



# RETURN TO HEAVEN

## Mark Bruce Company Technical Specification 2020



March 2020

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MBC will not be liable for any costs incurred in meeting these technical requirements.

We require exclusive use of the performance space from the start of the get-in until the end of the get-out. The full complement of the venue's technical equipment, as listed in its technical specification, should be made available for the entire duration of the company's stay. If any item becomes unavailable or cannot be made to function correctly, MBC may, at no cost to us, require suitable alternative equipment to be hired as soon as possible.

# 1. Staging

## 1.1 General

The performance space must be kept at a comfortable temperature (between +21°C 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 production of Return to Heaven requires a minimum usable flat playing area of 9m width by 9m deep. A minimum height of 6m from stage floor to the underside of overhead lighting bars. However lower venues will be considered in discussion with producers and production manager in advance.

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 6 chairs they can pre-set 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. 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 full 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, we may require carpet or similar covering laid to provide a smooth, clean surface suitable for bare feet. This will be assessed by PM or CSM onsite on arrival.

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 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 and additional masking put in place to mask the downstage lighting towers.

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

- Back wall running the full width of the stage with LED tape built in to act as a Horizon lightbox. This piece has a ledge at the top for other set elements to sit on.
- Two pyramids lightboxes - one double peaked and one single peaked, attached to the top of the Horizon lightbox.
- Star cloth, gauze, framing flats and three planet lightboxes flown from fly bars just US of back wall.
- Raised timber scenic ground row, set just DS of the horizon lightbox, with a large detachable tree structure which also incorporates a 'spider hole'. An LED ground row will be placed US of this but DS of the gauze to uplight the gauze.
- Jungle vines, hung on a (toured) tab track mid-stage, runs onstage and off from and to SL.
- Triumph car, can be split into two for storage and ease of manoeuvring around the stage - front hood, wheels and windscreen are one piece; the seats, back ledge and doors are a second piece. Front part of the car has working headlights and additional LED tape installed.
- Egyptian style single width bed.
- Astronaut's chair with LED lights built in.
- Vertical sarcophagus moved into position with the help of a trolley, full scale with a dancer placed inside of it during a part of the performance.
- Horizontal sarcophagus which is moved during the show between the car and the ground row tree.
- Shark - a 2000mm length prop of a shark, constructed as a puppet using foam and plastic materials, with a spine-like structure.
- Two small sized wooden crates and one large, with space inside for props storage.

**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

The company tours all colour and gobos required. We will require frames for all units and may require a selection of gobo holders, iris and top hats for profiles.

We will tour all moving lights and LEDs, all atmospheric, boom uprights/bases/de-rig arms, and a small stock of cable, mainly 15A, 16A and DMX. An exact list of what we are touring is provided in Appendix A.

Things are made a lot easier if the venue is able to pre-rig all of the generic 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 production of Return to Heaven 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 or dimmed 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 blackout 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 36 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.

**Mark Bruce Company does not tour a lighting desk.** The show is programmed on an ETC EOS, and will run on any EOS series console (ION, GIO, @5, EOS). Please contact the Production Manager as soon as possible if this is not something that you can provide. An OSC link between your console and our toured Mac Mini will be required as two-way communication is used throughout the show for LX and sound cue firing.

We require an Ethernet link between the lighting console and sound playback computer, so the 2 positions need to be set up side by side, or with patch panels available between the two positions. 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 5.5 and 7 metres depending on the venue.

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

We tour 8 lighting booms at a height of 3000mm. Each boom will require 50kg (4 x stage weights) of ballast to prevent movement which the venue should provide. 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.

We will tour cable looms (power & DMX) for all toured equipment including booms. Where booms require dimmed circuits, a 15a cable will be incorporated into the loom.

A tallescope or AWP/Scissor lift will be required for focussing. If you can only access your grid or bars from a static point (e.g. a tallescope or AWP that can't move, or ladders) please inform the production manager in good time to factor it in to our schedule.

## 2.4 Generic Lighting

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. Approximately 18 x 1kw profiles (or s4 equivalent), 6 x 1kw Fresnels and 6 x 1kw parcans will be required. Please notify the PM as soon as possible if you envisage this being an issue.

## 2.5 Intelligent Lighting

The production uses 10 x Mac Auras (moving lights). These are toured by the company. The Auras are rigged as sidelight on the booms and the other two are on an overhead bar and the moving lights are rigged on an overhead bar.

Each moving light requires 1 x non-dimmed power and 1 x dmx feed. The non-dimmed power for the Auras and LED profiles can be paired if required, as the power draw is very small per unit.

Various LED tape is also used within the set which will require non-dimmed power and DMX feeds, details of these can be obtained from the set list above and practical elements list below - if you have any questions or concerns regarding provision of power and data, please contact the Production Manager as early as possible.

We will tour 2 x DMX splitters, and all intelligent lighting will fit onto one DMX Universe.

## 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 Atmosphere haze machine (Inc. CO2)
  - 1 x Unique 2.0 Haze machine
  - 1 x Viper Smoke machine
  - 1 x Viper S Smoke Machine
  - 1 x 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.

