



KOAL

BY JACINTA YELLAND & TREY LYFORD

PRESENTER PACK



gimmick

**THE
WORK**

KOAL

by Jacinta Yelland & Trey Lyford

Presenter Pack & Tech Requirements

As of 24 March 2026

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ARTISTIC INFORMATION

KOAL - SYNOPSIS

Part climate-catastrophe, part clown show—KOAL is a one-woman show for the end of the world. As wildfires tear through Australia, a baby koala, a coal miner and an Indigenous girl strive to hold onto their homes before all burns and turns to ash.

KOAL is an original interactive solo-show, performed by Jacinta Yelland and directed by Trey Lyford, that immerses the audience in the middle of the 2019 Australian bushfires. The show follows two eyewitnesses to this climate catastrophe; Koal, a baby koala recovering at a wildlife sanctuary after being saved from a nearby wildfire, and Stevo, a career coal miner trapped in a collapsed mine hundreds of meters underground. Woven throughout is the story of Minah, an Indigenous girl who was removed from her home and interned by her government during WWII. Using documentary theatre, clown, and audience interaction, *KOAL* takes the audience from laughter to tears as it explores what is lost when your home is erased.

KOAL was presented at the 2023 Philadelphia Fringe Festival and was the winner of the 5 Star Award. *KOAL* has toured to Ars Nova (NYC), the 2024 Australian Theatre Festival (NYC), PhysFestNYC 2025 (NYC), Theatre Exile (Philadelphia) in partnership with Save The Meadows, Celebration Barn in partnership with Center for an Ecology-Based Economy (Maine), and Theatre Works, Australia. In 2026, *KOAL* will tour nationally across Australia at major presenting venues including HOTA, The Events Centre, Brisbane Powerhouse, Mandurah Performing Arts Centre, Moonah Arts Centre, and Manning Entertainment Centre. The published script of *KOAL* is available through Playlab Theatre and can be purchased [here](#).

CREATIVE AND PRODUCTION TEAM

Jacinta Yelland	Performer / Creator
Trey Lyford	Director / Creator / Additional Sound Design
Ethan Mentzer	Composer - Original Music / Sound Designer
Payton Smith	Set Designer
Barbaric Yawp Workshop	Masks
Grace Lillian Lee	Costume Consultant
Emmie Parker	Stage Manager

ARTIST BIOS

JACINTA YELLAND - PERFORMER & CREATOR

Jacinta Yelland is an Australian theatre creator and performer of Torres Strait Islander and Chinese descent. She has collaborated with RealTV, Elbow Room, Zen Zen Zo Physical Theatre, David Gordon, Pig Iron Theatre Company, Opera Philadelphia, Quintessence Theatre Group, McCarter Theatre Center, Lightning Rod Special, People's Light, Philadelphia Artists' Collective, Here Arts Center NYC, Philadelphia Asian Performing Artists, and The Berserker Residents. She holds an MFA in Devised Performance from University of the Arts/Pig Iron Theatre Company, completed the Zen Zen Zo Physical Theatre Company Internship, and was supported by Arts Queensland to study at École Philippe Gaulier, Paris. Jacinta has been supported by Australia Council for the Arts, Arts Queensland, American Australian Association, Network of Ensemble Theaters, City of Philadelphia, The Puffin Foundation Ltd., and The Work.

TREY LYFORD - DIRECTOR & CREATOR

Trey Lyford is an actor, director, designer and play fabricator. He is the founding Co-Artistic Director of rainpan 43 where he has, along with colleague Geoff Sobelle, created and performed in all of their works to date. Following a world tour of r43's first piece *all wear bowlers* (2005 Drama Desk Nomination, Innovative Theatre Award), r43 followed up with *Amnesia Curiosa*, the OBIE award-winning kinetic junk sculpture play *machines, machines, machines...*, and *Elephant Room*. Lyford has performed his original works in four continents including venues across the U.S. such as LA's Center Theatre Group, Philadelphia FringeArts, HERE Arts Center, St. Ann's Warehouse, La Jolla Playhouse, Berkeley Rep, Studio Theater, Arena Stage, and theaters throughout NYC. Further support for his work includes grants from Creative Capital, NEFA, NYSCA, and PEW Center for Arts & Heritage. Lyford is also an Associate Artist with the Civilians and a faculty member at UArts and the Pig Iron MFA in Devised Performance. MFA: UCSD

