



ПРОПАГАНДА



AFTER YEARS OF TOURING THEIR AVANT-GARDE CIRCUS COMPANY AROUND THE WORLD
THESE KNUCKLE-DRAGGING ACROBATS RECKON THEY KNOW
RIGHT FROM WRONG.

BE KIND - EAT YOUR VEGGIES - RIDE A BIKE - GARDEN NUDE

AFTER INDOCTRINATING THEIR KIDS, THEY ARE TAKING THE STEP
OUT OF THEIR AUSTRALIAN BACK YARD
INTO EUROPE
THEN THE REST OF THE WORLD

ONE SHOW AT A TIME
THE REVOLUTION STARTS HERE



Australian Government

A HotHouse Theatre Commission.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its funding and advisory body.



Australia Council
for the Arts



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By: acrobat

With: Jo-Ann Lancaster / Simon Yates / Grover Lancaster-Cole
& Fidel Lancaster-Cole

Technicians: Ryan Taplin et Scott Grayland

Music: Tim Barrass

Let's face it, capitalism is a failure. The Australian company **acrobat** has decided to sort us out, and invites us to the demonstration of simple methods to get us out of global torpor, and start the necessary peaceful and environmentalist revolution that can only save us.

Acrobatics, tumbling, slack rope, trapeze, corde lisse and bicycle, are tools to spread the life principles forged by that couple of glorious and athletic revolutionaries over the years, and that they indoctrinated to their kids.

With unwavering conviction and enthusiasm - and despite the hilarious hitches met by their propaganda campaign - they will persuade you that being kind, eating your veggies, riding a bike and gardening nude, can make the difference and help you to prepare better tomorrows.



PROPAGANDA world tour 2010

March 11-21	ALBURY, Australia - HotHouse Theatre - *world premiere*
March 27 til April 03	MELBOURNE, Australia - ArtsHouse Meat Market
May 05-09	STRASBOURG, France - Le Maillon
May 13-16	LONDON, UK - The Roundhouse, Circusfest
May 24-30	MADRID, Spain - Circo Price, Festival de Otoño en primavera
June 05-06	BALMA, France - La Grainerie, Festival Caravane de cirques
June 24-26	KARLSRUHE, Germany - TollHaus Kulturzentrum
July 01-02	SAINT ETIENNE, France - Festival des 7 collines
July 06-07	GRUGLIASCO, Italy - Festival Sul filo del circo
July 15 til August 15	PARIS, France - Théâtre de la Cité Internationale / Festival Paris Quartier d'été
August 21-24	GRONINGEN, The Netherlands - Noorderzon Festival

RIDE A BIKE



JO-ANN LANCASTER

Acrobat. 15/09/1966. Grew up in Canberra.

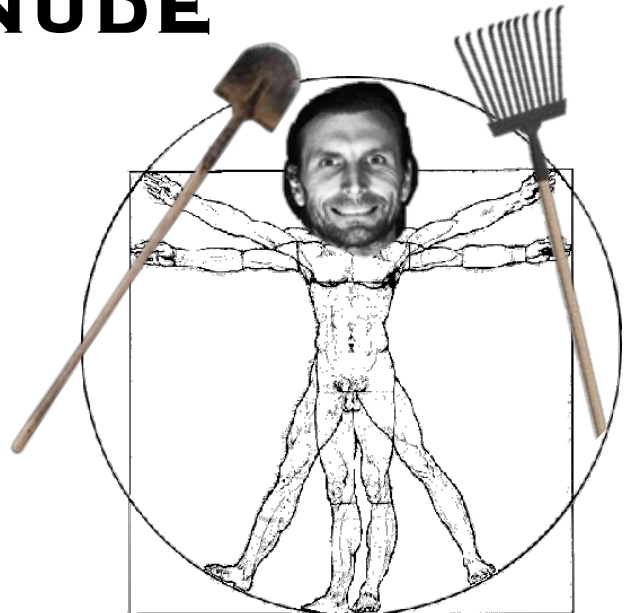
Grover and Fidel have taught Jo that the world doesn't revolve around her. That removed a fair degree of anxiety and dissatisfaction and she thanks them for that. Simon's unwavering love has shown her that the best way to live on this earth is to conduct oneself in ways that benefit all people and all living things. Every time you get on a bike, it's a great service to everyone. Ultimately, that includes You!

