

BARBARA AND THE CAMP DOGS



2 DECEMBER - 23 DECEMBER 2017

LEARNING RESOURCES

BELVOIR



Belvoir presents

BARBARA AND THE CAMP DOGS

Writers **URSULA YOVICH & ALANA VALENTINE**

Director **LETICIA CÁCERES**

Songs by **ALANA VALENTINE, URSULA YOVICH & ADM VENTOURA***

This production of *Barbara and the Camp Dogs* opened at Belvoir St Theatre on Wednesday 6 December 2017.

Set Designer **STEPHEN CURTIS**

Costume Designer **CHLOE GREAVES**

Lighting Designer **KAREN NORRIS**

Sound Designer **STEVE TOULMIN**

Musical Rehearsal Director **ADM VENTOURA**

Stage Manager **LUKE McGETTIGAN**

Assistant Stage Manager **CECILIA NELSON**

Rehearsal Stage Manager **BROOKE KISS**

Rehearsal Assistant Stage Manager **BRONTE AXAM**

Directorial Secondment **RILEY SPADARO**

With

TROY BRADY

ELAINE CROMBIE

URSULA YOVICH

Musicians

Musical Director & Bass Guitar **JESSICA DUNN**

Drums **MICHELLE VINCENT**

Guitar **DEBBIE YAP**

*Vicki Gordon also contributed music to 'Tick Sista'

Indigenous theatre at Belvoir supported by the Balnaves Foundation.

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which Belvoir St Theatre is built. We also pay respect to the elders past and present.

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ABOUT BELVOIR



One building.

Six hundred people.

Thousands of stories.

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with redevelopment in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner city Sydney.

Thirty years later, under Artistic Director Eamon Flack and Executive Director Sue Donnelly, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring both nationally and internationally.

Belvoir Education

Our Education Program provides students and teachers with insights into the work of Belvoir and first hand experiences of the theatre-making process.

Belvoir Education offers student workshops, teacher professional development workshops, work experience, VET placements, archival viewings and a wealth of online resources designed to support work in the drama classroom. Our arts access programs assist schools in Regional NSW and Western Sydney to access the company's work.

Explore our education pages at www.belvoir.com.au/education

CAST AND CREATIVE TEAM



Ursula Yovich
Co-Writer/Songwriter/
Barbara



Alana Valentine
Co-Writer/Songwriter



Leticia Cáceres
Director



Troy Brady
Joseph



Elaine Crombie
René



Stephen Curtis
Set Designer



Jessica Dunn
Performing Musical
Director & Bass



Vicki Gordon
Co-Producer



Chloe Greaves
Costume Designer



Brooke Kiss
Rehearsal Stage
Manager



Luke McGettigan
Stage Manager



Cecilia Nelson
Assistant Stage Manager



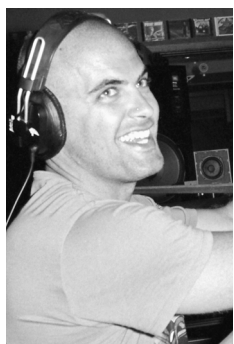
Karen Norris
Lighting Designer



Riley Spadaro
Directorial Secondment



Steve Toulmin
Sound Designer



Adm Ventoura
Songwriter/Musical
Rehearsal Director



Michelle Vincent
Drums



Debbie Yap
Guitar

PRODUCTION ELEMENTS

The elements of production are the technical and visual elements used to manipulate the elements of drama in order to effectively tell a play's story.

In these notes we are going to look at *Barbara and the Camp Dogs*

- Set model box

- Costume references & renderings

- Lighting Design

SET DESIGN

Before a set is made for a production a set designer creates a design for a model box built to the scale of the theatre. Usually this model box is exactly 25 times smaller than the real size of the theatre (1:25 scale). The purpose of this step in the design process is to give the creative and production team a chance to review the design before it is constructed. The model box provides specific information about texture, materials, look and detail of a set.



