

PAUL HAYMAN

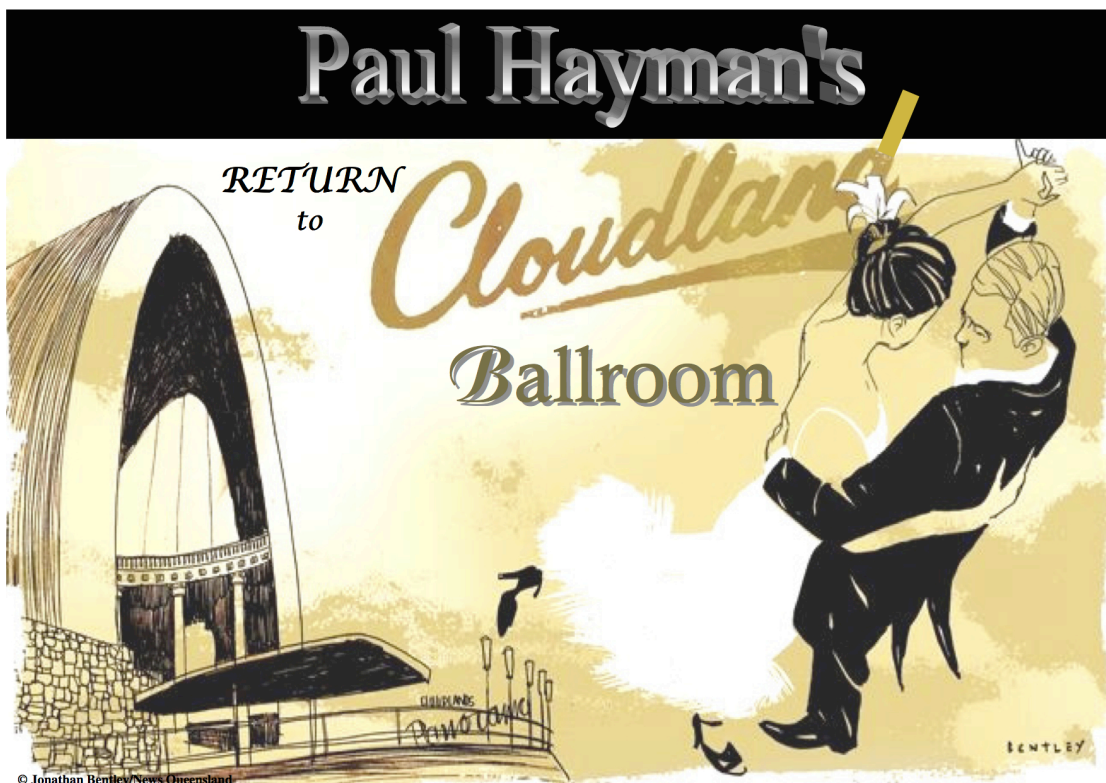
presents

**RETURN TO CLOUDLAND  
BALLROOM**



*Paul Hayman performing with "The New Sounds of Seven"*

**PRESENTER'S INFORMATION**



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## COMPANY PROFILE

“Return to Cloudland Ballroom” is the Brainchild of Paul Hayman. Paul has been working as a professional Performer, Singer and Entertainer for the last 15 years and he commenced development of the concept in early 2012.

*“I wanted to create a show that was unique and that engaged the audience on a new level”* is a quote that has become synonymous with Paul talking about this project.

Early contributions from research conducted by Paul included former artists and musicians from the original venue such as Mr Gary McDonald, Music Director Cloudland 1970-74, Mr Greg Doolan, founding member of Wickety Wak, multiple ‘Mo’ award winner and former resident musician at Cloudland, Mr Kevin Bennion, Ballroom Dance studio owner and former elite level competitor, including competing at Cloudland and Vince Hardiker, lead Trumpeter at Cloudland in the resident band from 1952-63.

