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LA BOITE THEATRE COMPANY PRESENTS

PALE BLUE DOT

BY KATHRYN MARQUET

PRESENTER PACK

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COMPANY PROFILE

LA BOITE'S MISSION IS TO PRODUCE AND PRESENT EXHILARATING THEATRE THAT IS ALIVE TO THE PRESENT, EXTENDS AND INSPIRES ARTISTS, AND INVIGORATES THE HEARTS AND MINDS OF AUDIENCES.

We believe in theatre, not just plays. We recognise that our distinctive space demands a theatre that celebrates the theatrical; embraces movement, music and digital expression as well as the spoken word; enables a fluid and sensual relationship between actor and audience. This is the language of the contemporary imagination. We believe in reaching out beyond our walls – to independent artists and teams, key companies from Australia and beyond, festivals, and into communities that are eager to participate in what we do. This is what it means to be connected to the world.

La Boite's Roundhouse Theatre is an epic-intimate space and Australia's only purpose-built theatre-in-the-round. It's also flexible enough to be used

as a thrust stage with the audience on three sides. This 400-seat home stage offers a distinctive theatre experience.

MAINHOUSE

Mainhouse seasons look to new Australian work, fresh international theatre, great texts of the past, and to collaborations with diverse artists and organisations from across the nation and beyond. We aim to converse with the times - to unwrap the past and scrutinise the present as a means of expressing our aspirations for the future. We include work for children and young people and regularly present works regionally and nationally.

REGIONAL & TOURING

La Boite has always had a strong relationship with regional and remote Australia. Since 2006 La Boite has had a relationship with a number of communities in the Surat Basin, collaborating with schools and communities to create performances grounded in the local community. Touring work to regional Australia continues to be an important part of our work

LA BOITE INDIE

La Boite Indie is one of the leading platforms for independent theatre in Australia. It aims to nurture a more sustainable independent theatre culture, cultivate new audiences, enable closer ties between independent practice and La Boite, and to help create more outstanding, contemporary works for theatre. La Boite's financial resources allow us to occupy our theatre for about 30 weeks a year, and rather than leave it empty for the remaining time, we give it over to artists through this curated season of independent works. The Roundhouse Theatre is transformed into a more manageable 95-seat space, La Boite provides financial, technical, marketing and artistic assistance, and box office income is returned to the independent companies. La Boite continues to encourage opportunities for remounts and further development. Our partnership with QPAC sees one La Boite Indie production remounted at QPAC the following year.

CREATIVE DEVELOPMENT

In 2013, we launched a new Playwrights-in Residence program for four writers, a deliberate attempt to develop the diversity of voices on our stages. We wanted to connect these writers nationally, so the program runs in partnership with Griffin Theatre Company and Playwriting Australia. It includes masterclasses and workshops with actors and dramaturgs, and activities designed to bring these writers into the life of the company. Kathryn Marquet's play *Pale Blue Dot* will be staged in our Mainhouse in 2014.

LEARNING & PARTICIPATION

La Boite creates opportunities to take part in what we do in ways that emphasise learning, creativity and discovery for everyone. We offer 32 weeks of acting masterclasses for adults, professional development workshops for teachers, curriculum-based workshops for school students, and internships for tertiary students and recent graduates. The Ambassadors Program is a year-long program for almost 200 high school and tertiary students from across Brisbane and regional Queensland. Ambassadors attend all productions for free, meet with creative teams, enjoy free workshops through the year, learn about La Boite programs, and take a leadership role in introducing the work of La Boite to their peers, schools, and families.

ABOUT THE SHOW

SHOW SYNOPSIS

Pale Blue Dot is captivating comedy about aliens, alienation and the terrifying and comforting thought that we are not alone. Joel Pinkerton played by Hugh Parker (Gallipoli: Nine Network, The Killing Field: Seven Network, Sea Patrol: Nine Network) is an Insurance Fraud Investigator. Mr Pinkerton never gave much thought to the UFO abduction insurance introduced by his company as a publicity stunt a few years ago until Greta, an old German immigrant takes out a claim.

As he investigates the possibility of the alien abduction of 16-year-old schoolgirl Storm, played by Brisbane local Ashlee Lollback, he is not only drawn to conspiracy theories but to her, becoming alienated from his own wife, Holly and their newborn baby girl.

Pale Blue Dot was written by Marquet during her time as a La Boite Playwright-in-Residence program.

A highlight of the production is the projection design by optikal bloc (Mountaintop: QTC, 1984: shake&stir theatre co & QPAC). The projections create a vivid visual world for the characters to inhabit. They also explore the extra-terrestrial realm of the play.

