble singing

Bethan Ellsmore: Musical theatre/Contemporary/Jazz

Judy Hainsworth: Musical Theatre/Acting/Performance Skills

Luke Volker: Musical Theatre/Ensemble Singing

WORKSHOP #1 - DESCRIPTION / DETAILS

Advanced Vocal Masterclass – The Art of Auditioning

This 2-hour workshop/masterclass will help demystify what can be a daunting process – the audition; professional and amateur theatre productions, vocal examinations, performances and entry into tertiary institutions. Run by musical director/performer Alicia Cush and performer Bethan Ellsmore, this workshop will give young singers the techniques to deal with the most challenging musical audition, providing a basic introduction to audition techniques and preparation. This will be followed by an interactive masterclass, where each student will give a mock audition and receive constructive musical and performance feedback; from style and interpretation, repertoire choice, movement and introductions to singing technique and musical accuracy.

Participants should expect to learn adequate knowledge and skills to better prepare for any style of audition and gain important performance experience and confidence in front of a mock panel and live audience.

Participants are required to provide sheet music or high quality backing track for the pianist to play at the masterclass (this may be required in advance).

Requirements: Piano or keyboard if available (this can be provided by the company)

Note: Local pianist/accompanist may be hired in each area

COST

\$390.00 total for the presenter OR

\$40.00 per participant (minimum 10 singers)

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Secondary school age students, young adults, amateur singers

Experienced singers (not suitable for absolute beginners)

The target audience will be reached through specific promotion to local schools, music schools and music societies.

WORKSHOP #2 - DESCRIPTION / DETAILS

Hitting the High Notes - Introduction to basic singing technique for the amateur singer

This 2-hour workshop explores the most mysterious instrument of all; the voice. Learn the fundamental elements of vocal technique through group exercises in an informative and practical, but relaxed group environment. Participants will learn elements of postural alignment, breathing technique, basic physiology, vowel shapes, resonance, range and more, as taught in leading tertiary institutions.

Run by musical director/performer Alicia Cush and performer Bethan Ellsmore, this workshop will give young singers basic general knowledge, vocal health tips, introductory technical exercises and the confidence to further explore the possibilities of their voices.

The workshop is ideal for choral groups, school and community ensembles, and would be greatly suited to be conducted during a regular rehearsal time. The information presented is also greatly suitable and appropriate for music/choral teachers and conductors as professional development.

Participants are not required to provide anything and will be supplied with any music learned. Each session will conclude with question time for specific requests and technical questions.

Requirements: Piano or keyboard if available (this can be provided by the company)

Note: Local pianist/accompanist may be hired in each area

COST

\$390 total for the presenter OR

\$40 per participant for small groups (minimum 10 participants)

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Primary school age students, Secondary school age students, young adults, amateur singers, choral groups (Singers in primary school age bracket to only participate in a young voices workshop – not suitable to mix with older participants)

Suitable for beginner to intermediate singers

The target audience will be reached through specific promotion to local schools, music schools and music societies.

MARKETING

MARKETING SUMMARY

Target audience: Women, 30-60years, Ladies' Night Out

The Producer will be providing a new marketing pack format from 2017 for all productions. This will include collateral for multi-channel use and represents a full marketing strategy. This includes full media kit, social media materials, print templates, gifs, MRECs, video content, images and public relations materials. There will be customisable content, content creation assistance for presenters and a suggested schedule for implementation.

CONTENT WARNINGS / AUDIENCES TO AVOID

Course language, adult themes

QUEENSLAND CABARET FESTIVAL



I CAN KEEP A SECRET

**A WORLD OF DELICIOUS MASH-UPS,
WHERE TCHAIKOVSKY MEETS KATE BUSH
AND KYLIE CRASH TACKLES CARMEN.**

Enter an intimate confessional box for a musical celebration of the quirky and the unexpected. Hiding your lust for Daryl Somers? Pretending that pesky STD doesn't itch? Eat the chocolate frosting before it makes the cake? You're not alone.

I Can Keep A Secret combines the dirty and flirty

talents of Brisbane's Alicia Cush, Bethan Ellsmore, Arlie McCormick and Judy Hainsworth. Gallivanting through a far-wandering songbook, these femme fatales will draw you into their fabulously flawed world and take you to the deepest, darkest corners of Portishead, Sondheim, Gotye and Sufjan Stevens.

Salacious musical revelations in four-part harmony, duets and solos provide the red-velvet carpet to their secrets. You'll laugh with delight and cry with melancholy as they weave stories into a champagne-soaked afternoon of peccadillo and peculiarity.

"...powerful, soaring voices combined with humour and charm."

