



THE ODYSSEY

Mark Bruce Company

Technical Specification
2016



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1. Staging

1.1 General

The performance space must be kept at a comfortable temperature (between +21 and +24° C) for the duration of the companies visit. This is vital to prevent injury for the dancers. The space should be secure at all times, and use of it should be solely by the company for the duration of our visit.

1.2 Dimensions

The Odyssey production requires a minimum usable flat playing area of 9m width by 9m deep. A minimum height of 6.5m from stage floor to the underside of overhead lighting bars.

We require a minimum wing space of 2m each side of the stage that is well masked from the audience, clear of obstructions, and has good low level blue working light for the duration of the performance. The dancers have numerous quick costume changes during the performance, and will set up individual stations to facilitate this. They will require a minimum of 10 chairs they can preset costume on, as well as at least one props table in each wing. Additional light for make up/props may be required, and positions for this will be set on arrival during the first day of fit up.

We also require an upstage crossover that allows offstage passage from one side of stage to the other (there are a couple of moments where fast transitions need to be made) this crossover can either be behind the upstage full black, or through a crossover corridor providing access is easy and quiet (not too many doors to pass through etc)

1.3 Floor

We require a sprung or semi-sprung floor. This should be flat and level, and free from any holes, screws, staples etc.

Mark Bruce company does not tour a dance floor. We require a clean, good quality black dance floor to be laid ahead of our arrival. The dance floor should be large enough to cover the playing area from the front edge of the stage, and if possible run all the way off into the wings. The floor needs to be well laid - stretched and taped with wide PVC tape. It should sit flat without bumps or wrinkles, and provide a smooth playing surface to avoid any injury to the dancers. If dance floor does not run off into the wings, then carpet or similar covering should be laid to provide a smooth, clean surface suitable for bare feet.

All set and scenic elements have been designed to sit on top of the dance floor without causing damage, and do not require screwing or fixing into the dance floor.

Ideally, we like the audience to be as close to the stage as possible, so generally aim to set right to the front of the stage, depending on the venue. It is essential that we can sidelight to the very front edge of the stage – this means that although any thrust or curved amphitheatre style venues which are not naturally end-on or framed by a proscenium may be possible, these would need to be carefully considered and may require some seats taking off sale.

All of the above is slightly flexible in consultation with the Creative team/Production Manager, but should serve as a good idea of what we require to stage the production.

During the course of the performance, it is likely that some make up will end up on the surface of the dance floor. We have an excellent system for cleaning this up, all of the products used are water based and can be fully removed from the floor at the end of the performance.

1.4 Masking

As the piece is lit mainly using side light, the quality and setting of the masking is very important. The preference for all masking is that it is heavy black velvet. If this is not possible, we ask that it is good quality heavy serge. Whichever fabric is used, the masking should all match, and a mix of the two is not acceptable.

We require the venue to provide the following masking for the stage:

1 of full black - to hang upstage and mask the back wall of the venue. This should be deep enough that we do not see the top of it, if this is not the case, it will need to be topped out with an additional border from what is required below.

8 of black covered hard masking flats. Ideal minimum dimensions of 2m wide by 6m high.

5 full stage width black borders minimum drop of 2m.

Additional masking may be required depending on the venue – to be decided by production manager on receipt of ground plans and venue specification.

Soft masking legs can be used in place of the hard masking flats if there is no other option, but if they are used the bottoms should be made neat, and weighted with scaffold poles or similar to give a nice finish on the front face.

1.5 Set

Onstage elements:

The company tour all set and scenic elements required for the production. The set is formed of three elements.

1. Upstage header/ground row piece. (105Kg total assembled)

This piece consists of 4 base pieces that are joined together to make up a base 8000mm x 840mm. Two steel ladders run up from this to join to a header piece that spans across the width. The header section has 3 gauzes that hang from it, as well as some set electrics elements. There is also a timber dressing table section, and a timber ground row that pins to the front of the base.

2. Step sections. (SL 95 Kg, SR 29Kg)

There are 2 step sections that sit downstage of the Upstage piece, these are constructed from steel box section, and clad in 18mm ply. These sit on the dance floor and are weighted to prevent any movement.

