

**FAMOUS
PUPPET
DEATH
SCENES**

BEHOLD!



The eternal masterwork of puppetry for adults finally comes to your town! Willingly undergo a heart-wrenching parade of theatrical demises that will severely exacerbate your fear of death.

All your favourite scenes are there: “Edward’s Last Prance,” from *The Ballad of Edward Grue* by Samuel Groanswallow, “The Feverish Heart,” by Nordo Frot, “I Hate My Little Brother,” by Sally, and the unforgettable “Bipsy’s Mistake” from *Bipsy and Mumu Go to the Zoo*, by Fun Freddy!

For information and interviews, contact: Marcie Januska, Executive Director
403 508 4929 marcie@theoldtrouts.org

Booking Inquiries and Touring

Europe and International
Wolfgang Hoffman
AURORA NOVA
International Theatre Booking GmbH
Rosenthaler Straße 40/41
2. Stock, Hof 1 – Aufgang 1
10178 Berlin, Germany
wolfgang@auroranova.org

French-Speaking countries
Charlotte PREVOST
Développement & Booking
Caramba culture live
91, avenue de la République - 75011 Paris
charlotte.prevost@caramba.fr

WHAT THE PRESS HAS SAID ABOUT FAMOUS PUPPET DEATH SCENES

“Visually stunning and endlessly entertaining.”
The LA Times

“Exquisite... boundless invention... virtuosity...”
Variety Magazine

“As funny as it is inventive” (best of the
Edinburgh Fringe 2018)
The Guardian

“Nothing short of glorious... an absolute must...”
Edinburgh Guide

“Poignant, profound, imaginative,
utterly delightful.”
British Theatre Guide

“Endlessly rich, inventive, and amusing.”
The Scotsman

“Mind-blowing originality... [The Trouts are
boldly reshaping puppet theatre into
sophisticated adult entertainment.”
Fast-Forward Magazine, Calgary

“...un plato delicioso... la esplendida altura de
Puppet canadiense.”

“...a delicious meal... the splendid heights of the
Canadian puppet.”
Granada Hoy, Spain

“one of the best shows of the year... not to be
missed.”
The Globe & Mail

“brilliant, sublime and often hilarious... sheer
visual poetry... engages an audience like few
productions I’ve ever seen...”
Monday Magazine, Victoria

“un véritable coup de cœur pour moi.”
“A real crush for me.”
Vivant Mag, Avignon

“Un véritable requiem, pour notre plus grand
plaisir!”

“A true requiem, for our greatest pleasure!”
La Provence, France

“...original...hilarious...breathtaking
inventiveness...”

The Georgia Straight

“one of the wildest, wackiest, most inventive
puppet shows you’re ever likely to see.”
The Toronto Star

“An amazing theatre experience... one of the
best, most surreal works of imagination I’ve
seen in ages.”
See Magazine, Edmonton

“hilarious, beautiful and macabre... simply
remarkable... too intense to allow its audience
to catch its breath, too beautiful for them
to want to.”
Fast-Forward Magazine, Calgary

“dramatically engaging and visually stunning.”
The Boston Globe

“no end of highlights... a great black comedy.”
The Calgary Herald

“...you simply have to catch this show... truly
inspired.”
The Regina Leader-Post

“Nothing short of genius.”
The Ottawa Citizen

“Pure joy. Great, great theatre.”
Alvina Ruprecht, CBC Radio

“Un bijou de créativité, de tendresse, at
d’humour... un spectacle sans limite.”

“A jewel of creativity, of tenderness, and
humour... a show without limits.”
Le Progrès, France

“Sublimely inventive theatre... eye-popping
images... wondrously imagined.”
The Courier, Vancouver

“Each new scene is more beautiful and inventive
than the last.”
The Skinny, Edinburgh