ETHAN MENTZER - ORIGINAL MUSIC COMPOSITION & SOUND DESIGN

Ethan Mentzer is a musician, composer, producer and engineer based in Philadelphia. Mentzer holds a Bachelor's Degree in Music Production and Engineering from Berklee College of Music. At Berklee he met his co-founding bandmates of The Click Five (Lava/Atlantic). Ethan has composed music for commercials, film and TV including *Daybreak*, *Shameless*, *Bad Night*, *Yours, Mine & Ours*, *Igor*, *Bigger Fatter Liar*, *Power Rangers*, *Sydney White*, *Taking 5*, *John Tucker Must Die*, *Hey Fibi*. He composed the music for inFLUX Theatre Collective's award-winning show *The Choice*. He is the recipient of a Boston Music Award and the MTV VMA Knockout Award. www.ethanmentzer.com

PAYTON SMITH - SET DESIGNER

Payton Smith is an interdisciplinary theater maker. She has performed, crafted, designed, directed, and stage managed in Philadelphia, New York, New Orleans, and Santa Fe. She studied Theater and Performance at Bard College and the National Theater Institute at the Eugene O'Neill Theater Center. Payton is most interested in exploring/challenging/playing with the power of the finite across all things live arts. Recent Philadelphia collaborations have included Pig Iron Theater Company, Nichole Canuso Dance Company, Annie Wilson, Alex Tatarsky, Bearded Ladies Cabaret, Philly Children's Theatre, and Urban Movement Arts. www.paytonsmith.com

BARBARIC YAWP WORKSHOP - MASKS

Barbaric Yawp Workshop is the artistic collaboration of husband and wife duo Kasidy Devlin & Natalie Kropf, specializing in mask making, theatre creation, and storytelling inspired by folklore and mythology. Kasidy trained as a mask maker and performer in Orvieto, Italy and at the Dell'Arte International School of Physical Theatre. He is the longest running Sir Robin in Monty Python's Spamalot history, having toured with the Broadway production on and off for 10 years. Natalie has a degree in Acting from Cornell College, and has performed in off Broadway theatres such as the Public Theatre, the Culture Project, the Vineyard Theatre, and the Signature Theatre.

www.barbaricyawpworkshop.com

PERFORMANCE HISTORY

YEAR	VENUE, LOCATION	# OF PERFORMANCES
2026	Brisbane Powerhouse, Brisbane, Australia	6
2026	Moonah Arts Centre, Hobart, Australia	3
2026	Mandurah Performing Arts Centre, Mandurah, Australia	1
2026	Manning Entertainment Centre, Taree, Australia	2 + workshop
2026	HOTA, Gold Coast, Australia	4 + workshop
2026	The Events Centre, Caloundra, Australia	2
2025	Celebration Barn, Maine, USA	1
2025	Theatre Exile, Philadelphia, USA	6 + 3 talk backs
2025	PhysFestNYC, NYC, USA	4
2024	Australian Theatre Festival, Theatre Row, NYC, USA	2
2024	Theatre Works, Melbourne, Australia	9
2024	Ars Nova, NYC, USA	1
2023	Philadelphia Fringe Festival, Philadelphia, USA	5

TOURING INFORMATION

DURATION

70 minutes, no interval.

SUITABLE VENUES

- Theatre - Proscenium Arch
- Theatre - Black Box / Flat Floor
- Theatre - Thrust

TOTAL # OF TOURING STAFF

2 x Touring staff :

- # Performers: 1
- # Production Staff: 1 (stage manager)

LOAD-IN TIME

6 - 10 hours depending on the venue and if working with a rep plot vs lights can be hung/changed.

MINIMUM STAGE DIMENSIONS

18' (5.5 metres) wide by 18' (5.5 metres) deep by 10' (3 metres) high

MINIMUM BREAK BETWEEN PERFORMANCES

80 minutes

MARKETING INFORMATION

ONE LINER

KOAL is a one-woman-climate-catastrophe-clown-show for the end of the world.

