ITCHY-O

AUSTRALIAN FESTIVAL DOSSIER

2027

PRODUCTION OVERVIEW

ITCHY-O is a large-scale immersive performance company integrating live percussion, taiko, electronics, custom instruments, guitar, bass, synthesizers, masks, creature performance, procession, lighting, video, wireless systems, audience-field movement, and environmental effects.

The production has many moving parts. The working method is disciplined, collaborative, and built around early advance, clear authority, defined department responsibilities, and safe adaptation to local conditions.

PRESENTATION SNAPSHOT

ITCHY-O offers three scalable presentation models. These may stand alone or be combined within a festival weekend, institutional program, special event, or site-responsive commission.

Format	Scale	Running Time	Primary Use
Full Ceremony	40–60 performers and crew	75–90 minutes	Complete headline presentation for festival stages, theatres, warehouses, large clubs, and destination events.
Mobile Krash	40–60 performers and crew, scalable by site	20–35 minutes	Roaming activation for festival grounds, plazas, entrances, processional routes, streets, and unexpected interventions.
Noise Bath	7–12 performers and crew	30–60 minutes	Intimate immersive sonic environment for museums, galleries, gardens, planetariums, late-night rooms, and contemplative spaces.

PRIMARY CONTACT

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This is not a conventional band rider. ITCHY-O is advanced as an integrated performance environment. Audio, RF, lighting, video, performer movement, audience flow, environmental effects, security, and venue operations must be planned together.

1. PURPOSE & WORKING METHOD

This document supports the practical evaluation and advance of ITCHY-O for international festivals, theatres, cultural institutions, and large-scale special events. It provides the stable production framework. Show-specific drawings, technical lists, schedules, crew manifests, freight information, and safety documents are issued during Technical Advance.

The goal is to make the production legible. ITCHY-O can be unusual in format, but the advance process should be direct, professional, and predictable.

WHAT THIS DOSSIER DOES

– Defines the available presentation formats and scale of each format.
– Identifies baseline production needs and department responsibilities.
– Clarifies what Artist provides and what Purchaser or Presenter typically provides.
– Flags areas requiring early coordination: RF, environmental effects, audience movement, freight, customs, security, and local regulation.
– Creates a shared framework before detailed technical documents are exchanged.

WHAT THIS DOSSIER DOES NOT DO

– It does not replace the engagement contract or technical rider.
– It does not replace site-specific technical drawings or department plots.
– It does not override local law, venue safety policy, fire code, labor agreements, or permitting requirements.
– It does not assume every show requires every element. Deployment is scaled by agreed format and advance.

OPERATING METHOD

ITCHY-O advances as a single integrated production. Audio, RF, lighting, video, environmental effects, stage management, security, performer movement, and audience-field activity are treated as connected systems. A change in one department may affect several others.

The production is designed to integrate with local infrastructure rather than duplicate it. Where venue restrictions, local regulation, weather, infrastructure, or schedule create constraints, Artist and Purchaser identify safe substitutions where practical.

2. PRODUCTION SUMMARY

Iterations	Descriptions
Full Ceremony	Complete headline work: a large-scale ceremonial theatre performance with percussion, electronics, masks, movement, audience incorporation, lighting, video, and environmental effects. Includes 40–60 performers and crew. Running time: 75–90 minutes.
Mobile Krash	Compact, self contained, activation for festival grounds, public spaces, entrances, plazas, processional routes, and unexpected interventions. This model does not march but rather processions short distances and "clusters" to perform a number of songs. Includes 40–60 performers and crew. Running time: 20–35 minutes.
Noise Bath	Immersive sonic ceremony for museums, galleries, gardens, planetariums, late-night environments, and contemplative spaces. Includes 7-12 performers and crew: Running time: 30–60 minutes.

