



**CATALPA: Flight to Freedom**  
**By Stuart Halusz and Myles Pollard**

**TECHNICAL SPECIFICATIONS (6 pages total)**

This information is a brief description of the technical requirements for this specific production.

*\*We supply all our own lighting, staging, sound and operational equipment (inc cables) and everything is regularly tagged and tested in accordance with regulations. We may however utilise venue in-house SND elements where possible (ie surround and/or subs) and House Lights.*

CONTACTS	
Touring Tech Contact	<b>Artistic Director:</b> Stuart Halusz <a href="mailto:stuart@theatre180.com.au">stuart@theatre180.com.au</a> 0404 895 381
Tour Coordination Contacts	<b>Executive Director:</b> Rebecca Davis <a href="mailto:rebecca@theatre180.com.au">rebecca@theatre180.com.au</a> 0414 345 381 <b>Stage Manager:</b> Craig Williams <a href="mailto:crgwllms@mac.com">crgwllms@mac.com</a> 0418 909 636

PERFORMANCE & COMPANY INFORMATION	
Performance title	CATALPA: Flight to Freedom
Company	THEATRE 180
Producers	THEATRE 180
Scriptwriter	Stuart Halusz and Myles Pollard
Director	Stuart Halusz
Cast	Myles Pollard, Tadhg Lawrence, Taran Knight
Visual Designer	Josephine Hayes - Gneiss Design
Sound Designer & Programmer	Ben Collins
Lighting Designer	Aaron Stirk

Costume Designer	Ingrid Zurzolo
Theme Song Composer	Craig Skelton
Theme Song Vocalists	Tadhg Lawrence
Theme Song Musicians	Ian Simpson, Guitar/Banjo Phil Waldron, Bazouki John Clare, Bodhran Chris Gibbs, Electric Guitar Josephine Hayes, Fiddle Fiona Doyle, Irish Whistle Craig Skelton, Bass Guitar Elliot Jebb, Drums
Stage Manager	Craig Williams
Assistant Stage Manager	Aaron Stirk
Artform	Theatre
Running Time	105 minutes (no interval)
Audience recommendation	Families, students, adults, all genders, theatre and cinema audiences, regional audiences, lovers of Australian stories, Irish community

## SYNOPSIS

THEATRE 180 in collaboration with WA Museum tells the incredible true story of the greatest prison break in Australian history: the escape of six Irish Fenians from the fortress of Fremantle Prison in 1876 on board the American whaleship CATALPA.

Known as a living tomb, Fremantle Prison was a place of hellish imprisonment and far from the green fields of Ireland and the land of birth for these freedom fighters seeking independence from centuries of crippling British rule.

Two years in the planning, involving espionage, secret letters, undercover operatives who travelled from Boston to Western Australia to enact the plan, a love affair, a rescue ship masquerading as a whaleboat, a desperate boat chase and the threat of war against the might of America - this story has all the hallmarks of a major Hollywood movie and all the heart of an Irish ballad.

With its sprawling storyline, cast of thousands and epic landscapes from the high seas to 19<sup>th</sup> century Western Australia, **CATALPA: Flight to Freedom** is the latest in THEATRE 180's successful and immersive CinePlay genre.

The daring and audacious CATALPA rescue is a dramatic and gripping tale of hope and adventure not to be missed!

## TECHNICAL & VENUE DETAILS

### STAGE:

The production is presented in an END-ON format on a 7.2m wide by 3m deep stage, constructed from 10 staging panels in THEATRE 180's CinePlay format.

The stage can either sit flat on an existing stage area or elevated on legs (300mm – 2000mm) depending on venue requirements. If required a set of treads on one or both sides for cast access would be added.

From the front of the stage there needs to be, ideally, at least 2m distance from the stage to the front row (this is also dependant on stage height and sightlines and can vary).

