

LIVE AT SIX

by Dean Hewison and Leon Wadham
Produced by SHOW PONY



“A thriller in the making and breaking of news, it is a not-to-be-missed show” - *Theatreview*

Producer and Tour Manager	SHOW PONY (Adrienne Roberts)
Director and Designer	Tim Spite
Writers	Leon Wadham and Dean Hewison
Performers	TBC

Set in the world of NZ television news, *Live at Six* is a comedy with a thriller edge. It tells the story of a news anchor, Jane Kenyon, whose life and career is rocked when footage of her (apparently) misbehaving at a party goes viral.

The story is out, and the race is on for both her network and the competition to package the footage and the story. Whose version will the public believe – and more importantly, whose will they tune in to?

What makes this production unique is the incorporation of on-the-night footage, and a very real deadline. Each performance begins as the ‘incident’ occurs in the bar/foyer pre-show, captured by specially fitted security cameras. Audience members can also use their smart phones to shoot the action and upload to the show crew. As the story of journos, presenters and executives plays out on stage, the audience can also watch each network’s editors scrambling to cut the footage to fit their agenda. Interviews conducted with willing audience members in the interval add to both the story and the challenge for the editors.

At the end of the show, the audience sees both versions of the broadcast story, built with that night’s footage. Does either version match the ‘reality’ they witnessed two hours earlier?

Alongside the technical wizardry is a script full of wit and insight. The pressure cooker atmosphere of the newsroom tests loyalties and friendships both within and across the networks, and at the centre of it all, Jane Kenyon must face the nation.

BIOGRAPHIES

Tim Spite | Director

Tim Spite has performed in over ninety stage shows and worked as a director and writer in New Zealand since graduating from Toi Whakaari: The New Zealand Drama School in 1991. He has won fourteen Chapman Tripp Theatre awards, including Best Director twice, Best Designer and Best Actor twice. He has won Most Original Production five times. He has co-written sixteen plays, ten of which were created by his group The SEED Theatre Company and has been involved in developing many more inaugural productions of New Zealand plays. He has had various television roles most recently starring in *Until Proven Innocent*, *Tangiwai* and *Rage*. He is also well known for his role as a groundsman in the BNZ Cricket ads from 1992-1999. In 2012 he starred in *Motorcamp* at Circa Theatre, *Live@Six* at Downstage and directed and designed a return season of *Flowers from My Mother's Garden* for Downstage. He lives in Wellington, is married to writer Gabe McDonnell, and has two daughters, Bonnie and Hazel.

Dean Hewison | Writer

Dean has a degree in television production from the NZ Broadcasting School. His first play *Head of the House* was a winner of the 2002 NZ Young Playwrights Competition, getting him nominated for Outstanding New Playwright of the Year at the 2003 Chapman Tripp Theatre Awards. His second play *Brain Power* won 'Best Production Design' at the Fringe 07 awards and an honourable mention for 'Best Theatre'. His third play *The Henchman* premiered at BATS as part of the 2007 Young & Hungry Festival and was followed by 2008's *Hypnotastic*, which was performed in Auckland and Wellington. 2009 saw the premiere of *Live at Six*, which he co-wrote and performed in. In 2010 Dean wrote the stage show *Giggles Live* – a theatre spin-off of a children's TV show on TVNZ6. Other writing projects have included a feature film called *Maintain*, 25 episodes of *Squirt*, a staff writing position on *Facelift 4*, co-writing award-winning radio show *Out of Bounds Sounds*, and several short films (including 6 Wellington finalists in the 48HOURS film competition), one of which (*Half a Horse*) won four awards in two festivals, including 'Best Film' at Flake Film Festival in NSW. Most recently, Dean co-wrote and directed the winning feature film in the Make My Movie competition: "How To Meet Girls From a Distance", currently in post-production.

Leon Wadham | Writer

Leon Wadham has worked as an actor for Circa Theatre (*The Cape*) BATS (*Revenge of the Amazons*) and Centrepoint (*On the Wireless*). He twice won Best Film at the New Zealand Young Filmmakers' Awards – in 2005 and 2006 - and this past year directed and facilitated a short film project for the Privacy Commission, working with high school students to develop materials now available in high schools nationwide. In 2011 he appeared in the film adaptation of *Under the Mountain* and co-wrote (with Dean Hewison) the sell-out *Live at Six*, recipient of the 2009 CNZ BATS STAB commission. He completed his studies at Toi Whakaari: New Zealand Drama School in 2011 and moved to Auckland where he was in Silo's production of Nina Raine's *Tribes*. He will next feature as one of the core cast in TVNZ's television series *Go Girls*.

