

CREATOR'S NOTES

I began work on The Pipe Manager towards the end of 2006. I knew I wanted to create a dance/theatre work that had a strong narrative and was character driven. So I began working with a writer who I had collaborated with previously. As the story grew more complex with numerous characters, we decided to employ illustration and voice-over as a means to present the narrative. With the combination of sound, illustration, voice-over narration and story, the experience of creating the work became more akin to editing a film. The irony behind making the work is that in one way The Pipe Manager became about making The Pipe Manager... the undeniable drive and need one has to create and all the complexities this entails...

The Pipe Manager has undergone several creative developments over the past few years, so I would like to take this opportunity to thank the people, organizations and venues that have worked on and supported the journey of the project. Thank you to Ausdance Queensland, The Judith Wright Centre of Contemporary Arts, The Bell Tower Choreographic workshop space, Ramsay Hatfield, David Lee, Arts Queensland, Australia Council for the Arts. PosterBill, James Lees, Playlab, Katherine Hoeppe, and The Brisbane Powerhouse.

Lastly I would like to thank my Creative collaborators...

Lisa O'Neill

WRITER'S NOTES

Lisa asked me to write a piece that included the notion of her dance character going to a strange land. With this seed I looked for a context and a device for this to happen. I also needed this device to serve a question I was pondering - what ultimate power is gained for humans by their continuous acts of creation? I may be no closer to that answer, but it has lead myself and the other creative team members on a curious journey.

In early 2007, Lisa took me up to her rehearsal space at the Judith Wright Centre where she did some movements. It came to me that I could write a character that was an innovator of pipes. Pipes were the perfect device I sought - pipes were manageable on stage and they could slip into the story line.

With these tools I wrote a short story and out of that, a script was developed from the main points. Kathryn Kelly and Lisa O'Neill met in the first stages to look at these points more thoroughly and give me feedback. As the illustrations got going, captions were written. The story kept focus on a character caught inside perpetual creativity of pipe making-even forced creativity. This idea honed in on the human need for endless rejuvenation, which was suggestive of a quest for humans wanting to be 'God Head'.

A big thanks to the team. They all looked at the script at some point and gave valuable input. I particularly wish to thank Kathryn and Lisa for the quality of questions they asked about the story. This positively challenged me to tighten up elements in the narrative.

Peter Berkahn

CREDITS

Creator/performer – **Lisa O'Neill**

Writer – **Peter Berkahn**

Illustrator – **XTN**

Sound composer & designer – **Guy Webster**

Dramaturg – **Kathryn Kelly**

Lighting designer – **David Walters**

Assisted by **Jaxzyn**

Costume designer – **Glen Brown**

Artistic consultant – **Keith Armstrong**

Graphic design – **Jaxzyn**

Publicist – **The Shock Factor**

Stage manager/lighting operator – **Rebecca Swadling**

Lisa O'Neill is supported by MAPS for Artists, a management and producing collaboration between Brisbane Powerhouse and Metro Arts

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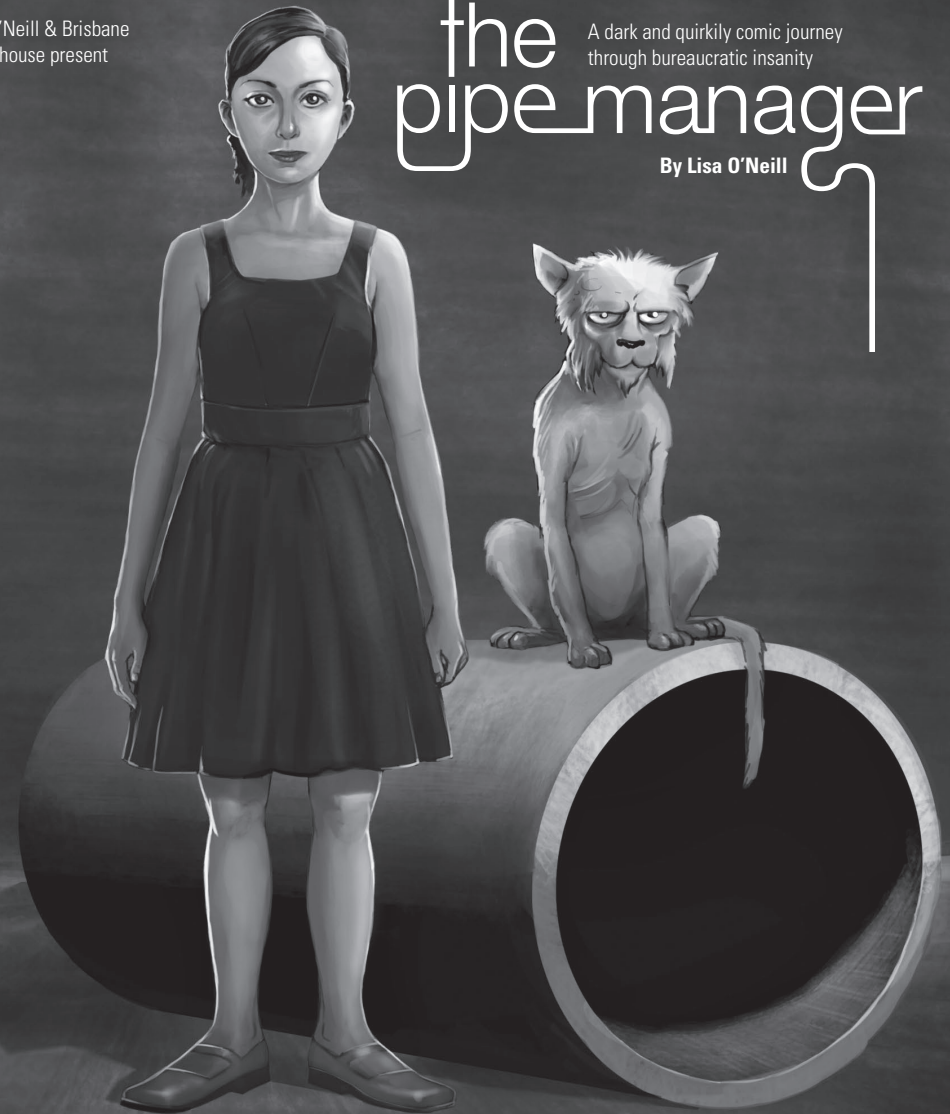


