

THE WIDER EARTH

BILLE BROWN STUDIO - QUEENSLAND THEATRE TECHNICAL SUMMARY FOR AUSTRALIAN PRESENTERS

QUEENSLAND
THEATRE



BUMP IN

3 day bump in (assumes pre-rig prior to day 1)
Can perform on day 4

THE COMPANYSHOW CREW

Touring Crew of 5 personnel

VENUE SHOW CREW

Radio Mic Technician
Wardrobe Maintenance

FREIGHT

Panttechnicon – minimum 40ft

Local hire equipment freight TBC.

LIGHTING & POWER

The Company will supply all relevant plans and paperwork to the venue ahead of the bump in. The Company asks that the rig will be bare of equipment for the commencement of the pre-rig. All the Company and any Hire equipment will be tested and tagged before coming onto site.

Colour:

- The Presenter should supply all gel for the Production. All colour should be cut prior to the commencement of the pre-rig. Colour and accessories should be added to fixtures during the pre-rig.

Control:

- The Company will provide an EOS (.esf) Show File. This will be provided prior to the pre-rig.
- The Company may tour an ETC Ion 1024.
- The Brisbane Production was run from an ETC Ion 2048.

Dimmers:

- The show requires 6 x 12 way 2.4K dimmers (Jands HP-12 or similar).

Data:

- DMX to lighting infrastructure.
- Art-Net control to each projector (Via STP CAT 6).

Power:

- Three phase power (32amp) required for the automation PLC.
- Three phase power (32amp) required for the lighting distribution board.
- Three phase power (32amp) required for the sound distribution board.
- Dedicated 10amp single phase power required for the slip ring through the revolve. This is used to power lighting and sound equipment on the revolve.

House Lights:

- DMX control via lighting console for all house LX.

General:

- An accessory count (including gobos) will be provided with the draft plan.
- The Show will utilise RC4 wireless technology on the 2.4GHz spectrum.
- Smoke and Haze is used throughout the production.

Lighting fixtures (Based on the original Brisbane plan):

Intelligent fixtures -

- 8 x Robe Robin 300+ LED fixtures
- 2 x Martin Mac Quantum Profiles

Generic fixtures -

- 24 x Zoom profiles
- 12 x Fresnels
- 38 x 110V Par 64s (MFLs)
- 4 x 240V Par 64s (NSPs)
- 4 x 240V Par 64s (MFLs)
- 4 x Kupo Pars (VNSPs)
- 8 x 12V long nose MR16s (combination of EXT and EXN bubbles) C/W iron core transformers
- 12 x Pin Spots
- 4 x Martin Atomic Strobes
- 4 x Megastar Strobes

Accessories

- 4 x Rosco Twin Spin gobo rotators
- 7 x RC4 wireless dimmers with SLA & LiPo batteries
- 1 x Unique 2 hazer or equivalent
- 1 x ZR33 smoke machine or equivalent

Subject to change and alteration

A tallescope / extension ladder / EWP may be required for focus sessions.

SOUND

The Company will supply all relevant paperwork to the venue ahead of the venue. All the Company's and any Hire equipment will be tested and tagged before coming onto site.

Live Mix position requirements: Stalls level in the auditorium

Playback: The Stage Manager will operate QLab Show Control at the Stage Manager's Desk. The Company may supply QLab 3 Mac based sound software with MacBook Pro via Dante Virtual Soundcard for SFX playback requirements.

Primary FOH Console: The original Brisbane season utilised a Yamaha CL3 FOH console with four digital stage boxes and GbE network infrastructure that included a secondary redundancy network.

Cast Reinforcement: All cast members wear Countryman E6 boom microphones for the production. The radio mic system consists of 10 x Shure UR4D Dual Wireless Receivers and 10 x Shure UR1M Micro pack transmitters.

