

THE ACTORS' HUB PRESENTS

# PRESENTER PACK



LOS.  
CONFUSION  
POWERFUL.  
POTENT. CRUEL  
ENRAGED. MAD  
DESTROYER

ONE  
PUNCH  
WONDER

RAGING  
BRUTAL  
FRANTIC  
BERSERK  
VIOLENT

# ONE PUNCH WONDER

WRITTEN AND DIRECTED BY AMANDA CREWES

# ONE PUNCH WONDER

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## PRESENTER PACK

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About us at  
**THE ACTORS HUB STUDIOS INC.**

The Actors' Hub Studios Inc creates diverse, high impact and honest theatre and film to compete in the national and international market, that champions the uniquely Australian voice to a wider platform.

Made up of graduates from The Actors' Hub training program, the cast are a dynamic team of men who are not afraid to champion a unified global community through masculine, high-impact, immersive entertainment.



About the play  
**ONE PUNCH WONDER**

### SYNOPSIS

"Educate and bring up boys to be men of respect, men that protect and look after not only their families but others. Men that don't tolerate acts of violence against women and the vulnerable in our communities. Men that will never consider or accept acts of extreme cowardice like this as acceptable."

How much damage does  
one punch really do?

"One Punch Wonder" pulls up the page and puts the culture of toxic masculinity under a microscope, looking into the coward's punch from all angles it asks us:

How are we raising our boys?

To the surprise of many audience members, "One Punch Wonder" is "Dare I say... entertaining." Incredibly physical, this piece of theatre goes beyond the traditional forms of verbatim, moving from gentle, vulnerable, intimate moments to moments of high intensity, adrenaline filled acrobatics. The show is at once, athletic and authentic.

### FORM

The actors deliver seventy fierce minutes of hard-edged physical theatre; body-collisions and backflips alongside mimicry and verbatim dialogue sourced from victims, offenders, families, health professionals, media and the law. The message is clear, strong and relentless. There is no turning back. "One Punch Wonder" dogmatically highlights toxic masculinity and calls for a re-education and re-evaluation of what it means to be a man.

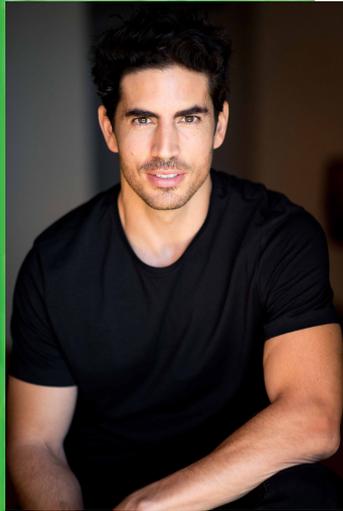
### CREDITS

Director/Writer	<b>Amanda Crewes</b>
Composer	<b>Tim Newhouse</b>
Cast	<b>Adam Leeuwenhart Jared Stephenson Christian Tomaszewski Levi Widnall</b>

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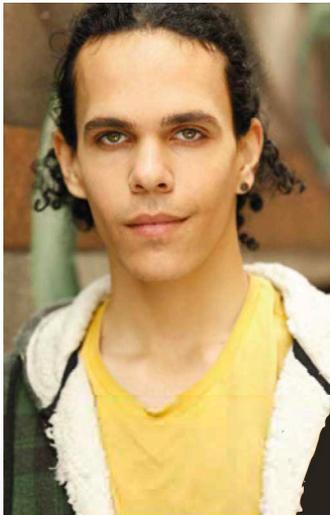
# ONE PUNCH WONDER



## CHRISTIAN TOMASZEWSKI

In 2014, Christian enrolled at The Actors' Hub where he had the opportunity to work on **Jack in a Box**. In 2015, he entered the Gap 1 course where he played multiple characters in **Stories from Suburban Road**. In Gap 2 in 2016, he was in productions such as **Fractured**, **Macbeth**, **The Brick & The Rose**. He worked with renowned U.S acting coaches Elizabeth Kemp and Lisa Robertson. In 2017, in Gap 3, he had been in a short film and stage show of