FAMOUS PUPPET DEATH SCENES

PERFORMANCE HISTORY

Teatro Metastasio/Teatro Fabbricone	Prato, Italia	2024
L'espace 93	Clichy-sous-Bois, France	2024
Festival Momix	Kingersheim, France	2024
Festival International des Marionnettes	Belfort, France	2024
Jeu de Paume	Vizille, France	2023
Théâtre de la Presle	Romans-sur-Isère, France	2023
Le Polaris	Corbas, France	2023
Le Cube	Garges-les-Gonesse, France	2023
La Maison du Théâtre et de la Danse	Epinay-sur-Seine, France	2023
Le Quatrain	Haute-Gulaine, France	2023
Théâtre à l'Ouest	Auray, France	2023
Théâtre Jacques Duhamel	Vitré, France	2023
Théâtre de Thalie	Montaigu, France	2023
Flipside Festival	Singapore	2023
L'Hectare	Vendôme, France	2023
Espace Marcel Carné	Saint-Michel-sur-Orge, France	2023
Théâtre Halle Roublot	Fontenay, France	2023
London Mime Festival	London, England	2023
Edinburgh Fringe Festival	Edinburgh, Scotland	2022
Avignon Festival OFF	Avignon, France	2022
World Puppetry Festival	Charleville-Mézières, France	2019
Edinburgh Fringe Festival	Edinburgh, Scotland	2018
Theatre Network	Edmonton, AB, Canada	2015
Theatre Junction GRAND	Calgary, AB, Canada	2015
The Cultch	Vancouver, BC, Canada	2015
Woolly Mammoth Theatre	Washington, DC, USA	2014
Banff Centre for the Arts	Banff, AB, Canada	2014
Nuits de Fourvière Festival	Lyon, France	2014
Teatro Central	Sevilla, Spain	2010
Teatro Cánovas	Málaga, Spain	2010
Teatro Alhambra	Granada, Spain	2010
Centre Cultural des Marionnettes	Frouard, France	2010
Le Semaine Européene	Bourg-en-Bresse, France	2010
Theatre Blanquefort	Blanquefort, France	2010
Theatre Clamart	Clamart, France	2010
La Comète	Châlons-en-Champagne, France	2010
NEXT Festival	Lille, France	2009
Le Manège	Maubeuge, France	2009
La Maison des Arts	Créteil, France	2009
Roxy Theatre	Edmonton, AB, Canada	2008
PuSH Festival of Theatre	Vancouver, BC, Canada	2008
Samueli Theater	Orange County, CA, USA	2008
Banff Centre for the Arts	Banff, AB, Canada	2008
Soulpepper Theatre	Toronto, ON, Canada	2008
ManiGanses Festival	Jonquière, Québec, Canada	2008
Festival Transamériques	Montréal, Québec, Canada	2007
Public Theatre	New York, NY, USA	2007
Wexner Centre for the Arts	Columbus, OH, USA	2007
Inst. of Contemporary Art	Boston, MA, USA	2007
Rhode Island School of Art	Providence, RI, USA	2007
Theatre Junction GRAND	Calgary, AB, Canada	2006
Globe Theatre	Regina, SK, Canada	2006
The Cultch	Vancouver, BC, Canada	2006
Vernon Arts Centre	Vernon, BC, Canada	2006
University of Victoria	Victoria, BC, Canada	2006
Mag North Theatre Festival	Ottawa, ON, Canada	2006
Soulpepper Theatre	Toronto, ON, Canada	2006
Big Secret Theatre	Calgary, AB, Canada	2006
PuSh Festival	Vancouver, BC, Canada	2006 (Premiere)

SYNOPSIS

Who could forget the first time they saw a puppet die? It's one of the most emotionally devastating experiences a person can have – to see an otherwise inanimate object with cute googly eyes and a funny voice come to life before your eyes fills us with delight and wonder, and then to see that life snatched away drives a dagger deep into our psyches, a dagger which then opens up at the pointy end to reveal a little dagger mouth, that opens up and screams inside our fragile hearts: “please, no, don't let the puppet die! For in that puppet's death, do I not sense the dread whispers of my own impending mortality?”

Great works of art ask questions like that – questions that maybe can't ever truly be answered, but must be asked again and again by each generation anew. And so each generation creates a new masterpiece of puppet theatre, which becomes the fulcrum of our collective hopes and fears. Eternal works like *Bipsy and Mumu Go to the Zoo* by Fun Freddy or Nordo Frot's *The Feverish Heart* have not only defined their eras, they have shown us who we really are, deep down, where nobody else can see. We owe those shows, and those artists, so, so much.

