

MARRUGEKU



CUT THE SKY

TECHNICAL SPECIFICATIONS

VERSION 7 – JULY 2024

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NOTES ABOUT THIS DOCUMENT

The following document sets out the Preliminary Technical Requirements of the Production and the support to be provided to the Company by the Presenter.

Understandably, sites and circumstances of the performances will differ, so we welcome suggestions or solutions to our requirements from individual Presenters and Festivals.

As this work is still in the development, the technical requirements are still being finalised and presenters will be updated once confirmed.

Company Contacts:

General Manager: Guy Boyce
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Creative Producer: Rachael Swain
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Producer: Natalie Smith
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Production Manager:
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1. SAFETY

Marrugeku has an unwavering commitment to safety. It is expected that technicians are matched with their duties based on relevant skills, knowledge, training, and fitness.

Prior to the commencement of work on stage, the Touring Production Manager will deliver a toolbox talk outlining the work-plan 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 Touring Company.

If the venue has any concerns regarding the safety of a production, please discuss with the Touring Production Manager (where possible, prior to the Touring company's arrival at the venue) or alternatively contact Marrugeku directly.

2. PERFORMANCE DESCRIPTION

The performance runs for 67 minutes with no interval.

The production is suitable for an audience between 300 and 800 people. A central 'end on' seating block will be most ideal however the show can make lighting and staging adjustments for other configurations.

Cut the Sky is a performance that combines dance and performance poetry with video and sound art. There are live amplified songs, text and music as well as recorded music. There are set elements on stage and a custom made video screen of treated projection material toured with the company.

2.1. Creative Personnel

Director:	Rachael Swain
Co-Choreography:	Dalisa Pigram & Serge Aimé Coulibaly
Musical Director:	Matthew Fargher
Set & Costume Designer:	Stephen Curtis
Lighting Design:	Damien Cooper
Visual Concept, Sound & Video Artists:	Desire Machine Collective

2.2. Touring Personnel

Touring company consists of:

- 7x Performers
- 1x Director
- 1x Producer/Tour Manager
- 1x Company Stage Manager
- 1x Production Manager/ Lighting Operator
- 1x Sound/Vision Operator
- 1x Nanny

TOTAL: 13 people

3. SCENIC OVERVIEW

The toured scenic elements of *Cut the Sky* consist of the following:

- 15m x 5m projection screen, with slits cut to allow movement through the screen. Screen width can be reduced to 12m if required. Hung 10m US from setting line.
- “Gas Fracking Well” set piece, 4m tall and 900mm diameter at its base, containing a smoke machine. Set 6.25m upstage, 3m Prompt of Centre. Power & data are supplied via pipes as part of the design which run to Prompt Side.
- Rain curtain effect – all equipment is toured with the company. Further information outlined below and in a separate document with specific details.
- Cast hut-like structures – built around the edge of the stage between the Tarkett edge and Panorama masking.

4. STAGING

The below are ideal stage dimensions to ensure the quality of design and performer safety, however all stage dimensions can be negotiated.

Measurements are taken from the downstage edge as the setting line:

- Performance area: 12 metres wide, 10m deep
- Stage depth from setting line to the back wall: 12 metres (less depth may be possible)
- Additional width for lighting booms: 2m each side of performance area
- Depth from downstage setting lines to last fly line position: 12 metres
- Proscenium width: 12 metres
- Proscenium height: 6-8 metres
- Height for lighting bars and borders: 6-7 metres
- Flat, smooth stage floor with no rake or impairment.
- Stage floor ideally to be sprung

The performance area is to be covered in Black Harlequin Dance Floor or similar.

Please confirm the specific brand and specs with the Production Manager.

The dance floor must start at the downstage edge and be run downstage to upstage.

The Tarkett should NOT be laid before the company arrival – waterproof membrane will lay underneath.