Operations	Details
Load-In	Schedule varies by format, site, venue access, labor model, and technical scope. Full Ceremony normally requires coordinated department time for audio, RF, lighting, video, effects, route review, soundcheck, and production walkthrough.
Audio	Professional PA appropriate to venue; FOH position with clear audience-field reference; monitor integration; digital/direct guitar and bass; technical input/output documentation issued during Audio Advance.
IEM/RF	International wireless systems may require compliant Australian rental systems or local substitution. Final RF deployment is confirmed during Technical Advance in coordination with the festival or venue RF manager.
Lighting	Venue lighting integrated with Artist requirements. Artist provides wireless, mobile, wearable, and environmental tandem lighting system.
Video	Artist provides display elements, and HDMI systems to be deployed by advance.
Environmental Effects	Atmospheric, confetti, cryogenic, and scenic effects may be used where permitted.
Audience Environment	All formats include performer movement within or around the audience. Of 40-60 performers only 5 perform on stage and a riser/thrust for drum corps on house floor is usually necessary.
Technical Advance	Required for all presentations. Appendices issued separately.

PRODUCTION POSTURE

The show is complex but controllable. A successful engagement depends on early advance, adequate access, qualified local departments, clear communication, and a shared understanding of audience movement and site conditions.

3. PRODUCTION CONTACTS & AUTHORITY

All production communication should route through the Producer unless another department lead is designated during Technical Advance. After introductions, department heads may communicate directly with their venue counterparts, with the Producer copied on technical correspondence.

Role	Name	Responsibilities
Producer / Executive Producer	Scott Banning	Booking, contracts, touring production, technical advance, budget, logistics, final production authority.
Co-Producer	Kirsten Vermulen	Administration, nonprofit relations, marketing, artist relations.
Tour Manager	Assigned per engagement	Daily tour operations, travel coordination, local crew interface, artist support.
Audio Director	Michael Patterson	Audio advance, playback, RF coordination, recording, system integration.
Lighting Director	David Kessner	Lighting advance, programming, cueing, venue integration.
Video Director	Bishop Zareh	Media systems, playback, holographic display systems, projection, LED integration.
Environmental Effects Director	Eric Winkelmann	Cryogenic effects, atmospheric effects, confetti systems, safety, venue approvals, regulatory coordination.
Stage Manager	Sara Valentine	Run-of-show coordination, cue discipline, venue department communication, performer routing support.

AUTHORITY

The Producer or designated Production Manager is the primary authority for production decisions affecting schedule, safety, show integrity, department deployment, and substitutions. Venue and festival safety officials retain authority over local compliance, permitting, emergency procedures, and site restrictions.

EMERGENCY CONTACTS

Emergency contact procedures, local medical contacts, venue emergency plans, and artist emergency contacts are exchanged during Technical Advance and confirmed during the final production meeting.

4. PRESENTATION FORMATS

ITCHY-O can be presented in three principal formats. Final scale, footprint, personnel, equipment, and schedule are determined by agreement and advance.

FULL CEREMONY

The complete headline work. Best for festival stages, theatres, warehouse environments, large clubs, destination events, and institutional headline programming.

– 40-60 performers and crew.
– 75-90 minutes.
– Full audio, RF, lighting, video, stage management, security, and environmental effects advance.
– Audience-field movement or distributed performance may be included depending on site.
– Requires coordinated load-in, programming, soundcheck, route review, and production walkthrough.

MOBILE KRASH

A compact roaming activation for festival grounds, entrances, plazas, streets, processional routes, public spaces, camping areas, and unexpected interventions.

– 40-60 performers and crew, scalable by site.
– 20-35 minutes.
– Requires route planning, audience management, local security, communications, weather assessment, and portable systems.
– May precede, follow, or exist independently from Full Ceremony.

NOISE BATH

An intimate immersive sonic environment for museums, galleries, gardens, planetariums, late-night rooms, ceremonial spaces, and contemplative cultural programming.

– 7-12 performers and crew.
– 30-60 minutes.
– Requires controlled sonic environment, full-range audio, controlled lighting, seating or floor accommodation, and quiet audience management.
– May be presented as a stand-alone work, VIP program, institutional commission, or festival satellite event.

COMBINED PROGRAMMING

The formats may be combined across a festival weekend or institutional program. A typical combined presentation might include Mobile Krash as a festival-ground intervention, Full Ceremony as the headline event, and Noise Bath as a late-night or museum-based companion work. Combined programming must be advanced as a complete schedule with adequate recovery, transport, staffing, and equipment reset time.

