

CROSSING THE DIVIDE



SYNOPSIS

"The path may be difficult, but there has to be a willingness to find a way through, together."

A high school history class, sets out on a two day trek across the Great Dividing Range, learning about the expedition by Blaxland, Wentworth and Lawson. As the group travel through the Blue Mountains, their guide Lionel draws their attention to what is often left out of the history books. They learn about some of the earliest interactions between Indigenous people and the colonial explorers, revealing some of this nation's difficult truths.

As the trip continues, Liam, a scholarship student from the Torres Strait, starts to feel uncomfortable, constantly having to declare or defend his experience as a First Nations person to his classmates.

COMPANY OVERVIEW

SHOCK THERAPY ARTS

Shock Therapy Arts is a Not for Profit Social Enterprise, founded on the Gold Coast in January 2015 by Sam Foster and Hayden Jones.

Shock Therapy Arts has established itself as a leading company in the delivery of high quality, relevant, multidisciplinary performance, and a leader in the Arts and Culture sector in South East Queensland.

They have recruited a team of the arts industry's most experienced artists, designers, accountants, lawyers, strategic advisors, administrators and producers to help them achieve their vision to create **Transformative Arts Experiences**.

Shock Therapy Arts have won multiple industry awards, have published several scripts, and have been programmed by major festivals and venues nationally and internationally.

Tensions mount when Liam's friend Max refuses to see how European settlement created anything but a positive pathway to progress for a newly forming nation. Tempers flare around the camp fire and Liam becomes lost – in time and place - as he's suddenly staring down the barrel of a shot-gun held by an equally startled and confused Gregory Blaxland.

The physical landscape of the Great Dividing Range serves as an allegory for the pertinent issues that Australia is grappling with and the divide between various parts of our society. **CROSSING THE DIVIDE** asks the question, "Can we find a path to a more unified Australia, or is the distance too vast to cross and will we always be divided?"

The development of this project was supported by the Queensland Government through Arts Queensland and premiered in February 2024.

CROSSING THE DIVIDE

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PRODUCTION OVERVIEW



CO-CREATED BY

Sam Foster, Hayden Jones & Benjin Maza.

SOUND DESIGN & COMPOSITION

DOBBY (Rhyen Clapham)

LIGHTING DESIGN

Wes Bluff

SET DESIGN

Hayden Jones and Sam Foster

SET CONSTRUCTION

Mark Kennedy for Custom Art Finishes.

ORIGINAL CAST

Sam Foster
Hayden Jones
Benjin Maza

DURATION

- 60 minutes, no interval.

TOURING PARTY

- Touring party of 4.
(3 x performers + 1 stage manager/technician)

TARGET AUDIENCE

- General Public
- Secondary schools (Grade 7-12)

AUDIENCE ADVISORY:

- Low-level coarse language, use of racially prejudiced language, references to gun violence, use of replica firearms, haze effects.

GENRE/Form

- Australian text-based play.
- Dramatic/comic with some live music and song
- Multi-role playing ensemble
- Content warnings: low-level coarse language.

SUITABLE VENUES

- End-on, Black Box spaces
- Proscenium Arch

VENUE REQUIREMENTS

- 8m x 8m playing space
- Access to standard power outlets
- Possible bump in (6 hours) and same-day opening

MARKETING



MARKETING COPY (ONE-LINER, 23 WORDS)

"CROSSING THE DIVIDE is a powerful work that reveals a true conversation between Indigenous Australia and Settler-Colonialism with wit, humour and respect." - DOBBY

MARKETING COPY (SHORT, 106 WORDS)

Liam, a scholarship student from the Torres Strait is on his high school History excursion - a two-day trek across the Great Dividing Range, learning about the expedition by Blaxland, Wentworth and Lawson. As their guide Lionel draws attention to events often left out of the history books, tensions mount when Liam's friend Max refuses to see how European settlement created anything but a pathway to progress for a newly forming nation. CROSSING THE DIVIDE is a vital conversation starter for anyone who calls Australia home and asks the question, "Can we find a path to a more unified Australia, or will we always be divided?"