Paul’s background in stage and screen acting, experience working in showrooms and alongside some high profile musicians and entertainers influenced how this project morphed from a simple tribute to the Iconic Ballroom, into a multi layered approach not only to entertainment, but also to assisting local communities and those who are dedicated to the art forms within those communities.

As a result of the initial research, it was decided that the showpiece bandstand of the venue would be perfect as the stage set for the show. What occurred next, was mostly due to the everyday citizens of South East QLD Paul engaged with as part of his research:

Many of the people Paul spoke with, who had met at Cloudland, got married and had children who also then went to Cloudland said *“If I had known they were going to pull it down, I would have gone and had my last dance there”*. So that’s what Paul decided to do, create the illusion that the dance floor was part of the show and give people the chance to dance at Cloudland one last time.

To do this, Paul realised that he was going to need some assistance with creating such an illusion as his creative expertise was in music and acting and not dance. Paul met with Kylie Wall in November of 2012 to discuss the prospect of utilising dancers from her studio to form part of the show. Kylie, from the outset, saw the vision Paul had for the project and immediately went to work to put together what would become an integral part of the show. Kylie became not only the choreographer for the show, but also a vital link to the Competitive and Social Dancing scene across many styles, not just locally but nationally.

To date 16 Ballroom and Rock'n'Roll dancing studios with tuition ranging from social classes, to lessons for competitive dancers have aligned themselves with the show. This association offers mutual benefit to the show and the respective studios as well as the community at large.

We have created our own membership base within the show itself called "*The Panorama Party*", aptly named after the '*Panorama Room*', a private function room & café that adjoined the Ballroom in the 60's and 70's. The ***Panorama Party*** is some 450 members strong to date, and growing. The studios that have aligned themselves with the show have all been kind enough to offer a FREE dance class to each person that joins.

The Inaugural Show on 11 May 2013 at The Sunshine Coast Function Centre to a full house was the start on a journey, which has been about continuously striving to improve the show and fully engage the audience every time we perform it. Shows to date have encompassed the heartland of South East Queensland and Northern NSW from Toowoomba to Lismore, Caloundra, Brisbane, the Gold Coast and Redcliffe.

Historically, in Brisbane, no other building is so steeped in the cultural and social history of the city during what is one of the most dramatic periods of social change. The 1950's 60's and 70's saw the birth of Rock'n'Roll (not just music but dancing too), the hippy movement, the birth of punk and of course disco.

The original motivation to tour the show initially stemmed from a desire to 'Tell the story' of this remarkable venue and the impact that it had on South East Queensland during its existence. More importantly, as the show has developed and grown, is the desire to offer an opportunity to the communities where the show tours by way of engaging local musicians and dancers where possible and to involve local businesses such as dance studios.

One of the most rewarding elements of the show to date has been the way in which it has reunited live music and dance and seen social dancers from various styles embrace the opportunity to all dance together and perhaps even learn a little from each other.

## **ABOUT THE SHOW**

Cloudland Ballroom was the iconic Dance and Music venue of Brisbane for almost 40 years and was considered “The Greatest Ballroom in the Southern Hemisphere.

Paul Hayman’s Return to Cloudland Ballroom incorporates the music, history, fashions and dance phases during its existence. The Show is structured as a chronological journey through the Ballroom's history.

Paul has created this unique "interactive" show to give the audience a new and fresh show experience and to promote the health benefits associated with regular social dancing.

The 7-piece Band is comprised of QLD conservatorium graduates and seasoned international musicians. It replicates the line up of the resident band of Cloudland Ballroom - 'The Sounds of Seven'

Current champion Ballroom and Rock’n’Roll dancers feature in showcases throughout the show and also engage with the audience, partnering with them for various dances throughout the performance.

Vocalist, compare & host, of the show is Paul Hayman. Paul is a seasoned professional and has been working continuously throughout Australia as a singer, actor and entertainer for the last 15 years.