SHORT COPY

Part climate-catastrophe, part clown show—*KOAL* is a one-woman show for the end of the world. As wildfires tear through Australia, a baby koala, a coal miner and an Indigenous girl strive to hold onto their homes before all burns and turns to ash.

In the lineage of Jacinta Yelland's intricate and visceral physical theatre shows, *KOAL* blends comedy, virtuosic storytelling, and audience interaction to shine light on the urgent realities of climate change.

EXTENDED COPY

Fresh off a hit run at Theatre Works in Melbourne and PhysFestNYC in New York City, *KOAL* is a one-woman climate-catastrophe-clown-show for the end of the world. As wildfires tear through Australia, a baby koala, a coal miner and an Indigenous girl desperately strive to hold onto their homes before all burns and turns to ash.

KOAL is an original interactive solo-show, performed by Jacinta Yelland (*RealTV*, *Elbow Room*, *Zen Zen Zo Physical Theatre*, *Pig Iron Theatre Company*, *David Gordon*) and directed by Trey Lyford (*rainpan 43*, *The Civilians*), that immerses the audience in the middle of the 2019 Australian bushfires. The show follows two eyewitnesses to this climate catastrophe; Koal, a baby koala recovering at a wildlife sanctuary after being saved from a nearby wildfire, and Stevo, a career coal miner trapped in a collapsed mine hundreds of meters underground. Woven throughout is the story of Minah, an Indigenous girl who was removed from her home and interned by her government during WWII. Using documentary theatre, clown, and audience interaction, *KOAL* takes the audience from laughter to tears as it explores what is lost when your home is erased.

MEDIA QUOTES & REVIEWS

“Physical and evocative, engaging and entertaining...unlike anything I have seen. Yelland is a superb storyteller” — [Alex First, thetheatre.au](#)

“Yelland’s stagecraft throughout is intoxicating.” — [Alex First, thetheatre.au](#)

“Inspired by the “Black Summer” wildfires in Australia in 2019, Jacinta Yelland’s solo show evoked the horror happening right now in Los Angeles, even as the performer used an engaging storybook sensibility and physical playfulness to suggest the specific devastation that occurred years ago and many thousands of miles away.” — [Jonathan Mandell, New York Theater](#)

“KOAL is an experience that has stayed with me long after the final bow. Watching Jacinta Yelland on stage, I was struck by her ability to shift seamlessly between three completely distinct characters. Each of them felt so fully realized, and through them, the show explored the idea of home in a world that’s rapidly changing.” — [Jim R. Moore, VaudeVisuals](#)

“The contrasts in Jacinta’s performance were striking—one moment, the audience was laughing at her clever physical comedy, and the next, you could hear a pin drop as she brought something deeply emotional to the surface.” — [Jim R. Moore, VaudeVisuals](#)

AUDIENCE REVIEWS

“This piece is beautiful! Jacinta’s performance is overflowing with clarity, bravery, and integrity.” — **Eva Steinmetz, Artistic Producer - Pig Iron Theatre Company**

“The rave reviews did not exaggerate. It was a masterclass in physical theatre. The audience was on their feet before it finished.” — **Shana Kennedy, Director - Circadium**

“The writing and acting is impeccable. I definitely felt transported across the globe.” — **John Wyszniowski, Everyman Agency**

“A long and well deserved standing ovation for KOAL” — **Stagelync**

“Thank you for creating the necessary stories that this world needs! So moved the first time that I had to see it again for more creative inspiration.” — **Audience Member**

“I haven’t been able to put into words just how moving this show is. I cried, and I laughed, and it made me want to be a better human being.” — **Audience Member**

TARGET AUDIENCE

- Environment Advocates and Community Groups
- School students (ages 8-18) - Earth & Environmental Science / Drama
- University students - environment science / theatre studies
- Physical Theatre, Theatre and Circus Communities
- Tourists
- Feminist Advocates
- First Nations Communities
- Coal Mining Communities

KOAL's environmental relevance, Aussie humor, and relatable human struggles, paired with an exhilarating performance by Jacinta Yelland, leaves a lasting impact on audiences long after they leave the theatre.