MARKETING COPY (LONG, 220 WORDS)

A high school history class, sets out on a two-day trek across the Great Dividing Range, learning about the expedition by Blaxland, Wentworth and Lawson. As the group travel through the Blue Mountains, their guide Lionel draws their attention to what is often left out of the history books. They learn about some of the earliest interactions between Indigenous people and the colonial explorers, revealing some of this nation's difficult truths.

As the trip continues, Liam, a scholarship student from the Torres Strait, starts to feel uncomfortable, constantly having to declare or defend his experience as a First Nations person to his classmates. Tensions mount when Liam's friend Max refuses to see how European settlement created anything but a positive pathway to progress for a newly forming nation. Tempers flare around the camp fire and Liam becomes lost – in time and place - as he's suddenly staring down the barrel of a shot-gun held by an equally startled and confused Gregory Blaxland.

The physical landscape of the Great Dividing Range serves as an allegory for the pertinent issues that Australia is grappling with and the divide between various parts of our society. CROSSING THE DIVIDE asks the question, "Can we find a path to a more unified Australia, or is the distance too vast to cross and will we always be divided?"

MARKETING CONTINUED

AUDIENCE REVIEWS

"It was wonderful to have such an engaging and topical play for the students to respond to. Thank you for your great work"

- Teacher, Ferny Grove State High School, QLD.

"I loved the show because it was unique with three actors having to play many people it would have been difficult however they all knew when to change costumes and their accents which made it run smoothly. I liked how it confronted the first settlers on the racial comments, the problems in the forest, and how it was somewhat compared to now-days"

- Grade 9 student, Matthew Flinders Anglican College, Buderim, Sunshine Coast QLD.

"A Shock Therapy Arts performance will always be two things: a vibrant piece of theatre, and engaging for young people. CROSSING THE DIVIDE is an opportunity for students to be entertained by enjoyable, high-quality theatre that also engages them with a range of perspectives and truths about colonisation and First Nations Australian issues. The characters and perspectives are pitched perfectly for teenagers, who would not stand for being lectured to or patronised, while inviting deeper consideration of the impact of history and social attitudes. Shock Therapy Arts has expertly balanced the intention to challenge young audiences to understand more about division in this country, with the need to gently and without recrimination invite them into that understanding. As always, theatre is a perfect vehicle through which an audience can know another's world view, and in CROSSING THE DIVIDE, Shock Therapy Arts has created a relatable, honest and sometimes funny group of characters with whom young people can empathise and travel through time and story to see, learn and listen. I wish every lesson shared with young people could be as poignant and engaging as watching Shock Therapy Arts' CROSSING THE DIVIDE."

- Charlene McMenamin, Head of Drama, Matthew Flinders Anglican College, Buderim, QLD.



MARKETING CONTINUED

FULL ARCHIVAL VIDEO

LINK: [archival video CROSSING THE DIVIDE](#)

Duration: 56 minutes, 13 seconds.

Password: CROSSING_2024_LAWSON

TRAILER

LINK: [teaser trailer CROSSING THE DIVIDE](#)

Duration: 34 seconds.

IMAGE GALLERY

LINK: [Production Photography by Cinnamon Smith](#)

- 11 x images

LINK: [Hero Image assets](#)

- photo credit Cinnamon Smith.

LINK: [Shock Therapy Arts - logos for print and web](#)

- Required acknowledgements on promotional materials include: "Shock Therapy Arts is proudly supported by the City of Gold Coast". Other acknowledgements may be required and this will be advised at time of contracting.
- Shock Therapy Arts requires approval of use of company logos and acknowledgements prior to the distribution of all marketing materials.

EDUCATION NOTES

LINK: [Comprehensive Education/Teachers' Notes](#)

- Downloadable free study resource for educators and students.

