



## Out of Chaos Pre-show Audio Introduction

Welcome to this audio introduction to Out of Chaos, a circus/physical theatre production by Gravity and Other Myths for the Adelaide Festival of the Arts 2019

The Audio described performance at The Scott Theatre in the University of Adelaide, will be at 3.00pm on Saturday 2nd March with a touch tour lasting 30 minutes starting at 2.00pm. The performance lasts 1hour and 20minutes with no interval. The audio description will be given by Carol Wellman Kelly and Kari Seeley from Access 2 Arts.

Created by Darcy Grant in conjunction with the acrobats of Gravity and Other Myths, Out of Chaos is a spectacular exploration of circus form in three movements that grapples with human connection - primal, physical and emotional and the dramatic physical tensions in human behaviour. 8 acrobats; 5 male and three female and a male musician, perform with limited lighting, minimal props but maximum skill and courage to present this thought provoking extravaganza of acrobatic virtuosity.

There now follows descriptions of the set, characters and costumes, and a list of cast and production credits, followed by access and transportation information.

### Characters and Costumes:

There are no "characters" in this work as such. The acrobats and Musician call each other by name and wear specific clothes which are a mix of semi formal and formal street wear, with the exception of the musician who appears very formal.

Musician -

**Ekrem** wears a black formal tuxedo with white shirt and waistcoat and white bow tie. He is dark haired in his mid thirties and of slight build.

Acrobats -

**Simon** is tall with a thick set muscular build. He sports a bushy brown beard and is more often one of the base support acrobats due to his size and strength. Simon wears a flat hat, a black tight fitting long sleeved top under a bronze suit jacket, blue jeans which are whipped off later to reveal bright blue underpants.

**Lewie** has short brown hair, muscular physique about 5'7" tall. He is very flexible and traverses the stage bouncing and rebounding with agile dexterity. He wears a floral long sleeved shirt under a blue waistcoat with brown skinny jeans.

**Lisa** has chin length red hair and a stocky muscular build. She is highlighted for her strength and in particular her advanced hula hoop skills. She wears red loose 3/4

length trousers, a black long sleeved sheer stretch top under a red midriff singlet top. She later strips down to a black crop top and colourfully patterned bike shorts.

**Lewis** has short curly blonde hair and a sandy blonde beard. He wears a pale blue suit jacket over a pale shirt with brown neck tie and blue jeans. Lewis is versatile as a support and mid balancer.

**Amanda** is tall and slender with long dark hair pulled up into a high pony tail. She wears a short cross-over dress in floaty grey fabric over navy bike shorts. Amanda first appears in a dark green faux fur coat. She has a very flexible body accentuated by her long legs.

**Dylan** is blonde and slender and his speciality in this performance is handstand balancing. He wears a purple jacket over a green long sleeved shirt with blue jeans. Once the trousers are removed he wears brightly patterned bike shorts.

**Mieke** has short black hair and is smaller than the other performers. She is often a flyer or on the top of the stack of balancing bodies. She wears a bright green stretch crop top under a black strappy bodice and long black skirt, split down the sides. Later when the skirt is removed she wears geometrically patterned high waisted underpants and black wrist and ankle grip bands.

**Martin** appears often as the base or support person in the formations. He, like Simon is a stockier man with short brown hair. He wears a pale pink jacket, white shirt, a maroon velvet bow tie and dark shorts to his knees.

All of the performers are in bare feet and remove aspects of their clothing gradually through out the performance, ending in their sports under ware.

Please note: This performance contains moments of loud sounds/music and a hazer smoke machine. At times the lighting levels are very low, illuminating the performers with single spot lights. During various sections of the work, the performers speak their thoughts and describing their surrounds whilst performing, sometimes into a microphone and sometimes unassisted.

### **Stage/Set and Props:**

The raised stage is a specialised sprung floor covered with a soft black felt surface. It spans approximately 20 meters wide and 15 meters deep.

Covering the back wall is a black curtain. Hanging in front of this is a reflective surface, a loosely gathered plastic fabric spanning the entire height and width of the back wall. The fabric captures the light, shimmering Gold, iridescent blue or textured silver like rippling water.

Along the back resting on the floor are 8 round unpainted wooden discs of 1.5m diameter. They are in fact circular tables lying on their sides, side by side with the top surface facing us. Each is lit by a large circular stage lamp resting on the floor.

These lamps are moved by the performers at various times to other locations to change the scene.

In the space randomly placed are 8 microphones on stands with cords attached. Each stand is up lit by a small portable light on the floor. Hanging from the ceiling just above the heads of the acrobats are 8 ropes of different lengths with a carabiner clip on the end of each. Two more are attached together by their carabiners and hang in a loop in the centre.