1. **Relatable Stories & Characters:** *KOAL* captures the 2019 bushfires through 3 distinct Australian perspectives; a koala, an Indigenous girl, and a coal miner. Audiences connect with these characters who are fighting to hold onto their homes and way of life amid Australia's current climate crisis.
2. **Relevant, Urgent Theme-Climate Change:** Unprecedented fires and floods are destroying Australia and the world right now. *KOAL* highlights the profound losses we will face if we fail to change our current way of life, making the stakes feel personal and immediate.
3. **Immersive, Interactive Experience:** Using a blend of clown, audience interaction, character transformation, dance and real-life stories, *KOAL* invites the audience to play various roles, immersing them in different environments and allowing them to contribute to the story.

The show is suitable for ages 8+.

CONTENT WARNINGS

- Strong language (can be removed for younger audiences)
- Climate catastrophe / fires
- Strobe lighting

REQUIRED ACKNOWLEDGEMENTS

KOAL has been developed with the assistance of The Puffin Foundation, Ltd., The Work, Fresh Ground Pepper NYC, Philadelphia Asian Performing Artists, Partnered Health, gimmick, The Arts Gold Coast Foundation and the Gold Coast Eisteddfod Foundation.

Logos available [here](#). Find an extended version [here](#).

ARCHIVAL FOOTAGE AND TRAILER

Production Trailer: <https://vimeo.com/967949019>

[Credit: Video by Sam Dellert]

Full Production: <https://vimeo.com/996829770/af436eaad6>

[Credit: Video by Sam Dellert]

PRODUCTION IMAGES AND GRAPHICS

Production Images: [Link](#)

[Credits: Ashley Smith of Wide Eyed Studios, Hanjie Chow]

Graphics and Main Show Image: [Link](#)

EDUCATION RESOURCES

Made available upon request.

Compatible with QLD, ACT, SA, VIC, NT and NSW curriculum.

HOWLROUND THEATRE COMMONS ARTICLE

[*Amplifying the Voices of the Natural World Through Theatre*](#) by Jacinta Yelland for HowlRound Theatre Commons. Published 24th April, 2025. This article discusses the process of creating *KOAL* and is part of HowlRound's *Theatre in the Age of Climate Change* series, which features theatre artists who engage with climate change. Quotes may be freely used.

PLAYLAB THEATRE PUBLICATION

The published script of *KOAL* is available through Playlab Theatre and can be purchased [here](#).

Playlab Theatre is the leading publisher of contemporary Australian theatre and the foremost supporter of Queensland playwrights and their stories.

Technical Information / Tech Rider

OVERVIEW

The following pages will outline the specific technical requirements for the touring productions of *KOAL*. In this document, the presenting organization shall be referred to as ‘Presenter’ and the production team will be referred to as ‘Company.’

KOAL is a 70 minute interactive physical theatre solo-show performed by one actor without intermission. This original work immerses the audience in the middle of the 2019 Australian bushfire and explores what is lost when your home is erased. The show is suitable for audiences 8+ and school groups ages 10+.

KOAL is ideally performed in a theatre with proscenium or end-on configuration with raked seating and a centre aisle. The production requires the Presenter to provide an adequate performance space with a minimum performance area of 18’ (5.5 meters) wide by 18’ (5.5 meters) deep by 10’ (3 meters) high with a flat black sprung wooden floor or similar resilient surface, all lighting equipment, gel, and a sound system capable of providing clear, loud, stereo sound. Several major sections of *KOAL* are performed in total darkness and/or lit by flashlights only, therefore it is important to have as close to a complete blackout as possible.

The production travels with a US crew of 1 stage manager and an AUS crew of 1 performer. The production carries its own costumes, props, and set. The set consists of 2ft, 4ft, 8ft ladders, all of which are covered in brown paper, fake leaves and various magnets and hooks. Several props and costume items are preset in the seating bank.

Fog is crucial in this production. Venue must have an updated permit for Theatrical Smoke. Venue will provide fog machine and cyc.

The Presenter agrees to provide a house technical director knowledgeable about the place of performance and empowered to make decisions on behalf of the Presenter.

