

The Ballad of Rosie Quinn

By Republic of Song



Image courtesy of Michael Owen, Redfox Photographer.

Presented by Republic of Song



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COMPANY PROFILE

Republic of Song is an independent Brisbane-based company with a passion for creating site-specific immersive events that use innovative storytelling, combining artforms such as theatre, circus and opera. Artistic Director Jo Willans is passionate about creating experiences for audiences that are experiential and draw on her twin passions, music and history. Her blindfolded play, *The Ballad of Rosie Quinn* won a Reviewer's Pick Award from Anywhere Theatre Festival and several 5-star reviews.

Republic of Song is an emerging independent, with three major productions for Anywhere Festival and Valley Fiesta, including *The Medium*, *The Ballad of Rosie Quinn*, and *Skyward*. Republic of Song wants to share *The Ballad of Rosie Quinn* with arTour audiences to both celebrate and question the colonial history of Queensland, and to thrill audiences with this intimate show.

ABOUT THE SHOW

SHOW SYNOPSIS

The Ballad of Rosie Quinn follows the story of Rosie Quinn, a young convict in Moreton Bay Penal Colony. Rosie joins the household of the Commandant Patrick Logan, a man infamous for his brutality towards both convicts and his own regiment. Through a romance with an officer, William, Rosie becomes aware of an unofficial brothel running in the Women's Barracks, where desperate and defenceless women are at the mercy of their guards. Rosie is brutally silenced by the ringleader, who finds himself at the infamous 'triangle' and the cat-of-nine-tails.

The Ballad of Rosie Quinn is based on several historical events in Moreton Bay, including the dismissal of the Colony's Dr Cowper who was discovered drunk and asleep in the Women's Barracks, having gained entry with a hidden set of keys. *Rosie* also includes the mysterious death of Patrick Logan who was found dead on a mapping expedition a few weeks before his planned departure to England.

The Ballad of Rosie Quinn premiered at the 2018 Anywhere Theatre and National Heritage Festivals in the convict build Spring Hill Reservoirs. It won the Anywhere Reviewer's Pick Award for the festival. It was then invited to the 2018 Valley Fiesta as a special event.

ACKNOWLEDGEMENTS

Writer: Jo Willans

Director: Jason Ward Kennedy

Required Logos:
Republic of Song



BIOGRAPHIES

JO WILLANS - Artistic Director and Writer

Jo has a wealth of experience singing and acting in opera and musical productions, including leading roles in *The Medium*, *Phantom of the Opera* and *Orpheus and the Underworld*. She is a founding member of Australia's popera quartet *Belladiva* and has sung throughout Australia with the quartet and toured Queensland twice. She has been a musical director and composer for several productions, including *Much Ado About Nothing* and *Richard III* for the National Shakespeare Festival in Thredbo.

Jo founded the production company Republic of Song to produce both original existing works of theatre and opera, creating boutique immersive performances for various festivals. Drawing upon rigorous academic training in history and theory, Jo balances the depth of historical research with dramatic impulses and inspired storytelling through drama, music and dance. Her original work *The Ballad of Rosie Quinn* won a Reviewer's Pick Award for Anywhere Festival in 2018.

JASON WARD KENNEDY – Director

Jason is an established theatre actor who has worked extensively throughout New Zealand, Australia and Germany in more than 60 professional productions. New Zealand and Australian highlights include *Les Misérables*, *The Wiggles*, *Assassins*, *Little Shop of Horrors* and *Urinetown*. German highlights include *Cats*, *The Phantom of the Opera* and *Tanz der Vampire*. He appears regularly with several bands and is also a regular guest entertainer on several cruise lines. Jason has directed several productions, including the Queensland pro-am premiere of *Phantom of the Opera*, *Beauty and the Beast* and the opera *The Medium*.

