

# Catastrophes

Ella Hetherington and Renee Newman

## Technical Specifications

For Australian Touring

June 2024

Please note these specifications are subject to change

Please contact us to ensure you have the latest version

Ella Hetherington and Renee Newman

Producer / Co-Creators

[ejshproducer@gmail.com](mailto:ejshproducer@gmail.com)

Mark Haslam

Technical Director

[mdhaslam@gmail.com](mailto:mdhaslam@gmail.com)

NOTES ABOUT THIS DOCUMENT .....	3
SAFETY .....	3
PERFORMANCE DESCRIPTION.....	4
CREATIVE TEAM .....	5
PERSONNEL .....	5
PERFORMANCE STAGING.....	6
COMMUNITY ENGAGEMENT .....	8
LIGHTING .....	9
AUDIO .....	10
COMMUNICATIONS.....	11
FACILITES .....	12
FREIGHT .....	12
CREWING.....	12
INDICATIVE SCHEDULE .....	13

## NOTES ABOUT THIS DOCUMENT

These specifications have been developed at the conclusion of the initial presentation at the Perth Institute of Contemporary Arts, 2024, in preparation for Australian National touring. They reflect the circumstances and equipment available to the initial presentation and have been developed to assist presenters to determine the requirements necessary to mount *Catastrophes* in Australian venues. They can be adapted to fit a wide range of spaces and equipment lists, so please contact us with any questions.

The work is designed for end on presentations. This document outlines the requirements to stage the work as intended.

## SAFETY

Our company has an unwavering commitment to safety. It is expected that the venue will be staffed by technicians whose duties are matched with relevant skills, knowledge, training and fitness. Prior to the commencement of work on stage, the Technical Manager will deliver a Toolbox Talk outlining the workplan for the day and potential challenges associated. All rostered venue crew are required to attend. Conversely, it is expected that a venue representative will go through safety procedures with the Company. If the venue has any concerns regarding safety of a production, please discuss with the Technical Director.

## PERFORMANCE DESCRIPTION



Venue	<p><i>Catastrophes</i> is best suited to proscenium or end-on theatre configurations. Alternative venue layouts can be considered but may incur additional requirements. Please contact us to discuss.</p> <p>Stage must be unraked, in good condition and recently painted black. Cast are barefoot so there must be no splinters of any kind. Alternatively black Tarkett can be laid to cover the full performance area.</p>
Running Time	60 minutes, no interval
Stage Area (min)	10m width x 12m depth This includes 2m to lighting booms from the performance area plus space for cast exit and entrances.
Performance Area (min)	8m width x 12m depth.
Height	5m height to bottom of lamps
Number of performances	6 performances in any 7 days
Load in > Open	<p>Pre-rig + 2 days. Open on evening of 2<sup>nd</sup> day.</p> <p>Note: The first venue of any tour may require additional time. A full pre-rig of all technical elements is a requirement if this schedule. Alternative schedules may be possible if required by your venue. Please contact The Company to discuss.</p>

## CREATIVE TEAM

- Co-Creators & Performers: Renée Newman & Ella Hetherington
- Scenography: Mark Haslam
- Composer: Ben Collins
- Design Associate/Stage Manager: William Gammel
- Movement Dramaturge: Emma Fishwick
- Script Consultant: Andrew Sutherland
- Costume Consultant: Amalia Lambert
- Technical Operator: Catherine O'Donoghue
- Special thanks to Kevin McCloud
- Acknowledgement of Country by Kylie Bracknell

Additional field recordings by Renée Newman and Sam Newman, and 'Vitti na crozza' by Rosa Balistreri

## PERSONNEL

Touring Company

- 2 x Cast
- 1 x Technical Manager / Operator
- 1 x Stage Manager / Cloth Operator

Both lead creatives have young children, and may require additional support to assist in touring.

Presenter to supply

- Bump in/ bump out crew
- 1x Duty Technician / Operator (for show calls)

Note that suitable crew should be on call at short notice to resolve any lighting or audio issues the Company experiences while in your venue.

## PERFORMANCE STAGING

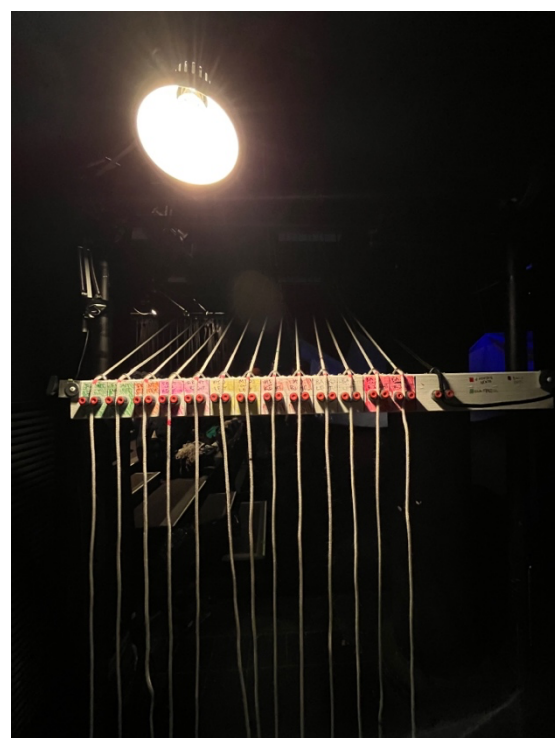


Staging for *Catastrophes* is composed of a number of wooden chairs (sourced locally) on a bare stage, surrounded on three sides by black masking. Either side of the stage there is a run of sidelights at a height of 1.5m.