The bandstand stage set, an authentic replication of the original venues, completes the transportation back through an integral part of Brisbane's Social history

## **ACKNOWLEDGEMENTS**

**Mr Gary McDonald** – Research Information

**Mr Greg Doolan** – Research information, mentorship.

**Mr Kevin Bennion** – Research Information

**Paul Hayman** – Producer, Director, Writer, Vocalist, Marketing and Advertising, Set Design, Costume Design.

**Kylie Wall** – Choreographer, Costume Design, Marketing & Advertising Assistant, Stage Manager, Administration.

**Glen & Colleen Wallace** – Performers (Rock'n'Roll Dancers).

**Brett Whaites** – Performer (Ballroom Dancer).

**Shane Rankin** – Artist, Set Design.

**Valentine Jones** – Music Director, Composer.

## BIOGRAPHIES

### **PAUL HAYMAN – Producer, Director & Vocalist**

Influenced by music at an early age, Paul was an inaugural member of the Australian Children Choir as a young boy, Paul opted to pursue his sporting ambitions as a gymnast, training part time at the AIS in Canberra. Eventually, he returned to his love for the arts, particularly music and acting.

Paul has worked professionally as a performer for the last 15 years continuously throughout eastern Australia. Known for his power and diversity as a vocalist, he has built an extensive repertoire to match.

Since completing his tertiary qualifications in Stage & Screen acting in 2009, he has worked tirelessly to add to his shows, a whole new level above what had already been identified by his industry peers as a natural flair for performing.

Paul's Career to date has had him showcased at NSW Parliament House, The Metro Theatre Sydney, numerous Showrooms and Corporate Events and has offered him the privilege of working alongside an array of music heavyweights. His passion, drive and genuineness to entertain is evident in his every performance.

### **KYLIE WALL – Choreographer & Performer**

Choreographer for the show, Kylie Wall, has more than 35 years experience in Ballroom Dancing. During her career she has performed on such shows as the ABC's 'That's Dancin' and Michael Edgley's International 'Worlds Greatest Dance Spectacular'. She has choreographed the Australian Goodwill Team dance shows, which toured throughout Asia and is a multiple Australian Ballroom Champion in her own right. As a professional dance coach, Kylie operates her own dance studio 'Planet Ballroom' and has produced numerous National champions. Several of which, have been hand picked by Kylie herself to perform in the 'Return to Cloudland' show as part of the Cloud 9 Dancers. Kylie's expertise and professionalism brings not only an unique dimension to the choreography and dance elements of the show, but her historical knowledge and standing within the Ballroom Dancing community provides a true authenticity to the dances of the era at Cloudland Ballroom.

**VALENTINE JONES – Music Director**

A more than 50year veteran of the industry, Val is one of the original members of 'The Aztecs', the band famously know for their association with Billy Thorpe. Val has first hand knowledge of the music of the Cloudland era, has toured extensively and held a vast array of Bandleader roles over the years, including long-term residencies at Balmain Leagues Club and Mosman RSL in Sydney.

**GLEN & COLLEEN WALLACE - Professional Rock' n 'roll Dancers**

Glen and Colleen have been competing together for over a decade. They have won or placed at Australian, South Pacific Masters & NZ Championships as well as the World Freestyle & Swing dance Championships. They are also accredited teachers with ARRDC on the Sunshine Coast

**The New Sounds of Seven – Band**

The band derives from their name from the original Sounds of Seven, the resident band of Cloudland Ballroom during the 60's & 70's. An eclectic mix of young Queensland Conservatorium of Music graduates and seasoned musicians with extensive national and international touring experience – a similar mix to the line up found at the original venue.

**Shane Rankin – Artist**

Shane re-created the Mural backdrop for the stage set. This was no easy task. All he had to work from was a Black & White postcard size picture. Shane also created the mural backdrops used for the 'Sweetheart Photo's'. Shane has his own business 'Acid Links' which is involved in art design on a vast array of mediums.



## **PERFORMANCE SPECIFICS**

### DURATION

Act 1 – 60 Minutes

Interval – 25 Minutes

Act 2 – 70 Minutes

### SUITABLE VENUES

The show is primarily suitable for any venue with a stage of 7m wide x 3m high or greater and which can cater for a dance floor in front of the stage of 7m x 5m or greater, whether this is a permanent or temporary dance floor. The stage set can be adapted to cater for venues with or without fly towers.

