

# LASER BEAK MAN

PRESENTER PACK



LA BOITE  
THEATRE COMPANY



BEAK PUPPET SOCIETY



BRISBANE  
FESTIVAL

PowerArts



Queensland  
Government



Australian Government



Australia  
Council  
for the Arts



Australian Government  
Co-funded by Australian Arts and Cultural Fund

Image by Dylan Evans

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# ABOUT

## **LA BOITE**

*Theatre That Matters*

La Boite is a story of people, passion, purpose and place. La Boite holds a unique place in the hearts and minds of artists and audiences in Australia. As Australia's longest-running professional theatre company, La Boite has represented the adventurous and alternative for more than 90 years.

In 2018, under Artistic Director **Todd MacDonald** and General Manager **Katherine Hoepper**, La Boite Theatre Company continues to develop and present vital new Australian work in our home venue, Australia's only purpose-built theatre-in-the-round the Roundhouse Theatre, and throughout Australia through our touring and partnership programs. We work with a diverse cross section of artists and audiences to passionately represent and connect with the community we live in.

We are committed to collaboration, which starts and ends with our artists. Our Artist Development Programs span from commissions and workshops through to dedicated developments of new works, as well as participation in our annual HWY Festival. Our Youth & Participation programs cultivate the next generation of performers in the Queensland Arts Industry.

We actively seek out collaborations with exciting partners to create new work and expand the possibilities of form. In the past, La Boite has presented work with Brisbane Festival, Circa, Sydney Theatre Company, Belvoir, Griffin Theatre Company, Opera Queensland, Dead Puppet Society, The Farm, Playlab and QUT Creative Industries.

## **DEAD PUPPET SOCIETY**

Dead Puppet Society is Queensland's premier visual theatre and design company based between Brisbane and New York City. They are proud to be presenting *Laser Beak Man* in a co-production with Brisbane Festival and La Boite Theatre Company following on from a two-year residency at The New Victory Theater in New York City (2014-2016). Their most recent production *The Wider Earth*, a co-production with Queensland Theatre (2014-2016) was initially developed at St. Ann's Warehouse (2013/2014) and was presented at the Sydney Opera House for Sydney Festival in 2018. Prior to this, the Society worked with Handspring Puppet Company (*War Horse*) in South Africa who assisted with the creation of *Argus* (Lincoln Center 2017, Kravis Center Florida 2016, Australian National Tour 2015/ Brisbane Powerhouse 2013).

Previous works include *The Harbinger* (La Boite Indie 2011/La Boite Theatre Company 2012/ National Tour with Critical Stages 2014), *The Timely Death of Victory Blott* (Metro Arts 2010) and *Little Grey Wolf* (UNDER THE RADAR, Brisbane Festival 2009/The Garden of Unearthly Delights, Adelaide Fringe 2010). The Society has received several awards from The Jim Henson Foundation for the creation of new work and was awarded the Gold Matilda Award in 2017 for their body of work in 2016.

## **BRISBANE FESTIVAL**

Brisbane Festival is a major international arts festival that explodes onto the scene every September with a thrilling program of music, theatre, dance, opera, circus and major public events such as Sunsuper Riverfire.

Brisbane Festival attracts an audience of around one million people every year.

Brisbane Festival has only been annual since 2009, but in that time it's been embraced by the city and admired by the world.

# LASER BEAK MAN

## **SYNOPSIS**

Power City was once the most beautiful city in the world – clean, pure, perfect – and local hero Laser Beak Man worked hard to keep it that way.

Drawing energy from the underground Magna Crystals that powered the city, his beak-shot lasers turned bad things to good. But now the city isn't what it used to be and Laser Beak Man is thoroughly over it. That is until his estranged childhood friends Peter Batman and Evil Emily return and steal the Magna Crystals. Robbed of his super powers, Laser Beak Man has one last chance to reinvent Power City and save his oldest buddies before they destroy everything.

Jam-packed with the trademark visual puns of artist Tim Sharp and featuring live music composed and performed by Sam Cromack of Ball Park Music, the world of Laser Beak Man is brought to life in puppet form by the creative geniuses of Dead Puppet Society (*The Wider Earth*, *Argus*, *The Harbinger*) in this stunning new visual theatre work loaded with cutting edge digital imagery and brandishing free-flying AirOrbs for the first time on Australian stages.