GARDEN NUDE

SIMON YATES

Acrobat. 01/02/1972. Grew up in Albury.

Loves Jo. Together they love Grover and Fidel. He is working on expanding that love to cover the whole world. Exposing the whole body to mild sunlight (in the early morning) is good for you. It's just a body. Gardens are good for everyone.



EAT YOUR VEGGIES

GROVER

Child. 15/03/2000.

Friendly.
Eats lots of veggies.
Has to make an effort with beetroot.



FIDEL

Child. 20/05/2004.

Likes to move.
Likes veggies.
Likes everyone.



acrobat

BIOGRAPHICAL NOTE

acrobat is founded in 1996 by **Simon Yates** and **Jo-Ann Lancaster**.

Before they met, fell in love and started their own company, each of them followed a different path.

Born in Albury, New South Wales, in 1972, **Simon Yates** joins the Flying Fruit Fly Circus when he's 11 years old. He's trained by Micky Ashton, legend of traditional Australian circus, and he loves him like a dad. In the following years, Simon participates to several Flying Fruit Fly tours, and then with Circus Oz, in Australia and abroad. Exceptional acrobat, he also works as a stuntman for cinema, and continues to train with the Russian master Valodya Evdokimov, who helps Simon to refine his skills, including tumbling, teeter board, and also rig making.

Jo-Ann Lancaster, born in 1966, grew up in Canberra. She goes to Melbourne to study Chinese and she's also a good gymnast. It's in Melbourne she discovers circus, at the age of 20 years old. A common friend, the trapeze artist Anna Shelper, will introduce her to Simon Yates. They fall in love and train together with Valodya Evdokimov. Soon she becomes an accomplished trapeze artist.

In the following years, they both work with Circus Oz and for several cultural events, while teaching their skills to other young acrobats. They quickly feel the need to start their own company. This is how they create **acrobat** in 1996 in the backyard of their house in Albury.

They are soon joined by other acrobats (Lee Wilson, Simon Mitchell, Scott Grayland, Tim Freeman, Mozes, Becky Jones...), willing to share a certain life style and a common taste for a circus refined to the bone. Everyday life is made of extreme training sessions from dusk til dawn, and a specific food regime to maintain that radical pace (raw food, macrobiotic food, vegan food).

From the very start, acrobat makes a point of creating extremely physical shows, with an emphasis on the personalities and bodies in movement of each of its members. Collective work is a strong point of the team, building astonishing acts, 200 miles an hour acrobatics, with a raw, punk, DIY style. acrobat's dogma is that everything that isn't movement is useless, no dead time is tolerated in between each act.

After a few months, a first show naturally arises from that collective work. They are 6 to 7 artists on stage, with impossible hairdos, latex undies or ladies dresses, but most of the time they only wear their old training underpants as «costumes». An aggressive circus, voluntarily provocative, that rapidly gets noticed and tours in Australia, Europe and the world (Stockton, Munich, Edinburgh, Sotteville, Antwerp, Vilnius, Belo Horizonte, Singapore...).

The work is in perpetual evolution. The different forms that the show takes between 1998 and 2002 are simply called «acrobat», a generic name to underline the fact that the content is what matters, and that the content is pure acrobatics.

In 2000, Jo-Ann and Simon have their first child, Grover, who grows up in the middle of the group and follows them on tour.