**Know Your Enemy**, and directed a short film **League Of Losers**. In 2018, Christian performed at Perth Fringe in 4 productions: **Know Your Enemy**, **One Punch Wonder**, **Pool (No Water)** and **Why?** Under the umbrella production **4x4x4** and has also taken the show **One Punch Wonder**, on tour through Melbourne and Sydney Fringe. In 2018, Christian signed up with top acting agency Kermond Mgt Sydney. In 2019, he toured **One Punch Wonder** as part of The Actors' Hub Studio Inc. In 2020, Christian had the opportunity to work again as part of **4x4x4** performing in shows **Innocent Pawn & The Empire**. This year will also see Christian touring **One Punch Wonder** across regional W.A.



## LEVI WIDNALL

Levi's first year of acting was in 2016, when he was given a chance to act with Alucinor productions for a Mental Health Commission training video tackling amphetamine and opioid abuse. He then went on to play a supporting cast member in the Australian independent film **Decadent and Depraved**. In mid 2017 Yirra Yakin Theatre Company toured a children's play **Boodjar Kaatijin** where Levi played a leading role around metro and regional WA. Which was

followed up by the sequel, **Kaarla Kaatijin**, in 2018. Levi also worked with The Actors' Hub Studios Inc. on **One Punch Wonder** for Sydney and Melbourne Fringe. In 2019 he again joined both companies for **Djinda Kaatijin** and a remount of **One Punch Wonder**.



## ADAM LEEUWENHART

Adam Leeuwenhart graduated from The Actors' Hub in 2017. During his four years training he was in 19 plays and 5 short films. Since graduating Adam co-founded The Actors Hub Studios Inc. as the Deputy Chairman. In 2018 he was in four shows with The Actors' Hub Studios Inc.: **Know Your Enemy**, **Pool (no water)**, **Why?** and **One Punch Wonder**. He has toured **One Punch Wonder** to Melbourne, Sydney, Perth and

Regional Western Australia in 2018, 2019 and 2020. In 2019 he played Tom on ABC's **"The Heights"** as well as Mickey and Beau in the short films **"Touch"** and **"Beaus End."** In 2020 he played Brendan in **"At Affinity's End"** and played HIM in the award winning short film **"The Storytellers."**



## JARED STEPHENSON

Jared Stephenson trained at the Actors' Hub from 2017 to 2019. During his time in training he was a frequent performer on stage, appearing in a number of productions, including **Three Sisters**, **One Brother**, **Romeo and Juliet**, **The Les Darcy Show**, **L'Appel du Vide**, and **Squawk**. Also training in screen, 2019 saw Jared perform as Gabriel in the short film **Beau's End**. In September 2019, Jared joined the **One Punch**

**Wonder** team, performing in the production during its October Season and its Port Hedland Tour. After graduating from the Actors' Hub, Jared appeared as a cast-member of **4x4x4** in Fringe 2020, performing as Jason Momoa in **Love, Light and Laughter**, Mark in **The Empire**, Lord Capulet in **R+J: The Verona Mob**, and ensemble in **The Innocent Pawn**. In 2020 and beyond Jared will be reprising his role in **One Punch Wonder** during its WA tour and continues to work with the Actors' Hub Studios Inc.

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Meet the

## CREATIVE TEAM



Playwright/Director  
**AMANDA CREWES**

Amanda Crewes (writer/director) graduated from the WAAPA in 1998, with a BA (Performing Arts). She has performed with Perth Theatre Company, Kompany M, Handzon Theatre, Barking Gecko, Melbourne's Playbox Theatre and several professional independent theatre groups. Since turning to coaching, directing and

producing in 2012 she has directed 53 stage productions and 5 short films; produced 54 stage productions, 10 short films and 9 theatre tours (locally and nationally), as well as written 19 stage productions and 6 short films.