Original music has also been composed by Gordon Hamilton, Artistic Director of the world-beating The Australian Voices.

CREDITS

Written by Kathryn Marquet

Director Michael Futcher

Designer Josh McIntosh

Projection Designers optikal bloc

Lighting Designer Jason Glenwright

Composer & Sound Designer Gordon Hamilton

Dramaturgy Jane Bodie

WITH

Lucy Goleby, Caroline Kennison, Ashlee Lollback & Hugh Parker



**Lucy
Goleby**



**Caroline
Kennison**



**Ashlee
Lollback**



**Hugh
Parker**

BIOGRAPHIES

Available on request.

Kathryn Marquet - Playwright

Kathryn is a respected young playwright and actor from Queensland. In 2013, she was engaged as a Playwright-In-Residence at La Boite Theatre Company, where she developed *Pale Blue Dot*, which was included in the 2014 main stage season, directed by Michael Futcher. She was shortlisted for the Queensland Premier's Drama Award for her plays *Other Countries* and *Conqueror* and was the recipient of a Playwriting Australia Travel Exchange Grant in 2013 for *Pale Blue Dot*. As an actor, Kathryn has performed in numerous productions with Queensland Theatre Company, La Boite Theatre Company, Bell Shakespeare, JUTE, and many independent theatre companies. Kathryn received a Matilda Award for Best Emerging Artist in 2009 and was engaged in the Emerging Artists Program at Queensland Theatre Company in 2009. She sat on the board of Associate Artists at Queensland Theatre Company from 2011 through to 2013. Kathryn has completed a Graduate Diploma of Writing, Editing, and Publishing (UQ) and a Bachelor of Theatre Arts (USQ) and is currently working towards her Masters in Creative Writing.

Michael Futcher – Director

Michael has worked over the past 25 years with many of Queensland's major theatre companies in various capacities, including actor, director, dramaturge and writer, and, with Helen Howard, is the joint artistic director of Matrix Theatre. During this period, he has won several Matilda Awards, a Green Room Award and a Playlab Award, and been nominated for a Helpmann Award, an Awgie, and 2 Queensland Premier's Drama Awards.

His directing credits include: for Zen Zen Zo Physical Theatre: *Vikram and the Vampire*; for Queensland Theatre Company: *Grimm Tales*, *Rabbit Hole*, *The Glass Menagerie*, *Oz Shorts*, *A Life In The Theatre* (Noosa Long Weekend), *Blithe Spirit* (Assistant Director) and *Explosions* (education production); For La Boite: *Walking By Apple Tree Creek*, *The Drowning Bride*, *James and Johnno*, *Salt* and, in co-production with Matrix Theatre and the

Brisbane Festival, the critically-acclaimed A Beautiful Life, which toured nationally in 2000 winning Michael Best Director at the Victorian Green Room Awards along with three other awards; For Matrix Theatre: The Wishing Well, The King and the Corpse!, 1347 and Cutting Loose. In 2009, Michael's production of The Kursk (Matrix/Metro Independents/Critical stages) toured nationally to over 35 venues receiving a Helpmann Award nomination and 3 Matilda Awards, including Best Director. Other productions include: Dirty Apple (Opera Qld/Backbone), Jane Eyre, Cymbeline, The Crucible, Three Sisters, The Duel, The Cherry Orchard, Camille (QUT), Jane Eyre (USQ) and Macbeth (Rheingold Theatre Club, London).

PERFORMANCE SPECIFICS

DURATION

Act 1 – 55 mins
Interval – 20 mins
Act 2 – 55 mins

SUITABLE VENUES

Technical Rating C – Theatres with stage size of 10m x 8m minimum. No fly tower required. Lighting and projection positions are crucial. Sound design can be accommodated to most venue systems. Enquire for full details.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances per week

MINIMUM BREAK BETWEEN PERFORMANCES

180 minutes

APRA OBLIGATIONS

Original music is used and no APRA is payable. This is covered by the royalty package.

TOURING PERSONNEL

The touring party consists of 7 people.