## **CREDITS**

**Director/Writer/Designer** David Morton

**Writer/Original Artwork** Tim Sharp

**Writer/Creative Producer** Nicholas Paine

**Composer** Sam Cromack

**Sound Designer** Tony Brumpton

**Set & Costume Designer** Jonathon Oxlade

**Projection Designer** Justin Harrison

**Lighting Designer** Jason Glenwright

**Technical Manager** Sam Maher

**Dramaturgy** Todd MacDonald & Louise Gough

**Ensemble** Betsy Rosen, Nathaniel Claridad, Lauren Jackson, Jeremy Neideck, John Riddleberger, Maren Searle, Helen Stephens

**Band** Sam Cromack, Dean Hanson, Daniel Hanson, Luke Moseley

## **BIOGRAPHIES**

### **DAVID MORTON**

*Writer/Director/Designer*

David Morton is a director, designer, playwright and puppet maker. He holds a PhD from the Queensland University of Technology focusing on the contemporary use of puppetry for adult audiences. Trained in theatre studies from the same institution, David also holds a first class honors in sculpture from the Queensland College of Art.

David has created works, as well as designed and constructed puppets, for The Woodford Folk Festival, Backbone Youth Arts, The Queensland University of Technology, Brisbane Festival's Under the Radar, The Garden of Unearthly Delights at the Adelaide Fringe, Metro Arts, QPAC, The Out of the Box Festival, Queensland Theatre, Brisbane City Council, the Brisbane Powerhouse, La Boite Theatre Company, and St. Ann's Warehouse. He is a founding member and the Artistic Director of the Dead Puppet Society.

### **NICHOLAS PAINE**

*Writer/Producer*

Nicholas Paine is a producer of theatre and festivals. He is a founding member and the Executive Producer of the Dead Puppet Society, creating original puppet-based visual theatre between Australia and the United States. Nicholas holds a Master of Creative Industries (Creative Production and Arts Management) and a Bachelor of Creative Industries (Drama) both from the Queensland University of Technology.

Nicholas is the creative producer for South Bank Corporation and has worked as the Producer for Theatre Republic, Brisbane Festival (2016), Program Manager at La Boite Theatre Company (2012-2013), Programming Associate at Performance Space 122 in New York City (2011-2012), Producer for Backbone Youth Arts (2009-2011), Project Assistant on Brisbane Festival's Under the Radar (2009), Project Coordinator at Imaginary Theatre (2008) and Market Researcher for the Brisbane Writers Festival (2007).

He has been the recipient of numerous grants and awards from organisations both in Australia and the United States.

## **TIM SHARP**

*Writer/Original Artwork*

Tim Sharp is an internationally acclaimed artist, the creator of *Laser Beak Man* and co-writer of *Laser Beak Man* the stage production with David Morton and Nicholas Paine. At age 11 Tim created *Laser Beak Man* and in 2010 *Laser Beak Man* was made into an animated TV series screening on ABC 3, Cartoon Network Australia, New Zealand and Asia. Tim's art is displayed in galleries and collections around the world and his exhibitions quickly sell out. A short film about Tim has been shown at the Metropolitan Museum of Art in New York City. After creating the artwork for a young rock band from Nashville Tennessee, a music festival in Nashville was started in Tim's honour.

Tim has twice been a finalist for Young Australian of the Year. Tim's story has been documented on the ABC's Australian Story, told on ABC radio's Richard Fidler's Conversation Hour and exhibited in the National Museum of Australia. Tim received a standing ovation for his 2014 TEDx talk at the Sydney Opera House and has now become an in demand international keynote speaker. Allen & Unwin's best selling book about Tim's life *A Double Shot of Happiness* continues to inspire people around the world. Tim met David and Nicholas in 2013 and at the very first meeting ideas for a theatre production were discussed.

Shortly after the three began work on the script for the play following Tim's original ideas for the story of *Laser Beak Man*.

Tim was attracted to David and Nicholas' previous work and their commitment to staying true to Tim's art, which they have been able to achieve in incredible detail in this production. In 2015 Tim attended the New Victory Theatre's development for *Laser Beak Man* in the 42nd Street studio in New York City with Nicholas and David. Tim has been a part of every process of the production. Seeing *Laser Beak Man* come alive on the stage exactly as he has always imagined, while working as an equal collaborator with his creative peers is a dream come true for Tim.