5. ADVANCE PROCESS & RESPONSIBILITIES

The advance process should begin as soon as the engagement is substantially confirmed. RF, environmental effects, freight, customs, venue restrictions, local labor, and audience movement should not wait until final week production.

Stage	Timing	Primary Work
Initial Advance	Before confirmation	Confirm format, venue, site, schedule, performance duration, dressing/production/backstage areas, weather contingency plans, and document exchange.
Department Advance	As early as practical	Audio, RF, lighting, video, rigging, environmental effects, security, hospitality, freight, and local labor work directly with assigned counterparts.
Pre-Arrival Lock	2-4 weeks out, or earlier for international work	Confirm schedule, documents, freight, customs, permits, equipment sourcing, local crew, power, safety, routing, and substitutions.
On-Site Production Meeting	Arrival / load-in	Confirm venue access, emergency procedures, schedule, departments, effect restrictions, audience routes, and communications.
Final Walkthrough	Before doors / before activation	Confirm route, performance zones, security positions, cue points, environmental effects, emergency egress, FOH sightlines, and stage management communications.

RESPONSIBILITY MATRIX

Area	Artist Typically Provides	Purchaser / Presenter Typically Provides
Creative Direction	Performance concept, format requirements, show flow, artistic approval.	Confirmed program slot, site access, audience plan, local restrictions.
Production Management	Artist production lead, department specifications, advance documents.	Local production manager, venue information, local labor, schedule coordination.
Audio	Artist-specific input/output requirements, playback requirements, monitor/RF requirements.	Professional PA, FOH/control positions, qualified engineers, power, local substitutions as approved.
RF	Channel count, device ranges, coordination needs, antenna plan where applicable.	Local RF information, permitted spectrum, coordination with festival RF manager, compliant substitutions if required.
Lighting	Lighting direction, cueing needs, touring fixture requirements where applicable.	House plot, console/control information, qualified lighting crew, rigging and power.
Video	Media requirements, content specifications, signal flow needs where applicable.	Projection/LED infrastructure, processors, cameras, screens, playback integration as advanced.
Environmental Effects	Effects concept, cueing, artist-owned equipment where applicable, safety requirements.	Venue approvals, permits where required, local operator or fire watch where required, cleanup support.
Security	Performance route and audience-field requirements.	Adequate security staff, backstage control, crowd management, emergency procedures.

6. ARTIST RIDER: SPACE, ACCESS, HOSPITALITY & SECURITY

DRESSING & PRODUCTION COMPOUND

Purchaser shall provide secure backstage facilities sufficient to support 40-60 performers, crew, costumes, instruments, electronics, production operations, and environmental effects preparation. For Full Ceremony, Artist typically requires approximately 800 sq. ft. / 75 m2 of combined dressing, staging, and production prep space. The area may be divided into multiple rooms.

– Private and protected from public access.
– Lockable or supervised when unattended.
– Climate appropriate for performers, costumes, electronics, and makeup.
– Equipped with tables, chairs, mirrors, garment racks where available, trash/recycling, and adequate power.
– Near stage or activation route where possible. Off-site dressing may be acceptable if nearby or if dedicated transport is supplied.

PARKING, LOADING & FREIGHT ACCESS

Purchaser shall provide clear, secure vehicle access for load-in, performance, and load-out. Touring vehicles, local trucking, freight delivery, passenger vehicles, parking permits, dock access, forklift needs, and certified operators are advanced by engagement.

SCHEDULE

Full Ceremony requires coordinated time for load-in, systems integration, RF check, lighting/video programming, environmental effects installation/testing, soundcheck, route review, and production walkthrough. Actual schedule is determined by venue complexity, labor model, stage access, local restrictions, and confirmed format.

HOSPITALITY

Hospitality should match the confirmed touring party and schedule. Specific meal counts, dietary restrictions, green room needs, and substitutions are advanced by date. Baseline needs typically include water, coffee, ice, clean black towels, healthy snacks, vegetarian/vegan options, and post-show support where schedule requires.