Set Model Box by Stephen Curtis (2017)



The set of *Barbara and the Camp Dogs* (2017)

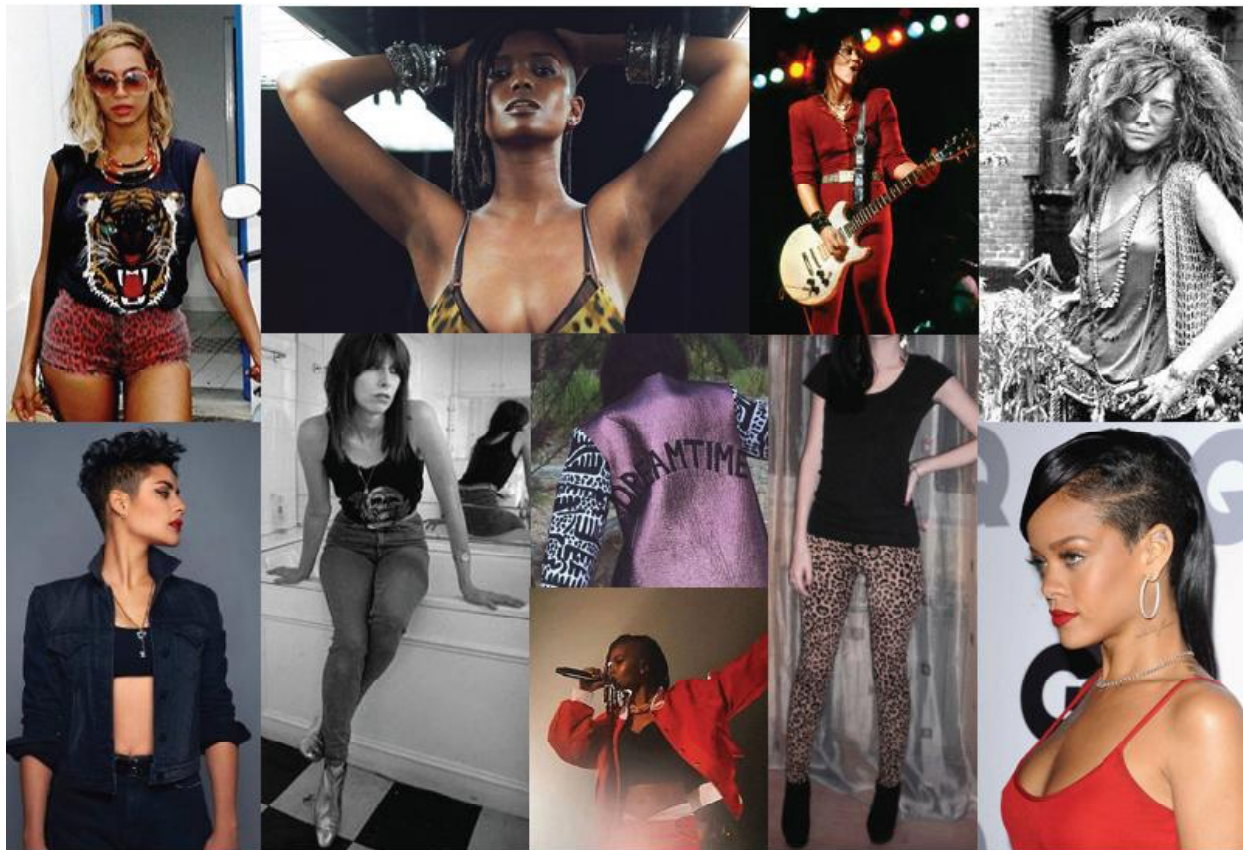
Set Design Stephen Curtis

Questions to consider after seeing this production

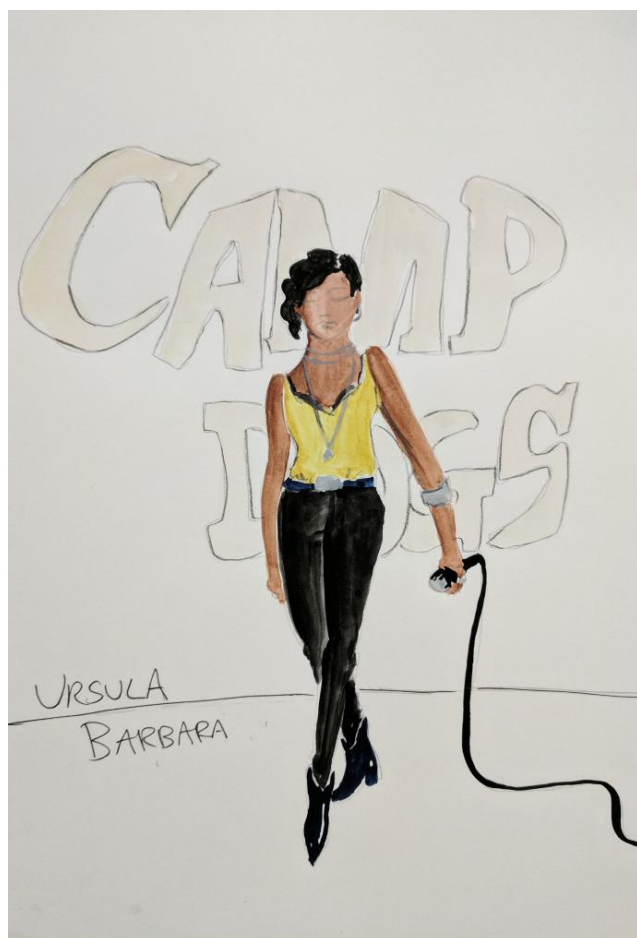
1. What is the key difference between the early model box design & the final set design?
2. Why might this change have taken place?
3. How many different locations were represented in the production?
4. How were the set pieces used to represent different locations?
5. How has the designer used stage space, texture, colour and composition to enhance dramatic meaning?

COSTUME DESIGN: REFERENCES & RENDERINGS

Character: BARBARA



Costume references by Chloe Greaves (2017)



Costume rendering by Chloe Greaves (2017)



Ursula Yovich as Barbara (2017)

Character: RENÉ



Costume references by Chloe Greaves (2017)



Costume rendering by Chloe Greaves (2017)



Elaine Crombie as René (2017)

Character: JOSEPH



Costume references by Chloe Greaves (2017)



Costume rendering by Chloe Greaves (2017)



Troy Brady as Joseph (2017)

Character: THE CAMP DOGS



Costume references by Chloe Greaves (2017)



Costume rendering by Chloe Greaves (2017)



Jessica Dunn as one of The Camp Dogs (2017)

AN INTERVIEW WITH LIGHTING DESIGNER: KAREN NORRIS

Karen has extensive experience as a lighting designer for theatre, dance and music throughout Australia and Europe. She has worked for numerous theatre and dance companies including Belvoir, Sydney Theatre Company, State Theatre Company South Australia, Melbourne Theatre Company, Ensemble Theatre, Griffin, Sydney Opera House, Bangarra Dance Theatre, Red Shed Theatre Company, One Extra Dance Company, Powerhouse Museum and Sydney Dance Company. *Barbara and the Camp Dogs* is the third production that Karen has designed the lighting for at Belvoir.

How did you get started as a lighting designer?

I had a very interesting introduction to lighting design. I was always into the arts. I wanted to be an actor or a dancer or an artist. I always saw myself doing something like that. Then when I was really young - just out of school - my boyfriend was working as a musician and he needed someone to do the lights. That's how I started doing lighting design. For me it was another form of art. Painting with light. To start with I learned on the job. Later I did more formal training when I moved to Australia and worked at the Opera House and then I got a job at the Australian Opera. I was their first female technician. I then received an Australia Council grant to work with Nigel Levings and learn the techniques in more detail.

As a lighting designer, what do you look for during a first read of the play?