But my gosh who's got the time these days to see an entire puppet show? Yes: back before the internet, people were used to being bored, so they could sit still for a surprising amount of time without wondering if they were missing something more exciting happening somewhere else. But now we expect our emotional devastation to be delivered like a kung fu punch to our soft bits so we can move on to the next intense experience as quickly as possible. And so the Old Trout Puppet Workshop has gathered together, for your existential anguish, **ONLY THE MOST DRAMATIC BITS OF THE GREATEST MASTERWORKS OF PUPPET THEATRE** throughout history: namely, the part where the puppet dies. No need to sit through laborious exposition or plotting or character development – we leap straight to the laserbeam point, like the K-Tel Greatest Hits Album with every single song that has ever made you cry.

It's a horrible thing to experience. You should go do something more cheerful. You only have so much time left.



NATHANIAL TWEAK PRESENTS THE GREATEST DEATH SCENES IN PUPPET THEATRE HISTORY.

The Feverish Heart by Nordo Frot: Act 1, Scene 3
Das Bipsy und Mumu Puppenspiel by Freülcher Friedrich: Episode 43 "Bipsy's Mistake"
The Ballad of Edward Grue by Samuel Groanswallow
The Modern Age (Part 3) by Eamon Schloss
The Forgotten Dish by Sterling Lowry
The Swede of Donnylargan by Sir Walter Pill
Why I Am So Sad by Sally
Running with Scissors by Sarah Phweet
The Feverish Heart by Nordo Frot: Act 2, Scene 6
La Nature au Naturel avec Dr. François LeBoule: Episode 12
Never Say it Again by Linda Snuck
The Beast of Muggditch Lane by August Stainbrook
The Drastic Allegory of Captain Blunt
The Feverish Heart by Nordo Frot: Act 4, Scene 14
The Last Whale by Grover Bailiwick
The Feverish Heart by Nordo Frot: Act 19, Scene 78
Lucille Arabesque by Agathon Finley
King Jeff the Magnificent by William Dingo
The Last Heartbeat of Nathaniel Tweak as performed by Nathaniel Tweak



Please endeavor to care as much as possible.

ABOUT THE TROUTS

The Old Trout Puppet Workshop was founded back in the blustery winter of 1999 by a gang of old buddies in a coal-heated shack on a ranch in southern Alberta. Since those distant and savage days, the Old Trouts have grown to become one of Canada's best-known artistic exports: now based in Calgary, they've made puppet shows for both children and adults that tour the world, written and illustrated several books, crafted immense sculptures, and made films (including a Juno Award-winning video for Feist, and a Christmas special with the National Film Board). Not to mention helping to run a puppet festival, teaching extensively and creating large scale shows with companies like the National Arts Centre, Theatre Calgary, and Vancouver Opera. Most recently, they teamed up with Calgary Opera to create a brand new puppet opera based on an ancient Greek ghost story, *Ghost Opera*. Next up: who knows? They're working on adaptations of *The Headless Horseman of Sleepy Hollow* and *Dr. Faustus*, a video game, a movie, and touring *Famous Puppet Death Scenes* to anywhere that will invite them, because they are desperate to be wanted.

Images from our most recent productions:



Jabberwocky (credit Jason Stang Photography)



Twelfth Night (credit Trudi Lee)



Ghost Opera (credit Jessica Wittman Banff Centre for Arts and Creativity)



Ghost Opera (credit Jason Stang)



To download high-resolution images, [click here](#).