In 2002 that work phase culminates in what the company unofficially calls *the bearded show*. Five male acrobats wearing only their old undies and long ZZ Top-like beards, and 2 female acrobats with scotch tape on their nipples. They do hand to hand, russian teeterboard, double trapeze, rope, and so on, accompanied by piercing music played live by Tim Barrass, who plays the guitar in the nude, wrapped in a fisherman net.

The show gets world recognition and definitely sets acrobat as a reference in the little international circus network, for its astonishing technical quality, as well as for its radical anti-aesthetic.

The year 2003 is a tragic turning point in acrobat history. Just before they leave for a big tour in Europe, Jo-Ann's and Simon's fathers dye within two weeks interval. When they get back home, the deal the company had with the Flying Fruit Fly Circus for a training space is cancelled. They are back into training sessions in the house's backyard, under heavy rains that year. Losing its momentum, the company struggles to get paid gigs in Australia. Simon feels guilty for the team's difficult life conditions, and for the first time, seriously brings into question their way of working.

Jo-Ann falls pregnant with Fidel, their second son. Soon after, Simon snaps his Achilles tendon while training in the living room. It will take him months to recover, and he falls into mental depression. It's Jo-Ann who holds the whole family together for the next 2 years, takes care of their two young boys with the help of Wendy, Simon's mum, and provides Simon with the affection he needs to get out of the emptiness he's fallen into.

In such a context, as Simon is slowly recovering, they decide to narrow down the company's core to create **smaller, poorer cheaper** in 2005-2006. The show is directly inspired by that new fragility. There are only 3 acrobats on stage: Simon, Jo-Ann and their old friend Mozes.

Without a word, and through the circus skills in which they excel, each of them tells the daily struggle to face the demons: for Jo it's the difficulty to reconcile her life as a woman, as an artist and as a mother ; for Mozes it's learning how to live with being HIV positive ; and for Simon, it's simply the possibility to live a simple and free life in a more and more prescriptive world. Their physical feats are again accompanied live by Tim Barrass as musician. The atmosphere is sometimes dark and harsh, but they don't abandon their very Australian sense of humour and self derision, and the show has toured the world between 2006 and 2008.

Late 2008, new turning point. The show is a world success, but acrobat reluctantly decides to stop playing **smaller, poorer, cheaper**. Tim Barrass, acrobat's musician from almost the very beginning of the company, cannot stand life on tour (sometimes 6 months away from home) and decides not to participate to future tours outside of Australia. He is such a crucial element of their work, that Jo-Ann and Simon can't imagine finding someone else to take over. And also, they've been thinking for a while about creating something with their two kids following them on tour since they were babies.

They start gathering ideas on a new way to embody their ideals of a simpler, freer life, far away from contemporary frenzy and overconsumption.

They read Marx, Lenine, Gandhi, the vietnamese buddhist monk Thich Nhat Hanh, and go on a trip to Cuba with their kids to understand by themselves what are the reality, successes and failures of the Cuban revolution. This is how they create **PropagandA**, portrait of a revolutionary family who wants to spread a peaceful revolution across the world, one show at a time.

After the introspection in **smaller, poorer, cheaper**, that new show is an opening on the outside world, a propaganda campaign to re-educate the masses to the «beauties of the Cause».

Once again, they use that harsh humour, dancing on a razor blade between sincere activism and permanent self-criticism : what to think of our world? How can one influence its pace on an individual scale? Questions to which **PropagandA** does not bring black and whote answers, but its little green funny light, very simply and in family.

PROPAGANDA

A HotHouse Theatre commission (Albury, Australia).

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acrobat is a compact touring company presenting a confined performance, in close proximity to the audience.

The performance is quite self-contained. The performers and technicians control as much of the performance as possible from onstage. This includes a small sound desk, and crude control of compact lights that are powered by a 12v battery bank, which is also onstage. We tour with a simple rigging structure.

SPONSORSHIP

acrobat must be informed of the selection of possible sponsors to be associated with acrobat's performances, prior to the execution of this contract, and acrobat reserves the right of approval over such associations with sponsors.