Adrienne Roberts | Producer

Adrienne is a Wellington based theatre and dance producer who specializes in producing bold, innovative and original work with a strong New Zealand voice. She trained at Victoria University of Wellington's Theatre and Media Studies programmes, and University of Leeds, United Kingdom.

She is a founding member of award-winning collective Three Spoon Theatre receiving awards for her marketing campaigns for *March of the Meeklings: an Apocalyptic Romp*, and 2009 New Zealand Fringe's *A Most Outrageous Humbug*, a devised work based on Edgar Allan Poe's life and short stories. Adrienne has a long standing relationship with BATS and their annual STAB Festival, having worked on one of the festivals shows every year since 2009, with the last two years as producer (*Tinderbox* by The PlayGround Collective, *Flatland* by Interrupt Collective) and other key Wellington theatres Downstage (*Live at Six*, 2012) and Circa Theatre (*The Lead Wait*, 2011).

Since committing to work fulltime as a producer in late 2011 she has worked on over a dozen shows throughout New Zealand. In late 2012 she founded production company SHOW PONY, one of the two recipient producer companies of the Creative New Zealand Producer Pilot Programme fund.

TOURING DETAILS

Technical arrangements concerning the show should be made by agreement with the following contacts

ADRIANNE ROBERTS, Producer: adrienne@showponynz.com, 021 222 8212

TIM SPITE, Director and Set Designer: timspite@xtra.co.nz, 021 382 837

DEAN HEWISON, Technical Director: deanhewison@gmail.com, 027 418 8459

MARCUS MCSHANE, Lighting Designer: marcusmcschane@gmail.com, 027 454 2584

Touring Party

8 Performers (excluding SM)

1 Producer (to attend opening)

1 Stage Manager/Performer

1 Production Manager / Operator

1 AV Technical Operator

TOTAL = 12

SET requirements

The show is ideally suited to a larger theatre venue (250-450 seater), end-on configuration. The revised set will be constructed to fit this kind of venue. The stage is divided in half – stage right = TV3, stage left = TVNZ. A second level may need to be constructed above the stage to act as the TV studios. Existing balcony or mezzanine facilities could be adapted for this use.

To be provided by the Festival / venue

- Diagrams and scale stage plans of the space as soon as possible to determine layout
- Pack-in and out crew to install and remove the set
- Floor to ceiling white cyc/up to 4 white screens rigged for AV projection

Production will provide

- Set schematic (to be provided no later than 8 weeks prior to show)
- Technical Manager to help facilitate pack-in of technical materials

TECHNICAL requirements

Live at Six is heavily tech-dependent. Most materials below that are to be provided by the Festival/venue can be hired through the production's current contacts and a rough estimation of hireage costs can be obtained from the Production.

To be provided by the Festival / venue

- A very, very strong wireless Internet connection (accessible in the pre-show bar area as well as the main space)
- 8x8 VGA matrix switch
- 4-channel security camera DVR with quad-view output
- 2 x "studio" HD video cameras
- Video cue monitor (any small screen will suffice)
- 4 2k short throw video projectors
- 2 Mac minis
- 2 Mac Pro quad core towers with dual-head graphics outputs
- 2 VGA monitors, keyboards & mice for editors
- 4 LCD TVs (2 for each studio)
- 2 4-way VGA distribution amplifiers
- Networking gear - switches, WAPs

- Remote laptop for Nikki's Skype calls (used backstage)
- Handheld video camera with SD card recording
- Many, many long VGA and video cables

Production will provide

- Technical schematic (to be provided no later than 8 weeks prior to show)
- Production computer running show control & playback software, with 6 VGA monitor outputs
- Composite video USB capture card
- 4x2 composite video matrix switch
- 4 security cameras
- USB SD card reader

LIGHTING requirements

Specific questions around lighting to be directed to Marcus McShane (contact details above)

To be provided by the Festival / venue

- 1 Strand lighting console (preferably a Strand 520 or Light Palette, but Genius era GSX or LBX consoles are also acceptable) with at least 125 DMX channels capability.
- 60x channels of DMX dimming.
- 4X Integrated RGB LED Par's (these must be rainbowless and have a dimming curve that fades to zero smoothly. Preferably Studiopro Par Platinum's)
- 20X 1200w fresnels
- 2x 60w anglepoise desk lamps (the production can supply these if necessary)
- 2x 50w mr16 accent spots
- 22x Selecon Pacific 23/50 profiles
- 6x Selecon Pacific 12/24 profiles
- Appropriate waylines, rigging, and cabling for each venue.