WILLIAM BOYD - Actor

Gold Coast actor William Boyd has appeared in many of South East Queensland's musicals and plays, including the Queensland premiere of *The Phantom of the Opera*, and the opera *The Medium*. Other credits include *Twelve Angry Men*, *West Side Story* (Bernardo), *It's a Wonderful Life – A Radio Play* (George Bailey), *Witness for the Prosecution* (Leonard Vole), *Little Shop of Horrors* (The Dentist), *The Addams Family Musical* (Lucas Beineke), *A Funny Thing Happened On The Way To The Forum* (Pseudolus – twice!), *Reasons to be Pretty* (Greg), *Rent* (Mark Cohen), *Noises Off* (Frederick Fellows), *Blood Brothers* (Michael Johnston). William is passionate about new works, and has been a member of several original casts in a number of original works for Short n Sweet Festival, Anywhere Festival Brisbane, and South East Queensland One Act Play Circuit and is a featured performer with the Footlights Performance Ensemble.

SAMANTHA PATERSON – Actor

Samantha Paterson is an experienced and innovative musician. She is both a performer and musical director in the musical theatre and cabaret industry. Her musical direction credits include Harvest Rain Theatre Company's *Grease Arena Experience* (national tour) as Assistant Musical Director/Band Leader, *Jesus Christ Superstar*, *Mary Poppins*, and *Menopause the Musical*

(national tour). She has worked with the likes of Philip Quast, Matthew Lee Robinson, Dami Im, Christine Anu, Jemma Rix and Courtney Act. Her performance credits include Hairspray (national tour), Phantom of the Opera, *Oklahoma*, *The Wizard of Oz*, *My Fair Lady*, *Legally Blonde*, *Little Women*, and *Urinetown*. Sam is also a member of pop-opera quartet Belladiva, performing at over 30 venues on a recent Queensland tour.

MICHAEL NUNN – Actor

Graduating from the Brisbane Academy of Musical Theatre (BAMT) in 2015, Michael has proven himself to be a valuable asset to the industry. Michael has performed in three Australian national tours with Harvest Rain Theatre Company (*Hairspray* 2016-swing, *Grease* 2018-Sonny, *The Wizard of Oz*, 2019-Tinman), while also completing training in circus aerials with Circa contemporary circus. Other credits include: *Bare* - 2018, the initial season of *The Ballad of Rosie Quinn* - 2018, Matilda Award nominated *Spring Awakening* - 2018, *Don Quixote* - 2018, *Lovestruck Cabaret* - 2019, *Lush* - 2019.

MICHAEL OWEN – Musician and Sound Tech

Michael Owen has vast experience as a violinist with many orchestral, chamber and theatrical credits, including the National Capital Orchestra, Canberra Choral Society Orchestra, Sydney Schools Orchestra and has appeared in concerts and recitals at Sydney Opera House, Llewellyn Hall and the Queensland Conservatorium. He has played for various productions in orchestras and chamber ensembles, including *The Music Man*, *The Gondoliers* and *The Ballad of Rosie Quinn*.

PERFORMANCE SPECIFICS

DURATION

One Act Play – 55mins duration

SUITABLE VENUES

The show is best suited to open spaces such as halls, galleries, large foyers, and blackboxes and is presented in the round. It could potentially also be presented on a stage, with the audience seated on the stage and the curtains closed. It is best presented at night in low light, or in a space during the day that can be darkened. A space with a good, clear acoustic is best, as actors are not amplified. To maintain the immersive nature of the show, it is not recommended for audiences larger than 120 in the round. It is also desirable that we are allowed to put chalk marks on the floor, as audiences can watch as one of our actors creates a huge compass on the floor with chalk before the show begins. This usually washes off easily.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

6 performances

MINIMUM BREAK BETWEEN PERFORMANCES

60 minutes

TOURING PERSONNEL

The touring party consists of 5 people.

| Name | Role |
|-------------------|-------------------------------|
| Jo Willans | Producer and Performer |
| Michael Owen | Sound Technician and Musician |
| William Boyd | Performer |
| Samantha Paterson | Performer |
| Michael Nunn | Performer |

PERFORMANCE HISTORY

| Year | Venue | Number of performances |
|------|---|------------------------|
| 2018 | Spring Hill Reservoirs, Spring Hill Brisbane | 3 |
| 2018 | Holy Trinity Church Hall, Fortitude Valley | 4 |