RIDER CONTENT

Accommodation

Load in / Load out, and work schedule

Stage plan and seating

Rigging

Sound

Lighting

Other Equipment

Additional notes

ACCOMMODATION

Number touring:

The touring company consists of 8 or 9 people: 6 adults and 2 or 3 children

Living needs:

• **1 large apartment for a family of 4 persons (1 couple + 2 children)** with:

2 bedrooms (1 double bed in bedroom #1 / 2 single beds in bedroom #2)

cooking facilities

bathroom

access to laundry facilities

telephone and internet access

reasonably sized living space

• **4 smaller apartments for 4 single persons** (or 1 apartment for a family of 3 + 3 smaller apartments, depending on the touring team) with:

1 single bed
 cooking facilities
 bathroom
 access to laundry facilities
 telephone and internet access
 reasonably sized living space

The accommodations must be clean, not very small, close to venue and/or good shops or eateries.

It is essential for us to have good and free internet connection at the apartments.

LOAD IN / LOAD OUT

If the load in / load out facilities are NOT straight forward, i.e. close to the performance area, wide and with no flight of stairs; then we will require additional assistance from the venue.

LOAD OUT

acrobat can usually pull down and remove all of our equipment from the stage into a convenient load-out area within six hours from completion of the final performance, providing we receive sufficient help from the organiser.

Personnel needed: 1 venue technician + 1 sound technician + 2 Mechanists

WORK SCHEDULE

	Time	Tasks for acrobat	Tasks for venue personnel	Personnel needed
Day #1	To be discussed	arrival of acrobat in town parking the vehicle settling down into accommodations Possibly visit venue with house technician to discuss and approve Anchor positions and masking	• someone to guide our vehicle to a convenient parking area close to the venue	someone from the venue
Day #2	9.45-10.00	• meet at the venue	• meet at the venue and go over rider	1 venue technician
	10.00-10.30	• unpack the gear	• unpack the gear	2 mechanists for unpacking truck (10.00-10.30)
	10.30 -13.00	• start markup • sort anchor points • lay out rig • set out guy wires • lay out lights and cables • build the pole • dress the rigging including lights	• sort anchor points or ballast • hang out house curtains / blacks • assist in hanging acrobat backdrop • rigging work light and FOH light as required in venue • run 240 AC power for the	Crew as required by venue

ПРОПАГАНДА

Technical Rider – Aug 2010

		<ul style="list-style-type: none"> stand the rig and set guy tension for both pole positions 	tech/charger position and the sound positions <ul style="list-style-type: none"> set up the wet area 	
	1300-1400	<ul style="list-style-type: none"> lunch break 		
	1400-1800	<ul style="list-style-type: none"> we set up computer, instruments and sound gear in conjunction with the house technician 	<ul style="list-style-type: none"> set up sound gear 	1 venue technician 1 sound technician
		<ul style="list-style-type: none"> lay out mats and carpet, build crash mat, build & rig the slack rope a, set props and other sets 		
	1500-1800	<ul style="list-style-type: none"> sound balance and check 		
	1800-1900	<ul style="list-style-type: none"> dinner break 		
	1900-2200	<ul style="list-style-type: none"> rigging check and focus 		1 venue technician
Day #3				
	Morning		Tech hold	
	1400-1600	<ul style="list-style-type: none"> arrival acrobat in the venue training 	<ul style="list-style-type: none"> open venue and turn on power 	1 venue technician** Sound technician if required
	1600-1800	<ul style="list-style-type: none"> dinner break 		
	1800-2000	<ul style="list-style-type: none"> show set up and prepare 		1 venue technician**
	2000-2200	<ul style="list-style-type: none"> dress or tech run 		1 venue technician**
	2200-2300	<ul style="list-style-type: none"> clean up 		1 venue technician**
	2300	<ul style="list-style-type: none"> go home 		
Day #4				
	Morning		Tech hold	
	1400-1600	<ul style="list-style-type: none"> arrival acrobat in the venue training and rehearsals 	<ul style="list-style-type: none"> open venue and turn on power 	1 venue technician**
	1600-1800	<ul style="list-style-type: none"> dinner break 		
	1800-2000	show call		1 venue technician**
	2000-2100	show #1		1 venue technician**
	2100-2200	<ul style="list-style-type: none"> clean up 		1 venue technician**
	2200	<ul style="list-style-type: none"> go home 		