Role	Name
Touring Technician	TBC
Stage Manager	TBC

Assistant Stage Manager	TBC
Cast	4 X actors (as listed above)

PERFORMANCE HISTORY

Year	Venue	Number of performances
2014	Roundhouse Theatre	20

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 actors

These post show sessions usually last 30mins following performances and are invaluable for school students but also general public audiences. They are important to engage audiences in the creation of the work and to understand the process of performance, writing and directing. They give students a chance to ask any burning questions about the production, and are perfect for the groups with assessment tasks relating to the performance. These are free to presenters (subject to schedule timing) and can be offered for all schools performances and a select number of GP 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. In-schools workshops with actors, playwright and director

La Boite is able to provide workshops to match every dramatic style and form covered in the current Queensland Drama Syllabus. In particular the artists in the production can provide local schools with a chance to deeply explore Australian Realism or another area of interest.

3. Teacher's Professional Development with director Michael Futcher (Directing Realism)

Michael Futcher has extensive experience as a workshop facilitator and teacher. He can work with local students, teachers or general public in a 1 hour to 1 day workshop to explore directing practice.

Michael Futcher has worked over the past 25 years with many of Queensland's major theatre companies in various capacities, including actor, director, dramaturge and writer, and, with Helen Howard, is the joint artistic director of Matrix Theatre. During this period, he has won several Matilda Awards, a Green Room Award and a Playlab Award, and been nominated for a Helpmann Award, an Awgie, and 2 Queensland Premier's Drama Awards.

4. Playwriting Workshop with Kathryn Marquet

Kathryn can provide workshops in the intricate and sometimes mysterious art/science of playwriting. This would be useful for students studying playwriting as part of Drama or the English syllabus. There would be additional fees associated with these workshops and would be subject to travel and availability.

MARKETING

MARKETING COPY

One line

Here is a captivating new comedy about aliens, alienation and the terrifying and comforting thought that we are not alone.

Short

Here is a captivating new comedy about aliens, alienation and the terrifying and comforting thought that we are not alone. Insurance fraud investigator Joel Pinkerton doesn't believe in aliens. So when his company introduced UFO abduction insurance as a publicity stunt a few years ago, he never gave it much thought. Until now.

Extended

"Two possibilities exist. Either we are alone in the universe, or we are not. Both are equally terrifying." Arthur C. Clarke

Here is a captivating new comedy about aliens, alienation and the terrifying and comforting thought that we are not alone.

Insurance fraud investigator Joel Pinkerton doesn't believe in aliens. So when his company introduced UFO abduction insurance as a publicity stunt a few years ago, he never gave it much thought. Until now.

When Joel is called to investigate the possible alien abduction of 16-year-old schoolgirl Storm, he finds himself drawn into intergalactic intrigue and conspiracy theories. What happened to Storm during those missing 24 hours? And how did she wake up in an empty field 200km from home? As Joel gets sucked up in the vortex, he begins to feel increasingly alienated from his wife Holly and their newborn baby girl, who is exhibiting some very odd behaviours of her own...

Written by Kathryn Marquet, *Pale Blue Dot* was developed through La Boite's Playwrights-in-Residence program, is directed by Michael Fatcher, with music by Gordon Hamilton, Artistic Director of the world-beating The Australian Voices.

MARKETING SUMMARY

There are a huge range of marketing materials available for the production which have been developed by La Boite and it's media partners

- ➔ Trailer (30 Sec cinema and online-ready trailer)
- ➔ Exceptional print-quality free Production and Rehearsal photography
- ➔ Poster, flyer and print advertisements
- ➔ Social media posts and campaign material

- ➔ Education pack with teacher background information, notes, cast and creative interviews and valuable pre, during and post activities
- ➔ Published playtext (Playlab). Can be used for general public sale and schools distribution.
- ➔ Media release with existing review quotes.

MEDIA QUOTES

“It just might be the best thing onstage this year. It’s the kind of dazzling debut that will turn Marquet into a national name”

– Brisbane Times

Parker would be entertaining to watch if he were to simply read the phone book in monotone and putting him onstage with Kenison was sheer genius

– The Courier Mail

“A profoundly thought provoking evening that will have you rolling in your seat with laughter”

– Artshub

“Brisbane visual projection company Optikal Bloc have created images of daring and wonder that flash in the set’s circular centre and onto its mesh curtain background, swallowing the audience whole. Gordon Hamilton and Samuel Boyd’s soundscape is light, melancholic or thumping where required; this is a production where all the elements have come together as precisely as a moon landing”

– Brisbane Times

“Marquet has crafted a witty, clever and touching script that, in the hands of an expert director and very capable cast, whizzes through the space-time continuum at light speed”

- The Courier Mail

“A glorious new play by long-term Brisbane actor and playwright Kathryn Marquet”

– Crikey

Hugh Parker brings a subtle range of emotions to this comically-troubled man

– Crikey

AUDIENCE REVIEWS

Reviews taken from our post-performance surveys. From 264 respondents.

