

SURVIVAL ON A STRANGE PLANET



A whimsical combination of playful
puppetry, comedic physical theatre
and awe-inspiring circus.



Presented by



Production Information

In space, no one can hear you change the channel...

Following an unplanned crash landing into an earthling's apartment, a stranded and incompetent interstellar traveller must carefully plan their first steps into the outside world. Their only points of reference for what awaits them is a radio, and a collection of sci-fi movies.



Genre: Circus, Puppetry, Physical Theatre, Visual Theatre

Run Time: 50 minutes, no interval

Age: Recommended for audiences 12+

Audience: People interested in: circus, puppetry, physical theatre, clowning, multidisciplinary works, sci-fi, works about women, works about media. Suitable for secondary students in grades 9 -12. (See education information pack for further detail)

Access: Non-verbal performance makes it suitable for ESL and d/Deaf audiences. Audio recordings played during the show, but written notes can be provided in advance to assist with interpretation.

Content warnings: Contains strobe-like effects and haze. Implied violence and slapstick violence. Occasional strong language.

Themes: Representation of women in media, societal stereotypes, perspective, identity, belonging, empathy, imagination, non-verbal communication.

Through incredible circus, playful puppetry, and comedic physical theatre, *Survival on a Strange Planet* explores how the stories we tell shape our views of the world around us. See the human-made world through new eyes as a naive alien discovers what we think about ourselves and each other through our pop culture in a comedic, fun-filled adventure.

The stranded alien first understands the human world and how it treats women through consuming problematic media. In a misguided attempt to “rescue” a fictional woman from the television, the alien learns that women are more complicated than some stories portray them to be, and that the alien can create a better world for themselves and others.

Director: Darcie Rae Boatswain

Performers: Calum Johnston and Grace Law



Technical Details:

Run time: 50 minutes, no interval

Latecomers: May be admitted at the discretion of the venue, no lockout.

Staff Provided by presenter:

- Lighting operator. Design documents will be provided via pdf and hard copy.
- Stage Hand for simple assistance with props and set movement.
- Advanced rigger with experience in circus rigging. In the instance in no local advance rigger is available, Glitter Martini can provide this as an additional touring role as both the rigger and stage hand.

Lighting:

Stage needs to be able to have black out or near black out.

True spotlight is not required, but the ability to light specific sections of the stage while the rest remains very dark is preferred.

Bump in and tech: Minimum of 7 hours, one day prior to the first show.

Time required either side of show time in shared space: Minimum of 30 minutes.

Show Schedule: Up to 5 performances in one week. Maximum of 2 shows in one day with a minimum 2 hour break between performances.

Stage requirements:

Minimum size: 5m x 5m. Must have wings. Must have a front curtain that can close and open throughout the show. This show contains aerial circus. A minimum 4.5m high aerial point or the capacity to install (1:1 fine, no counterweight is required). Equipment can be dead hung or on a pulley line point. Costs assume venue supplies a rigger with experience in circus rigging. If this is not available, Glitter Martini can organise this at an additional cost.

Audio requirements: QLAB speaker playback. Director/Stage manager will run the sound cues manually from QLAB. No microphones required, as this is a non-verbal performance.

Dressing rooms: Access to indoor space for performers to warm up at least 60 minutes prior to doors.

Other: Access to a suitable platform for the performer to put their stilts on and take them off side of stage. This can be an a-frame ladder (at least 1.8m tall), a sturdy table with a chair on it, etc.



Set:

The set of Survival on a Strange Planet is lightweight, made mostly from reclaimed cardboard, and can be set by the performers with the assistance of 1 stage hand.

The show also features aerial silks and straps which require aerial rigging.

Cast and Crew:

Performers: 2

Director: 1 (also operates sound cues)

Stage Manager: 1 (can be local)

Circus rigger: 1 (can be local)

Lighting operator: 1 (can be local)

Show Elements:

Physical theatre, aerial Silks, aerial straps, whip cracking/manipulation, puppets x 3 including one on stilts, clowning, some acrobatics.

Audio runs throughout the show, and is a combination of music and audio snippets from movies, television, songs, podcasts, talk radio, and newscasts. These audio snippets are the important element of the story, and transcripts can be provided to assist ESL and D/deaf audiences.



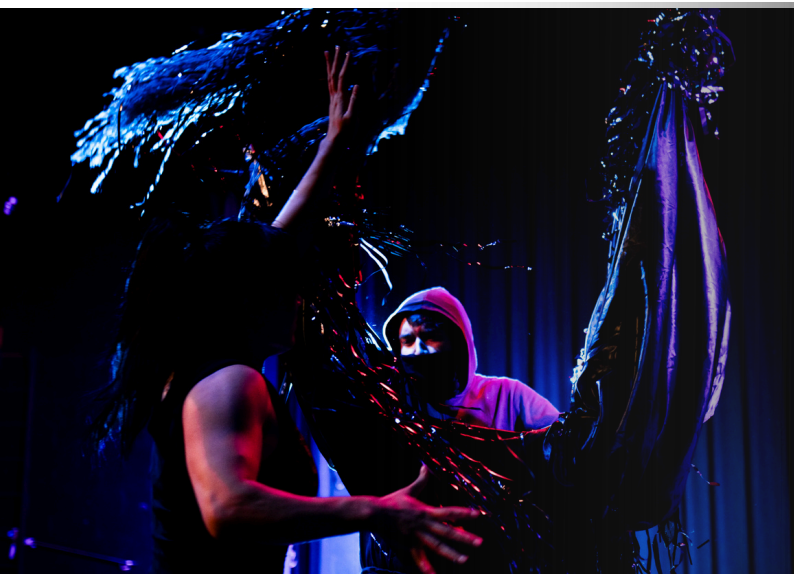
Click [HERE](#) to watch the trailer



Audience

Survival on a Strange Planet is suitable for teenagers and adults. It is a comedic and joyful show that will keep a general public audience engaged, with moments of spectacle in the circus acts, laugh out loud silliness in the clowning, and recognisable references to cultural moments through a soundscape that includes many snippets of movies, tv shows, pop music, podcasts and newscasts.

This show is suitable for drama students in grades 9 -12 studying units related to puppetry, physical theatre, visual theatre, magical realism, and political theatre. Survival on a Strange Planet is a non-verbal performance. It is broadly suitable for those who do not speak much English, and the d/Deaf community. Notes on audio can be provided to assist in interpretation.



Survival on a Strange Planet is created by Darcie Rae Boatswain and Calum Johnston, and produced by Glitter Martini.

Survival On A Strange Planet received support from BackBone, City of Gold Coast, and Aerial Athletic studios.

**BACK
BONE**

Proudly supported by



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GOLDCOAST.**



Survival On A Strange Planet received initial development through the DPS Academy with Dead Puppet Society and The Princess Theatre.