The performers enter carrying a small round battery operated lights in the palm of their hands. These hand held lights are placed on the floor, directed at other performers or attached to the ropes to create strategic lighting atmosphere as required during the performance. There are small round magnetic Fresnel lenses that clip onto the front surface of these lights which change the beam from spot light to more diffused broad light.

During the performance 8 frosted glass bowls ranging in size, are carried and played like singing bowls with a soft mallet.

When Ekrem the musician enters, he sets up a music stand and various instruments on the floor close to the front of the stage on our left: Glockenspiel, Violin Bow, Melodica, microphone and a iPad with a book light attached to the top.

The following is a Glossary of terms used during the Audio description some of which will be further identified during the touch tour.

## Glossary

Support - person at the base of the formation

Mid balancer - person who appears in the middle of a formation

Flyer - person being tossed or launched in the air, or appears at the top of a formation

Two High + Three High - are the names given to a formation where either one person is standing on the shoulders of one other person (2high) or there is a stack of three with two people each standing on the shoulders of the one below (3high)

Birthing move - person 1 is caught inverted; head down, feet in the air, with their chest on the other persons back. Person 1 slips down head first towards the floor, person 2 bends fwd catches the neck of person one and pulls them through their legs till they land on their feet facing person 2, face to face.

Bridge - the body is bent backwards till hands reach the floor creating a dramatic back arch, like a bridge. ( Mieke with Hoop)

Wrist and ankle grip bands/ Hand grip gloves - specialised fabric wraps the wrists so others holding the wrists or catching their ankles, don't slip in their grip, particularly as the performers begin to perspire.

Carabiner - often called "D rings" are a specialised type of shackle, a metal loop with a spring-loaded gate, widely used in rope-intensive activities such as climbing, caving, sailing and acrobatics.

Fresnel lense - (pronounced Frenel) originally designed for Lighthouses, these lenses contain a series of concentric circles which refract a light source to disperse the light over a larger distance.

Live Looping - is the live recording and playback of sound captured by a microphone where each sound is repeated, once recorded, adding each time to the layers (loops) of the playback. This results in building a structured sound composition which is then be used to accompany the performance.

Melodica - small portable wind instrument which has a keyboard on top of 36 keys and is played by blowing air through a mouthpiece down a flexible hose into a hole in the side of the instrument. Pressing the keys and blowing produces a sound much like a harmonica or piano accordion.

Glockenspiel - percussion instrument consisting of metal bars of descending length left to right attached to a wooden base. Striking the bars with a hammer produces a bell like sound.

Singing Bowls - Known originally as Standing Bells from Chinese culture, can be made from metal or glass and are played by rotating a mallet around the outside rim to produce a sustained musical note. The size of the bowl dictates the pitch of the bowls sound ie: Larger bowl=deeper sound.

### **Production Credits**

ACROBATS: Martin Schreiber, Simon McClure, Lisa Goldsworthy, Lewis Rankin, Dylan Phillips, Lewie West, Mieke Lizotte and Amanda Lee

COMPOSER/MUSICIAN/PERFORMER: Ekrem Phoenix

DIRECTOR - Darcy Grant

CREATIVE ASSOCIATES - Laughlin Binns & Jascha Boyce

DESIGNER - Geoff Cobham

ASSISTANT LIGHTING DESIGNER - Max MacKenzie

PRODUCTION MANAGER - Mik La Vage

PRODUCER - Craig Harrison

### **Access Information**

**Out of Chaos** is performed in the Scott Theatre, University of Adelaide City Campus. Access is from Kintore Avenue via a ramp between gates 14 and 15 with level drop off zone and disability parking.

([https://www.adelaide.edu.au/campuses/maps/current/north\\_terrace.jpg](https://www.adelaide.edu.au/campuses/maps/current/north_terrace.jpg))

All gender access toilets are in the foyer. There are three wheelchair spaces at the back of the Auditorium, ramp access to seating banks and a lift to the balcony. The

Scott Theatre is guide dog friendly. Seating has been reserved for patrons who are Vision impaired, Deaf or hard of hearing at the front of the auditorium closest to the stage.

If you would like to use the audio description service, please make sure you request it when booking tickets through Bass call 131 246. Please inform the Bass operator if you have any specific access requirements.

Please meet in the foyer near box office where the Audio describers will provide headsets and braille/large print programmes as required.

This completes this audio introduction for Out of Chaos. It has been produced by Carol Wellman Kelly. For more information on audio described performances please contact Jody at Access2Arts using the email address [audio.describer@access2arts.org.au](mailto:audio.describer@access2arts.org.au) Call 8463 1689 or speak to the audio describer at the theatre.