### MAXIMUM NUMBER OF PERFORMANCES PER WEEK

3 performances

### MINIMUM BREAK BETWEEN PERFORMANCES

180 minutes

### LICENCING AGREEMENTS

Nil Applicable

### APRA OBLIGATIONS

All music material within the show has had all payments associated with reproducing the said works paid via purchase of published sheet music. To the best of my knowledge, no other obligations need to be met with regards to performances.

### TOURING PERSONNEL

The touring party consists of 14 people.

| Name                   | Role                                |
|------------------------|-------------------------------------|
| Paul Hayman            | Producer, Director, Vocalist        |
| Kylie Wall             | Choreographer, Ballroom Performer   |
| Brett Whaites          | Ballroom Performer                  |
| Lindsay Baker          | Wardrobe, Administration, Marketing |
| Glen & Colleen Wallace | Rock'n'Roll Performers              |
| Valentine Jones        | Music Director - Bass               |

|                    |                        |
|--------------------|------------------------|
| Euan Cumming       | Musician – Keys        |
| Rob Pyefinch       | Musician – Guitar      |
| Andrew Montfroy    | Musician – Trombone    |
| Anthony Simmonds   | Musician – Trumpet     |
| Les Woodford       | Musician – Drums       |
| Tab Paenga         | Musician – Saxophone   |
| Elizabeth Crossley | Hair, Makeup, Wardrobe |

## PERFORMANCE HISTORY

| Year | Venue                                  | Number of performances |
|------|--|------------------------|
| 2013 | Sunshine Coast Function Centre         | 2                      |
| 2013 | Kedron Wavell Services Club Showroom   | 1                      |
| 2013 | Coolangatta-Tweed Golf Club Auditorium | 1                      |
| 2013 | Lismore Workers Club Showroom          | 2                      |
| 2013 | Toowoomba City Golf Club Showroom      | 1                      |
| 2013 | Redcliffe RSL Club Showroom            | 1                      |
| 2013 | QLD Governors Ball - SCFC              | 1                      |
| 2014 | Ipswich Civic Centre                   | 1                      |

# **AUDIENCE ENGAGEMENT**

## OVERVIEW

The show is unique in its concept. It allows the opportunity for the audience to dance throughout the show, whether it is with members of the cast (The Cloud 9 Dancers) or amongst themselves. In regional locations we engage a number of social & competitive dancers from Local Dance Studios and select local Musicians to form part of the cast for the show.

With the opportunity for the audience to engage in Social Dancing, it promotes a healthy activity in a safe environment, thus also providing Local Dance Studios with an opportunity to promote and build their Social dance Classes.

Due to the age demographic of some of our target audience, we have many of the audience members who love the opportunity to dance with the Cloud 9 Dancers throughout the performance. This is often because their life partner is deceased or is incapable of dancing. This promotes the opportunity for them to be actively engaged in a social activity despite not having a dance partner. Many audience participants have also returned to social dancing classes as a result of attending a show after a long absence from doing so.

The appointment of Local artists to the cast of the show has a two-fold effect:

1. It creates an awareness of local talent and provides opportunities for local talent to be involved in a relatively large-scale production, particularly in areas where productions of the scale of this are rarely produced locally.
2. Creates awareness and opportunity for related local businesses such as dance studios to promote ongoing social dance classes as well as potential competitive dancers.

One of the truly unique aspects of this show is that it crosses a multitude of genres both musically and through dance. The benefit of this is that we are promoting social dancing as a healthy social activity, irrespective of genre. An incredible example of the success of this concept was at one of the shows we did at Sunshine Coast Function Centre. At a particular point during the show, Kylie Wall, the shows choreographer, counted at least 9 different styles of dancing on the floor at the same time. This is a true testament that the concept works and is unprejudiced towards any one form of dance.