ACCOMMODATION AND TRAVEL

Presenter agrees to provide funding for accommodation and local travel during the presentation period for all touring crew.

LOAD IN, TECH AND DRESS SCHEDULE

Minimum requirement for load in, tech and dress run is 8 hours.

EXAMPLE BUMP IN SCHEDULE

9:00 - 9:30 Load in set and tour of space

9:30 - 11:00 Fog check, Sound check. Begin lighting show.

11:00 - 11:10 BREAK

11:10 - 13:10 Cont. tech with lights.

13:10 - 13:30 MEAL BREAK

13:30 - 15:30 Cont. tech with lights.

15:30 - 15:40 BREAK + Preset for Dress Run / Cue-to-Cue

15:40 - 17:00 Dress Run / Cue-to-Cue and Notes

17:00 - 17:30 DINNER BREAK

17:30 Reset space

18:45 Doors Open*

19:00 Show #1*

*if evening show is scheduled

FREIGHT / LOADING DOCK

The touring elements will arrive by van at the venue. Presenter will provide clear access from loading dock to stage that fits an 8 ft ladder.

Touring elements provided by Company include:

- 2ft, 4ft, 8ft ladders
- Tool kit
- Container with props and additional lighting equipment

TECHNICAL STAFFING

Presenter agrees to the following minimum labor requirements:

Load In Labor Requirements

1 x Venue Manager who can provide a thorough tour of the performance venue and answer any questions.

Technical Rehearsal

1 x Lighting-tech to hang, program and focus lights.

1 x Audio-tech to load Qlab file and make sound level adjustments

(Alternatively, 1 x Technical Director who can do the above lighting and audio jobs will suffice)

Show Call Labor Requirements

1 x FOH

Load Out Labor Requirements

1 x Technical Director to return the performance space to its original condition.

All arrangements regarding labor calls of Venue staff is solely the responsibility of the Venue Manager.

Company Stage Manager will run the show and operate the boards during the performances.

STAGE REQUIREMENTS

Stage must be a minimum 18' (5.5 metres wide by 18' (5.5 metres) deep by 10' (3 metres) high preferably with a flat black sprung wooden floor.

SEATING REQUIREMENTS

Presenter agrees to make available:

1. An aisle in the centre of the audience on the seating bank or alternatively on the side.
2. Several scenes in *KOAL* take place on the floor. For sightline issues, it is highly preferred that the audience be on raked seating, risers or elevated platforms.

LATE SEATING

Late seating is permitted *only* during the second scene approximately between the 7 - 15 minute mark of the show. Seating is not permitted after the 15 minute mark of the show.

SHOW CALLS AND TURNOVER

All Show Calls are at least one and a half hours before curtain with exclusive access to the space 3 hours prior to the show start time. The theatre must be quiet (within reason) during the 2 hours prior to curtain to allow performers time to rehearse, warm-up and adjust to the space. House will open no earlier than *15 minutes* prior to the scheduled time of performance unless advanced arrangements are made with the team. Performer needs min. 60 minutes between turnover to refresh and reset space.

EQUIPMENT REQUIREMENTS

Presenter agrees to make available:

1. Antari Z-1000 fog machine or equivalent with DMX
2. Cyc

PERMIT REQUIREMENTS

Fog is crucial in this production.

Presenter agrees to have updated permits for Theatrical Smoke and Haze.

SOUND REQUIREMENTS

Presenter agrees to make available:

1. PA/Sound system with the appropriate size and power to fill the space including a minimum of 2 speakers, ideally with subs, for integral music and sound design playback.
2. System that can operate Qlab 5
3. License to operate Qlab 5
4. Theatre will be quiet and all sound bleed from other performance venues will be prevented during the duration of the show.

Company will provide a Qlab 5 bundle prior to tech.

LIGHTING REQUIREMENTS

General Plot

Full Stage wash (blue, red, green, CPO, bright light) from front, sides, back, and shins. We need the ability to control the lighting by planes i.e. separate control of Up Stage plane from Mid Stage plane from Down Stage plane.

Cyc [if available]

The show utilizes a cyc at the back wall to change the background. Ideally, the colours available will be deep red, amber, and green.