3. "Icon". (Icon base 170Kg, Icon Arms 50Kg each)

The Icon piece sits USC. It consists of a base unit on wheels, and two semi-circular arms that bolt onto it. These arms pivot to form a circle in the closed position, and open out to form the ship. The set all breaks down into sections which are generally manageable to carry between 2 people. The SL step section is heavier, but can be carried between 3 people, or put on a dolly to make transportation between stage and truck easier. The Icon base is the heaviest piece, but travels on a

custom transport dolly, which is easily moveable by 2 people on the flat. The ladders for the header piece are the longest sections, and measure 5200mm in length. They can be broken down slightly if required.

All elements will fit through a standard set of double doors.

There are also a couple of large furniture items. A double bed which has removable legs. There is also a 2.2m diameter wheel which mounts onto a tripod frame. This piece breaks down into 2 semi-circles to make transportation easier.

Flown elements:

Nothing is live flown during the performance.

Any flown elements are rigged from our Upstage header piece.

All non-metal scenic elements are constructed from Class 1 timber, and as such are inherently fireproof. Any fabric or soft elements are either IFR, NIFR, or have been flame-proofed.

2. Lighting

2.1 General

For all International venues we require the venue to supply all lighting equipment.

The company tours all colour and gobos required. We will require frames for all units, and 2 x b size gobo holders for profiles as marked on plan.

For UK venues, we will generally tour lighting desk, moving lights, all atmospherics, boom uprights/bases/de-rig arms, and a small stock of cable, mainly 15A and DMX. An exact list of what we are touring will be provided on the lighting plan.

Things are made a lot easier if the venue is able to pre-rig all of the lighting before our arrival. If this is not possible, this should be communicated to the Production Manager well in advance, to allow us to build time into the schedule.

The Odyssey production requires an excellent stage and auditorium black out to enable the lighting and scene transitions to work. This usually requires any ancillary working light to be switched off around the stage, but will be looked at with the Production Manager during the fit up period. Ideally control over wing blues and working light should be from the lighting desk. Time will be scheduled to ensure the black out is adequate.

We use a heavy level of haze throughout the performance, and therefore require the venue to have control over the fire detection system as well as air handling/ventilation to allow us to create a good atmospheric effect which is vital to the staging of the production.

2.2 Dimming/control

We require a minimum of 60 2Kw dimmers of good quality which are well maintained and have consistent dimming. They should be controllable via DMX.

In addition, we require non dimmed (hard) power at various points overhead and around the stage floor.

This will all be included on the lighting plan which would be sent following receipt of venue plans and technical specification.

The show is programmed on an ETC Eos console.

We are touring an ETC Ion which we will run the show from.

We require a midi link between the lighting console and sound, so the 2 positions need to be set up side by side. During fit up and rehearsals we require the lighting desk to be positioned in the stalls at a production desk. This should give a clear, unrestricted view of the entire stage, and allow full control of any venue houselights/non dim switches etc if these are not controlled through the desk.

2.3 Rigging

This will all be specified on the lighting plan, but as a guide we will require a minimum of 6 overhead lighting bars. These would ideally be flown bars that allow for different heights to be set for each bar. The bars are typically trimmed at heights between 4.5 and 7 metres depending on the venue.

All rigging including bar numbers and positions will be included on the lighting plan.

We require 8 lighting booms. 6 of these should be a minimum height of 2000mm. 2 of these should be a minimum height of 3000mm. They need to be solid, and well weighted to prevent movement. Ideally boom bases should be as small as possible to achieve this as space in the wings is generally quite tight. If possible, cable runs to the booms should be from above to keep the floor clear of obstructions and trip hazards. If this is not possible, we require the cables to be well taped down, and covered with matting or carpet to make the floor as smooth as possible.

2.4 Generic Lights

These all need to be provided by the venue. The lighting plan will detail all units required, and this will be matched to venue stock where possible. All units should be in good working order, with clean optics, and shutter mechanisms, barn doors etc that work well. Spare lamps should be available for all house units.

2.5 Moving Lights

The production uses 2 of Clay Paky Alpha Halo Wash moving lights. These are toured by the company. They are rigged overhead, and require 1 x non dimmed power and 1 x dmx feed to each unit.