## **SAM CROMACK**

*Composer/Vocals/Guitar/Piano*

Sam Cromack is the frontman and primary songwriter of indie-rock band Ball Park Music. Ball Park Music has quickly ascended from the buzzing musical ecosystem of Brisbane to becoming an accomplished and critically acclaimed tour-de-force on record and on stage. Since the 2011 release of *Happiness and Surrounding Suburbs*, the band has delivered a further three highly acclaimed records. Their recent offering *Every Night The Same Dream* debuted at #3 on the ARIA Charts.

On the side, Sam has been busily crafting and cementing himself as a prolific indie songwriter and producer. In 2015, he took the opportunity between Ball Park Music albums to release a solo record, *Goodlum*, under his moniker My Own Pet Radio. He has recorded and featured on an EP with Melbourne's alt-soul group The Cactus Channel due for release this year, as well as produced and engineered for Ayla, Sahara Beck, Sans Parents, Dirt Hand and Denpasar.

## **JONATHON OXLADE**

*Set and Costume Designer*

Jonathon studied Illustration and Sculpture at the Queensland College of Art.

He has designed set and costumes for Windmill Theatre, Queensland Theatre, La Boite Theatre Company, Is This Yours?, Aphids, Circa, Arena Theatre Company, Polyglot, The Real TV Project, Polytoxic, Men of Steel, Lemony S Puppet Theatre, Terrapin Puppet Theatre, Vitalstatistix, Barking Gecko, Bell Shakespeare, The Border Project, State Theatre of South Australia, The Last Great Hunt, Sydney Theatre Company, The Escapists, Sandpit and Belvoir.

He has also designed for venues and festivals including the Sydney Opera House, Melbourne Festival, Asia TOPA, Adelaide Festival and Fringe, The Malthouse, Performance Space and the Queensland Art Gallery.

Jonathon has illustrated the Picture Book *The Empty City* for Hachette Livre/Lothian, the *Edi Amelia* series by Sophie Lee, was Festival Designer for the 2010 Out of the Box Festival, 2015 Brisbane Festival's *Arcadia* and is currently the Resident Designer at Windmill Theatre.

He received 2005 Matilda Awards; Best Designer for *A Christmas Carol* and Contribution to Queensland Theatre, and 2009 Matilda Award; Best Designer for *Attack of the Attacking Attackers*, 2010 Green Room Award nominated for *Goodbye Vaudeville Charlie Mudd* for Best Design, 2011 Ruby Award for *School Dance*. Jonathon was nominated for a 2013 and 2014 Helpmann award, 'Best Scenic Design' for *School Dance* and *Pinocchio* along with a Green Room nomination for *Skeleton* and *I Heart John McEnroe*. He was awarded the 'Lord Mayors Fellowship Grant' to attend the Prague Quadrennial of scenography and Theatre Architecture.

In 2016 Jonathon received APDG awards for both Best Production Design and Best Costume Design for *Girl Asleep*, and received an ACCTA award for Best Costume for *Girl Asleep*. Jonathon was also awarded a Sidney Myer Creative Fellowship in 2016.

## **JUSTIN HARRISON**

*Projection Designer*

Queensland Theatre: As Projection Designer: *The Wider Earth* (with Dead Puppet Society).

As Sound Designer: *Riley Valentine and the Occupation of Fort Svalbard, Love and Information, St. Mary's in Exile, Much Ado About Nothing, Country Song.*

As Sound and Projection Designer: *My Name is Jimi, Oedipus Doesn't Live Here Anymore, The 7 Stages of Grieving* (with The Grin & Tonic Theatre Troupe), *Orbit*, Youth Ensemble Showcase 2014 - 2016

Other Credits: Grin & Tonic Theatre Troupe: *Revolt, Inferno, Romeo and Juliet, I Am Macbeth, Livid, Super/ Natural, Heartfail, Island Home, Romeo and Juliet versus The World, Macbeth and Lady Macbeth versus The World, Our Place, Romeo and Juliet Must Die, Hamlet, Macbeth and the Many Deaths, Lover, Lunatic and Loon;*

State Library of Queensland: *Garage Gamer*. Feature Film: *Tailgate, The Little Things, Conscience for Cambodia, Don't Show Mother*. Television: *RedBullTV "Ridin' Shotgun" Series, Snake Boss, Handball Heroes*. Awards: Matilda Award, 2016, Crime Stoppers International (Capetown), 2014, Brisbane Advertising and Design Club, 2014, Queensland New Filmmakers, 2010. Training: Bachelor of Film and Screen Media Pro-duction, Griffith University, 2008.