Photo Credits: Jason Stang Photography



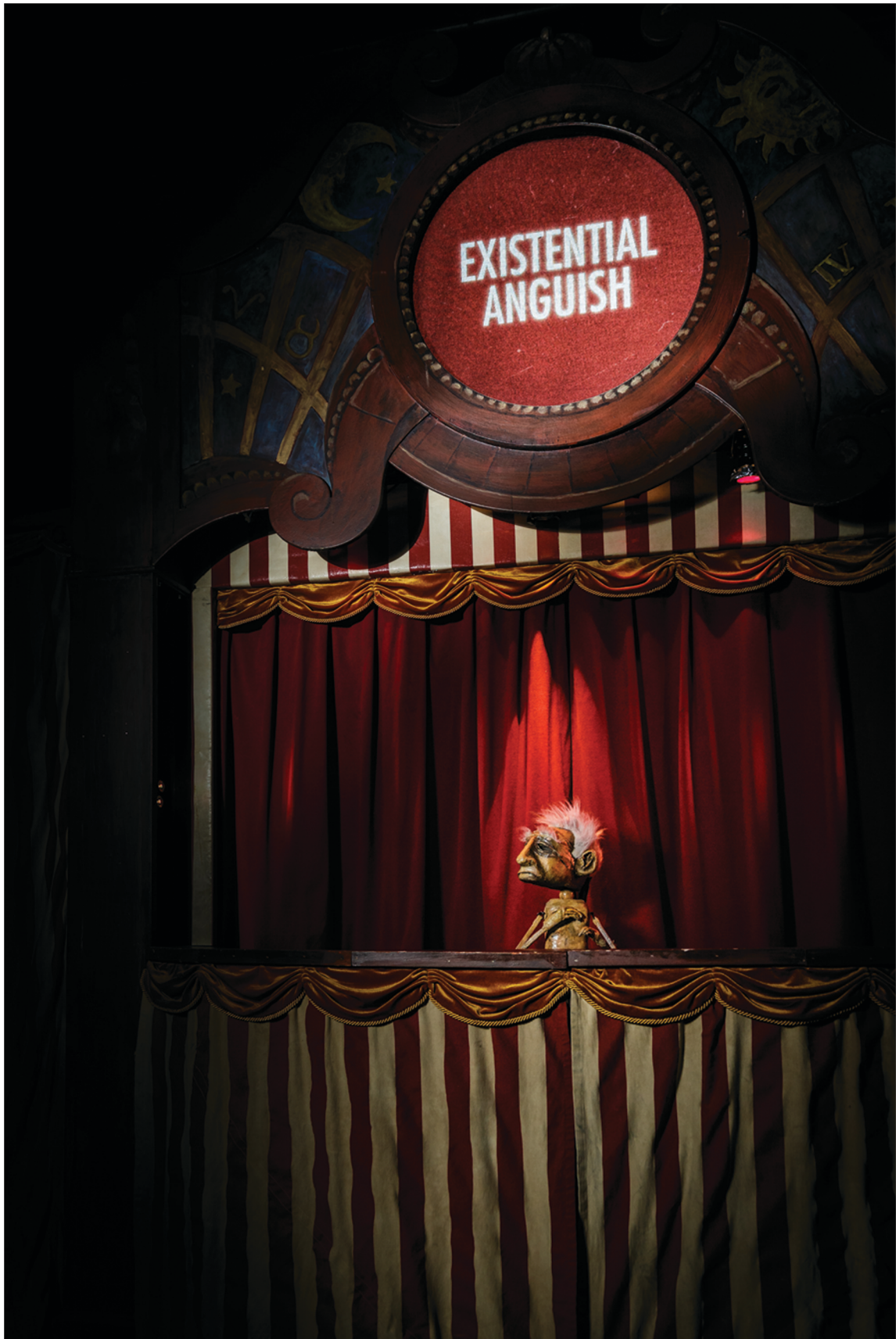
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WARNING

Famous Puppet Death Scenes contains stage fog, strobe lighting, abrupt noises, unnecessary cruelty to inanimate objects, and hot, hot puppet nudity. Not recommended for the emotionally fragile. Please weep uncontrollably only into the buckets provided.

Only darkness awaits.

CREATED AND CONCEIVED BY THE OLD TROUT PUPPET WORKSHOP & FRIENDS:



Louisa Ashton, Peter Balkwill, Paul Bezaire, Don Brinsmead, Mitch Craib, Nicolas Di Gaetano, Jen Gareau, Pityu Kenderes, Bobby Hall, Sam Hindle, Teddy Ivanova, Viktor Lukawski, Sarah Malik, Cimmeron Meyer, Aya Nakamura, Amelia Marie Newbert, Nicole Olsen Grant-Suttie, Judd Palmer, Stephen Pearce, Mike Rinaldi, Tim Sutherland, & Teele Uustani