Lisa O'Neill & Brisbane
Powerhouse present

the pipe manager

A dark and quirkily comic journey
through bureaucratic insanity

By Lisa O'Neill



18 – 21 November 2009

BIOGRAPHIES

LISA O'NEILL

Lisa is a performer, choreographer, director and teacher working extensively across forms in dance, theatre, contemporary performance and new-media. She has received numerous performance commissions, touring her original solo and collaborative works nationally and internationally in Europe, Asia and the United States of America. Lisa is a dedicated practitioner of the Suzuki Actor Training Method having trained in the method for the past 16 years, working as an actor with FRANK THEATRE from 1995-2007. She is a founding and core member of the international new media company TRANSMUTE COLLECTIVE and is Co-Director of THE BRIDES OF FRANK performance group and business enterprise. She is also Co-director of the Advanced Diploma of Arts (Acting) course at Southbank Institute of Technology, having taught at the Institute since 2001. Her tour-ready performance works include acclaimed solo dance pieces; SWEET YETI and FUGU SAN, PIANISSIMO, a dance/musical theatre work co-created with Christine Johnston and THE PINEAPPLE QUEEN recently premiered at La Boite Theatre. More information: www.lisaoneill.com

PETER BERKAHN

Theatre pieces include RODIN'S KISS, CODGER and THE PIPE MANAGER. Peter has written numerous screenplays, which are in development. The themes chosen centre on what it means (and what it does not mean) to be human. Peter has worked as associate producer on the film, IN MY IMAGE and has written and directed two short films including, WISHING ON A NOVA. As a dramaturgy Peter has travelled to the Toga festival in Japan, 2003 and 2009 where he worked with OzFrank.

XTN

XTN is a Brisbane based artist working predominately as an Illustrator and Animator, specializing in Layouts, Storyboards and Concept development. His credits as a Concept artist include THE PIRATES OF PARADISE. Pop Television PTY LTD, Production Co. Light Knights; HELL BOY: THE GAME, Konami, Production Co. Krome Studios; and BACK OF BURKE BOB, Burke NSW Town Council, Production Co. Griffith University. Credits in Character and 3D animation include: RAID: SOLDIER OF FORTUNE 111, Rat Baggy Studios, Production Co. Liquid Animation; and DISNEY: MOBILE PHONES, Disney Japan, Production Co. Liquid Animation. Awards include: Director/Animator on the short animation PETE N TOM for the Pomona Silent Film Festival and Co writer/ Director on the live action short BULLY FOR YOU for Cinema Sprints.

GUY WEBSTER

Guy Webster is a composer, musician, sound designer, performer and teacher. While his live performances have earned him a reputation as a prolific and inspiring songwriter, his work in interactive composition and sound design has featured in festivals, galleries, conferences and theatres in Australia, Japan, UK, Europe, USA and China. In the field of sound art and performance Guy's works for theatre, dance and interactive new media include THE PINEAPPLE QUEEN (Lisa O'Neill), THE WHITE EARTH, KITCHEN DIVA, THE NARCISSIST, LAST DRINKS, (La Boite Theatre Company), PARADISE – The Musical (Backbone Youth Arts), SALOME, HEAVY METAL HAMLET (Frank Theatre), SHIFTING INTIMACIES (ICA, London), CHERISH EXHIBITION (QPAC's Out of the Box Festival). Guy is co-founder and sound director of the TRANSMUTE COLLECTIVE who's most recent work INTIMATE TRANSACTIONS received an Honorary Mention for Interactive Art in the Ars Electronica Festival.

