



earshot

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By Kate Hunter

'Hunter's words have that trained liveness that allow each recollection a moment's return'

– John Bailey, RealTime

Part live performance, part undercover surveillance operation, 'Earshot' is driven by theatre-maker Kate Hunter's lifetime obsession of eavesdropping on the private conversations of complete strangers.

In this dynamic new collaboration, overheard stories gathered from the general public are combined with voice-activated text projection to offer a fly-on-the-wall insight into the lives of others: personal, epic, comic and sometimes devastating.

Working closely with electroacoustic musician Jem Savage and performer/composer Josephine Lange, Kate uses analog objects and digital technology to craft a celebration of the Australian vernacular. Poetic, musical, horrific and hilarious, 'Earshot' asks us to draw a line in the sand of the public domain. Where is that line? The park? The cafe? Your street? Your back garden? Who should be permitted to listen? Operatic in style and form, 'Earshot' brings the poignant, pedestrian, hilarious story of us – the general public - into sharp relief.

Developments

'Earshot' was developed with support from the 2016 Festival of Live Art, Theatre Works, and the City of Yarra through its Performance Investigations initiative. The show's premiere season will be presented at fortyfivedownstairs, Melbourne, from 29th November – 3rd December 2017.

Background

Kate Hunter's cross-disciplinary and immersive performance is stimulated by investigations into cognitive neuroscience, the body, the senses, diseases and dying, autobiography, talking to herself, sadness, and the strange territory of memory.

Kate's 2014 work Memorandum (Theatre Works 2014, JSPAC Sydney 2015) investigated the unreliability of childhood memory through the use of self-recorded monologues to perform intersecting, multi-voiced narratives of live and pre-recorded story. 'Earshot' builds on on Kate's interest and expertise in the creation and manipulation of digital audio storytelling in performance.

Working closely with electroacoustic musician Jem Savage, and blending live performance with analogue and digital sounding devices, Kate has employed a musical consideration of spoken word and verbatim performance that considers orality and aurality as equal partners. Celebrating mistakes, errors and misheard words - the marginalia of our spoken, written, read and heard languages - 'Earshot' crosses conventional theatrical boundaries: it is as much a recital as it is a performed narrative. Operatic in style and form, 'Earshot' brings the poignant, pedestrian, hilarious story of us – the general public - into sharp relief.

Technical Requirements

'Earshot' requires a minimum playing space of 10 m x 12 m, and can be adapted to a variety of indoor theatre spaces. Projections are a key part of the design, which is simple, flexible and minimal, using data projectors on lightly hung muslin scrims.

Lighting

2 x 650 w PCs on floorstand
Fresnels: sufficient to create discrete lit 'stations'

Sound

Stereo FOH speakers appropriate to venue capacity
Cabling to operating desk with sightline to stage
Analog multi-core from stage to operating desk
2 x wireless headset microphone systems
2 x wireless in-ear monitoring systems (IEMs)
1 x clip-on wired microphone
Audio interface
Audio laptop and MIDI control surface

AV

2 x medium-throw data projector set on plinth downstage centre
(please confirm availability)
Cabling from rigged position to operating desk

Staging

Suitable anchor point for scrim detailed below (light duty: muslin/dowel scrim)

1 x muslin scrim approx. 3 metres x 12 metres to rig from lx bar upstage centre



I'm sorry.



e a r s h o t

Credits

Concept, creation, performance
Kate Hunter

Composition, performance
Josephine Lange

Sound design, analog and digital design
Jem Savage

Lighting design
Gina Gascoigne

Producer
Kath Papas Productions

Contact

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Previous development have been supported by City of Yarra, Theatre Works and FOLA