**Space Requirements:**

**Total distance from rear wall of venue and front row of audience = 9.4m**

**Total width = 10.5m min, 13m ideal**

**Total height = 4.6m (if located on flat stage set up), 5.5m (if stage elevated on 900mm legs)**

**SCREEN:**

Our fast fold screen measures 7.25m wide x 4.35m high, requiring a minimum venue height of 4.5m when stage is installed on theatre/hall surface (raked audience), or 5.5m if stage installed on 900mm legs (audience on the flat).

**PROJECTOR:**

We tour with our own projector (for rear projection, mounted on a stand), requiring a minimum 3.5m between rear of projector and screen, and an ideal of 4.5m.

**LIGHTING:**

*\*We supply all our own lighting (inc cables), and including house lighting if required, however the venue's house lighting would be used if available.*

On each side of the stage sit our two lighting stands supporting a total of 2 x LED Profile lights, 1x LED Fresnel and 2x LED Par Cans per side. To allow the correct lighting effects the width of any venue needs to be ideally 13m, or at minimum 10.5m (7.2m for the stage and 1.5m either side for LX stands).

LX stands are positioned to adhere to any regulations regarding emergency egress and access to fire-fighting equipment. We don't require use of the venue's existing stage lights but will utilise house lights if available, but also travel with our own house lighting options.

4x additional LED Par Cans are sited in the four corners of the stage panels.

**SOUND:**

*\*We supply all our own sound equipment (inc cables), however we would also utilise venue in-house SND elements where possible (ie surround and/or subs).*

On each side of the stage sit our two front speakers (QSC 12.2's) on stands for the cast radio mics.

At the rear of the auditorium will sit our two EV powered 15" sub and rear QSC 12.2 speakers on stands.

An additional hand-held mic is provided for post-performance Q&A's.

**SYSTEMS CONTROL:**

The technical aspects of the production (images, sound, and lighting) are all operated from one Apple Mac running QLab Software.

Projection cable feed is run via HDMI – Cat 6 – HDMI.

Both sides of lighting are controlled via WIFI DMX.

Audio Cable runs to our speakers are fed via XLR- Cat 6 – XLR.

We will require access to at least 4 Power points around the stage area and rear of auditorium.

All of our equipment is tagged and tested regularly.

**DRESSING ROOM:**

We require a room to use as a change area for the 3 cast members with access to toilet facilities and with access to water for on stage water bottles. We have the capacity to create a suitable space out of a room provided for the purpose (tables, mirrors, stand-alone curtains etc).

**ACCESS:**

All equipment travels in a 3t tail lift truck which requires access as close as possible to the venue, either via a loading dock or nearest door, and ideally with no steps to allow items to be rolled directly into the performance space/stage area. All staging pieces and tech equipment can fit through a standard doorway.

**BUMP IN/BUMP OUT TIMES:**

Bump in takes approx. 5-6 hrs, with a matinee performance able to be scheduled the following morning.

Bump out takes approx. 2-3hrs.

**BUMP IN/OUT CREW:**

Duty Tech to be available for bump in/out times as required by the venue. 1-2 crew to help with bump in/out would reduce the time taken for both but not essential.

**PERFORMANCE CREW:**

Duty Tech as required by venue. Pre-show set time 2hrs prior to show time, Post-show reset 1hr following curtain.

**RUN TIME:**

The show runs for 105mins with no interval, house can open at the half hour call.

**MAXIMUM PERFORMANCES PER WEEK:**

If based in one venue, 7 performances per week (assuming Bump In Tues/Wed, Perf #1 Wed, Perfs #2/3 Thu, Perf #4 Fri, Perf #6 Sat, Perf #7 Sun, Bump Out Mon).

If touring, maximum of 2-3 performances per week, depending on venues and travel times.

**MINIMUM BREAK BETWEEN SHOWS:**

3 hour turnaround (ie 2pm matinee, 7pm evening)

**TOURING PARTY:**

Total of 6: Cast of 3, crew of 3 two of whom are Artistic/Production Director and Executive Director.

**PHOTOS:**







## OTHER RESOURCES

### [Production Schedule](#)

Please see above link to the draft touring production schedule. Below is a sample image.