Composer  
**TIM NEWHOUSE**

Tim Newhouse is a twenty-five year old composer, arranger and multi-instrumentalist based in, and from, Perth, Western Australia. Tim was a participant in the 2019 WA Symphony Orchestra Composition Project, and his composition Southbank was nominated for a 2019 WAM Song of the Year (Jazz). He was the 2018

Composer-in-Residence and 2014 Associate Composer-in-Residence with the WA Youth Jazz Orchestra. He also received the 2015 Jack Bendat Travel Scholarship, which funded a solo tour to the east coast of Australia performing Tim's compositions for jazz orchestra. As an arranger and orchestrator, Tim has worked with orchestras such as Perth Symphony Orchestra, Perth Cabaret Collective, WA Charity Orchestra and WA Youth Jazz Orchestra, contributing to music by Rachael Dease, Michelle Nicole, Abbe May, Johannes Luebbbers, Eastwinds and the South African Gospel Choir. Tim aims to continue a wide variety of collaborations; working with theatre, dance, film and video games, bringing contemporary music to the orchestra and expanding the artistic possibilities of the big band.

Some

## TOUR DETAILS

### AVAILABLE TOUR DATES

January 1st 2019 - January 1st 2021

### COSTS

Per Show -  
Royalties 10%  
\*Excludes GST  
\*

### DURATION

70 Minutes (no interval)

### SUITABLE VENUE

- Minimum stage width: 5500mm
- Minimum stage height: 3000mm
- Minimum stage depth: 5500mm
- Minimum wing space: Enough to conceal actors before they enter stage.

### MAX NUMBER OF PERFORMANCES PW

8 Performances

### MIN BREAK BETWEEN PERFORMANCES

120 Minutes

### APRA OBLIGATIONS

Producer to cover the costs

### TOURING PARTY

Role	Name
	TBC
Tour manager/	Adam Leeuwinhart
Stage manager	Jared Stephenson
Cast x 4	Christian Tomaszewski
	Levi Widnall

### PERFORMANCE HISTORY

Year	Venue	No. of Performances
2018	Theatre Works, Melbourne, Melbourne Fringe	3
2018	Italian Forum Cultural Centre, Sydney, Sydney Fringe	2
2018	The Actors' Hub, Perth, Perth Fringe	5
2018	The Actors' Hub, Perth,	4
2019	The Actors' Hub Studios Perth/ Perth Royal Show	19

# ONE PUNCH WONDER



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## PRODUCTION DETAILS

### TECHNICAL SUMMARY

This show works best in the round but can be adjusted for proscenium stages. Our tech team will provide a standard comprehensive design for both in-the-round and proscenium stages.

### CREW REQUIRED FROM VENUE

Pre-rig will be required as per designs provided (meets most standard rigs).

Bump In: 4 hours

Performance: 70 mins

Bump Out: 2 hours

### SOUND

Touring stage manager will operate sound and call the show.

Venue to supply:

- Mixer with mini jack input
- Venue FOH speakers
- Small on-stage speaker with input at FOH SM position

The Actors' Hub to supply:

- Company computer with qlab for sound and projection

### LIGHTING

The show utilises house stock. LX called by touring Stage Manager, from bio box.

Venue to supply:

- Basic house stock
- Coloured lights (blue wash, and the opportunity to do a colour chase for a nightclub scene)
- Memory console
- Minimum 36-channel LX rig

### WARDROBE AND PROPS

Dressing room(s) for 4 cast including hanging space.

Washer, drier, iron and ironing board appreciated.

Access to fridge pre-show required.

### FREIGHT NOTES

Entire tech travels in a three-tonne truck.

Access to loading bay preferable.

### CRITICAL ISSUES

The set is a boxing ring approximately 5.5m x 5.5m with images projected onto the floor of the ring. If the audience is not high enough – (ie. the floor is not be easily viewable) we ask that a projector screen be placed behind the action on one side of the ring so that we can project on to a screen above and behind the actors.



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## Our strategy for **MARKETING**

### **ONE LINE**

How much damage does one punch really do?

### **EXTENDED SYNOPSIS**

How much damage does one punch really do? "One Punch Wonder" pulls up the page and puts the culture of toxic masculinity under a microscope, looking into the coward's punch from all angles. Asking us: How are we raising our boys?

### **FULL SYNOPSIS**

"Educate and bring up boys to be men of respect, men that protect and look after not only their families but others. Men that don't tolerate acts of violence against women and the vulnerable in our communities. Men that will never consider or accept acts of extreme cowardice like this as acceptable."