★★★★

ADELAIDE THEATRE GUIDE

PHOTO BY STEPHEN BULL

BOOK NOW

PRESENTED BY

QUEENSLAND CABARET FESTIVAL

DATE Sun 15 June

TIME 3pm

VENUE Visy Theatre

DURATION 60 mins

TICKETS \$29 (f),

\$20 (groups 8+)

+\$6 transaction fee

brisbanepowerhouse.org / 29

TESTIMONIALS

"Babushka combine stunning voices, superb vocal arrangements, spot-on comic timing and a sense of the absurd to great effect. These girls are what contemporary cabaret is all about - a real post-modern mash up!" - Alison St Ledger - Director of the Brisbane Cabaret Festival

"Don't let their honey coated voices and perfect four-part harmonies fool you - Babushka are ready to be baddddd! A not-to-be-missed show featuring four devious divas doing what they do best...dishing up the dirt on mamma's best silver crockery!" - Emma Dean, Performer

" These experienced singers are a dangerous delight " Shirley Way, Anywhere Theatre Festival 2012

"The gals of Babushka Cabaret may be classically trained but they are no self obsessed woofy opera singers, they are sexy, sassy and ready to tackle the absurd." Sarah Knight, XS Entertainment.

"Babushka effectively interwove stories using humour vs tragedy and pleasure vs pain during their

performance. A sassy and witty slice of cabaret, Babushka was a highly entertaining piece of theatre presenting five extremely talented singers. They are woman, hear them roar." - **Emilie Guillemain, XS Entertainment**

"A tight, well rehearsed contemporary take on a traditional form. It's like opera that you want to watch" **Bianca Mackail, Performer**

REVIEWS

REVIEW #1

Independent Brisbane Season: May 2013 - Reviewed by Guy Frawley for XS ENTERTAINMENT

Inside the gutted interior of an old workers cottage, The Box is a delightful space that's been set up as an artist run initiative to provide a dynamic space for a range of performances, events, workshops and other assorted projects. It provided an incredibly intimate performance space that made you feel as if the act was playing out in your living room.

And what a performance it was! The girls of **Babushka (Alicia Cush, Bethan Ellsmore, Laura Coutts, Michelle Bull)** have created an incredibly funny, sexy, spellbinding performance that draws you in and keeps you hooked until the end. Gallivanting through a far-wandering songbook, you were never quite sure what could possibly come next. Opening with a powerful rendition of Kylie's Confide in me they took full advantage of the song's natural operatic feel and coaxed it into the diva territory that they're all so obviously comfortable in. It was entertaining in itself, simply trying to work out what those familiar snatches of music were going to become, or realising all of a sudden what it was exactly you were listening to. Like the moment in the evening that the girls performed Lotion, as in the lotion that one puts in the basket so as to not get the hose. Yes, Buffalo Bill goes to the opera at a night with **Babushka**. I must say, I also felt they proved quite marvelously my personal theory that Gotye's music would lend itself well to musical theatre. **David Law** accompanied on piano and kept up a playful rapport with the girls.

I really liked the fact that the structure of the show allowed each of the four their own time to shine, and in some cases quite literally, grab the spotlight. Within each of their individual characterisations you could see how much fun they were having performing and it really translated itself into a great atmosphere. **Cush's** representation of her pregnancy leant itself well to humour and it was rather refreshing to see the idea and mythos behind 'the pregnant woman' being played out in a relatively unique way. From a completely selfish point of view, it's rather unfortunate that the impending arrival of her baby is likely to put the brakes on **Cush's** performance schedule and I'm really looking forward to seeing what she comes up with when we see her climb back into the theatrical saddle so to speak. Unfortunately, it would appear however that **Coutt's** absence will extend a great deal further than **Cush's** as this has been her final performance with the group before moving to the U.K. for post-grad study at London's Central School of Speech and Drama. I do hope they manage to find a replacement with as much zest and character as **Coutt's** displays on stage. **Bull's** naturally expressive abilities work well with this style of performance and whilst she initially appeared to play more of a supporting role, when she took the stage it was clear that she could control it with the same intensity and strength as the other three.

For me though, **Bethan Ellsmore** offered the standout performance of the evening. Her individual performances crackled with intensity and I was often transfixed. In her 1940s-silver-screen-siren gown and flaming fuchsia hair she ticked all the femme fatale boxes and has the knack of flicking the switch on her sex appeal down to an art form.

It was a delight to be able to sit back for just over an hour and to be blown away by such well-polished, talented performers who also presented great, entertaining work. Between pending births and international education it would appear that the future of **Babushka** would perhaps have a question mark hanging over its head. But I do so hope that there's a speedy solution as I'd love to see them perform again, and you'd be doing yourself a favour by keeping your ear out for their name. If you find yourself with an opportunity to see **Babushka** perform you'd be a fool to miss out, you're guaranteed a great night.

REVIEW #2

Adelaide Fringe Festival: March 2012 – Reviewed by Jamie Wright for ADELAIDE THEATRE GUIDE

While the Dragonfly Bar on Victoria Square isn't exactly the best venue for a cabaret show – it's far longer than it is wide, without much in the way of performance space – the five members of Babushka, (four classically trained sopranos, one who also plays violin, and their accompanist on keyboards) don't let that stop them.