Presenter to supply:

- Approved, recent venue plans and current technical specifications.
- Access to water within 20m of the stage, either via a Fire Hose Reel or domestic tap to fill the Rain Effect Reservoir.
- Access to a drain nearby stage, or access to outside
- Access to a pallet jack
- Ability to brail two fly lines 400mm apart, 3m upstage from the Setting Line for the rain effect.
- Ability to anchor a fly line to the side galleries or walls to limit projection screen movement
- 1x 3-phase outlet Downstage on either Prompt or OP for rain system
- Any rigging required to achieve the lighting, vision and scenic placement required
- 12 metre wide by 10 metre deep Black Harlequin Dance Floor (or similar brand)
- Black PVC tape as required to lay to the Tarkett flooring
- Appropriate ladders/ EWP access for overhead access.

- Access to basic tools including drill, impact drives, spanners, hammers, saws etc.
- If a pre-rig has not been possible, lighting bars are to be free and clear of equipment other than what is required for the specific production.
- 2x Floor mop, bucket, hot water and methylated spirits.
- Production desk in the auditorium for plotting and technical rehearsals.

Touring Company to supply:

- Gas Fracking Well set piece
- 15m x 5m Projection Screen
- Rain Curtain effect – including pipework, water catchment structure & membrane, clean up systems & reservoir.

Masking:

The company will be touring with the above-mentioned scenic elements which will be installed during the bump in. No additional masking will tour with the company.

The basic masking requirements are outlined below, however additional masking may be required based on the specific venue, which will be identified during the planning stage.

Presenter to supply:

- 1x Full height (stage to fly bar height), full stage width black Smother
- 4x 2-3m deep borders
- 2x 3m wide, full height legs
- Panorama masking on PS & OP, approx. 8m offstage from Centre to a depth of 12m upstage. Joins or gaps in the panorama masking will be required for cast movement.

Additional notes:

Where a venues stage surface is any other colour than black, the presenter will be required to lay a black dance floor for the visible extent of the stage area to maintain the uniform colour of the performance space as detailed by the design.

5. LIGHTING

The Touring Company will provide a venue specific lighting plan prior to bump in, based on venue provided stage and standard lighting plans.

Venue stock will be used where possible, however additional hires will be necessary.

There is minimal overhead lighting, as most of the fixtures are situated on 10 lighting booms either side of the stage.

The booms should have the ability to place a moving light (either base up or down) at approx. 2m high.

Presenter to supply:

- 30x 26° ETC Source4 Lustr Series 2
 - 2x 36° ETC Source4 Lustr Series 2
 - 11x Ayrton Bora S
 - 6x Kupo 4cell, 1000W Cyclorama
 - 32x PAR64 MFL
 - 10x 2.4m lighting booms - ability to hold 4x profiles and 1x moving light on top
 - 1x MDG Hazer
 - 1x Look Solutions Viper Smoke Machine
 - 1x ETC Gio
 - 2x 24" LCD Monitors
-
- All gel to be pre-cut
 - Appropriate cable to suit lighting plan
 - Spare lighting fixtures as appropriate
 - All appropriate power and data distribution to achieve the lighting rig as per the plan
 - 1x 3-phase power outlet & distro for rain system

Touring company to provide:

- Venue specific lighting plan
- ETC EOS show file
- Any show specific set electrics & relevant cabling
- The Touring Production Manager will operate lighting during the show.

6. AUDIO

The Touring Company will provide a venue specific audio plan prior to bump in, based on venue provided standard PA positions & equipment.

Cut The Sky consists of pre-recorded audio, live sound mixed at FOH & playback from Qlab.

Presenter to supply:

FOH Speakers:

- A professional PA system capable of full coverage of the audience. (D&B, L'Acoustics, Meyer, Nexo)
- PA positioned in a Left, Centre, Right configuration
- Subs should be capable of a high level of output without vibration

Stage Monitors:

- 2x full range loudspeakers of minimum 15 inch for onstage fold back for cast
- 2x full range loudspeakers of minimum 15 inch for upstage sound effect fill
- L & R surround coverage of the audience seating – equipment and location dependent on seating layout.