Starring: Louisa Ashton, Aya Nakamura, & Teele Uustani

Directed by Peter Balkwill, Pityu Kenderes & Judd Palmer

Stage Managed by Bea Galloway

Costumes made by Jen Gareau

Lights made by David Duffy

Assistant Lighting Design by Ash Copeland

Sounds made by Mike Rinaldi

Technical direction by Bea Galloway, Pityu Kenderes, & Amelia Newbert

Generally Managed by Marcie Januska

Set built by Riley Miljan/Tech Art Custom Creations

Additional Production by Mercedes

Bátiz-Benét, Don Brinsmead, Dawn Bryan, Jimmy Davidge, Marilyn Palmer, & Lane Shordee

Special Thanks to:

Paul Acaon, Norman Armour, Mercedes Batiz-Benét, Nan Balkwill, Jennifer Coveyduc, Colleen Davis, Valentin Ivanov, Bill Beauregard, James Davidge, Samantha Hindle, Dave Lane, Derek Langille, The Green Fools, Marilyn Palmer, Vanessa Porteous, Sandra Engstrom, Grant Burns, Paul Tanguay, Andy George, Eric Sundstrom, and Nicole Olsen-Grant-Suttie.

This show was developed as a creative residency with the PuSH Festival in 2006, and was also supported by the Banff Centre's Creation & Development program. The Old Trouts are very grateful for their assistance.



THE
OLD TROUT
PUPPET WORKSHOP

FAMOUS PUPPET DEATH SCENES

THEATRE TECHNICAL SPECIFICATIONS PACK
INCLUDING RISK ASSESSMENT

VERSION: 29/01/2024

Please disregard any previous versions

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INTRODUCTION

Welcome to the technical specifications for The Old Tout Puppet Workshop's Famous Puppet Death Scenes (FPDS).

Email: info@theoldtrouts.org

Website: www.theoldtrouts.org

Address: 3640 15a St SE
Calgary, Alberta
T2G 3N5
Canada

This pack is intended to give you information about the technical requirements for our time at your venue. We will endeavour to keep you up to date with any changes as and when they come up. We appreciate how busy you are and that *FPDS* isn't the only event you have to contend with. We hope having quick and easy access to these resources will make your life a little bit easier.

If you have any queries or foresee any problems, please don't hesitate to get in touch.

Thank you for your time and your support.

PRIMARY CONTACT INFORMATION

For all technical issues and enquiries, please contact the Stage Manager:

Beatrice Galloway
T: +44 (0)7887 397980
E: beatrice.galloway@hotmail.com

For all general or other enquiries, please contact the General Manager:

Marcie Januska
E: marcie@theoldtrouts.org

SHOW LENGTH

70 mins, no interval

LANGUAGE

N/A, no dialogue

CREATIVE TEAM

There are 5-6 core members of the touring production personnel:

- Steven (Pityu) Kenderes (Co- Artistic Director)
- Beatrice Galloway (Stage Manager)
- Ash Copeland (Associate Lighting Designer) - *not always present*.
- Aya Nakamura (Performer)
- Louisa Ashton (Performer)
- Teele Uustani (Performer)

Occasionally, we may have other members of the team join us:

- Judd Palmer (Co - Artistic Director)
- Pete Balkwill (Co- Artistic Director)
- Marcie Januska (Executive Director)

Please check with Marcie the final numbers of who will be touring.

TRANSPORTATION, LOAD IN & PARKING

The set tours in a 7.5 Tonne Van (or bigger) with a tail lift. Please ensure that we can park legally near the load-in point at your venue whilst we unload and load the vehicles. We may need parking for this besides the load in and load out.

The company will tour in a large car, we may need parking for this depending on how far the accomodation is to the venue.

For the load in, we need a flat surface from outside/stage doc onto the stage as we have 5 large crates on wheels weighing between 250-500Kgs each. **If there is no clear access, or steps are involved please notify us IMMEDIATELY.**

STAGE AREA

The production requires a **minimum** flat performance area of 7m (D) x 7m (W) x 4m (H) / 23' (D) x 23' (W) x 13' (H). We need additional wing space on top of this to set Booms offstage.

GET IN

We require a **minimum** of 12 hours get in before we can perform the first show.

We require a **minimum** of 4 crew to help us for the Load in & Set construction, as well as for the get out.

We require a **minimum** of 2 crew to help us with the lighting focus.

THE SET

Please see Appendix A for set diagrams (attached) and Appendix B for Method Statement.