There are 6 Martin Mac Aura moving lights on booms. These are also toured by the company. Each unit requires 1 x non dimmed power and 1 x dmx feed. The non dimmed power for these can be paired if required, as the power draw is very small per unit.

2.6 Atmospherics/effects

As mentioned previously, we require a heavy haze coverage for the duration of the performance.

The company tours 1 x MDG Atmos haze machine, 1 x Unique 2.0 Haze machine,

1 x Viper smoke machine, and 1 x Jem AF1 dmx fan.

We also tour 1 x Martin Atomic Strobe which is used to create lightning effects.

2.7 Practical elements

The company tours all practical elements.

Footlights

These are constructed in 1100mm modular sections, and will be laid to fit the space. They have 2 circuits, 1 x dimmed for the tungsten fittings, and 1 x non dimmed for the LED tape. This requires DMX. Both feeds are from DSL.

Dressing table mirror

This is mounted to the upstage set piece and requires 1 x dimmer circuit.

Rollercoaster silhouette

This sits upstage of the header set piece and requires 2 x dimmer circuits.

Moon light box

This is rigged from our header piece. It requires a non-dimmed power supply and a dmx feed.

Ferris Wheel

This has the Glasson digital festoon system mounted in it. It is mounted to the header piece USL and requires 1 x non dimmed feed and a DMX feed.

LED ground rows

There are 3 separate LED ground rows. 1 sits in the base of the upstage header piece, and 2 sit in the step units SL and SR. Each of these requires a non dimmed feed and a dmx feed.

Shadow light box

Situated under the SL steps. Requires 1 x dimmed circuit

LED in fire

Wireless DMX operated fire, runs on battery. The transmitter requires 1 x non-dimmed feed, and a dmx feed. It is normally located on boom 1 SR.

3. Sound

The sound is a crucial element of the production. As such, we require the venue to supply a system suitable for the space, capable of providing full range sound without distortion or hiss.

This system must be able to produce a loud level to cover the entire auditorium. Ideally this system will have separate Sub-Woofer speakers, that we can control separately from the main PA.

In addition to the main FOH PA we require 2 separately controlled US speakers to create onstage effects, and sufficient fold back speakers to achieve a loud onstage sound level during the performance.

As the performance relies on being able to reproduce loud music it may be necessary to move existing house PA to a more suitable position for our production. This will be discussed by the

production manager before the get in. If the venue PA is static it may be necessary to hire additional speakers in order to achieve this.

The PA system should have a stereo graphic EQ of good quality.

We tour a Q-lab system using a computer and external sound card for all of the playback of the production. This outputs on either quarter inch balanced jack or XLR.

The venue will supply a mixing desk that has a minimum of 5 inputs for the Q-lab system, and allows for outputs to be sent to FOH L, FOH R, SUBS, USL, USR. The sends to onstage must be able to be routed pre or post fade.

4. Control position/Communications

The lighting and sound are operated by the Production Manager. The control position would ideally be positioned within the auditorium, and not behind glass, or in a booth. It must have good line of sight to the stage, and have enough space for the lighting and sound control positions to be set up side by side. There is a midi link which is run between the lighting and sound positions to allow triggering of one system from the other.

If a control position is not possible in the auditorium, please advise. If his is the case, we will require the lighting desk to be set up in the auditorium at a production desk for the first day of get in.

We require a communication system between FOH and the stage, with the stage end ideally being on a wireless headset. If this is not possible, we require hard wired headsets to be available in the wings on both sides of the stage.

In larger auditoriums a wireless handheld 'God mic' is useful for the rehearsal period if possible, for use by the choreographer/technician to allow talkback to the stage.

5. Props

The company tour all of the props required for the production. A props table measuring a minimum of 2000mmx600mm is required each side of stage in the wings to lay out props for the performance.

We tour a number of weapons for the show.

2 x swords.

2 x daggers.

1 x knife

5 x throwing knives

1 x bow and arrow

12 x axes

These have all been sourced and prepared to make them suitable for use in the production. All blades and edges have been blunted, and tips rounded.

When not in use onstage, they are stored securely by Stage management in the company office.

All use of these items has been risk assessed and thoroughly rehearsed. More information can be found in the accompanying risk assessment document.