Production will provide

- LX plan (to be provided no later than 8 weeks prior to show)

SOUND requirements

To be provided by the Festival / venue

- Regular theatre venue PA System
- 2 onstage speakers (for phone calls)
- 2 studio microphones

SCHEDULE

Pack in: 1.5 days – 1 full day pack-in, 1 half day tech consolidation/contingency

Pack out: 4-5 hours

Performance is approx 90 minutes in length (pre-show = 5 mins, act one = 40 mins, act two = 45 mins)

TRANSPORT requirements

To be provided by the Festival / venue

- Return travel from Wellington and Auckland for 12 pax (personnel may have to travel from another location if on tour in another venue)
- Set transport from Wellington (potential for set to be in another location if bought by another presenter)
- Set fits inside 1 10ft container

ACCOMMODATION requirements

To be provided by the Festival / venue

- Separate rooms for 12 pax
- Per diems of \$50 each per day
- 3+ star accommodation with self-catering amenities

DRESSING ROOM requirements

To be provided by the Festival / venue

- Clean dressing rooms equipped with lighted mirrors, racks and hangers for costumes, and access to toilets
- Separate male and female dressing rooms large enough to fit 5 pax each
- Access to the dressing rooms during tech times and not less than 2 hours prior to all performances
- Please note the dressing room (or other suitable area) may also be used as a performance space (via Skype live video feed)

PHOTO CALLS, VIDEO SHOOTS, AND PUBLIC ACCESS

Video and photo shoots must be approved by the Production prior to arrival. Public access to the performance area during rehearsals or technical time must also be approved prior to arrival.

Production stills from the Downstage and BATS' seasons are available to the Festival with the appropriate photographer credit.

AUDIENCE GROUPS, Q&A AND EDUCATION PACKS

Live at Six contains frequent use of course language and is therefore not appropriate for young children. It is appropriate for senior-school students and is particularly relevant for those who study media.

AUDIENCE GROUPS

Live at Six particularly targets:

- Tech savvy public (smart phone users etc)
- Gen X and Y
- Older audiences (frequent watchers of the news)

Q&A

Performers are happy to participate in discussions after performances with the audience or school groups (included in fee)

EDUCATION PACK

An education pack is currently being considered to go alongside the production and will be available to be distributed by the Festival (POA).

AMENDMENTS

Both the presenting partner and the Production must approve amendments to the rider. This is a technical rider and does not constitute the full understanding of the engagement between the presenting partner and the Production.

PRODUCER CONTACT DETAILS

Adrienne Roberts / Producer, SHOW PONY

E. adrienne@showponynz.com

P. +64 21 222 8212 / +64 4 830 0937

BACKGROUND INFORMATION

PERFORMANCE DATES

17 – 31 Oct 2009	BATS Theatre (STAB Commission)	11 shows
13 – 28 Apr 2012	Downstage	12 shows

REVIEWS in chronological order

2012 <http://www.theatreview.org.nz/reviews/review.php?id=4709> by Ewen Coleman
<http://www.theatreview.org.nz/reviews/review.php?id=4702> by John Smythe
<http://www.theatreview.org.nz/reviews/review.php?id=4722> by Lynn Freeman
<http://www.wordonthestreet.co.nz/reviews/events/live-at-six-downstage-until-28-april-2012>
http://www.kiwiblog.co.nz/2012/04/live_at_six.html
<http://lumiere.net.nz/index.php/live-at-six/>

VIDEO

A full version of *Live At Six* as performed at Downstage in Wellington, 2012 is available here:

<https://vimeo.com/59617574>

Password: outofbounds

IMAGERY

Visit the Show Pony Facebook page to see imagery of *Live At Six*. Select 'Photos', 'Albums', and from there there is an collection of *Live At Six* stills.

<http://www.facebook.com/showponynz>