Overhead is a large (10m wide x 15m deep) cloth comprised of panels of thick interfacing. It is suspended from 13 points (5 at the front, 4 at the rear and 4 through the middle), each of which is a separate line which runs offstage to an operating position side of stage. These lines are manipulated throughout the work by the touring Stage Manager.

At the rear of the space an additional cloth (comprised of the same material) is hung from a further 4 points. These lines are reduced to a single line run back to the same operating position. This cloth is raised through the final sequence.

The Company tours all pulleys and enough rope for a small performance venue to achieve this. Venues with grid heights 5m or higher will require additional rope to be purchased prior to the Company's arrival. This will be calculated from the plans you supply us, and purchased by the Company. Please contact us to discuss.



#### Touring Company to Provide

- All costume elements, performance scenic items and props
- 1 x hot knife
- Detailed Production Risk Assessment

#### Presenter to Supply

- Approved, recent venue plan and section
- Current technical specifications including venue load ratings
- All rigging required to implement lighting, audio and scenic positions
- Appropriate ladders/ EWP's for access to overhead rig
- Access to basic tools including tech guns, shifters, hammers, saws etc
- A minimum of 12 x **different** wooden chairs (sourced as part of community engagement prior to the Company's arrival). Larger stages may require additional chairs. SEE BELOW FOR DETAILS.
- 1 x roll of gaffer tape
- 1 x roll of matte gaffer tape
- Appropriate masking as determined by the Touring Company
- Adequate backstage blues, to be placed at the Company's discretion upon arrival at the venue.

In the event that the show is being presented in non-traditional venues, the Presenter must provide necessary protection for floor surfaces, masking to ensure no external light spill, secure and private dressing/change rooms, bathroom and toilet facilities (separate to audience facilities) and all other infrastructure required for the successful realisation of the work as determined by the Company.

## COMMUNITY ENGAGEMENT



Within the performance space are (a minimum of) 12 chairs loaned to us by the community where we perform the work. In Boorloo/Perth, this was made up of our personal community, the people who had been on the journey with us. The chairs represent the often invisible support that makes up a community.

We would like to shift this interaction with the work towards the community where we perform - inviting members of the community who may be connected to the theatre, to particular community group or school, and hopefully, from a broad section of the community, to loan us a chair. We would love to hear the stories of the chairs and their owners. These stories could be displayed in the foyer alongside a picture of the owner and the chair.

We want the chairs to represent the support that community brings - that kind of support that can go unnoticed. It will be a celebration of connection in the place we perform.

We would love to host post show morning teas or wine nights where people can fall into the relaxed conversation and sharing that this work offers.

There is a plethora of themed facilitated conversations that could accompany this work that could happen in conjunction with the social gatherings - from multigenerational sharing around parenthood, ground up climate activism, social change or pelvic floor health! In addition, for audience interested in making theatre we could offer workshops in performance making - including how to create autobiographical performance, image making, field recording for sound design and other topics.



## LIGHTING

Note a pre-rig (fixtures hung, patched and flashed with colour cut) of in-house equipment is required prior to the Company's arrival at the venue. Please notify The Company as soon as possible if this is not achievable for your venue, as it will result in time/ labour requirements in addition to those outlined in the specifications.

Lighting is operated by the touring Technical Manager from the same position as the Audio.

Please note the following list is representative of the equipment used for the initial performance season with a stage depth of 16m. Smaller stages will naturally decrease the equipment required. Please contact us to discuss.

### Touring Company to Provide

- Venue specific lighting plan 2 weeks before presentation
- 5 x SGM P5 Wash lights
- ETC Eos showfile

### Presenter to Supply

- Full access to venue stock
- ETC Lighting console running Eos software
- Completed pre-rig of lighting fixtures prior to company arrival
- All appropriate dimmers, cabling and power requirements to achieve design

### Lamp list (indicative)

- 8 x RGBW LED Wash lights
- 20 x 1k Fresnels
- 5 x ETC Source4 25°-50° Zoom Profiles
- 6 x ETC Source4 15°-30° Zoom Profiles
- 2 x Birdies (may be substituted or supplied by company if required)
- Dimmable house lights

### Other (for sidelight booms)

- 4 x Base plates for booms
- 4 x 2m 48mm Steel Pipe (Black) - Uprights
- 4 x 90° scaffold clamps
- 4 x 5m 48mm Steel Pipe (Black) – run upstage/downstage at height of 1.5m

## AUDIO

The sound for *Catastrophes* is a mixture of audio playback and live mics worn by the performers. It is designed for both FOH and surround speakers.