SECURITY & BACKSTAGE ACCESS

Backstage access is limited to authorized personnel. Because performers prepare in costume, makeup, masks, and production gear, unauthorized backstage photography, guest access, or media access is prohibited unless approved by the Producer.

PHOTOGRAPHY, RECORDING & PRESS

Public performance photography and video are generally supported when they do not disrupt the show, safety, venue operations, or contractual restrictions. Load-in, rehearsal, soundcheck, costume prep, makeup, performer warm-up, backstage operations, and load-out may not be photographed or recorded without prior approval.

7. PERFORMANCE ENVIRONMENT & AUDIENCE FLOW

ITCHY-O may operate beyond a conventional stage picture. Depending on format, performers may move through, around, behind, or within the audience field. This is a central production consideration, not an incidental theatrical detail.

Element	Advance Consideration
Performance Zones	Stage, audience field, aisles, ramps, entrances, plazas, procession routes, satellite locations, and backstage transitions.
Audience Flow	Standing vs seated configuration, ingress/egress, crowd density, accessibility, emergency exit clearance, and spectator behavior.
Security Positions	Route control, backstage access, audience boundary management, environmental effects zones, FOH visibility.
Accessibility	Routes and viewing positions must preserve accessibility requirements and emergency egress.
Weather / Terrain	Outdoor activation requires assessment of surface, grade, drainage, wind, temperature, light level, and shelter options. Purchaser agrees to insure all equipment exposed to elements when threat of damage is present.
Communications	Stage management, security, production, environmental effects, and department leads need reliable communications during mobile or distributed activity.

SAFETY NOTE

Audience incorporation is planned. It is not left to chance. Routes, boundaries, performer access, security support, and emergency procedures must be understood before doors or activation.

8. AUDIO SYSTEMS

ITCHY-O combines high-impact percussion, taiko, electronics, custom instruments, guitar, bass, synthesizers, playback, and distributed performance elements. Audio must be treated as an integrated system that supports impact, clarity, localization, monitor reliability, and audience immersion.

HOUSE SYSTEM

- Professional PA sized appropriately for the venue and audience capacity.
- Subwoofer deployment appropriate for high-impact percussion and electronic low-frequency material.
- FOH position with accurate audience-field reference and unobstructed mix perspective.
- Qualified house audio engineer and system technician.
- Adequate line check, soundcheck, and troubleshooting time.

ARTIST AUDIO SYSTEM

Artist may travel with or specify playback, interface, monitor, RF, instrument, and control systems. Final connection points, input/output requirements, console needs, digital networking, clocking, recording feeds, and backup routing are issued during Audio Advance.

MONITOR SYSTEM

Monitor deployment is confirmed during Audio and RF Advance. Australian engagements may require compliant local IEM and wireless systems, with antenna placement, performer locations, cueing, stage management, testing, and fallback procedures planned together.

GUITAR & BASS

Guitar and bass use Fractal Audio Systems or equivalent direct modeling outputs. Guitar amplifiers, bass amplifiers, and speaker cabinets are not required unless specifically advanced.

AUDIO ADVANCE DELIVERABLES

Document	Purpose
Input List	Defines source count, labels, mic/DI needs, playback lines, and console channels.
Output List	Defines PA, monitor, record, comms, cue, and auxiliary sends.
Stage Patch	Defines physical connection points and stage distribution.
RF Plan	Coordinates IEM and wireless systems with the full event spectrum plan.
Power / Network Plan	Defines audio power, interface, network, and clocking requirements where applicable.

9. RF COORDINATION

RF coordination is a critical-path item for Australian engagements. Artist-owned wireless equipment must be reviewed against current Australian spectrum rules and site conditions. Compliant local systems or substitutions may be required.

BASELINE REQUIREMENTS

- RF coordination begins during advance, not on show day.
- Artist provides current equipment ranges and channel requirements.
- Purchaser or festival RF manager provides permitted spectrum, known restrictions, broadcast conflicts, and site coordination requirements.
- Antenna placement, cabling, power, monitor world, and performer movement are planned together.
- Australian-compliant local rental systems or substitutions are sourced where Artist-owned systems cannot legally operate.