AUDIENCE ENGAGEMENT

OVERVIEW

| Engagement Opportunity | Impact | Previous Audience Engagement |
|--|--|--|
| Foyer Exhibition <i>including posters with maps and letters and other primary sources from various State archives</i> | Audience becomes educated about Queensland's colonial history. Provides important cues for the play including geographical references and visual cues for the imagination such as period dress. Provokes discussion of ancestry and history. | Large displays about the history of the Spring Hill Reservoirs were remarked upon by most audience members who were eager to discuss the local history with the writer and performers. Audience members felt more connected to their own convict ancestry and curious to discover more about historical places in Brisbane. Several audience members attended the <i>Life in Chains</i> exhibition at the Museum of Brisbane as a direct result of seeing <i>The Ballad of Rosie Quinn</i> . |
| Programme | A resource explaining the historical events underpinning the show that | Several audience members in Brisbane asked the writer for local |

| | | |
|-----------------|---|--|
| | may be referred to for private research. | history book recommendations and other resources. |
| Q and A Session | An opportunity for history buffs to ask questions about Queensland's convict history. Budding writers can gain insight into creative and research processes. Budding performers can ask questions about acting, singing and instrumental performance. | Many Brisbane audience members asked about how the show was written and researched. Many asked how the various sensations, scents and sounds were created. |
| Meet and Greet | A less formal opportunity to ask individual questions, with opportunities for photos and autographs. A chance to connect with the cast on a more personal level and take home a keepsake. | Most Brisbane audience members participated in the Meet and Greet and were keen to share their enthusiasm for the show. |

DESCRIPTION / DETAILS

The Foyer Exhibition would take about 20mins to absorb. It will outline the important aspects of geography, convict and military life, and historical events in convict Brisbane and its relevance to the play. It will include excerpts of primary sources from State archives.

The Q and A Session would last 20mins after the show and is targeted at the history buff, writers and performers.

COST

No fee.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The show and add-ons such as the Foyer Exhibition and Q and A Session are targeted at mature audiences, 15+. Participation in these Engagement Activities will be high and offered to all audiences.

The Ballad of Rosie Quinn

MARKETING KIT

APPROVALS

Please note that all marketing materials including print (posters, flyers, press advertising), broadcast (TV and radio ads) and digital (website, emails) require the approval of our marketing contact before being published or sent to print. Approvals should be sent to the marketing contact as listed below. Please allow a 24-hour turnaround on all approvals.

PROMOTIONAL MATERIAL SUMMARY

Download marketing materials here:

<https://www.dropbox.com/sh/3cyq6m4tjn1lyk3/AABySucBQRb1y3nSErboZ5e xa?dl=0>

- Example promo videos for social media
- Example poster and postcard/pamphlet designs
- Hi-res images
- Example media release
- Previous media stories

Marketing history

For previous productions, we have used a combination of print media releases through local papers and a sustained social media campaign using a variety of videos, stories and images. Younger audiences are generally attracted by the content about the novelty of a show with blindfolds, and have responded strongly on Instagram to posts about choosing a tame seat, or a brave seat (seats in the centre of the round are high-impact). Older audiences responded more to print media and online stories about the historical background of the play.

Target audience

Mature audiences 15+

Women

Seniors

Visually-impaired

Girls night out

Under 25 night out

History buffs

Not suitable for children.

ESSENTIALS

Presentation line

Presented by Republic of Song and [your venue]

Show title

The Ballad of Rosie Quinn

Marketing Line

Pull on your blindfold and enter Queensland's dark convict past

Primary Show copy

Pull on your blindfold and come on a journey to the hellish Moreton Bay Penal Colony, where young convict Rosie Quinn struggles to make a life for herself. A place renowned for its convict brutality, Moreton Bay was home to a small population of women convicts, whose lives were harsh and difficult, and completely dominated by men. Based on true events, *The Ballad of Rosie Quinn* reveals a world of violence and exploitation at the birth of modern Queensland. A unique, and completely immersive theatrical experience, *The Ballad of Rosie Quinn* creates a vivid world through sound, music, scent and sensation. It's a potent mix of campfire ghost story, true crime podcast, and folk music that will leave your sixth sense tingling.

