

ILBIJERRI

THEATRE COMPANY

WHICH WAY HOME

Technical Specifications

[Ver 2]



410w

The following information is a general description of the technical terms and conditions for the production of WHICH WAY HOME.

Written By

Katie Beckett

Director

Rachael Maza

Set and Costume Designer

Emily Barrie

Lighting Designer

Niklas Pajanti

Sound Designer

Mark Coles-Smith

Performers

Katie Beckett

Tony Briggs

It's a long way from the wide streets and big old houses of Tash's childhood. Two Black faces in a very white suburb. Dad still thinks he's the king of cool, but he's an old fella now. It's time for Tash to take him home.

WHICH WAY HOME draws on writer Katie Beckett's personal memories of growing up with her single Aboriginal father.

"Look at those trees. They're Brigalow trees. We use the leaves for smoking. In winter when the dew settles in, it makes the trees sparkle white, like diamonds in the desert."

Tash and her Dad are going on a road trip. Home to country, where the sky is higher and the world goes on forever".

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Producer Contact Details

Ilbijerri Theatre Company 5 Blackwood Street North Melbourne VIC Australia 3051 Phone: +61 (0)3 9329 9097 Fax: +61 (0) 3 9329 9105 www.ilbijerri.com.au	CREATIVE PRODUCER Ilbijerri Theatre Company Ben Graetz ben@ilbijerri.com.au
TOURING STAGE MANAGER Kellie Jayne Chambers kelliejayne@gmail.com 0438 694 533	EXECUTIVE PRODUCER Ilbijerri Theatre Company Simeon Moran simeon@ilbijerri.com.au

TOURING PARTY

The Touring Party consists of:

- 1 Touring Stage Manager
- 1 Technical Manager (2 days, load in and technical rehearsals)
- 1 Director (Load in to Opening Night)
- 2 Cast Members

PERFORMANCE INFORMATION

The total running time is approximately 75 mins with No Interval.

Doors should open no earlier than 15 minutes prior to the advertised starting time.
Timing is important as "sand drop" runs from doors (sand drop details below)

LIGHTING

The production has been plotted on an ETC ION LX Console, the show file will be provided prior to arrival of the company.

The venue to supply:

- Lanterns as per LX Plan (to be drawn to suit venue)
- ETC ION Console
- Dimmers for control of all equipment
- DMX patch from control to dimmers
- Gels as per LX Plan

Likely Hires for Studio Spaces

Indication Only before plan is drawn and venue stock taken into account

Booms & Side Light

- 4 Black Tri Truss Booms and bases for side light (or similar to suit venue)

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- 16 ETC Source Four Profile Spots with boom arms

LED Fixtures

- 4 LED strips (cyc lighting) - Ehrgeiz Fusion Bars with accessories (or similar)
- 2 ETC Source Four LED Profile spots with accessories (sand-drop)

Foot Lights

- 8 Par 16 Lamps with floor stands

The company will not travel with any electrics

STAGING

The **minimum** stage depth required is 7.5m
The ideal grid height is 5m (for fixed grid venues)



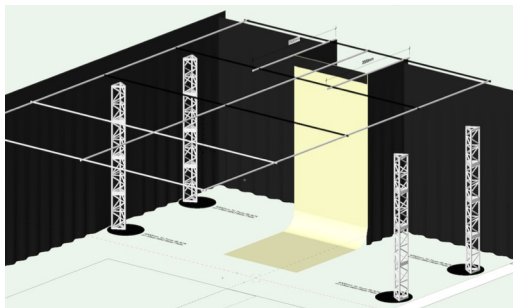
The printed backlit vinyl banner is 5.03m drop x 2.5m wide.
It is hung approximately 4.5m upstage from the setting line and 3m downstage of the back wall.

Banner travels with company

Vinyl Floor

The printed vinyl floor is a continuation of the banner artwork. The floor is 2.5m (w) x 2.7m (d). Floor is over taped to the stage floor with clear dance floor tape.

Vinyl floor travels with company



Masking

The venue is to be masked as a black box.

Upstage tabs mask the back wall and are hung 1.5m from the back wall. The tabs don't cross behind the outside edges of the back-lit banner (full depth to back wall behind the banner is required for backlight throw and shadow effect).

Legs are used to close the up/down stage gap from the outside edges of the banner to the upstage tabs.