## **TONY BRUMPTON**

*Sound Designer*

Tony Brumpton's work focuses on the praxis of aural scenography. He explores this through a number of areas including sound design, composition, field recording, installation art, and intermedial performance.

For over a decade he has created works with companies and artists including: Queensland Theatre, Sydney Theatre Company, Black Swan State Theatre Company, Bell Shakespeare Theatre Company, Brisbane Festival, Sydney Festival, Queensland Performing Arts Complex, Centenary of Canberra Festival, State Library Queensland, Queensland University Of Technology, La Boite Theatre Company, Griffin Theatre Company, Dead Puppet Society, deBase Theatre Company, Brisbane City Council, White Rabbit Theatre, I-pin Lin Productions, J2 Ideas and Events, Liesel Zink Productions, Jute Theatre Company, CN Management, Vena Cava and Queensland University of Technology.

## **JASON GLENWRIGHT**

*Lighting Designer*

Jason Glenwright has designed over 200 productions, specialising in lighting for theatre, music theatre, opera, orchestral concerts, cabaret, dance and puppetry. He is one of Queensland's most highly awarded designers of the last 10 years having won a Matilda Award for best Lighting Design in 2015 and 2016, a Gold Matilda Award in 2013 as well as further nominations in 2008, 2009, 2010, 2011 and 2016.

Jason has also received three Groundling Awards and nine Del Arte Chart awards.

Jason's past credits with Dead Puppet Society include *Argus* (Co-Pro with Queensland Theatre). Other production credits with La Boite include *Lady Beatle* (Co-Pro with The Little Red Co), *The Tragedy of King Richard III, A Midsummer Night's Dream, Pale Blue Dot, A Hoax* (Co-pro with Griffin Theatre), *Ruben Guthrie, Julius Caesar* and *The Kursk*.

Jason has also designed productions for companies including Bell Shakespeare, Opera Queensland, The Camerata – Queensland's Chamber Orchestra, Griffin Theatre, Queensland Theatre, shake & stir theatre co, Harvest Rain, Queensland Conservatorium, QUT, JUTE, Dead Puppet Society, Brisbane Powerhouse, Debase, Goat Track Theatre, The Good Room, Belloo Creative, TAM, Oscar Theatre among many others.

# PERFORMANCE SPECIFICS

## **COSTS**

Weekly Fee	\$40,000 *
Remount	\$55,000 (tbc)*
Royalty	18%

\*An alternative fee structure with a reduced number of live musicians can be discussed upon request.

Not included in this budget/to be covered by venues:

- Accommodation
- Flights
- Freight
- Marketing (TVC, sample press release, artwork, images provided)

## **DURATION**

1 hours and 30 minutes. No interval.

## **SUITABLE VENUES**

Suitable for Proscenium Arch and black box theatre spaces. Up to 1000 seat capacity with stage size of 10m (w) x 8m (d)

## **MAXIMUM NUMBER OF PERFORMANCES PER WEEK**

8 performances per week

## **MINIMUM BREAK BETWEEN PERFORMANCES**

180 minutes

## **APRA OBLIGATIONS**

None

## **PERFORMANCE HISTORY**

YEAR	VENUE	NUMBER OF PERFORMANCES
2017	Roundhouse Theatre, Brisbane	24

## **TOURING PERSONNEL**

The touring party consists of 17 people.

Stage Manager

Technical Manager/AirOrb Pilot/Vision

Lighting Operator

Sound Engineer

Stage Manager

Assistant Stage Manager/Puppet Maintenance

Performers x 7

Band x 4

(It may be possible to tour with just one band member, reducing the touring party to 14)

# PRODUCTION SHOTS BY DYLAN EVANS









# MARKETING

## MARKETING COPY

### ONE LINE

Jam packed with the trademark visual puns of artist Tim Sharp, and featuring original live music by Sam Cromack of Ball Park Music, the world of *Laser Beak Man* is brought to life in puppet form by the creative minds of Dead Puppet Society (*The Wider Earth, Argus, The Harbinger*) in a new visual theatre work with offbeat humour and cult classic aspirations.

### EXTENDED

Jam packed with the trademark visual puns of artist Tim Sharp, and featuring live music by Sam Cromack of Ball Park Music, the world of *Laser Beak Man* is brought to life in puppet form by the creative minds of Dead Puppet Society (*The Wider Earth, Argus, The Harbinger*) in a new visual theatre work with offbeat humour and cult classic aspirations.

