

Hell Ship

Technical Specification

Producer: Chester Creative
Production: Hell Ship - The Journey of the Ticonderoga
Tour Dates: 27/08/2018 - 02/10/2018

Producer: Brook Powell
Performer: Michael Vetch
Touring Technician: Bao Ghislain

The following technical information is for the production 'Hell Ship: The Journey of the Ticonderoga' and has been prepared for presenting venues.

Please note: this is an initial specification as the show is still in development. A more detailed specification will be made available once the detailed requirements of the show have been finalised. The purpose of this specification is to provide presenters with a general understanding of the scale and scope of the production requirements.

Any changes to the following technical requirements should be discussed and negotiated directly with the touring technician (contact details to be released closer to tour dates).

Adaptations can be made according to the available equipment within venues. The production has been designed to be scaleable, however please note that certain technical requirements are mandatory and essential.

PERFORMANCE SPACE

a) Stage Requirements

Preferred width: 8m
Preferred depth: 5m

The stage requires suitable access on both stage left and stage right to allow actors to enter and exit as required during the performance. Wings are preferable.

b) Preparing theatre prior to load-in

Stage floor and loading area must be clear of any house equipment except for stage masking. Sound and lighting equipment must be installed and operational prior to arrival of touring party. Failure to adhere to these requirements will jeopardise the possibility of performance due to tight schedule.

c) Rigging

The design of Hell Ship revolves around extensive use of multimedia imagery projected onto a large white surface directly upstage of the performance area. A full stage cyclorama or white-painted rear wall is preferred options. In venues where there is no appropriate projection surface, a white drape or cyclorama will need to be provided by the venue and pre-rigged prior to bump in. Ideally, the cyclorama will be at least the width of the performance space.

d) Soft goods

See section c) regarding cyclorama.

A full set of stage blacks including borders and legs is preferable.

e) Exclusive use

Facilities provided for the production must be secure and kept for exclusive use of the production during the engagement. This includes all scheduled bump in, rehearsal and performance times. The presenter agrees facilities must be clear of extraneous equipment, staffed appropriately, in good order at time of bump in and maintained in good order throughout the engagement. The presenter agrees that a staff member will be available onsite at all times.

f) Technical Control Position

The production requires a position in the venue from which the touring technician can operate lighting and sound equipment. This position must be front of house and provide clear and unobstructed views of the stage. It shall have adequate desk space for all touring equipment (1x laptop, 1x small sound mixer and 1x small audio rack) and immediate access to multiple 240v power supplies (including audio or 'green' power where possible).

g) Dressing rooms

The production requires dressing room space to accommodate a single performer. Generally, dressing rooms need to have the following to assist the artists:

- a counter space with mirror
- one chair per performer
- costume racks
- lighting and adequate power
- access to running water and bathroom facilities

h) Loading area

The production requires access and exclusive use of the theatre's loading area for the purpose of bumping in and out. The production does not travel with a ramp.

i) Parking

If the production's touring vehicle (a 1 tonne van) cannot be left in the loading dock during the engagement, a parking area will be required for the vehicle that is close to the theatre and easily accessible throughout the engagement. In addition, the production may need a minimum of two (2) parking spaces for additional vehicles, available for the entire engagement and without cost to the production.

PERSONEL & SCHEDULING

a) Bump-in, Performance and Bump-out

The theatre and stage must be made available to the production prior to the first performance for the purpose of unloading and setting up technical equipment, installing the set, focusing and plotting lights and conducting a sound check. Typically, a four (4) hour bump in is required, followed by a meal break prior to the show call. The performance runs for approximately one (1) hour and bump out would typically only require an additional one (1) hour.

b) Technical Crew

The presenter agrees to provide and pay for competent and experienced technicians to oversee all elements of the technical pre-rig and provide support to the touring party during the bump-in period.

Bump-in Crew:

1x Lighting Technician

1x Sound Technician

Show Crew:

1x Venue Technician

c) Production Schedule

A typical production schedule has been provided for reference:

1200 - Bump In: Unload Van, place furniture and props

1230 - Install projector

1300 - Integrate touring lx console and patch

1330 - Lighting and projection focus

1430 - Update lighting plot

1500 - Sound Check

1600 - Dinner Break

1800 - Show Call

1900 - Preset

1930 - Show

2100 - Bump Out

2200 - Venue Clear

LIGHTING REQUIREMENTS

a) General

The production tours with its own lighting desk.

The presenter agrees to supply all lighting equipment and pre-rig the provided lighting plan (or appropriate alternative) prior to arrival of the production. The pre-rig will always include the hanging of all equipment, patching, testing and colouring. All equipment is to be in good working order.

Please note, the lighting pre-rig is mandatory and essential to ensure the bump in runs to schedule. Failure to provide a suitable pre-rigged lighting system may result in the performance being delayed or cancelled. For further information, please contact the touring technician via the aforementioned contact details.

b) Lighting Plan

A lighting plan for this production will be provided closer to the tour dates. The rig will be relatively modest, consisting of a stage wash and a small number of specials.

c) Lighting Control

The touring lighting console is capable of outputting up to 2x universes of DMX. Ideally, all dimmers used in the pre-rig will be located on universe A. All patching information of pre-rig is to be documented and presented to touring technician on arrival.

The venue will provide ample 240v power to the technical control position or bio box.

d) Height Access

The production shall require safe and appropriate height access, either in the form of catwalks, elevated working platform or platform ladder to allow access to lighting fixtures for focus. The on-duty venue technicians will be fully trained in the safe and effective operation of any height access equipment.

A/V REQUIREMENTS

a) General

The production will tour with the following equipment:

1x Projector
1x Q-Lab Computer for Audio and Video playback
1x Small format audio console

The presenter agrees to supply a suitable PA system including speakers, amplifiers and all cable patching to allow connection of audio console at the front of house control position and microphones on stage.

A working audio PA is a mandatory requirement of the technical specification. The show cannot be performed without this.

b) House PA

The presenter agrees to provide a stereo sound system of sufficient size and power to fill the relevant auditorium or audience area with clarity and without overload. The system should be capable of reproducing popular and classical music at an audible level to the outermost seats without distortion or noise.

The presenter agrees to provide at least two foldback speakers or wedges to be placed in the downstage corners of the space.

It is essential for this production that any and all FOH speakers are placed forward of the setting line to minimise feedback.

The sound system shall be appropriately amplified and all XLR inputs shall be located at the front of house control position for connection to the touring console. FOH speakers and monitor speakers shall connect to the touring console via separate inputs to allow for individual control and adjustment.

Where possible, Green power with separate earthing will be provided both at amplifier location and technical control position.

c) Video

The Projector will be placed in one of two positions, depending on the nature of the venue. In some venues, the projector will be rigged off the LX1 or FOH lighting bar. In other venues, the projector will be positioned at floor level, DSC on the front apron of the stage.

Projector will require 1x dedicated 240v outlet. **Under no circumstances is this to be a dimmed outlet, or even a dimmed outlet with a hot power option.** If a suitable 240v outlet is not available, an extension cord shall be run to an appropriate outlet.

Where possible, the venue will provide a Cat 5 (or Cat 6) tie line between the FOH control position and the projector position in order to facilitate transmission of the video signal. The production will tour a suitable Cat5/6 Baluns system and required adaptors.

d) Communications

The production requires a comms system with two (2x) headsets and belt packs. One set is to be located at FOH control and the other is to be located at the prompt corner.