## DESCRIPTION / DETAILS

The show itself offers an opportunity for audience engagement and although workshops could also be implemented, a part of the objective of the show is to

create an awareness of local Social Dance Networks in the community to the audience.

As such, ongoing Social Dance Classes (be that Rock'n'Roll or Ballroom, etc.) within the community are the objective to achieve long-term audience engagement. The specifics and duration of such classes would be at the discretion of the respective studios.

The goal of social classes is to engage people within the community who would otherwise be isolated from social activities, i.e.: Senior Citizens, with the opportunity to benefit from regular light physical exercise and mental stimulation in a relaxed social environment.

### COST

The cost to participate in the activities within the shows framework is the cost of a ticket for the respective venue.

The cost to participate in regular social dancing classes varies from \$5-\$15 per class.

### TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

I believe that the target audience for the show could be split into three categories:

1. Age 45 + - This is I believe our core target audience. Usually within this mix are active social dancers, inactive social dancers interested in returning to it and people who regularly attend live music and theatre. Many in this group may have attended the venue also.
2. Seniors Age 65 + - A subgroup to the above, former attendees of the original venue who attend for more nostalgic reasons. The name, Cloudland, holds more personal relevance to them, they are often eager to share stories of their time at the venue.
3. The historic relevance of Cloudland also suggests that a smaller target category could possibly be for more of an informative/educational basis into the social scene of Brisbane during the period of Cloudland's existence.

Community Engagement in the show is unrestricted by ability and caters for Beginners and Advanced Dancers alike.

Our target audience can be reached via a range of resources over and above usual mediums such as Local Dance Studios and Social Dance Clubs & Events.

## **MARKETING**

### MARKETING COPY

#### *One line*

*"The Saturday night dance is back!"*

#### *Short*

For more than 35 years, Cloudland Ballroom was the place to go in Brisbane for an evening of Dancing, Romancing and Live Music.

This iconic venue hosted performances from a vast array of A-listers, from Buddy Holly, Jerry Lee Lewis and Normie Rowe to Australian Bands like Dragon, INXS and Midnight Oil.

Entertainer, producer and host Paul Hayman has authentically pieced together a unique production, set in a replica bandstand of the Iconic venue.

Combined with cast of 20, including a 7 piece band, the setting provides an interactive' element, by giving the audience an opportunity to dance during the show and experience what it was really like to be at a night out at Cloudland.

"The Saturday night dance is back!"

#### *Extended*

Cloudland Ballroom during the 1950's 60's & 70's was the social hub of Brisbane. It was not only a live music venue, but also the venue for many balls (debutant, policeman's, etc.) ballroom dancing competitions and HSC exams.

The show itself incorporates the music, history, fashions and dance phases during Cloudland Ballrooms existence. It is structured as a chronological journey through the Ballroom's history. The Stage set is a replica bandstand, identical to the one at Cloudland Ballroom, including the mural backdrop, neon archway & Music Stands.

The dance floor in front of the stage is incorporated into the show and for the majority of the show is available to the audience for dancing, thus creating the illusion that they are dancing in front of the band as you would have done in Cloudland Ballroom. This unique "interactive" element to the show is designed to give the audience a new and fresh show experience.

The musical repertoire was pieced together under consultation with Gary

McDonald who was the Music Director of Cloudland Ballroom 1970-1974. All historical facts used in the show are based on information obtained from research conducted at the State Library, State & City archives and interviews with musicians & acts that formerly worked at the venue including the mentorship of Greg Doolan of Wickety Wak who helped him put the concept together.

The cast includes 10 competitive Ballroom and Rock'n'Roll dancers. The dancers are available for the audience to dance with throughout the show. The 7-piece Band replicates the line up of the resident band of Cloudland Ballroom - 'The Sounds of Seven'. Vocalist, compare & host of the show, is Paul Hayman, also the shows Producer.

"The Saturday night dance is back!