INTERNATIONAL RF

Wireless systems are subject to Australian spectrum regulation and venue coordination. Where Artist-owned systems or frequency ranges are not compliant, approved local substitutes shall be sourced by agreement early enough for testing, routing, programming, and performer familiarization.

RF MATRIX

Item	Advance Need	Risk If Late
IEM Count	Final transmitter/receiver count and stereo/mono requirements.	Insufficient monitoring, performer safety issues, cue failures.
Frequency Ranges	Legal ranges by country and site.	Non-compliant equipment or unusable channels.
Antenna Plan	Placement, cabling, coverage, diversity, power, and line-of-sight.	Dropouts, unstable coverage, poor roaming reliability.
Festival Coordination	Coordination with other stages, broadcast, vendors, and house systems.	Interference, retuning delays, avoidable show risk.
Backup Plan	Spare channels, wired backups where practical, substitution options.	No recovery path if local conditions fail.

10. LIGHTING SYSTEMS

Lighting must support a large immersive performance environment rather than only a downstage band picture. Depending on format, the design may include stage lighting, house integration, audience-field lighting, wearable or mobile lighting, wireless DMX, scenic practicals, and atmosphere.

VENUE LIGHTING

- Current house plot, patch, fixture inventory, control platform, universe assignments, power, rigging points, and programming access shall be provided during Lighting Advance.
- The lighting system should provide strong silhouette, depth, saturated color, strobes or high-impact movement where permitted, and adequate safety visibility for performer routes.
- Any restrictions on strobes, haze, lasers, audience lighting, rigging, or blackout conditions must be disclosed early.

ARTIST LIGHTING

Artist may supply or specify mobile, wearable, battery-powered, wireless, or scenic lighting elements. These must be integrated with venue power, RF/wireless conditions, stage management, and audience-field safety.

LIGHTING ADVANCE DELIVERABLES

Document / Information	Required Use
House Plot and Patch	Confirms available infrastructure and programming path.
Fixture Inventory	Identifies available wash, beam, strobe, audience, and practical options.
Console / Control Info	Confirms control surface, networking, timecode/MIDI/OSC options where applicable.
Rigging Information	Confirms hang points, load limits, dead-hang options, and restrictions.
Cue / Programming Schedule	Allocates programming, focus, rehearsal, and showfile integration time.

11. VIDEO SYSTEMS

Video deployment is modular. It may include media playback, projection, LED integration, holographic display elements, camera feeds, branding assets, or environmental imagery. Final scope depends on format, venue infrastructure, budget, and technical advance.

POSSIBLE VIDEO ELEMENTS

- Media server or playback computer.
- Projection or LED wall integration.
- Holographic display elements where appropriate.
- Camera feeds or IMAG where approved.
- Logo, branding, title, or environmental loops.
- Signal distribution, processors, scalers, converters, and local playback backup.

VIDEO REQUIREMENTS

Purchaser shall provide current information on screen dimensions, projection positions, LED specifications, processors, signal types, control positions, power, rigging, camera restrictions, media delivery timeline, and technical personnel.

MEDIA DELIVERY

Final media format, resolution, codec, aspect ratio, delivery method, show-control requirements, and backup format are confirmed during Video Advance. Video assets should not be reformatted, edited, or publicly repurposed without Artist approval.

12. ENVIRONMENTAL EFFECTS

Environmental effects are part of the performance language and may include cryogenic effects, atmospheric haze or fog, confetti, scenic practicals, and other approved elements. Effects are modular and may be scaled or substituted based on local law, venue policy, fire code, insurance, safety review, and site conditions.

Effect	Advance Requirements	Notes
Atmospheric Haze / Fog	Venue approval, detector policy, fire alarm isolation procedure where permitted, ventilation assessment.	Used to support lighting, depth, and environmental field.
Confetti	Deployment location, material approval, cleanup plan, audience impact, HVAC or facility restrictions.	Unless otherwise agreed, Purchaser is responsible for post-performance cleanup.
Cryogenic Effects	Permits, approved equipment, Artist's trained operator, ventilation, safety zones, local compliance.	Used only where legally and safely permitted.
Scenic Practicals	Power, placement, cable safety, performer interaction, fire or heat considerations.	May include mobile or distributed elements.