** The venue technician needs to turn on the house sound system, operate house/work light.

STAGE PLAN & SEATING

Performance area dimensions:

Height – 7 m

Width – 10 m

Depth – 10 m + rear guy-wire point set back 3 meters (at stage height) behind minimum stage depth. **Or:** Rear floor point can be closer to back of stage if we can get a suitable (strong) point on back wall, to maintain rear guy-wire angle (see plan).

The stage surface must be in good condition, dry, level, smooth, stable and suitable for jumping on (repeatedly!) and riding a bike. Concrete is not a suitable surface.

We require a wing space or backstage area accessible to stage for striking gear during performance. Min 3m x 2m

We need a props storage area adjacent to the performance area approximately 4m x 3m.

Notes if the stage is raised:

If the stage is raised more than 200 mm we need to negotiate a 1 m larger performance area per high-edge. This is to accommodate the sound and tech/lighting positions as noted on the Ground Plan (see below) and so that we can perform the acts and move the equipment without the risk of falling off the stage i.e.

Width – 12m

Depth– 12m + rear guy-wire point set back 2 meters (at stage height) behind minimum stage depth. **Or:** Rear floor point can be closer to back of stage if we can get a suitable point on back wall, to maintain rear guy-wire angle (see plan).

Seating:

It is crucial that the audience is in as close as possible to the performance area. The depth of the seats should be kept to 10 rows or under. The first two rows can sit on the floor.

The stage plan is attached.

RIGGING

acrobat tours with our own simple rigging structure. This structure is **6.7 m high**. It is held up by a minimum of 3 down guy wires that run down to anchor points at ground level. There are also 2 points for the slack-rope. With one additional point in roof to provide backup for structure.

These points can be either rated lashing points or ballast (weight)

See rigging plan attached

The ballast must be placed on rubber or other non-slip surface.

Foot of structure needs to be placed on a solid area with no bounce. This may require the stage to be reinforced.

There is sometimes the possibility to use (circus) tent pegs for the anchor points.

These tent pegs should be approximately 1.2m long and 40mm diameter. Usually 14 pegs are enough.

The details for rigging in each venue should be discussed and agreed on well before our arrival!

The stage plan and rigging elevation are attached.

SOUND

We operate our own small sound desk on stage, which we use to mix 2 microphones, a bass guitar, a Keyboard, a megaphone transmitter and the output of our computers. Stereo outputs from our mixer are

sent to the venue's front of house sound system.

We need a good P.A. as some of the performance is supported by strongly amplified sound. We need stereo speakers for each bank of audience, plus subs.

Our show requires medium-high sound pressure levels with significant bass and sub-bass levels.

The venue should also be suited to unamplified acoustic sound as some parts of the performance are unamplified.

We need a venue technician to assist with our sound set-up and sound check as outlined in our load-in Schedule. We also need a technician to be responsible for the venue's sound system during performances, and to assist with a sound-check before each show.

In addition to the main front-of-house sound system and technician, we need the venue to provide

- Bass speaker 4 x 10 400W (Needs to be available on Day #2 AM)
- Stereo cables from acrobat's Small mixing desk onstage to FOH
- 220-240v power for sound gear SL & SR

LIGHTING

We'll be touring with our own onstage lighting, which will be small custom made lights that run off a low-voltage battery bank. It will be controlled by a crude switchboard onstage by the performers/technicians. Most of the lights are rigged on our rigging structure, on our backdrop bar or on the floor.