6. Special effects

6.1 Haze

Please see lighting section for more information on this.

6.2 Flame

The production uses a zippo lighter at various points during the show. It is never left unattended, and only ever lit briefly.

All use of live flame is very carefully rehearsed, and a full flame plot, risk assessment, and further breakdown of these effects will be provided ahead of our arrival.

If you foresee any issues with these effects, or gaining necessary permissions this should be communicated with the production manager as soon as possible.

6.3 Strobe effects

The production uses strobe lighting at various points through the piece.

Signage for all of these effects may be required FOH depending on your venues requirements.

7. Hospitality

7.1 Dressing rooms

We require enough dressing room space to accommodate 11 dancers, and a technical team of 2. At minimum this should consist of 1 x female dressing room to accommodate 6 performers, 1 x male dressing room to accommodate 5 performers, and a company office for the technical staff.

The dressing rooms must have at least 1 shower in each, or be situated close to shower facilities if they are not in the room. The performers wear body make up, and some get covered with fake blood, as such these facilities are vital.

The dressing rooms should be a comfortable temperature, and be equipped with mirrors, make-up tables, chairs and a good level of lighting.

7.2 Class Space

We require a space where the dancers can do class for every day that we are with you. This includes the first get in day. This space should be separate from the stage, although for longer engagements the stage may be favoured for class once the production is running. This space should be large enough for 11 dancers to work in, and have a dance floor surface laid over a sprung wooden floor. Concrete, carpet, or other flooring is not acceptable. We tour a powered speaker for the dancers to use for class, this requires a 13A power supply. This space should be warm and private.

7.3 Miscellaneous

A supply of clean drinking water must be available at all times, either bottled or via a water dispenser.

A green room area with facilities to make hot drinks and reheat food is greatly appreciated if possible.

8. Schedule

A full schedule will be sent based on the length of the engagement. As a guide, the production requires the following as a minimum, and is based on the venue having pre-rigged all lighting.

Day 1

Three sessions

AM – get in set, lay floor, build set.

PM – dancers spacing/setting marks for furniture, followed by focus of lighting/set up of wing spaces/props

Evening – continue focus/set up, test sound.

Day 2

Three sessions

AM – technical work/relighting

PM – dress rehearsal with dancers

Evening – performance 1

Additional performance days would begin with class in the afternoon, with reset and stage checks beginning after this.

The get out happens immediately following the final performance, and will take approximately 4 hours.

9. Staffing

In addition to the 11 dancers, the company will travel with a Production Manager, Technical Stage Manager, and Choreographer. The PM and TSM will be there for the duration of the engagement. During performance the PM operates all LX and Sound, and the TSM is onstage to run the show. We require assistance with the pre show set up, during the interval and post show. This can normally be done by the duty technician for the venue.

All staffing requirements will be discussed ahead of our visit, and may be varied depending on the venue and any additional technical requirements.

We require the minimum additional technical staff to be provided at no cost to the company.

Get in day

3 x technicians.

First performance day

2 x technicians.

Subsequent performance days

1 x technician.

Get out following final performance

3 x stage staff

3 x lighting staff

10. Wardrobe

There are a large number of costumes used during the performance, and as such it is useful to know if you have a wardrobe/costume person if any repairs are required.

We require access to washing machine and drying facilities at the end of each performance. As a guide we will require one light load, two dark loads, and a small amount of hand washing for delicate garments per performance. There is also some pressing and ironing that is required for each performance. We can do this washing, but please inform us if there are any issues with providing these facilities.

11. Transport

The show is toured in either an 18T truck or 30' trailer and cab. Which is used will depend on previous and subsequent dates, and information will be provided as to which vehicle is coming to your venue. Both vehicles are large, and would ideally load straight into the dock door. Both vehicle types are equipped with a tail lift. The truck will normally leave the venue after unloading, and return in good time for the get out following the final performance. Any concerns or issues with a truck of this size should be communicated to the Production Manager at the earliest possible time to allow for a solution to be found.

END OF TECHNICAL SPECIFICATION

This document is correct as of 05/03/2016. It is subject to change. Any queries or questions should be discussed with the Production Manager.