Short Copy

Pull on your blindfold and come on a journey to the hellish Moreton Bay Penal Colony in Brisbane, where young convict Rosie Quinn struggles to make a life for herself. Rosie becomes a part of Commandant Patrick Logan's household, the father of Brisbane, a man known for brutality and the cat-o-nine-tails. A romance with an officer leads Rosie to the shocking truth of a place where women had little value and whose survival was completely dependent on men. A unique, immersive and vivid experience with music, sound, scent and sensation that is unforgettable.

Extended Copy

Pull on your blindfold, and come on a journey to the hellish Moreton Bay Penal Colony, where young convict Rosie Quinn struggles to make a life for herself. A place renowned for its convict brutality, Moreton Bay was home to a small population of women convicts, whose lives were harsh and difficult, and completely dominated by men. Based on true events, *The Ballad of Rosie Quinn* reveals a world of violence and exploitation at the birth of modern Queensland.

A unique, and completely immersive theatrical experience, *The Ballad of Rosie Quinn* creates a vivid world through sound, music, scent and sensation. It's a potent mix of campfire ghost story, true crime podcast, and folk music that will leave your sixth sense tingling.

Following a critically-acclaimed, sold-out season at Brisbane's 2018 Anywhere Theatre Festival and Valley Fiesta, this blindfolded theatrical experience comes to [your venue] to open a window into Queensland's convict past.

Content Warnings

Mature audiences 15+

Contains violence and sexual themes

Contains sounds, scents and sensations that may startle or offend

Media quotes

“A deeply moving production... a chilling reflection on our history.” – Elise Lawrence, Backstreet Brisbane

“5 stars” – Fiona Davey, Anywhere Festival Reviewer

Colleague recommendations

Paul Osuch, CEO Anywhere Festival

Email: paul@anywhere.is

Phone: 0452 635 488

Elise Lawrence, Brisbane Reviewer

Email: backstreetbrisbane@gmail.com

Phone: 0418 304 489

Required acknowledgments

arTour, Arts Queensland. Please confirm acknowledgements with us.

Required logos

Republic of Song, arTour, Queensland Government

Photo credit

Michael Owen, Redfox Photographer

CONTACT US

PRODUCTION NAME

The Ballad of Rosie Quinn

COMPANY NAME

Republic of Song

PRODUCER NAME

Republic of Song

MARKETING CONTACT

Name: Jo Willans

Organisation: Republic of Song

Email: republicofsongaustralia@gmail.com

Phone: 0415 734 370

PRODUCTION DETAILS

TECHNICAL SUMMARY

The show has few technical requirements. Good access to multiple powerpoints in the venue is essential. Extension cords may be required.

EXAMPLE SCHEDULE

Arrival and Bump in- 12 – 4pm
Top and tail with cast 4 – 5pm
Show 7pm
Q and A 8 - 8.20pm
Bump out 8.30 – 10.30pm

CREW REQUIRED FROM VENUE

Cast operate and handle all equipment. Venue need only provide FOH staff.

STAGE

Staging is very flexible and can suit most sized spaces and halls. There is no set. Only props and sound equipment tour with us, however, we do need a good sized dressing room/space to keep these. The audience never sees the props.

Republic of Song to supply

- Republic of Song supplies 4 x speakers on stands
- Mixer
- All leads and cables required
- Props
- Costumes
- Blindfolds
- Foyer Exhibition Material

Venue to supply

- Possibly extension cords
- Dressing area with large table for props adjacent to the performance space
- Large table for sound desk in performance space

LIGHTING

There are no specific lighting requirements for the show. Dimmable lights are recommended. A red wash over the audience is suggested.

SOUND

All sound requirements provided by Republic of Song, as above.

FREIGHT NOTES

The show will tour in a van with all cast, sound and equipment on board.

CRITICAL ISSUES

- External noise is an issue for the show. The venue needs to have a good clean acoustic with little external noise
- The show is most atmospheric in low light
- A quiet floor for the actors to move across is essential. We have worked on creaky floorboards, but excessively creaky floors would impact negatively

CONTACTS

Please address all enquiries to

Jo Willans, Artistic Director at Republic of Song

Email: republicofsongaustralia@gmail.com

Phone: 0415 734 370