KATHRYN KELLY

Trained as a dramaturg at the University of Queensland, BA (Hons), Kathryn's credits include shows with LaBoite, Zen Zen Zo, the Queensland Performing Arts Centre, the Out of the Box Festival and Osmosis in Brisbane; Cahoots Theatre Projects and the Factory Theatre in Toronto and Playbox in Melbourne. She has also dramaturged with the Australian National Playwrights Conference, the World Interplay Festival and the JUTE Enter Stage Write Program. Her arts administration work includes consultancies with the Public Art Agency in 2002 and Arts Queensland in 1999, reviewing the Regional Arts Development Fund. She has published in Ignite, Australasian Drama Studies, Playwrights Union of Canada Journal and the Literary Managers and Dramaturgs' Association of the America's Journal. She is also an Artistic Associate of the Queensland Theatre Company, Performing Lines and Critical Stages and served as the Executive Director of Playlab.

DAVID WALTERS

David has worked as a freelance lighting designer, lecturer and consultant in London, Iceland and Australia. David has lit for most major Australian theatre companies with over 200 shows to his credit including GILGAMESH, GHOSTS, and THE GLASS MENAGERIE for Queensland Theatre Company, DESIGN FOR LIVING and BIRTHRIGHTS for Melbourne Theatre Company, MASTER CLASS and SCENES FROM A SEPARATION for Sydney Theatre Company and THE WHITE EARTH and WISHING WELL for La Boite Theatre Company and most recently Lisa O'Neill's THE PINEAPPLE QUEEN. David has also lit opera and dance productions including CARMEN and IL TROVATORE for the Icelandic National Opera and DON GIOVANNI and AGGRIPINA for Opera Queensland, ATTITUDE for Expressions Dance Company, MIRROR MIRROR for The Australian Ballet and ROMEO AND JULIET and A STREET CAR NAMED DESIRE for the Queensland Ballet. Recent collaborations with Zen Zen Zo saw him light THE ODYSSEY, WICKED BODIES and SUBCON WARRIOR 1 and 2. David returns regularly to Iceland where he works in both theatre and opera.

GLEN BROWN

Glen Brown, couturier-costumier, has been working professionally in the fashion and theatre industries for the past 12 years. Beginning his career in numerous haute couture houses, Glen soon graduated into costuming, working for companies such as, Opera Queensland, Queensland Theatre Company, The Queensland Ballet, Rivercity Dance Company and Frank Theatre. Glen runs his own business 'Glen Brown Couture' specialising in gowns and wedding dresses.

JAXZYN

Jen Jackson is the managing director of Jaxzyn, a bespoke visual communications studio. Taking a unique graphic design approach to video design, Jen, along with her colleagues at Jaxzyn, has provided AV for music and theatre performances both nationally and internationally including THE WINDOW, The Ten Tenors, Deep Blue, THE 7th ASIA-PACIFIC WATABOSHI MUSIC FESTIVAL, Topology, Polytoxic, Kate Miller-Heidke and THE PINEAPPLE QUEEN. More information: www.jaxzyn.com

KEITH ARMSTRONG

Keith has specialised for 18 years in collaborative, hybrid, new media works with an emphasis on innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, public arts practices and art-science collaborations. His ongoing research focuses on how scientific and philosophical ecologies can both influence and direct the design and conception of networked, interactive media artworks. Keith's collaborative and individual artworks have been shown and profiled extensively both in Australia and overseas. He was formerly an Australia Council New Media Arts Fellow, a doctoral and Postdoctoral New Media Fellow at QUT's Creative Industries Faculty and a lead researcher at the ACID Australasian Cooperative Research Centre for Interaction Design. He is part-time Senior Research Fellow at QUT and an actively practicing freelance new media artist.

REBECCA SWADLING

Rebecca credits as Stage Manager include ROMEO & JULIET (4MBS Classic Productions-Shakespeare Festival), 'TIL DEATH DO US PART (The Brides of Frank – UTR 09), THE PINEAPPLE QUEEN (La Boite Theatre Company), STATESPEARE (La Boite / Shake & Stir Theatre Co.), MIRACLE WORKER (Crossbow Productions) and as Assistant Stage Manager on OPPORTUNITY, THE WISHING WELL (La Boite Theatre Company) and tour of THE PASSION (Aspire Theatre Company).