Power City is the most beautiful city in the world, but not by accident. Local hero Laser Beak Man works hard to keep it that way. Drawing energy from the underground crystals that power the city, his beak shoots lasers that turn bad to good. That is until Peter Bartman, evil genius and Laser Beak Man's estranged childhood friend, steals the crystals. Robbed of his super powers, Laser Beak Man must find a way to stop his oldest nemesis from destroying Power City..

## MARKETING SUMMARY

*Laser Beak Man* is Dead Puppet Society's biggest undertaking to date, developed transnationally over four years including a development Off-Broadway at the New Victory Theatre; New York City's oldest theatre in the heart of Times Square.

A large-scale theatrical adaptation of Tim Sharp's glorious paintings of Laser Beak Man, the work celebrates Tim's personal story and combines exceptional puppetry with an original score by internationally renowned Brisbane band Ball Park Music to breathe life into a work of pure entertainment – part puppet show, part rock concert, all heart.

The work will appeal to a very broad audience - as brilliantly crafted visual theatre it is highly accessible and suitable for ages 8 and up.

## MEDIA QUOTES

- *A glorious piece of visual theatre.* – The Australian  
*Visually splendid, highly entertaining, and ultimately moving.* – The Australian  
<https://www.theaustralian.com.au/arts/stage/laser-beak-man-heroic-puppetry-with-punch/news-story/78087103b0be2e042a80886b346183bd>
- *Heartfelt and moving.* – Scenestr  
<https://scenestr.com.au/arts/laser-beak-man-la-boite-theatre-review-20170916>
- *Laser Beak Man busts the fourth wall and blows minds with superheroic puppetry.* – The Conversation  
<https://theconversation.com/laser-beak-man-busts-the-fourth-wall-and-blows-minds-with-superheroic-puppetry-84045>
- *Puns, puppets and plenty of laughs.* – Stage Whispers  
<http://www.stagewhispers.com.au/reviews/laser-beak-man>
- *Laser Beak Man is huge fun but also has important things to say about inclusion, tolerance, friendship, people power and the beautiful things in life.* – Limelight Magazine  
<https://www.limelightmagazine.com.au/reviews/review-laser-beak-man-brisbane-festival/>
- *A visual spectacular...a killer soundtrack.* – Courier Mail

## ARCHIVAL

Supplied upon request.

## **MARKETING MATERIALS**

A large pack of marketing materials is available for venues and can be modified by La Boite to suit venue needs. Including:

- Posters
- Trailer
- Extensive collection of rehearsal and production images
- Flyers
- Print advertising
- Additional merchandise

## **CONTENT WARNINGS / AUDIENCES TO AVOID**

Smoke & haze effects, Strobe use, Flying objects.

## **SPONSOR OR OTHER ACKNOWLEDGEMENTS**

Originally produced by Dead Puppet Society, La Boite and Brisbane Festival in association with PowerArts.

The project has been assisted by the Australian Government through the Department of Communication and the Arts Catalyst – Australian Arts and Culture Fund. Developed as part of New Victory Labworks at the New Victory Theatre in New York City. Originally commission by Queensland performing Arts Centre, Sydney Opera House, Arts Centre Melbourne, and Casual Powerhouse Arts Centre.

This project has been supported by Creative Sparks, a joint initiative of Brisbane City Council and the Queensland Government through Arts Queensland, and assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. Funding support for this project has been provided by the Jim Henson Foundation.

## **TEACHER'S RESOURCES**

Supplied upon request.

## **AUDIENCE ENGAGEMENT**

### **OVERVIEW**

There are a range of audience engagement opportunities which can be included with the production and can explore both the working method of the artists involved in creating the production as well as the play itself.

See below more detail regarding each opportunity.

### **1. POST-SHOW Q&A WITH PERFORMERS**

These 30min sessions are invaluable for all audiences to engage in the creation of the work and to understand the process of creating the performance. These are free to presenters and can be offered for all performances. It is also possible to arrange to have the director and writer present for Q&A sessions (subject to availability and travel costs).

### **2. PRE-SEASON BRIEFINGS WITH CAST AND CREATIVES**

It is possible to arrange briefings with the cast and creatives (subject to availability and travel costs) in the lead-up to the performance season. Facilitated by David Morton or Nicholas Paine, these briefings provide insight into the unique collaboration between DPS and Tim Sharp, as well as the unique process and development of Laser Beak Man as a theatre work. These are free to presenters, excluding all travel and accommodation costs, and will need to be organised well in advance to ensure availability of all relevant parties.