How much damage does one punch really do? "One Punch Wonder" pulls up the page and puts the culture of toxic masculinity under a microscope, looking into the coward's punch from all angles. It asks us:

How are we raising our boys?

To the surprise of many audience members, "One Punch Wonder" is "Dare I say... entertaining" show. Incredibly physical, this piece of theatre goes beyond the traditional forms of verbatim, moving from intimate moments to scenes of high-impact acrobatics.

### **MARKETING MATERIALS**

The Actors' Hub will provide each venue with a comprehensive Marketing Toolkit, including all performance, company and artist information, key audience demographics and advice on how to engage them and hot tips for your marketing, publicity and box office teams. We will also provide access to our growing dropbox of marketing collateral including:

- Promo video individually branded to your venue
- Print-quality production and rehearsal photography
- Social media collateral
- Comprehensive collection of reviews
- Media release
- Cinematic trailer
- Video's detailing the audience response

### **MEDIA QUOTES**

The actors clearly having pushed themselves to their limits as they left the stage drenched in sweat and with the audience unable to move from their seats, (and a few men and women struggling with tears) captivated by the experience they had been witness to. Redefining what it means to be a man.

- **OUTinPerth** ★★★★★

Take your brother, dad, or cousin's best friend to see this and start the conversation about what manhood should mean in 2018.

- **Isolated Nation**

An astounding and thought provoking dramatized piece of physical theatre. The actors deliver fifty fierce minutes of hard-edged physical body collisions and back flips along with mimicry and verbatim dialogue sourced from victims, offenders, families, media and the law. The message is clear, strong and relentless - there is no turning back. This is a dynamic and fearsome show that leaves audiences shocked and aware. Reinforcing the need to change the way men behave and think about themselves

- **Stage Whispers Sydney**

What works is that the actors are so clearly the right people to tell this story, as this is a play performed by men, about men, for men.

- **Quintus Olsthoorn** ★★★★★

I am enormously impressed with the commitment of these performers to their craft dedicated, skilful artists

- **Charlie Perth**

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## AUDIENCE REVIEWS

The boys were just so fantastic in the roles that they played. Obviously deeply committed to the message. It was very real, very powerful, very compelling, very devastating, and I think it's what we do with that message now that really counts. The whole thing was just so impactful. I hope every man in this country gets to see One Punch Wonder.

**Melinda Tankard Reist**  
**'Collective Shout'**

My son David Cassai was killed from a one punch attack in 2012 – I would recommend people to come along and watch the show. It really hit home. I'm not the only one who's lost a loved one from a senseless act of violence, but it's one too many. With this tonight hopefully we can all do our little bit to get this message out there, we can use that voice for prevention and hopefully other families don't go through what we've gone through.

**Caterina Politi**  
**'Stop! One Punch Can Kill'**

I work at an all-boys catholic school, and I see masculinity being created and being molded there on a daily basis, you begin to realize the battle that we've got ahead of us – seeing those sorts of things makes me now realize – okay there things that I can start to tackle on a day to day basis bring boys, theres nothing in it that is offensive and I recon bring em as young as they can, sit them down and watch this with them. That stayed with me and I think it will stay with me for a while.

**Clayton Zwanenberg**

It's a really important message. I want to commend the four actors for bringing this to the public. It's a really important conversation.

**Audience member**

I took my 15-year-old son and he found it "completely on my level. I could totally relate and it taught me things. Heaps of things that I haven't thought about." The show asks to reframe the statement, "Be A Man". My son verbally shuddered, a knowingness that I have not been able to protect him from, when he heard that phrase...As a mother, I wept most of the show, when I wasn't flinching in horror. As a creator it was incredibly inspiring work.

**Janelle Da Silva**

"One Punch Wonder" is a hugely compelling and powerful exploration of that toxic mix of unhealthy masculinity, alcohol abuse, violence and all the unhealthy ways we teach men to be males in this culture. It's very powerful and I recommend everyone to see it. I think every boy in Australia needs to see this play as a matter of urgency.

**Melinda Tankard Reist**  
**'Collective Shout'**

I really applaud the boys for bringing the message the way that they did with a great deal of dignity.