PUBLISHED SCRIPT

Link here: [Full script available from Playlab.](#)

- Available for purchase in hard copy



TECHNICAL RIDER

KEY PERSONNEL

EXECUTIVE PRODUCER: Shari Indriani Irwin

- 0414 646 224 shari@shocktherapyarts.com

ARTISTIC DIRECTOR: Sam Foster

- 0448 853 141 sam@shocktherapyarts.com

ARTISTIC DIRECTOR: Hayden Jones

- 0437 159 002 hayden@shocktherapyarts.com

KEY PRODUCTION INFORMATION

SHOW DURATION: 60 minutes, no interval

TOURING PARTY: Total of 4 (3 x performers + 1

Production/Touring Manager)

VENUE CONFIGURATION: End-on Black Box or Proscenium Arch.

SCHEDULE:

Below is an example of bump in and performance schedule for a single day: 6-hour bump in, with first performance that evening, conditional to lighting pre-rig completed prior to bump-in. An exact schedule will be sent to venue no later than one week prior to bump in.

DAY 1:

0900-0915: Venue inductions

0915-1015: Set unload and build + LX rig and patch

1015-1200: Sound check + LX focus

1200-1300: Lunch

1300-1500: LX focus cont. LX plot touch up, tech checks

1500-1700: Tech hold

1700-1800: Dinner

1800-1900: Warm-up and preshow checks

1900-1930: Doors

19:30-20:30: Show #1.

VENUE CREWING

The venue technicians will work with the company technician to patch and plot the show. The touring company technician will operate all elements of the show.

Crew roles between company members and venue staff are outlined below:

Venue/Presenter to provide:

BUMP IN:

1 x LX technician

1 x AX technician

TECHNICAL REHEARSAL:

1 x Venue technician

SHOW CALL:

1 x Venue technician

1 x Venue technician.

Shock Therapy Arts requests the same technician to be rostered for the duration of the show.

CALL TIMES & VENUE ACCESS

CALL TIMES:

Show Call - 1 x hour prior to performance with venue access to dressing rooms from 2 hours prior to scheduled performance time.

Post Show - 1 x hour post performance for cool down and reset.

CAST WARM UP:

Cast requires use of a dedicated warm-up space for 1 hour prior to each performance. This space can include rehearsal spaces, large dressing rooms, rear stage space or any other large spaces. This is to be agreed on the company producer in advance of season.

PERFORMANCES SKILLS WORKSHOP SPACE:

If included as part of the engagement, a suitable workshop space will be provided by the venue in the event that scheduling prevents the workshop from taking place on the stage. In this instance, the minimum workshop space required is 80m² (8m x 10m) for a maximum group of 30 participants.

ADDITIONAL VENUE ACCESS:

Additional access to the venue will be negotiated, as required, during the season for re-rehearsals or similar company activity.

BUMP IN

Standard bump in time is up to 6 hours, over 1 day (conditional to site conditions and pre-rig completion). Exclusive site access is required during this time.

BUMP OUT

Bump out may commence immediately after the final performance. Please allow up to 2 hours.



TECHNICAL RIDER CONTINUED

VENUE DOCUMENTATION

THEATRE PLANS

All up-to-date technical documentation for the venue is to be emailed to the company producer at the earliest possible time and no later than two months prior to the dates of tour engagement.

VENUE DRAWINGS

Scale drawings, plans and photographs for the venue are to be provided for the following venue technical specifications:

- scale drawings including section and plan views.
- venue contact details

Plans should be provided in current Vectorworks files or PDF with scale bar provided.

STAGE

- Performance area of 8m wide and 8m deep minimum is preferred.
- The stage must be stable, level and suitable for barefoot performance.
- The stage surface should be black.
- Stage should be swept and mopped prior to the company's arrival.