Specials

The ability to isolate the centre of the stage is useful (though not absolutely necessary). This includes back, and side lighting.

Several major sections of *KOAL* are performed in total darkness and/or lit by flashlights only. Ambient light from outside, house doors, windows, vents, and skylight can destroy the desired effect. Presenter must provide for this state of darkness and help prevent the emission of light from any disruptive sources.

Lighting States

Please see the attached breakdown of our various light looks needed.

1. If possible, Presenter agrees that all lighting units will be hung, circuited, and coloured as per the required lighting equipment prior to the load-in.
2. Company would prefer sound is operated from Qlab 5 and lighting operated from a lighting board. These will be operated by the Stage Manager who will call, run and operate the show.
3. House lights are used during a portion of the performance; it is important that the venue has dimmable house lights that can be operated by the SM.

Company's Lighting Equipment

Touring lighting equipment supplied by Company includes:

- 2 x [Ontel Handy Brite Ultra-Bright Work Light](#) - Cordless, LED, Battery Powered (Rechargeable/USB-C)
- 1 x [Lepro Vintage LED Camping Lantern Rechargeable](#), Cordless, LED, Battery Powered (Rechargeable/USB-C)
- 1 x [Ergodyne - 60191 Hard Hat Headlamp](#) - Cordless, LED, Battery Powered (AAA)
- 1 x [Lepro LED Flashlights LE2000](#) - Cordless, LED, Battery Powered (AAA)
- 1 x [USB Charger Cube, Wall Charger Plug, AILKIN 4.8A 4-Muti Port USB](#) - Total current 5V/4.8A and input with 100-240V. Used with an appropriate adapter.

WARDROBE

Touring wardrobe elements provided by Company consists of:

- Linen shorts
- Linen pants
- 5 x Fake frangipanis hidden within set
- Blundstone shoes
- 2 x Garden/Outdoor hat both hidden within set
- 2 x Face glasses both hidden within set
- Koala ears hidden within set
- Koala nose hidden within set
- Hard hat with headlamp



Curtis/Minah/Stevo Costume



Koala Costume

Presenter agrees to make available:

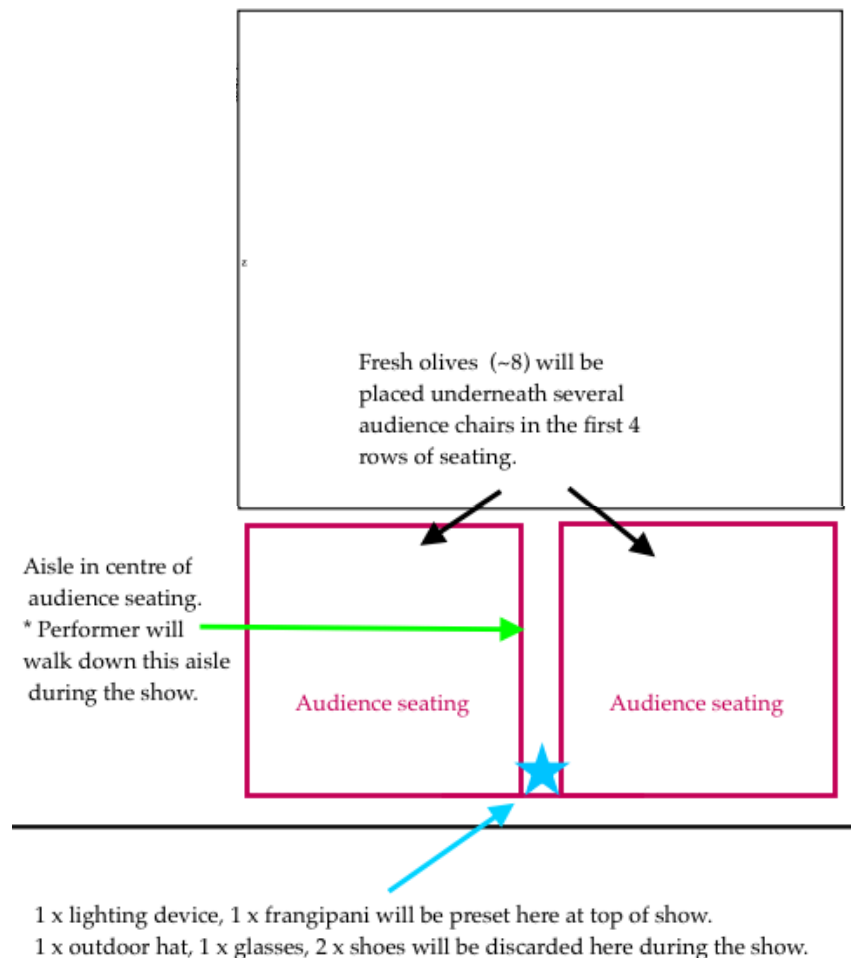
1. Steamer or iron and ironing board
2. 1 x Dressing room
3. Washing machine (if possible)