This masking creates a light lock for the back-lit banner.
Sidewalls must be masked in black.

All masking to be supplied by presenter

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Additional pipe required for backlit banner and associated masking

Sizes are approximate and will be dependant on venue dimensions

- Banner pipe: 3m (top edge of the banner is taped to the bar)
- Up/Down stage masking pipe: 2m x 2
- Vertical banner pipe and base plates for banner sides: floor to grid x2.
- Additional pipe for sand drop position (if required)

All additional pipe and clamps to be supplied by presenter

All pipe and clamps must be neat and black for fixed grid spaces

Company Supplies - black material to create a roof for the "light box" to minimise light spill on the ceiling.

The Sand Drop



This is a thin flow of sand from a bag connected to a pulley system hauled to grid height. A small 5mm hole in the bottom of the bag ensures a steady stream flows onto the stage floor for 90 minutes.

The "sand bag" is filled preshow and hauled into position to start running at height just before doors. The sand bag maximum weight is 15kg.

Company Supplies

Sand bag and pulley system (x3 pulleys, x2 half couplers with eye nut, 8mm sash, Ascender rigging clip, x1 spanset, x2 steel caribeenas).

20kg of washed and dried sand

10kg of rust coloured sand.

Presenter to supply

20 - 30 kg weight with connection point for caribeenas (floor counter weight for sand bag)

Vacuum cleaner for daily stage cleaning.

FURNITURE & PROPS



Company Supplies

x2 vintage tea chests with a range of props and tools which are stored and travel inside.

Tea Chest A (with costumes and props)

620(h)x 410(w) x 515(d)

28kg (approx)

Tea Chest B (pulley system, basic tools, consumables)

620(h)x 410(w) x 515(d)

25kg (approx.)

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Presenter Supplies

Two kitchen style chairs which are backlit and seen in silhouette

BACK STAGE REQUIREMENTS

The character "Tash" enters from USOP and she requires a small props table.

The character "Dad" enters from USPS and he requires a small props table and full length cheval mirror (or similar).

"Dad" will need access USPS during the show and access backlit silhouette position behind the banner.

Both characters are onstage for the duration of the performance.
Backstage blues or blue props table lamps are required.

Presenter supplies

X2 small props tables
Back stage blues for tables
X1 Cheval mirror (or similar)

SOUND

The venue is to provide a good quality audio system which is evenly dispersed to all seats in the house. Front fill should be used as required.

The PA system should be in good working order and hung prior to the arrival of the company. The company will be touring its own playback system (QLAB) on a macbook pro with a back up machine.

Stage Communications System (if applicable)

Headset communications system will be required to be supplied by the venue.

1 x Stage Management desk (Master station and sound operation)

1 x Lighting control position

*The Stage Manager Operates the sound cues

Touring company to provide:

- 1 x Macbook pro laptop with Qlab (L+R Output)
- 1 x Backup Macbook laptop with Qlab

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Venue to provide:

- Working FOH PA system
- Audio Mixing Console with a minimum 8 Channels
- Audio Technician to tune the system

DRESSING ROOMS / WARDROBE

Dressing rooms to be cleaned prior to arrival of the production team. The rooms must be well lit with burned out lamps replaced, hot and cold running water and bathroom facilities (separate from those used by the general public).

Please have clean towels available in the each dressing room

Access to washing machine, dryer and iron are required from the first day of the bump in, and continued access for the duration of the season.

PRODUCTION OFFICES

Production Management office – required during bump in and performance periods

Access to the office during normal business hours and show times required

Access to venue internet system would be appreciated for email access only. As well as use of internal venue telephone system would be appreciated - no outside call access required.

CATERING

- Access to hot water for coffee and tea required.
- Access to Drinking water and glasses.

VEHICLES

The set will arrive in 1 tonne van (TBC)

LOCAL CREW REQUIREMENTS

Bump In

1 Mechanist
2 Lighting Technicians
1 Audio Technician

Show Call

1 Venue Supervisor
1 Lighting Operator

Bump Out

1 Mechanist
2 Lighting Technicians

SCHEDULE

Day 1 – Bump in

Rig LX/Focus
Install Audio
Install Backdrop, masking, floor and sand-drop

Day 2 – Bump In/Performance

LX/Audio/ Plot
Tech / Dress Rehearsal
Opening Performance