SET

Staging and scenography is minimal and self-sufficient, consisting of 5 x plywood panels with dimensions as follows:

- 1 x fixed panel, upstage centre with bracing to be sandbagged to the floor (no screws or rigging required) - Dimensions: 2400x700
- 4 x movable panels that slide into boxes on castor wheels. These flats are moved by actors into different positions during the performance. No fixing or rigging required - Dimensions: 2000x700

RIGGING

This production does not require rigging

CONTROL POSITION

The Shock Therapy Arts company technician will operate all technical elements for the performance. The control position must be at the back of the stalls and not in a closed control room. Control rooms with glass windows are not suitable unless otherwise discussed.

VENUE/PRESENTER TO PROVIDE:

- Rear of stalls position (not a sealed control room). Ensure appropriate tickets have been removed from sale for this purpose.
- Suitable surface for the lighting control system and QLAB laptop
- 1 x 110V or 240V AC non dimmed power supply for audio control
- 1 x 110V or 240V AC non dimmed power supply for lighting control
- Talkback to cast on stage, for use in the event of technical issues, injury or emergency which may result in a show stop (wireless preferred where possible)

SHOCK THERAPY ARTS TO PROVIDE:

- Suitable audio playback system, MacBook Pro with QLAB 4, or similar.
- Suitable sound card for QLAB machine, with L&R stereo outputs.
- Suitable lighting control system, ETC Nomad, or similar

LIGHTING

- Use of venue's standard lighting rig, assuming a strong overhead RGBW LED set.
- FOH upstage and downstage symmetric wash, broken into 6 segments: upstage opposite prompt, upstage centre, upstage prompt, downstage opposite prompt, downstage centre and downstage prompt.
- Shock Therapy Arts will provide a lighting design plan and suitable lighting control system, ETC Nomad or similar.
- Detailed, venue-specific lighting plans will be provided after receipt of the venue's lighting inventory and details of basic lighting rig, and no later than one week prior to the tour dates.

TECHNICAL RIDER CONTINUED

AUDIO

Shock Therapy Arts will provide their own laptop based audio system, with sound card. The sound card outputs 2 stereo XLR lines, Left & Right, patched to the house desk. The venue should supply cabling from the touring company's outputs to all house systems. The touring company's technician will require access to the faders on the house console or a sub mixer to be placed at the control position to allow control of the levels during the show. This production opens with a live Acknowledgement of Country given by one of the cast. If the venue requires their own Acknowledgement of Country, please inform the company prior to arrival.

VENUE TO PROVIDE:

- FOH PA with even distribution to all parts of the auditorium, rigged and tuned flat prior to the company's arrive.
- Subwoofers included as part of the FOH PA. If this is not available, contract the company producer prior to arrival.
- Onstage sidefill, minimum 1 on prompt and 1 on opposite prompt. They can be on the same send if required.
- 2x input lines from the touring QLAB machine at the control point.
- Sound console to control all touring equipment.
- 1 x vocal microphone to control position for rehearsals and performance.
- 1 x vocal microphone on a stand side stage for emergency use.
- Minimum 2 x wireless microphones for use during audience Q&A sessions: 1 on stage, 1 for audience.
- At control position, 1 clean 110V or 240V AC non dimmed power supply (separate from lighting)

SHOCK THERAPY ARTS TO PROVIDE:

- 2 x acoustic guitars + stands (no amplification)
- 1 x electric guitar with effects pedals
- 1 x SPDY (electric drum pad)
- 1 x electric cajon (box drum) - amplified
- 1 x vocal mic on stand
- 1 x mixer and PA
- Instruments are positioned at the far left and right edge of the stage, in view of audience.

VISION

This production does not require vision projection.



TECHNICAL RIDER CONTINUED

FREIGHT, DELIVERY & STORAGE

CROSSING THE DIVIDE travels in a van (Toyota Hiace, long wheelbase) that requires on-site parking for the duration of the season, including all rehearsal and residency dates. A freight list available upon request.

DRESSING ROOMS, WARDROBE & GREEN ROOM

DRESSING ROOMS:

- Air-conditioning/heating, temperature-controlled dressing room facilities sufficient for three (3) people.
- Dressing rooms should be secure and lockable.
- 3 x clothing racks with coat hangers for costumes.
- General power outlets available.
- Access to toilets and shower backstage.
- 3 x clean bath towels per performance.
- mirrors.