Loud Speaker requirements (Based on the original Brisbane Plan):

FOH Left, Right, Centre and Subs (venue specific)
US Left and Right (Mackie SRM-450 or equivalent)
US-Mid Left and Right (Meyer UPM-1P or equivalent)
Auditorium OH Left, Centre, Right (Mirage Nanosat or equivalent)
Revolve Left and Right (wireless link via Stereo In Ear Monitor) (Meyer UPM-1P or equivalent)
Front Fill – positioned under the stage surround – Left, Centre and Right (5 x Meyer MM-4s) with processor / amplifier
Rear seating bank Left and Right (Mackie SRM-450 or equivalent)
OH Revolve foldback (Meyer UPM-1P or equivalent)
Rear and side stage relay (amount TBD based on the size of the venue)

All sound equipment should be run from the appropriate technical earth circuits.

AUDIO VISUAL

The Company will supply all relevant paperwork to the venue ahead of the venue. All the Company's and any Hire equipment will be tested and tagged before coming onto site.

Playback: Video is controlled via QLab 3 running on a Mac Pro with external Sonnet enclosure with Decklink Quad rack. The video machine is triggered via the Sound MacBook Pro utilising OSC network commands. This allows for precise timing of Audio and Video sequences where necessary. The Stage Manager will operate QLab Show Control at the Stage Manager's Desk.

Projectors (Based on the original Brisbane plan): 3 x Panasonic PT-DZ870 DLP projectors each with Panasonic's ET-UK20 Geometry Manager Pro software. Each projector should be supplied with Chief rigging kits for front projection.

Additional Control: Art-Net control from the lighting console is required for each projector. This allows control of the internal shutter within each projector.

Each projector is mapped to the canvas projection surface, so placement of each projector is critical. Projection blending, warping / mapping is achieved using the Panasonic Geometry Manager Pro software.

STAGING REQUIREMENTS

The production is set on a 7m automated revolve, with the cabin of a ship on one side, and the cut out of a mountain side on the other. The revolve has a custom surround that has been designed and arted with a similar intention to the revolve.

The revolve frequently turns via a custom automated PLC system to portray different scenes. The revolve has 59 programmed moves during the show.

The revolve frame must be screwed into the venue floor using 40mm Roofing Screws.

The use of timber is quite a prominent design choice in the show. The ship side consists of three low mezzanines with timber bearers supporting them. The mountain side consists of several timber clad surfaces that the actors climb over and on top of during the show.

The use of a manual ash drop, which needs to be hung from an available fly batten, will be incorporated at the end of Act I. A 'snow' bag will be toured with the production for this effect.

The mountain boxes are steel framed, with 3mm ply on the vertical faces, and 22mm ply on the structural faces. Additionally, the ply is then clad with 12mm Oregon hardwood as per the design intentions.

US of the set is a 15.6m x 2.6m canvas projection surface. This is hung from a curved piece of 48OD above the screen. A rolled tail batten is also used in a pocket at the bottom of the screen.

Venue Masking will be discussed with each venue given the placement and site lines to the US projection screen.

THE WIDER EARTH

BILLE BROWN STUDIO - QUEENSLAND THEATRE TECHNICAL SUMMARY FOR AUSTRALIAN PRESENTERS

**QUEENSLAND
THEATRE**



RUNNING TIME

Approximate total running time is 2 hours, which includes a 20 minute interval.

CUE LIGHTS

2 outstations with master control from the SMD.

COMMUNICATIONS

Wired comms – 6 sets

Wireless comms – 5 sets

VISION FOLDBACK

Standard Venue Stage Colour and Low light camera views will be required.

An US OH camera view will also be required (with low light facilities).

Monitors for these camera sends will be required at the SMD, the Automation control position and also upstage for Cast relay.

WARNINGS

Warnings – Smoke & haze effects, live flame – candle on stage, Strobe use.

Please direct any questions or queries to either of the contacts below:

Toni Glynn
Production Manager
Queensland Theatre
Ph: (07) 3010 7624
Fax: (07) 3010 7699
Mobile: 0419 202 426
tglynn@queenslandtheatre.com.au

Daniel Maddison
Technical Coordinator
Queensland Theatre
Ph: (07) 3010 7638
Fax: (07) 3010 7699
Mobile: 0421 971 455
dmaddison@queenslandtheatre.com.au