## MARKETING SUMMARY

- Association with dance studios: As specified above, Return to Cloudland Ballroom has strong affiliations with Dance Studios throughout Queensland. These are not only a source for cast members, but also for audience participants.
- Panorama Party: The show's VIP club is another marketing tool used to generate interest from the target audience. The VIP Club is 450 strong and growing.
- The show utilises Facebook as an economical medium for gaining publicity and marketing upcoming shows
- Community Radio: The show has in the last 12 months, gained interest from and developed excellent relationships with many community & Commercial radio stations. 101.1FM Logan, 4RPH, Beau FM and 4CRB are Community Radio stations, which have provided over and above support by way of interviews and additional publicity.
- Social Dance Groups: A separate network to the Dance Studio's, we continue to form and develop relationship with various Dance Groups through QLD and NSW.
- Newspapers: Most Regional newspapers have been willing to run an editorial or special interest story on the show. The use of Local talent in the show can often be a critical factor in gaining a more substantial article and exposure.

- In the Marketing the show we have been able to not only draw on the historical content of Cloudland but the uniqueness of the show in that we use Local Musicians and Dancers where possible.
- The Producer Paul Hayman available for any interviews, it also provides the opportunity for the concept of the show to be explained in more detail.

### MEDIA QUOTES

*“What a wonderful show from the music to the dancers, it brought back so many memories. A truly magical time at the Kedron–Wavell show. Congratulations Paul Hayman” - Jan Huggett, Radio 4RPH*

*“This is truly one Professional show, what a fantastic concept Paul Hayman has created, in bringing back Music and Dance. Congratulations to Paul Hayman.” - Michael Bassett, Beau FM*

*“Brilliant show at Caloundra last evening.... many great memories of an era past. Congrats to Paul Hayman and Kylie Wall, a must see show for all ages.” - Peter Taylor, 101.1 FM*

Further media Articles related to the show can be viewed on the website: [www.returntocloudlandballroom.com](http://www.returntocloudlandballroom.com) under the ‘reviews’ tab

### AUDIENCE REVIEWS

*“Last Saturday night Danceland ‘Returned to Cloudland Ballroom’ at the Tweed heads Golf Club. It was a wonderful night of live music, dance demonstrations and Social dancing. Well done Paul Hayman in making this night, one to remember!” - Rhett Salmon, Owner Danceland Studio*

“This is a fantastic night of Music and Dance, I’ve been to every show and it keeps getting better and better, thank you Paul Hayman for put on a show I will always remember” – Gretja Ross, Audience member at Caloundra, Tweed Heads, Lismore, Kedron-Wavell, Redcliffe and Ipswich.

### COLLEAGUE RECOMMENDATIONS

*“It has been an absolute pleasure to assist Paul with this project. His hard work and diligence has produced a professional, unique and complete entertainment product” - **Greg Doolan, founding member Wickety Wak and multiple ‘Mo’ Award recipient.***

*“A true and accurate representation of a venue I have so many fond memories of, very well done” - Vince Hardiker, Lead Trumpeter, Cloudland Ballroom 1952-63. A guest of honour at the show at Kedron Wavell Services Club, July 2013.*

*“Congratulations Paul, wishing you all the success in the future” - Jason Gilkison, Producer; ‘Burn the floor’, Judging Panel; ‘So you think you can dance’ 2014.*

## VIDEO LINKS

PROMO DVD:

<http://www.youtube.com/watch?v=v4mtRYX9zlo&feature=youtu.be>

PROMO TEASER:

<https://www.youtube.com/watch?v=teblWt6m9so>

15 SEC TVC:

<https://www.youtube.com/watch?v=1pFKSQ-dFuY&feature=youtu.be>

## IMAGES



**Paul Hayman performing with ‘The New Sounds of Seven’**





**The Cast – Return to Cloudland Ballroom**



**Choreographer & Performer – Kylie Wall**



**Ballroom Dancers – Warren Whitam & Sarah Barnett**



**Rock & Roll Professionals – Glen & Colleen Wallace**



**Return to Cloudland Ballroom Stage Set**

# MARKETING MATERIALS



## Double Sided DL Flyers



## Colour Posters

Other Marketing Materials available are listed below:

- Pull Up Banner
- A range of High res Photo's available through the shows website via a special linked restricted to Agents and Venues.
- Customised in house Promo DVD and Promo Teaser
- 15 Sec TVC
- Raw footage suitable for Broadcast.