### **3. LASER BEAK MAN EXHIBITION**

For venues with exhibition capacity it may be possible to arrange an exhibition of Tim Sharp's work to complement the production. This worked well in the inaugural season.

### **4. PUPPETRY WORKSHOPS**

Dead Puppet Society are offering a day-long puppetry intensive for emerging-mid career puppeteers. These workshops foster the development of performance skills in an exciting, interactive and hands-on environment. Venues will need to liaise with Dead Puppet Society and La Boite in order for trained puppeteers and teaching artists to be provided to run these workshops, Please note that the puppetry workshops will incur an additional fee.

# PRODUCTION DETAILS

## TECHNICAL SUMMARY

**SET TRANSPORT:** TBC

**SET/DRESSING/SEATING:** The original production is set on a 9m wide by 4m deep platform that was raised 1300mm from the deck. The legs are braced with wooden strong backs and ratcheted underneath to secure. Encasing this raised stage is a self-standing 500mm Box Truss structure that provides support for hard masking, lighting, led panels and 2 small flown props. This Truss structure had a total span of 10200mm from OP upright to PS upright. The base plates added an additional 600mm total after factoring in the 8mm high base plates. The total floor space required was 10800mm by 4000mm. The overall height of the structure was 5858mm

For touring purposes, the size and height of the stage riser and truss structure is modular to allow for venue specific changes to increase site lines for all AV panels. The minimum size for the stage riser is 9000mm wide by 4000mm deep. The height of the stage will change to achieve a height between 1200-1500mm above the first row of seats.

The truss structure is expandable to suit the stage riser, the minimum height needed is 6000mm for use and assembly. The minimum stage rating to support this structure is 4kpa.

Toured molten wrapped masking will be used to mask the truss structure, additional venue masking will be discussed with each venue depending on stage placement.

Band location is separate, placement will be discussed prior to arrival at the venue.

**COSTUME & PROPS:** The show tours with all costume prop items required for the performance.

**COMBUSTABLES** Haze fluid, confetti, helium, large balloons cued.

The show uses x2 confetti cannons that are aimed over the audience and triggered via DMX relay. Placement of cannons to be discussed prior to bump-in. The show also has x2 letter drop boxes triggered via DMX relay, which release approx. 80 letters stamped on yellow tracing paper.

**SPECIAL EFFECTS:** This show utilises objects called AirOrbs, these are helium filled objects that are flown through the space via remote control. Only 1 is ever used at any given time.

There are 2 different AirOrbs used throughout the show 1 x Surveillance Blimp and 1 x Hot Air Balloon. These are approximately 1000mm in diameter. The cast interact with these objects as they fly around the stage.

The AirOrbs are filled with helium which allow them to become neutrally buoyant, they are mostly spherical and have 8 small paper rotors. These paper rotors are used to move the object through the air. The paper rotors are made to crumble in the unlikely situation they come in contact with an external object. These objects are still flyable even if 3 rotors fail.

In the case of complete failure of an item such as the battery failing, the AirOrb slowly descends and can be carried away for repair.

The operator is required to have vision on flying AirOrbs at all times. The operator can move during the show to suit flight paths and may need to be visible to the audience in order to achieve this. The operator will be in costume if visible to the audience.

These items make all entrances and exits via an accessible location beside or above the set. Exact location to be determined prior to arrival at the venue.

The AirOrbs require a combination of High Purity Helium and air. A safe area to store Helium will be required. The 2 Orbs require 1350 litres of helium (uncompressed) for an initial fill. They require partial deflation at night with top ups before the show, using roughly 200 litres a day. A full deflate and reinflate will need to be performed every 3 weeks.

**LIGHTING:** The producers will supply all relevant plans and paperwork to the venue ahead of the bump in. The producers asks that the rig will be bare of equipment for the commencement of the pre-rig. All producers and Hire equipment will be tested and tagged before coming onto site.

**COLOUR:**

- The venue should supply all gel for the Production. All colour should be cut prior to the commencement of the pre-rig. Colour and accessories should be added to fixtures during the pre-rig.

**CONTROL:**

- Dead Puppet Society will tour an ETC Ion 1024.
- The Brisbane Production was run from an ETC Ion 2048.

**DIMMERS:**

- The show requires 6 x 12 way 2.4K dimmers.

**DATA:**

- DMX to lighting infrastructure.

**POWER:**

Dedicated 10amp single phase power required for:

- Sound Mixer
- Radio Mic Tech Station
- AV playback
- LX Desk
- Band
- Prop Electrics charging station.