In addition to this, we need the venue to provide basic work lights and house lights

We need 220-240v standard 10amp power on stage R (separate from sound power) that can be used to power a battery charger 24hours a day.

See Plan for electrical points marked "musician" and "tech".

PROPAGANDA PROGRAMS

At the end of the show, the artists give a propaganda program we made to each spectator. We ask you to print this document in as many copies as the number of spectators expected. The programs should be printed on **recycled paper**:

- either colour print on brown kraft paper
- or black and white print on green paper

The document will be provided to you in advance by our tour manager.

We need the printed programs a minimum of 2 hours before our first show in your venue.

OTHER EQUIPMENT TO BE PROVIDED BY THE ORGANIZER

Timber : 35mm x 70mm x 600mm long (for each show)

2 rolls of Gaffer tape (1 black & 1 white)

Cornflakes – 1 large packet (400g) per show

Egg – 1 per show (from a happy chicken)
Ice (at least two kilos on hand during performances) in case of injury
Broom, mop and bucket
Vacuum cleaner
Access to hot water
Access to a washing machine (costumes are washed after each performance and then hung to dry naturally before the next performance - spin drying is NOT possible)
Power plug adaptors if required (we're touring french electrical leads)
3 x extension leads (25m each)
Access to power tools if needed
Tall A-frame ladder (approx. 3m)
A plentiful stock (10 litres per day) of non-carbonated mineral water is required at the venue, from our arrival until last performance.

Props cleaning area

We need a wet area to hose off a 7 m x 5 m tarpaulin that is covered in food after each performance.

Therefore we ask you to provide:

- A railing to hang the tarpaulin (A 6.5m long pipe rigged on stands at 2.5m high)
- Running water
- A hose

Dressing rooms

Dressing room must be as close as possible from the stage and must include shower, (clean) toilet, mirrors. Fresh fruits, spelt bread, dried fruits and fruit juices (all organic please) are also appreciated in the dressing rooms.

Parking for our vehicle

Our vehicle on tour is

1 Mercedes 711 D bus – dimensions: 6,20 m. long x 3,00 m. high x 2,20 m. wide

+ 1 Humbaur trailer – dimensions: 5,60 m. long x 2,70 m. high x 2,40 m. wide

We ask you to provide a secure parking space for this vehicle, as close as possible to the venue, from the day of our arrival until departure.

During the show

Latecomers are allowed to enter discretely into the venue up to 10 min. after the beginning of the show. The venue's team must manage this. If latecomers are expected it is preferred that we begin later rather than be interrupted.

Any photo (with or without flash), video or sound recording is strictly forbidden during the show, except special authorisation for press (**this must be discussed and agreed upon in advance with us**).

ADDITIONAL NOTES

Access to venue

Show-call = 2 hours prior to show + 1 hour for show + 1.5 hour after show.

We ask that the house be opened no earlier than 10 min before show time to allow acrobat use of stage for warm up etc.

Aside from show-call, a minimum of 2 hours per day for training and rehearsals.

The performance area must be available from the day of acrobat's arrival until the day of the last performance by acrobat.

Miscellaneous

We also ask you to provide us with :

- A list of doctors, osteopaths, chiropractors, physiotherapists.
- A list of organic suppliers of fresh food, organic eateries, health food stores in the area.
- A translator if in a non-English speaking country.

ALL EQUIPMENT MUST BE AVAILABLE UPON OUR ARRIVAL AND NOT WAITED UPON.