CONTENT WARNINGS / AUDIENCES TO AVOID

*Nil*

SPONSOR OR OTHER ACKNOWLEDGEMENTS

*Nil*

TEACHER'S RESOURCES

No.

## **PRODUCTION DETAILS**

### TECHNICAL SUMMARY

- Stage & Dance floor
- Sound and lighting (in house preferable but can be sourced where necessary)
- AV available but not critical
- Flexible – can work with venue on a case-by-case basis.

### EXAMPLE SCHEDULE

1.5 – 3.5 hours - Erection of stage set (Time may vary depending upon Loading Dock location and Fly Tower availability or the necessity to use stage Truss.

1-1.5 Hours – Wardrobe, Costume, Hair & Makeup.

30 minutes – Sound & Lighting check and Dancers final choreography adjustments to suit venue layout.

### CREW REQUIRED FROM VENUE

- 1-2 x stage hands (where possible, some cast are also available to assist)
- 1 x lighting technician (Sound/Lighting check, Duration of Show, approx. 3.5hrs)
- 1 x follow spot operator (Can be lighting technician in smaller venues)
- 1 x sound technician (Sound/Lighting check, Duration of Show, approx. 3.5hrs)
- Ushers/Door staff as required by venue.

### STAGE

*Minimum Stage size: 7m wide x 3m high. Stage set can be set up on Fly tower or stage truss (Supplied by us)*

Return to Cloudland Ballroom to supply

- Stage Set
- Stage Truss (where no fly towers are available)

*Venue to supply*

- Stage Risers (where possible)
- Fly Towers (where possible)

## LIGHTING

Due to the nature of the show, the lighting requirements are not overly technical and do not need to be 'State of the art'.

- LED's for stage.
- Par Cans or LED's for Dance floor.
- Lighting Console.
- Follow Spot.

Return to Cloudland Ballroom to supply

We have the capability to source some lighting where venues do not have full requirements (for some regions). This may possibly incur extra cost to the production.

*Venue to supply*

Preferably all lighting requirements where possible.

## SOUND

- Mixing desk (Min 16 Channel) Analogue or Digital
- FOH speaker system
- Sage monitors for band
- Microphones (instrument)
- Microphones (vocal)

Return to Cloudland Ballroom to supply

- Vocal Radio Microphone for Paul Hayman.

We have the capability to source all other sound equipment where venues do not have full requirements (for some regions). This may possibly incur extra cost to the production.

*Venue to supply*

Preferably all sound requirements where possible.

## AV

A visual slideshow throughout the performance is available for venues that have this facility. This is not an absolute necessity for the show, rather an embellishment where available.

Return to Cloudland Ballroom to supply

- PowerPoint Slideshow Presentation
- Laptop

*Venue to supply*

- Projector/s
- Screen/s

## WARDROBE

Cast Costuming (Dancers & Band)

*[Return to Cloudland Ballroom] to supply*

*All wardrobe, costuming and related accessories and equipment*

*Venue to supply*

*Dressing Rooms, at least 2 (1 male, 1 female)*

## FREIGHT NOTES

- Show has van to Transport Stage set, Costume, etc.
- Access to loading dock required.
- Stage set can be transported by other means, i.e.: airfreight if required.

## CRITICAL ISSUES

1. The Venue must be able to provide a dance floor.
2. Stage must be at least 7m wide x 3m high.

## **CONTACTS**

**Paul Hayman** (Producer, Director) 0434 993649 / [paul@phayman.com](mailto:paul@phayman.com) - All enquiries.

**Kylie Wall** (Choreographer, Media & Public Relations) 0419 651343 / [management@phayman.com](mailto:management@phayman.com) - Programming & Publicity enquiries.