**Audience Member**

I think that to experience shows like this, potentially makes us all much better people.

**Michael Dunstan**

It was really high tension, high energy all the time, really captivating message. As a young Australian male we are do have that issue with toxic masculinity, so that's an epidemic and this would have to change the way you think. I have a to reflect on myself. Its probably the best live performance i have ever seen.

**Jacob Rickers**

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## Our plans for **COMMUNITY ENGAGEMENT**

These are free and standard for each and every venue.

### 1. MEET THE CAST

Duration: 30-60 minutes

A "Meet & Greet" with the cast in the foyer after the performance is highly recommended and a great way to get people talking and unpacking the subject matter. We love to stay for a post-show conversation anyway, so why not let the audience know they can stay back and chat with us. It becomes an opportunity to pass the baton on And if audience members are brave enough to interview we would love to get their opinion on the subject and possible solutions in an on-camera interview where cast members record audience contribution to the conversation. Let's get this conversation started.

### 2. CAST Q&A

Duration: 15-30 minutes

A formal post-show Q&A may be held after the show either in the foyer, or onstage if there is no bump out. An awesome opportunity to learn more about the stories and people we explore, the creation of the work, the rehearsal process, or background of the performers; some or all of the cast will be on hand to answer any burning questions you have about what goes on behind the scenes and how a verbatim piece like this is created.

**The workshops listed in the following column are dependent on available time, space and cast availability, and will incur a small additional cost. As a general rule, these are preferably not to be held on bump-in day. We recommend using the theatre space (or space in the building with easy access to the theatre). A house tech or authorised person may be needed for behind-the-scenes/stage access.**

### 3. STOP! ONE PUNCH CAN KILL.

Duration: 60 minutes Cost: \$440

Facilitated Forum Theatre event where the actors stay in role in order to discuss, demonstrate and highlight behaviours and consequences in order to drive home the issue of toxic masculinity quickly and effectively. Audience members discuss and interact with the characters focussing on the behaviours that underpin this issue in order to determine where the problem starts and different pathways through it so that small communities can begin to contribute to an Australia-wide cultural change.

### 4. DEVISING THEATRE WORKSHOP FOR STUDENTS

Duration: 90 minutes Cost: \$440

Audience: Senior Secondary Drama/Theatre Studies Students Max Participants:30

Requirements: Min 6M x 6M workspace

Two of our cast members take students through the creation and themes of One Punch Wonder with a 90-minute, hands-on workshop exploring the structure and style of verbatim theatre, interviewing and character creation, performance, and how to touch on serious subject matter in a sensitive way. Includes handouts and further resources.

### 5. DEVISING THEATRE WORKSHOP FOR ADULTS

Duration: 90 minutes Cost: \$440

Audience: General Public, Adults, Community

Theatre Lovers Max Participants: 30

Requirements: Min 6M x 6M workspace

Similar to the senior secondary version above, but for adults. Covering the page-to-stage process of presenting One Punch Wonder and including practical exercises and group work, this class is run by two of our cast members and is designed to educate, entertain and enhance the experience of the show. Perfect for amateur thespians, budding playwrights or behind-the-scenes voyeurs! Includes handouts and further resources.

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Continuing on...

## COMMUNITY ENGAGEMENT

Cont.

### 6. PASSING ON OF THE BATON.

Keep the conversation going with after show resources,

This is a cultural problem. A cultural change is needed to stop the growing epidemic of drug and alcohol abuse and misuse and to say no to senseless violence. Our aim is to affect that change and to start audiences across Australia talking.

Together, we can all make a difference. With the support of the 'Stop. One Punch Can Kill' Campaign we pass the baton on to you,

Share our message, wear the Stop. One Punch Can Kill wristband (supplied to each audience member) or book an awareness presentation with "Stop. One Punch Can Kill" Campaign.

We encourage communities across Australia to participate and be part of the solution. Prevention through education and awareness are important factors in changing attitudes towards violence.



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0422 350 057

[info@actorshubperth.com.au](mailto:info@actorshubperth.com.au)

129 Kensington Street, East Perth

[www.actorshubperth.com.au](http://www.actorshubperth.com.au)