Emotion. When I sit down and read I just go with it. I'm totally visual and it's all emotive. I'm looking at the whole journey the play takes you on. I see things visually.

What were your initial thoughts when you first read *Barbara and the Camp Dogs*?

I just knew it was a winner and the songs blow it away. It takes you on so many different levels that we all identify with which makes it a special piece of work. I'm very excited to work on it.

Could you describe the first step in your design process after you have read the script?

A really important thing as a designer is all of the technical specifications that come from the theatre and your budget. That's really important. But even more important than that is talking with your director and your set designer and having an understanding of their journey and what they want out of the piece. So you're kind of marrying everything so that we're all on the same page because a really important thing about design is all working together. It's not about egos. Design is also about being flexible. We might get in to the theatre and something will change so you've just got to be able to be flexible with your vision as well.

Where did you go to find design references and inspiration for *Barbara and the Camp Dogs*?

I grew up in the music industry. My boyfriend was in rock 'n' roll and I lit rock 'n' roll before I moved into theatre. That's my beginning. So that's where my inspiration comes from.

How does the music influence your lighting design?

Big time. It's everything. Especially this one because it goes on so many different tangents. And the music does that whole emotional journey. Especially the way that Leticia has blocked the songs on stage. Music is all emotion.

You have limited time to get the lighting design right in the theatre. What kind of paperwork and plans do you prepare for your design to ensure that everything runs smoothly once in the theatre?

We've got a very intensive drawing that I have worked on a lot with my assistant. That's changed about three times already. Just little things. You've got to make sure everything is to scale. When you get into the theatre you've got so many technicians working on the rig and everyone's up against the pump because we only have two days for bump in then we start focusing. That drawing is everything. Everything in that show is on that drawing. All of the colours; the patching; the channel numbers. Our production manager will make sure that they have patches for every channel. The lighting operator will come in and will work on the lighting board pre-programming. So there's a lot of stuff that goes on before we even start to focus. It's tight. It's a busy and exciting process and then a week later it's all up and in the hands of the cast and the stage manager.

What advice would you have for anyone looking to pursue a career in lighting design?

The best thing that happened to me was actually going out and doing it and learning myself and learning in a good venue where you get to work on lots of different shows. That's how I learnt. Also try to find someone to learn from. I take on students and teach them and I have assistants. I love taking students on because I didn't get that until I worked with Nigel Levings. If I had had that opportunity earlier it would've made things so much quicker for me.



Elaine Crombie & Ursula Yovich (2017)

POST SHOW DISCUSSION

The characters Barbara and Renè often break the fourth wall. What was the impact of these moments of direct address?



Ursula Yovich (2017)

The narrative is interspersed with songs. How did the actors transition from scene to song?



Troy Brady (2017)

The band remains visible onstage for the duration of the performance. What is the impact of their presence?



Debbie Yap, Michelle Vincent & Jessica Dunn (2017)

What was the impact of having audience members seated on stage?



Elaine Crombie & Ursula Yovich (2017)

How is humour used in the production to lighten moments and to provoke thought on serious issues?



Ursula Yovich (2017)

The play explores the personal relationship between Barbara and her cousin René. How does the play use this exploration to draw attention to broader social concerns?



Ursula Yovich & Elaine Crombie (2017)

Which character did you identify with the most? Why?



Elaine Crombie & Ursula Yovich (2017)

How did you feel at the end of the production? Why do you think the decision was made to end the production with a song?



Elaine Crombie, Ursula Yovich & Troy Brady (2017)

PODCAST



Step behind the scenes with co-writers Alana Valentine and Ursula Yovich, and actor Elaine Crombie as they discuss this powerful new work.

**Please note that there is some strong language used in this podcast.*

Produced by Zoe Ferguson for Belvoir

Listen to the *Barbara and the Camp Dogs* podcast online here:
<https://omny.fm/shows/belvoir/barbara-and-the-camp-dogs-backstage>

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