Dedicated 32amp 3-Phase Distro Board power required upstage centre for LED Panels. 10 x 10amp dedicated GPO's would also be suitable.

Formatting for indicating two types of power also required.

**HOUSE LIGHTS:**

- DMX control via lighting console for all house LX or operate-able from LX OP position

**GENERAL:**

- An accessory count (including gobos) will be provided with the draft plan.
- Smoke and Haze is used throughout the production.
- This show will require 1 x Unique 2 hazer or equivalent

**LIGHTING FIXTURES (TOURED - TBC):****INTELLIGENT FIXTURES –**

- 1 x ClayPaky Alpha 1500
- 4 x EK FC Profile LED Engine RGBAL
- 9 x Martin MH6 Zoom Wash LED

**GENERIC FIXTURES –**

- TBC

**ACCESSORIES**

- 1 x Hand Operated Mini Fogger (Pea Soup or equivalent) A tallescope / extension ladder / EWP may be required for focus sessions.

**AUDIO:**

The producers will supply all relevant paperwork to the venue ahead of the venue. All producers and hire equipment will be tested and tagged before coming onto site.

Live Mix position requirements: Stalls level in the auditorium.

**PLAYBACK:**

The Stage Manager will operate QLab Show Control at the Stage Manager's Desk. The production will tour with a QLab 3, Mac based sound software on a MacBook Pro utilising Dante Virtual Soundcard over a Gigabit Ethernet connection for SFX playback requirements.

Primary FOH Console: The Production will utilise an Allen & Heath I-Live console with 1 x Digital stage box. This digital snake will be located with the band.

**CAST REINFORCEMENT:**

All cast members wear DPA 4066 microphones for the production. The radio mic system consists of 10 x Sennheiser Wireless Receivers and 10 x Sennheiser EW500 Series Belt Pack Kit B-Band transmitters.

The band foldback system consists of 4 x Sennheiser EW300 IEM G3 for band (independent sends)

**LOUD SPEAKER REQUIREMENTS (BASED ON THE ORIGINAL BRISBANE PLAN):**

Venue Standard FOH Left, Right, Centre Front Fill and Subs (venue specific)

Venue Standard Surround Speakers (If no or insufficient surround speaker setup is available – 6 x Toured Quest QSC 8" passive speakers will be used)

**FOLDBACK REQUIREMENTS:** The show requires 2 x Sidestage Floor wedges (Mackie SRM-450 or equivalent)

All sound equipment should be run from the appropriate technical earth circuits.

## **BAND**

The producers will supply all relevant paperwork to the venue ahead of the venue. Touring and Hire equipment will be tested and tagged before coming onto site.

The Band performs live along side the puppeteers. The location of the band will be dependant on venue type and available space. They will be placed in a position that is visible to the audience as the lead band member occasionally interacts with the puppeteers.

The band consists of 4 performers using the following instruments:

- Vocal x 4
- Electric Guitar x 2
- Electric Bass
- Keyboard
- Midi Synth Keyboard
- Bass Synth
- Drum Kit

Two by 2000x1000mm staging pieces raised 300-500mm will be required for Pros Arch and Raised Stage venues to be used as a partial band riser. This riser will also require a black skirting

All instruments, microphones and accessories will be toured.

Venue to supply music stands and sconces as required.

**VISION:** Dead Puppet Society will supply all relevant paperwork to the venue ahead of the venue. All Dead Puppet Society and Hire equipment will be tested and tagged before coming onto site.

**PLAYBACK:** Video is controlled via a single QLab V3 dedicated system. The video machine is triggered via the Sound MacBook Pro utilising OSC network commands. This allows for precise timing of Audio and Video sequences where necessary. The Stage Manager will operate QLab Show Control at the Stage Manager's Desk.

LED Panels are utilised to form 4 screens.

- 1 x Downstage screen measuring 6000mm wide and 1000mm tall.
- 2 x Midstage Screens measuring 1000mm wide and 3000mm tall elevated off the stage 500mm.
- 1 x Upstage Screen measuring 6000mm wide and 3000mm tall elevated off the stage 1000mm

(Exact panel model is TBC)

The Midstage and Upstage screens will be rigged from the self-standing truss structure via soft slings using pick up points every 500mm.

The Downstage screen will be self-standing on the edge of the raised stage with attachments to the playboard and side masking.