The set for *FPDS* is stored in 5 crates on wheels:

- 2 crates @ 2m x 0.75m x 0.5m (h) - labelled : Orange & Green
- 2 crates @ 1.5m x 0.5m x 1.5m (h) - labelled: Blue & Purple
- 1 crate @ 2.8m x 0.9m x 1.5m (h) - labelled: Red

Blue & purple crates remain onstage during performances to act as props carts. Backstage/offstage store must be found for red, orange & green crates.

Storage space for these 3 crates are not included in the require footprint for the show indicated above.

We require the following from you:

- Masking:
 - o 2 x legs to hang on either side of our set, as wide as to go roughly from the edge of our set to offstage.
 - o 4 x Legs or hard masking to cover our 4 booms, if possible.
 - o 2 x border to hang above the set.
 - o 1 x black wall or black cloth running along the back of the stage.

We want to try and create a neat black box to frame our set as we need plenty of wing space for our puppets.

Please let us know immediately if you do not have this.
Please inform us if you do not have access to any ladders or booms.

PROPERTIES

The props for this show include many props and puppets, which have been specifically built and designed for this show.

There are Marshmallows & a banana that get eaten on stage.

AV

We tour an LED TV which is integrated into our set, as well 30m (or 100') length of HDMI and Cat 5 cables with relevant converter boxes and power cables.

This is all operated off Qlab from a Macbook Laptop which tours with the company.

Please confirm the distance is from centre stage to the tech box and notify us immediately if we do not have enough length in cables for the video.

LIGHTING

We run the show off ETC Nomad off a company laptop, or a house console if part of the EOS Series.

We require a pre-rig. Please inform us immediately if this is not possible. Please confirm the date you will doing the pre-rig. Please refer to Appendix D for Lighting Plan (to follow).

We have 21 lighting fixtures mounted into the set. We have all relevant cabling & converters. We just need 1 DMX dropped from the grid to our set for these.

We require the following from you:

Access to a minimum of 42 Dimmers.

1 x DMX cable to drop from the grid to our set (around 3m off the ground).

1 x Hard Power to drop from the grid to our set (around 3m off the ground).

1 x Dimmable Power to drop from the grid to our set (around 3m off the ground).

1 x HDMI to drop from the grid to our set (around 3m off the ground).

3 x Gobo Holders for Gobo size B (or M) for our lights which require Gobos (See appendix D for ref).

1 x Iris (please refer to appendix D for which light).

The lighting, sound and AV will be operated by the touring Stage Manager from the tech box. If this is not possible due to location of desks, please let us know immediately.

COMMS

We do not currently need the use of any Comms.

SOUND

We run the sound from Qlab off the company laptop via an audio interface Steinberg UR44, which we will bring.

We require the following from you:

- A venue appropriate PA with a Main L/R with subwoofer.
- 2 Female XLR inputs into your sound desk.
- 2 x monitors for the performers (1 behind the set, 1 in front of the set).

SPECIAL EFFECTS

We tour and use a mini-fogger, which uses Tiny Fluid solution (water based). We also use a bit of Bubbles on stage. We also use a small strobe lighting effect.

DRESSING ROOMS

We require the use of 1 dressing room for our stay, which will be shared by 3 Performers.

WASHING & COSTUME

We require the use of a washing machine & dryer for the duration of our stay. Please let us know if this is not possible.

DIETARY REQUIREMENTS

Aya - No wheat, no dairy, no fresh pitted fruits (cooked is fine), and no apples.

Teele - No spicy food.

Louisa - None

Bea - None

Pityu - None

Ash - None

OTHER

We ask for no pre-show announcement once the doors are open to the public.

HEALTH & SAFETY; INSURANCE & LICENCES; & RISK ASSESSMENT

We are committed to a policy of good health and safety working practices. We hold adequate public and employer's liability insurance for the presentation of the production. All electrical equipment we tour has been PAT tested.

A risk assessment for the production is included with this pack (attached to this email). The risk assessment is designed to highlight potential hazards and to reduce or eliminate any risks when working on *FPDS*. We will adhere to keep you up to date with any changes and make sure all

risks are assessed and covered. The version attached with this document represents the most up-to-date information about the production.

We request that the receiving venue ensures it has obtained any local authority permissions required to develop the production.