**Note that audio operation must be from the within the auditorium from a central position with an unimpeded line of sight to the PA. Some seats may need to be removed from sale to achieve this requirement.**

The touring Technical Manager operates the Qlab show file from this position FOH.

Please note that the show computer needs to be in close proximity to both the lighting and sound consoles. If this is not the case in your venue we will require signal runs of a suitable length to be provided to achieve this.

### Touring Company to Provide

- 1 x MacBook Pro running Qlab5
- 1 x Audio interface
- 2 x Wireless microphones – Shure ULXD1 or similar
- 2 x Cast microphones – DPA d:fine 4061 Beige, for hairline
- Suitable antennae for the above system

### Presenter to Supply

- Digital Audio console with onboard effects processing for microphone channels
- All required patch cables required to connect the toured equipment to the console
- Note any Q&A sessions should have separate audio reinforcement (ie 2x wireless handhelds) that do not impact the show set-up (including patching)
- 1 x SM58 Switch microphone and suitable stand (for tech sessions)

### PA System

- High quality professional sound system appropriate for space and capable of high SPL (100db without distortion at ops)
  - This loudspeaker system must be sufficient enough to provide a significant level of amplification equivalent to the size of the venue.
  - System should be low-profile and be able to be hung as directed by the sound design
  - The system requires a main left, right hang in the standard venue position. Wider venues or those with steep audience rakes will require low profile front fill.
  - Where additional coverage of the auditorium is required, delays are to be hung after discussion the touring team

- Separate sub reinforcement is required either in-line with the FOH Left/ Right hang or under the seating structure
- 2x Full range speakers hung at the rear of the auditorium for surround and atmos effects (eg Meyer UPM)

## COMMUNICATIONS

### Presenter to Supply

- Talkback communication for cast / crew.
  - Technical Manager (FOH)
  - Venue Technician
  - Stage Manager (Side of stage)
- Additional
  - Clear communications between operating position and Front of House Manager
  - A back of house paging system with complete coverage of all backstage areas
  - Low-light camera feed with complete coverage of the stage for Technical Operator
  - All equipment supplied by the Venue must be maintained at the expense of the Venue

### Production desk requirements

From the beginning of load-in until 1 hour prior to the first performance the Company requires production desks set up in the auditorium in the centre of the stalls slightly above stage level.

#### Lighting Production Desk

The lighting console is to be installed at the Production desk. If the Venue console is unable to be moved to the production desk, a similar console running in client mode must be installed so programming can occur at the production desk.

#### Audio Production Desk

Infrastructure is required to link Show laptop (at Production Desk) with the in-house console. If not available an ethernet cable of sufficient length will be required for screen sharing.

## FACILITIES

### Venue to Supply

- 2 x Dressing room (2 pax each)
- Access to a first aid kit and access to refrigerated ice packs (not instant ice packs)
- Access to washing and drying facilities
- Access to dedicated toilet for performer/ crew in close proximity to stage with hot and cold running water
- Sufficient lighting, tables, chairs, bins, mirrors
- Access to internet and printing facilities for the production team
- A secure and lockable area where computers and valuables can be stored during the show run
- Access to fridge, kettle and microwave

## FREIGHT

*Catastrophes* tours in a small van or similar. Freight is comprised of:

- 2 x large suitcases
- 2 x Show cloths rolled and bagged
- 1 x Tech case

Freight is to be arranged in consultation with The Company at the presenter's expense. Please contact us to discuss.

## CREWING

The schedule below is based on the following crew being provided as a minimum. Larger venues with more complex grid access will require additional support. Please note that we can work with you if the following is unfeasible for your venue:

### Day One

- 2 x Mx (8 Hours)
- 1 x Lx (6 Hours)
- 1 x Lx (10 Hours)
- 1 x Snd (4 Hours)
- 1 x Snd (12 Hours)

Day Two

- 1 x Lx (8 Hours)
- 1 x Mx / Duty Tech (10 Hours)

INDICATIVE SCHEDULE

Day One

	0900	1000	1100	1200	1300
Mech	Unload Set	Install points into grid, Venue Masking			Lunch
Lighting			Rig Toured LX		Lunch
Sound	Rig additional speakers		Set up FOH		Lunch

	1400	1500	1600	1700	1800
Mech	Install points	Attach clothes and test operation			Dinner
Lighting	Check Patch and prep for focus		Focus Lx		Dinner
Sound	Lunch	Test radio mikes	Install Comms	Finish install	Sound quiet time

	1900	2000	2100	2200	2300
Mech	PLOT SESSION				Finish
Lighting					
Sound	Dinner	Test playback / set levels		Finish	

Day Two

	0900	1000	1100	1200
Mech	Tech fix-ups			LUNCH
Lighting				
Sound				

	1300	1400	1500	1600	1730
Mech	Cast Call / Induction / Warm-up	TECH/DRESS REHEARSAL		Fix-ups	DINNER
Lighting					
Sound					

	1900	2000	2100	2130
Mech	Warm-up and prep for performance	OPENING PERFORMANCE	Pack down and Finish	FINISH
Lighting				
Sound				

THIS PAGE INTENTIONALLY LEFT BLANK