WARDROBE:

- Laundry facilities including a washing machine, clothes dryer, drying racks, iron or clothes steamer and ironing board.

GREENROOM:

- Greenroom facilities for four (4) people to include; hot and cold running water, refrigerator and tea and coffee making facilities.

CATERING RIDER

To ensure the performers are in peak condition to deliver the best performance possible, Shock Therapy Art requires the following for each performance and technical call:

- 3 x ice packs OR fresh ice provided at the start of the performance with plastic bags and tea towels in case of injuries and emergencies.
- 3 x clean bath towels per performance.

CATERING RIDER CONTINUED

- Access to drinking water to refill water bottles. If this is not possible a minimum of nine (9) 300ml bottles of water per performance to be provided.
- High energy snacks/drinks such as muesli bars/ fresh fruit/ small bowl of fresh nuts
- Where possible, bottle of wine or beer, complimentary post show drink at venue bar

CONSUMABLES

The venue/presenter is to provide, as required, sufficient to cover the program of performances:

- 1 x roll of white gaff/suitable mark-up tape
- 1 x roll of black gaff
- 1 x roll of black electrical tape (on hand for company use if needed)

FOH NOTES

The below information is for the FOH team at the venue:

- No photos or videos of any kind permitted during the performance
- No food to be consumed during the performance. Drinks are accepted by the company, but should follow venue/presenter regulations.
- Shock Therapy Arts performs a live Acknowledgement of Country by a cast member at the commencement of the show. If venue/presenter has their own Acknowledgement of Country protocol, please inform the company prior to arrival.
- Latecomers entry: Access granted from show start until 6 minute mark (end of first "Explorers" scene) but thereafter is strict lock out.
- Audience advisory warnings: low-level coarse language, use of racially prejudiced language, references to gun violence, use of replica firearms, haze effects.



TRAVEL AND ACCOMMODATION



ACCOMMODATION

VENUE/PRESENTER TO PROVIDE:

- Where Company members are required to work away from their respective homes, outside of the Gold Coast/Brisbane; Company members require a minimum of 3.5 star accommodations for the duration of the season including bump in days and rest days for the length of the season.
- All rooms must have a minimum of double or queen size beds
- Stays of longer than 5 days require the accommodation to have a kitchen
- The standard touring party of 4 requires 4 rooms
- Accommodation must be within walking distance of the venue. If this is not possible, transport must be provided between the accommodation and the venue OR sufficient public transport ticket to be provided by the venue/presenter for the duration of the season
- Accommodation must have included wi-fi access.

GROUND TRANSPORT

VENUE/PRESENTER TO PROVIDE:

Return airport transfers /reimbursement for company members to either the Venue, or Accommodation as appropriate.

TRAVEL & ALLOWANCES

VENUE/PRESENTER TO PROVIDE:

For seasons outside of the artists' home city of residency (Gold Coast/Brisbane) the presenting partner must provide return travel for all company members and LAHA paid at Australian standard award rates.

FLIGHTS

Standard touring party national travel requirements are currently:

- 1 x Return flight from Coolangatta, Queensland
- 3 x Return flights from Brisbane, Queensland .

The Company will advise presenters of any alternate travel needs as early as possible in the contacting process.



THANK YOU

COSTINGS

Performance Fees for *Crossing the Divide* are dependent on the number of performances requested, remount expenses and location touring costs.

The estimated fee bracket for a for a single performance is \$5,000-\$10,000, inclusive of remount costs.

A tailored budget can be provided to the venue/presenter upon request once all relevant information has been provided to Shock Therapy Arts.

CONTACT INFO

To request further information or to discuss performance fees, please contact:

SHARI INDRIANI IRWIN
Executive Producer
Shock Therapy Arts

+61 414 646 224
shari@shocktherapyarts.com
www.shocktherapyarts.com