RESPONSIBILITIES

Party	Responsibilities
Artist	Effect concept, cueing, approved deployment plan, artist-owned equipment where applicable, department lead, safety requirements.
Purchaser / Venue	Venue approvals, permits where required, fire marshal or authority coordination, local operator or fire watch where required, power, access, cleanup, and local compliance.

13. AUSTRALIAN TOURING & COMPLIANCE

ITCHY-O previously transported and presented the production at Dark Mofo in Hobart, Tasmania. Australian engagements require early coordination of freight, customs, importer identity, biosecurity, batteries, RF compliance, domestic transport, effects permitting, insurance, taxation, and venue requirements.

Area	Advance Need
Freight / Domestic Transport	Arrival port, freight dimensions and weights, port handling, customs release, local trucking, interstate or Tasmania routing, delivery schedule, secure storage, dock access, forklifts, and certified operators.
Carnet / Customs / Importer	ATA Carnet or agreed temporary-import method, equipment list, serial numbers, declared values, importer identity, customs broker, port documents, and re-export controls.
Personnel	Touring party, local labor, visas or work authorization where applicable, accreditation, credentialing.
Insurance	COI, local insurance requirements, venue indemnity requirements, environmental effects coverage where applicable.
RF Compliance	Legal frequency ranges, equipment legality, permits, local substitutes where needed.
Biosecurity / Effects	Biosecurity review of cases, timber, residue, costumes, scenic materials, instruments, and consumables; cleaning, treatment or fumigation records where required; state and venue effects permits.
Tax / GST / Settlement	Australian withholding and GST treatment, settlement method, currency, bank documents, invoicing, payment schedule, and responsibility for local tax advice.
Local Sourcing / Batteries	Australian-compliant RF rentals, approved effects consumables, battery transport documents, local power and charging, lighting/video additions, transportation, hospitality, and other consumables.

Presenters should appoint one production decision maker to coordinate customs, biosecurity, importer requirements, freight, domestic transport, state and venue regulations, local labor, and festival production. Rock-It Global was a previous logistics partner; current vendors are confirmed per engagement.

14. TECHNICAL ADVANCE DELIVERABLES

The following documents are issued, requested, or exchanged according to the confirmed format. Not every item applies to every engagement.

Department	Documents / Information	Timing
Production	Show schedule, daily schedule, contact sheet, crew manifest, site map, dressing plan, security plan, load-in/load-out plan.	Initial Advance through Pre-Arrival Lock.
Audio	Input list, output list, stage patch, console requirements, playback routing, monitor requirements, power/network needs.	Audio Advance.
RF	Channel count, equipment ranges, frequency coordination, antenna deployment, spectrum restrictions, backup channels.	Early Advance; critical path.
Lighting	House plot, patch, fixture inventory, universe assignments, console/control info, programming schedule, cue structure.	Lighting Advance.
Video	Signal flow, media specs, screen/LED/projection info, processors, playback backup, delivery timeline.	Video Advance.
Environmental Effects	Equipment locations, operator assignments, permits, safety documentation, venue approvals, power, cleanup plan.	Early Advance; subject to local approval.
Freight / Customs	Pack list, freight dimensions and weights, ATA Carnet, importer identity, broker and port details, biosecurity and battery documents, domestic delivery schedule, and re-export plan.	International Advance / Logistics Advance.
Safety	Emergency contacts, local medical plan, fire code restrictions, evacuation routes, muster point, security positions.	Pre-Arrival Lock and on-site meeting.

PRODUCTION MEETINGS

- Initial Advance Call: venue, schedule, personnel, infrastructure, format, known restrictions.
- Department Meetings: audio, RF, lighting, video, rigging, environmental effects, hospitality, security.
- Final Production Meeting: schedule, safety, weather, cue changes, emergency procedures, audience movement, environmental effects, venue restrictions.

SITE VISIT

Where practical, Artist requests a walk-through upon arrival covering stage access, processional routes, audience flow, FOH, monitor world, lighting positions, video positions, environmental effects, backstage, emergency exits, loading path, and security posts.