6 x Direct network ties from these screens to the playback machine will need to be achieved. 50m/100m Cat6 will be toured, please advise if a direct run to stage will not be possible.

## **PERFORMANCE**

Approximate runtime of 1 hour and 30 minutes

## **PRE RIG AND SETUP**

**LIGHTING** Lighting as per lighting plan, patch notes and focus notes as per documentation supplied for each venue. All lighting units to be rigged coloured and patched as per the lighting plan prior to Company arriving to your venue. Lighting to be focused during Company Bump In.

**AUDIO** All in-house audio equipment to set up as per the plan for the venue prior to Company arriving at your venue. Set up of touring equipment and tuning of the system to be done during Company bump in. Suitable height access is required during the production period.

**BUMP IN**

- 4 x MX
- 2 x AV
- 2 x SWD
- 2 x LX
- 1 x Radio Mic Technician (Venue Crew)
- 1 x Wardrobe Maintenance (Venue Crew)
- 1 x ASM (Venue Crew)

All Personnel to assist with unloading the truck.  
Schedule will be provided closer to date.

<b>PERFORMANCE</b>	Stage Manager (Company Member) Assistant Stage Manager/Technician (Company Member)
<b>BUMP OUT</b>	As per Bump-In. All Personnel to assist with unloading the truck. Schedule will be provided closer to date.
<b>GENERAL STORAGE</b>	Additional tour items not in use and road cases may need to be stored in your venue during the season. An area approximately 8 cubic meters in the backstage area will be sufficient.  In addition, a secure lockable storage area of 2 cubic metres is required for onsite storage of valuables between performances (eg. Airorbs).
<b>FLY SYSTEM</b>	N/A
<b>MASKING</b>	Required and will be discussed with venue in advance (as per staging).
<b>NETWORKING</b>	This show utilises network links for sound and video signal as well as control for sound, AV and LX. Appropriate UTP cabling and switches will be toured, direct cable runs to locations are the preferred cabling method.
<b>CUE LIGHTS</b>	4 outstations with master control from the SMD.
<b>COMMUNICATIONS</b>	3 x Wired Comms 3 x Wireless Comms
<b>VISION FOLDBACK</b>	Standard Venue Stage Colour and Low light camera views will be required. Monitors for these camera sends will be required at the SMD.
<b>QUICK CHANGE AREAS</b>	N/A
<b>DRESSING ROOMS</b>	Suitable Dressing Rooms to accommodate a cast of 4 x female and 3 x male performers. A production office or additional dressing room for use as a production office to be provided. (A minimum of 3 dressing rooms required). All dressing rooms and offices to have access to internet, power outlets, and bathroom facilities.
<b>LAUNDRY / WARDROBE REQUIREMENTS</b>	Exclusive access to a washing machine, a clothes rack/horse, dryer, iron, ironing board, and laundry sink are required. A drying cabinet is highly desirable.
<b>CLOTHES RACK</b>	1 – Male Dressing Room 1 – Female Dressing Room



# CONTACTS

## **DEAD PUPPET SOCIETY GENERAL CONTACTS**

Nicholas Paine, Executive Producer, Mobile (AU): +61 449 899 862, [nicholas@deadpuppetsociety.com.au](mailto:nicholas@deadpuppetsociety.com.au)

Samuel Maher, Technical Manager, Mobile (AU):+61 400 943 260, [samueljamesmaher@gmail.com](mailto:samueljamesmaher@gmail.com)

## **LA BOITE THEATRE COMPANY GENERAL CONTACTS**

### **Box Office & Administration**

**Phone:** (07) 3007 8600

Roundhouse Theatre, The Works, Level 5, 6-8 Musk Avenue, Kelvin Grove, QLD 4059

**Postal:** La Boite Theatre Company, PO Box 232, Red Hill LPO QLD 4059

### **Producing Enquiries**

Katherine Hoepper, General Manager, 07 3007 8602 (direct), 07 3007 8600 (switch), [katherine@laboite.com.au](mailto:katherine@laboite.com.au)

Sanja Simic, Creative Producer, 0412 959 177 or 07 3007 8600 (switch), [sanja@laboite.com.au](mailto:sanja@laboite.com.au)

### **Production Enquiries**

Canada White, Head of Production, 07 3007 8606, [canada@laboite.com.au](mailto:canada@laboite.com.au)

### **Marketing & Publicity Enquiries**

Stephanie Pickett, Marketing Coordinator, 07 3007 8600 [steph@laboite.com.au](mailto:steph@laboite.com.au)