FOH Console:

- Minimum 8 mic inputs + 12 line inputs totaling 20 input channels.
- Minimum 10 individual output busses
- Yamaha CL/QL preferred – please confirm console with the touring company.
- Dante/USB connection to console

Microphones:

- 1x Switchable SM58 at the FOH audio position.
- 6 x channels of high quality RF receivers (Shure ULXD, Senn G3)
- 5 x Belt pack transmitters
- 1 x Handheld transmitter with suitable vocal capsule

Receivers to be located ideally at FOH, with appropriate antenna distribution to ensure no dropouts occur from any point within the performance area.

Touring Company to provide:

- Macbook Pro running Qlab5 (plus back-up)
- Detailed audio schematic and channel list
- All DPA microphones for cast members
- Microphone belts for cast members
- 1x Operator for Audio during rehearsals/performances

Additional audio notes for the Presenter:

Audio operation must be allowed to occur in a position within the house, with good sightlines to the stage and the ability to hear the main FOH speakers for the house.

No windows or walls must exist in front of the mix position.

Lighting Operation must be located beside Sound Operation. If Tech Holds are required to achieve this, they should be accounted for in the Tech Hold allocation.

7. VISION

All visual content for *Cut the Sky* is projected onto the toured projection screen hung upstage. The requested projectors will be edge blended to ensure full coverage of the screen. Projector placement will be included in the hanging plot provided to the venue.

Presenter to supply:

- 2x 12k lumen laser projector, lens spec determined based on rigging position.
- 2x HDMI to SDI converters
- 2x SDI & Cat 5 network cabling to FOH operating position – same position as audio/lighting

Touring company to provide:

- Macbook Pro running Qlab5 (plus back-up)

8. COMMUNICATIONS

Presenter to supply:

4x Comms stations are required in total – all on the same loop. They can be wired or wireless

- Lighting Operator's position
- Audio Operator's position
- Upstage OP
- Upstage PS

9. WARDROBE

Presenter to supply:

- Access to washing machines, stand up air dryers to facilitate cleaning during the season. Tumble Dryers are NOT suitable.
- Access to costume racks and coat hangers
- Access to a sewing machine if required throughout the season
- Iron and Ironing Board and/or steamer
- 1x Wardrobe maintenance staff member to assist in laundering costume - 4 hour call at the end of rehearsal and show days.

10. BACK OF HOUSE FACILITIES

10.1. Dressing Room Facilities

We request that dressing rooms allocated are for the exclusive use of the company during the season, from the bump in until bump out. Please ensure all dressing rooms are regularly cleaned.

We require each dressing room to have showers (hot & cold water) & toilets. We also require at least 2 racks for hanging costumes, sufficient lighting, tables, chairs, bins and mirrors for performers to apply makeup.

Room required (unless otherwise agreed):

- 1x Dressing Room for the Director
- Minimum 1x Dressing room for 4 female performers
- Minimum 1x Dressing room for 3 male performers

10.2. Production Facilities

A production office within the venue complex will be required for the exclusive use of the company during the season. The production office should be able to accommodate 4 people and must be lockable. Access to a high-speed internet connection is essential, and access to printing services would be greatly appreciated.

10.3. Warm-up Space

A suitable space for the dancers' warm-up and class is requested for their use during bump in and prior to a performance.

Ideally this space would include 10m x 8m of Tarkett/dance floor.

Any additional access to the warm-up space that is outside agreed hours will be communicated to the Company in the planning stage.

10.4. Green Room and Refreshments

Presenter to supply:

- filtered/bottled water provided by the presenter
- Facilities to heat food
- a fridge
- boiling water

10.5. Consumables

Presenter to supply:

- 8x towels for the cast
- 10x towels for drying the floor (not white is preferred)
- First aid facilities/ resources at venue, including ice packs.
- Grey and black duct/PVC tape or dance floor tape
- Additional tapes (gaffer / duct / electrical) as required.
- Laundry detergent & Fabreeze/Vodka spray
- Fresh fruit, nuts and powered energy drink mixes are appreciated.