PROPS

Touring props supplied by Company include:

- 2 x brown paper bag
- 2 x white piece of paper in brown paper bag
- 1 x white piece of paper with instructions
- 5-10 real olives (per show)
- Moth on wire

Props Preset in Audience Bank



IMPORTANT: The final two seats at the top of the aisle must remain reserved for the production to accommodate prop placement during the performance.

SET DESIGN

Touring set supplied by Company consists of:

- 1 x 2ft ladder *
- 1 x 4ft ladder *
- 1 x 8ft ladder * [Image A below]

*All ladders have various magnets and hooks attached to hang lighting devices and are covered in brown paper to represent bark, cotton weave, and fake leaves.

Set Evolution

The set evolves throughout the show. The biggest evolution is the 4 ft ladder is placed within the 8 ft ladder to create the shape below in Image B. This structure is turned on itself to show different perspectives of the shape.



Image A: 8ft Ladder

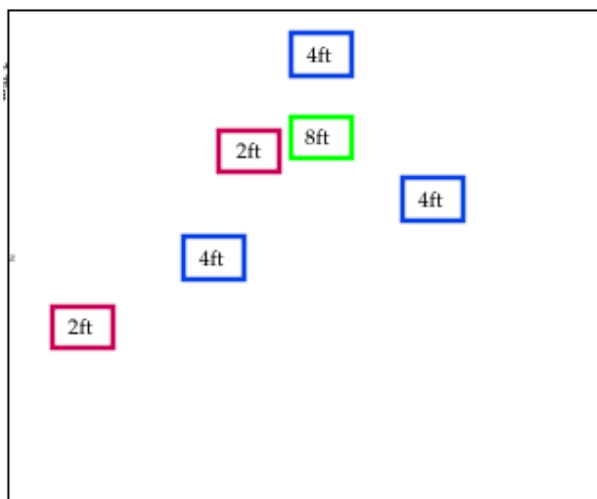


Image B: 4ft in 8ft

Movement of the Set

The performer moves the set (3 x ladders) to various locations in the performance space throughout the show. Below is a map of the approximate placement of the ladders throughout the show. This is subject to change when the company enters the venue and navigates sightlines and lighting/air conditioning obstacles.

Note: The 8ft stays in the same area on stage for the duration of the show but is turned on different angles and laid down on the ground.



Seating Bank

CONTACTS

Producer / Programming

Acacia Trimble-Carlson, Producer

acacianoel@gmail.com

Creative / Publicity

Jacinta Yelland, Creator / Performer

jacintayelland@gmail.com

KOAL LIGHT LOOKS - OVERVIEW*

#	LOOK	CUES used	NOTES
1	PRE-SHOW	001	
2	Sepia Wash	101,602,1101,1301	Desert/Island or Memory (sometimes cue at lower lvl)
3	Blue Wash	103,601	Night time & Ocean
4	Bright Wash	201,501,603	Sanctuary, plane bright white wash
5	Green Wash w/ fill	803,1401,	Forest light, but some white to support.
6	Green with Red accent	1402	Forest on fire, same as look 5 with red cyc
7	Red with fill	1501	Fire / Tree saving
8	Full Red Wash	1601	End. Total Red wash
9	Lightning flashes	903,904	To be built with blueish white light,
10	SMOKE	901,1403	
	Flashlights used		ALL OTHER LOOKS IN FULL BLACKOUT

*Detailed lighting looks and cue list available upon request.