“Amazing performance. I had not been to the theatre for waaaay to long and this was an ideal play to return to the performing arts world. The acting was excellent and I didn't want it to end. If money was not an issue for me is be there every week/month watching a performance.” – Audience Member

“We thought it was well acted. The story was quirky and interesting, We both really enjoyed the opening when he was "talking " to his boss and introduced the fact that he was an insurance assessor. The play created much discussion in the car on the drive home re insurance and possibility of alien abduction!” – Audience Member

VIDEO LINKS



Pale Blue Dot Teaser Trailer - YouTube

<http://www.youtube.com/watch?v=a1IFHqAAQbl>



Pale Blue Dot Reviews - YouTube

<http://www.youtube.com/watch?v=j-GO7VXLjJ4>



Pale Blue Dot - Behind the Lens - YouTube

<http://www.youtube.com/watch?v=Fmsg8pSTBpE>

PRODUCTION IMAGES

High Res available on request.

MARKETING MATERIALS

Available on request.

CONTENT WARNINGS / AUDIENCES TO AVOID

Please find below key warnings issued to schools prior to the performance. It would be up to the presenter to provide as much details as they felt was required. The full warnings are reproduced below.

Key schools warnings:

- La Boite recommends that this production is suitable for students in Years 10-12
- This production contains frequent coarse language, including a number of uses of the f-word and bitch. There is also one use of the word vagina. The characters Joel and Storm refer to the c-word but it is never actually spoken.
- There is a scene in which the character Storm (who in the play is 17 years old) attempts to seduce Joel (an older man). Storm and Joel undress to their underwear but do not proceed beyond the point of kissing.
- The character of Holly (who in the play is in her 30's) is seen in her lingerie. She is Joel's wife,
- and they proceed to kiss. It is indicated that they plan to have sex but do not simulate sex on
- stage.
- The marriage between Joel and Holly is tumultuous and they reference sexual problems in their relationship.
- There are also references to excessive alcohol consumption.
- The production includes theatrical smoke (haze not smoking) and strobe lights.
- Joel has a number of dream sequences which are depicted through the digital projection. One of which entails a red line being drawn down Holly's stomach to resemble a cut. Holly then pulls an alien out of her stomach.

SPONSOR OR OTHER ACKNOWLEDGEMENTS

The production was supported by the Australia Council for the Arts, Arts Queensland and both of these funders should be acknowledged on all collateral associated with the

production. Specific logo and text acknowledgements will be provided as part of the full marketing pack.

TEACHER'S RESOURCES

Yes, a full education pack is provided free of charge to presenters. This can be downloaded at any time from Artour or the La Boite website.

PRODUCTION DETAILS

TECHNICAL SUMMARY

The production bumps in, in 8 hours with an evening performance possible on the first day. The production is mainly rostra based with a number of level platforms. There is significant projection in the production. Projection positions become essential. The sound and lighting rigs can be modified for each particular venue.

EXAMPLE SCHEDULE

Pre-rig required
Day 1 - 8am Bump in
Day 1 – 8pm performance
Bump out 4 hours

CREW REQUIRED FROM VENUE

Bump in

Mech Crew x 2, 8 hours
LX Crew x 2, 8 hours (AV knowledge desirable)
SD Crew x 1, 8 hours

Bump out

Mech Crew x 2, 8 hours

STAGE

Minimum stage size 10m x 8m, minimum 6 metre grid height for front projection

La Boite to supply

All other touring elements including projector.

Venue to supply

Pre-rigged LX and SD to plan. All other touring requirements as per normal theatre specifications.

ORIGINAL DESIGN DRAWINGS

Minimum stage size 10m x 8m, minimum 6 metre grid height for front projection

AV

Company to provide a 1 x CLM 10K projector with a .85 lens and a vertical hanging bracket and all cables and computer to run projection.

FREIGHT NOTES

Freight to be negotiated once tour is confirmed.

CONTACTS

La Boite Theatre Company General Contacts

Box Office & Administration (07) 3007 8600

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

Postal: La Boite Theatre Company, PO Box 212, Kelvin Grove QLD 4059

Producing Enquiries

Rhys Holden, General Manager, 07 3007 8602 (direct), 07 3007 8600 (switch),

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Production Enquiries

Don Mackenzie, Head of Production, 07 3007 8606, don@laboite.com.au

Marketing & Publicity Enquiries

Elisha Oatley, Marketing Manager, 07 3007 8603, elisha@laboite.com.au