11. PRODUCTION CREWING AND SCHEDULING

This generic production schedule has been compiled to give an indication of the hours and crewing resources required.

It assumes a pre-rig of all masking, lighting positions and sound has been completed prior to the Company's arrival.

The schedule and crewing are subject to change to suit individual venue circumstances.

The crewing numbers outlined below are the minimum requirements to be supplied by the Presenter. If your venue systems require additional crew, please staff accordingly. Adverse hours do not include pre-rig times and requirements.

2x MX listed below are required onstage to perform show cues. They should also be ready to assist the company in draining and drying the floor at the end of the show.

Day	Time	Action	Crew
Day 1	0900-1300	<u>Bump In</u>	
		- Hang Screen, lay floor, assemble rain curtain	4x MX
		- Build LX as required	4x LX
		- Build AV as required	2x SND
	1300-1400	PA Tune, Line check	2x SND
	1400-1800	<u>Bump In</u>	
		- Complete rain, lay tarkett	4x MX
		- Patch, flash, start focus	4x LX
1900-2300	- AV Focus	2x SND	
	- LX Focus	1x MX	
	- AV Focus, System check	4x LX	
			1x SND
Day 2	0900-1300	Tech Fixup's & Pre-plot	2x MX
			1x LX
			1x SND
	1400-1800	LX & SND Plot/Tech (cast onstage)	As above
1900-2300	Dress Rehearsal	As above	
Day 3 onwards	0900-1300	Tech Fixup's (Performance #1 only)	2x MX
			1x LX
			1x SND
	1400-1700	Rehearsal (with technical)	As above
TBA	Performance #1	As above	
Bump Out (TBA)	4 Hours	Bump Out (this could happen following the final performance)	4x MX
			4x LX
			2x SND

12. PLANS

All items in this Technical Specification are to be supplied by the Presenter unless marked as supplied by the “Company”, Marrugeku. Any variation from the specifications in this document must be discussed with the Production Manager or Tour Manager/Company Manager.

Technical Specifications can be subject to change with the mutual agreement between Company and Presenter.

We require the Presenter to provide CAD plans for the venue in VWX/DWG and as PDF copies. Plans should include floor plans and sections of the stage and house in scale, showing all lighting, sound and masking inventories as requested. Photos or website visuals of the stage and auditorium would be greatly appreciated.

Production lighting, sound and stage plans, hanging plot and masking requirements will be supplied by the Company based on provided Venue specs and plans.

13. FREIGHT

For road-based tours, the Company will tour with the following freight:

Item	Length (cm)	Width (cm)	Height (cm)	Weight (kg)	Description
Box 1	100	100	160	240	Set Piece
Box 2	230	70	78	235	Set, Piping, Attachments
Box 3	230	47	77	140	Set, Piping, Attachments
Box 4	117	117	92	300	Tank, Screen, Membrane
Box 5	80	55	92	64	Costume Roadcase

All cases are on wheels, and can also be moved by a forklift.

14. FRONT OF HOUSE INFORMATION

After the commencement of the performance, there is to be a Lock Out for all patrons for the first 8 minutes. Following this, once the louder music has begun, FOH staff can permit patrons to enter. We kindly ask this is done in a manner that is minimises disruption to the performance.

15. INSURANCE

The Presenter must provide total security and full insurance for the company’s equipment (Set, Light, Sound, Costume, Props and all other Production Items) from the time of bump in through to bump out.

The Company also has contents insurance covering all company items and equipment during freight of the equipment.

16. REVISION HISTORY

Version	Date	Edits:	Comments/ Description
7	JUL 24	AB	Remount Updates
6	AUG 23	AB	Updating Technical Requirements
4	SEP 15	MS	Revised LX & Touring Specs