Each takes a turn on lead vocals while the remaining three provide backup, and they deliver songs from a diverse range of artists including Kylie Minogue, Portishead, Kate Bush and Gotye, and mix in some soaring operatic numbers that will make you fear for the safety of the bar's glassware. Things take a darker turn when they present a hilarious rendition of 'Lotion' by The Greenskeepers and – shocking this reviewer so much he nearly fell out of his seat – 'John Wayne Gacy Jr.' by Sufjan Stevens.

Like so many contemporary cabaret shows there is only a tenuous underlying narrative concept; it seems more like a selection of songs with some jokes and anecdotes in between. But these aren't without their appeal, with the highlights including the bit about the strict demands of classical training, and where one of the four explains how she revealed to her Catholic mother-in-law that she's an atheist who's been 'faking' religious affiliation since childhood in order to go to a good school.

This patter isn't always effective, and some songs work better than others. But those that do are great, mostly thanks to those powerful, soaring voices (unamplified, I might add); this, combined with the humour and charm of this talented foursome makes for a very enjoyable show. Rating: 4 stars (out of 5)

REVIEW #3 (Audience Review)

Adelaide Fringe Festival: May 2012 – Reviewed by Marcus Hicks for Talk Fringe

Wow, where do I begin in describing this truly amazing performance? Well lets begin with 4 gorgeous ladies-wearing the most wonderful outfits & hairstyles-with the most beautiful voices you've ever heard, singing out their very humorous "confessions" to the audience, in a wonderfully intimate setting. The 4 ladies of Babushka-Michelle, Laura, Bethan & Alicia-have gorgeous voices which blend together perfectly, yet are also amazingly & breathtakingly unique when performing alone. Each song they perform sounds completely new, even when you've actually heard them a million times before (I don't think I'd ever be able to listen to Portishead's "Glorybox" the same way again), & each performance is also injected with the most delightful humour & characterization (each of the ladies has a very particular "character"-one which is different from their off-stage persona).

What I particularly enjoyed, though, was how the performers made you feel like they were specifically singing-or speaking-to you alone. Although I loved all the performances, the one which most stood out for me was Bethan, who has a vocal range & control that I've never heard before. Having had the opportunity to chat with them after the show, I can also attest to the fact that they're some of the friendliest & most outgoing people you could ever meet-I only wish we could lure them here to Adelaide *permanently. Anyway, I could go on & on about how wonderful the show was, but I really can't do justice to it. All I can recommend is that you *have* to see this group perform if you ever get the chance-you will *not* regret it! The only reason I'm giving it less than 5 stars is because I *wish* the show could have gone longer.

Rating: 4.5 stars

WEBLINKS

Website: <http://www.littlematchproductions.com>

Soundcloud: <https://soundcloud.com/babushkamusic>

Facebook: <https://www.facebook.com/babushkamusic>

YouTube: <http://www.youtube.com/user/BabushkaMusic>
Twitter: <https://twitter.com/BabushkaMusic>
Video trailer: <https://www.youtube.com/watch?v=v-7cT7v-ZII>

LIVE IMAGES SHEET





CONTENT WARNINGS / AUDIENCES TO AVOID

Course language, adult themes

PRODUCTION DETAILS

GENERAL NOTES

- The following points list the optimum requirements for the work, however Little Match Productions is open to working with presenters in managing these requirements; details and variations can be negotiated during the contract phase.
- The touring company will consist of:
 - 4 x Performer

TECHNICAL SUMMARY

All production elements are flexible and can be a combination of in venue equipment and company equipment.

EXAMPLE SCHEDULE

Note: The following is an example only – please contact Alicia Cush at Little Match Productions to discuss exact schedule for proposed show times.

Example - Same day open, evening show

17:00-17:30	Bump in Sound (if necessary) & set
17:30-18:15	Sound Check
18:15-19:15	Break
19:15	Doors open
19:30-20:30	Performance
20:30-21:00	Bump out

STAGE

- 6m wide by 4m deep

Set:

- 2 x clothes line with white garments

Little Match Productions to supply clothes line and garments

Venue to supply: nil

LIGHTING

- Basic wash lighting suitable for band.

Little Match Productions to supply: nil

Venue to supply adequate house lighting and rig for basic wash

SOUND

- 1x P.A. system
- 8 input channels
- 4x vocal mic (Shure 58, or similar)
- 3x foldback monitors
- 1x D.I. (violin)
- 1x Instrument mic (accordion)
- 1x piano/full size electric piano if available

WARDROBE

Wardrobe is minimal – one costume per performer

Little Match Productions to supply costumes, fabric steamer

Venue to supply dressing rooms with mirrors and adequate lighting, power supply for steamer and a clothes rack for hanging costumes.

FREIGHT NOTES

Touring elements will arrive with the touring party and is easily transportable in a van. Access to loading dock is only necessary when the company P.A. is being used. Otherwise, all freight can be carried into the venue by the touring production technician and artists.

CONTACTS

All artistic, programming, publicity and technical enquiries to:

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Creative Director

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w/ www.littlematchproductions.com

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