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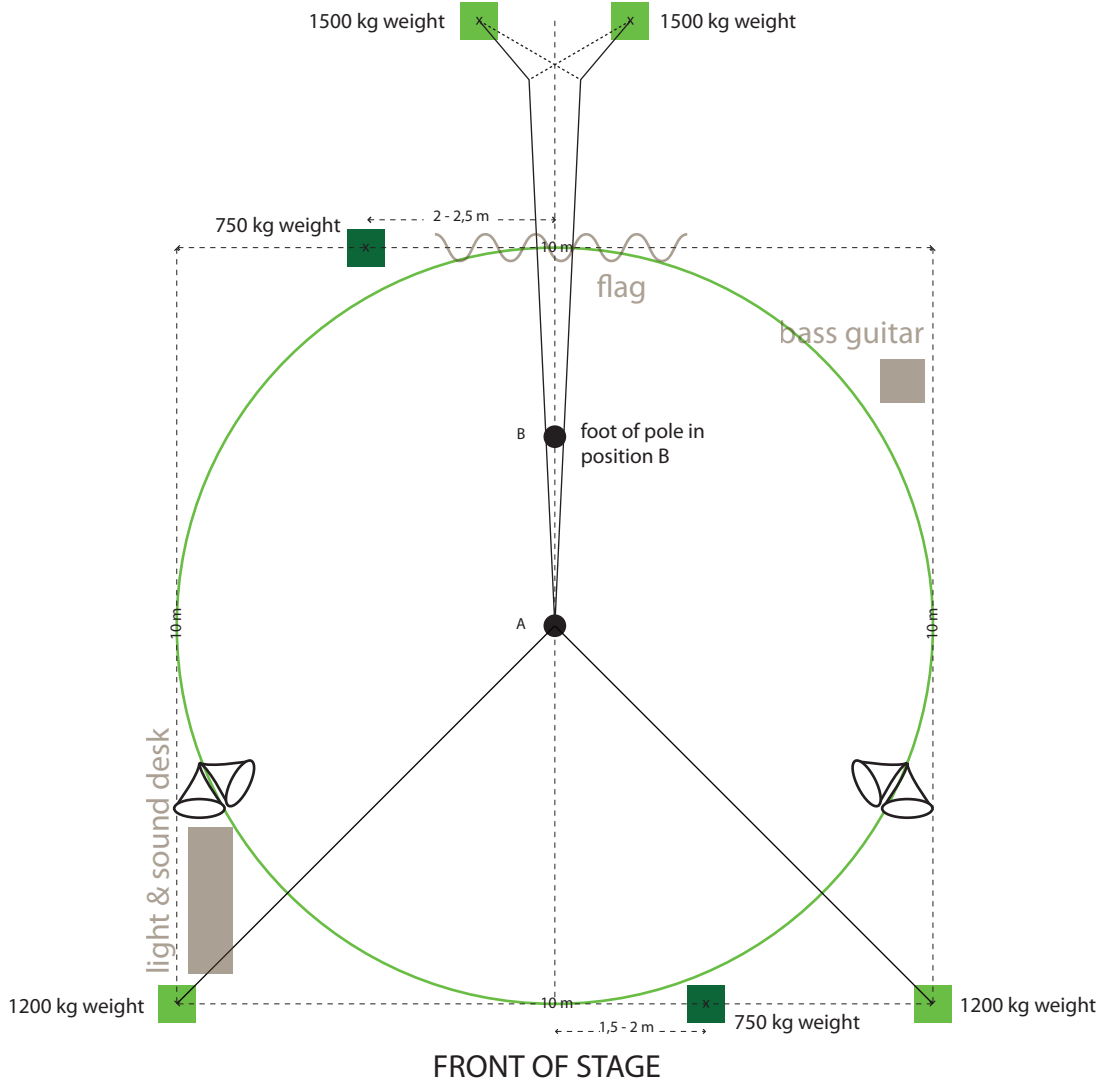
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ПРОПАГАНДА

stage plan
as at august 2010

-  slackrope point
-  pole point
-  speaker horns



ПРОПАГАНДА

stage plan
as at august 2010

Side elevation
preferred set up option