- RGBWW LED Footlights & Blinders (Lateral mirror lamps)  
These are constructed in 1100mm modular sections up to 8m, and will be laid on the DS edge of the stage. They require 1 x non-dimmed supply and DMX. Footlights are bare lateral-mirror bulbs in brass ES holders. These are incorporated into the LED footlights and are placed at the front edge of the stage to act as audience blinders in blackouts. They require 1x dimmed supply.
- RGBWW LED Gauze Ground row. This US of the scenic ground row but DS of the gauze. It requires 1 x non-dimmed supply and DMX.
- RGBWW horizon lightbox, toured in three pieces. Once constructed it spans the width of the stage and sit between the gauze and the starcloth. LED tape inside is connected up

to create a singular horizon piece and BP screen is stretched over the front to cover the insides without any visible seams. This requires 1 x non-dimmed supply and DMX.

- 3 x RGBWW LED planet boxes. Two of these are flown between the gauze and starcloth and the other is placed on top of the horizon lightbox. They require 3 x non-dimmed supply and DMX.
- RGBWW Pyramids lightboxes. These are placed on top of the horizon lightbox between the gauze and the starcloth. They require 2 x non-dimmed supply and DMX.
- RGBWW LED tape in Astronaut chair set piece. This requires 1 x non-dimmed supply and DMX.
- Star Cloth - hung on bar US of the set. This will require 1 x non-dimmed supply and DMX
- Car, stored in two pieces in the wings - front and back. This piece is moved into position for a number of scenes in the show. It has working headlights, indicators and LED tape on the windscreen lighting performers faces. This requires 2 x dimmed, 1 x non-dimmed and 1 x DMX feed, all available to be run out from the wing during the setting of the scene and struck again after the scene.
- Crashed Car scenic ground row. It has working tail-lights and will require 1 x dimmed supply.
- Glowing Fruit in tree onstage USR. This is a 15w incandescent pygmy bulb in lamp holder. This will require 1 x dimmed supply.
- 1 circuit incandescent festoon. This will be mounted on a scenic piece with a pulley pickup from overhead or on bar. It will require 1 x dimmed supply.

### 3. Sound

**No PA system is toured by the company - all is to be supplied in-house.** 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 evenly cover the entire auditorium at a loud level. The system should have Sub-Woofer speakers that can be controlled 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 Mac Mini and external sound card for all of the playback for the production. This outputs on either quarter inch balanced jack or XLR. Non-dimmed power outlets will be required for the Mac mini, monitor and radio receivers - ideally this would be on the same phase and supply as the rest of the sound system.

The venue will supply a mixing desk that has a minimum of 5 inputs for the Q-lab system and an input for VOG mic when required. Console must be capable to route outputs to FOH L, FOH R, SUBS, USL, USR. The sends to onstage must be able to be routed pre or post fade.

#### 3.1 Music licensing and PRS

Mark Bruce Company obtains licences for music use directly with music publishers. Please contact producer for more details if required. The track list is below and published in the programme.

## ACT 1

**The Dream of Jacob** *Krzysztof Penderecki* by arrangement with Schott Music Ltd 01:05

**The Lake** *Mark Bruce* by arrangement with Mute Song 03:33

**Melodies from Light and Shadow** *Akira Nishimura* by permission of Boosey & Hawkes Bote & Bock GmbH, Berlin for Zen-On 02:13

**Scratch, Scratch** *Written by Irving Burgie; performed by Harry Belafonte* EMI Songs, licensing courtesy of Sony/ATV Music. Published by BMG Gold Songs, A BMG Company © 1957 Used with permission. All rights reserved. 02:47

**Melodies from Light and Shadow** *Akira Nishimura* by permission of Boosey & Hawkes Bote & Bock GmbH, Berlin for Zen-On 00:50

**Symphony No. 1** *Krzysztof Penderecki* by arrangement with Schott Music Ltd 01:45

**Jonas Papp** (Soulsavers Aural Disorientation remix) *Mark Lanegan Band* by arrangement with Concord Music Publishing 02:00

**Lucy's Door** *Written by Irving Burgie* Published by BMG Gold Songs, A BMG Company © 1955 Used with permission. All rights reserved. 03:47

**Da Pacem Domine** *Arvo Pärt* by arrangement with Universal Edition A. G. Wien 03:00

**Cello Concerto No. 1** *Krzysztof Penderecki* by arrangement with Schott Music Ltd 04:04

## ACT 2

**Jonas Papp** (Soulsavers Aural Disorientation remix) *Mark Lanegan Band* by arrangement with Concord Music Publishing 07:34

**Judgement Time** (Alain Johannes Tempus Judicii Venit remix) *Mark Lanegan Band* by arrangement with Concord Music Publishing 02:47

**Dead Cops** *Mark Bruce* by arrangement with Mute Song 02:00

**Island in the Sun** *Written by Irving Burgie; performed by Harry Belafonte* EMI Songs, licensing courtesy of Sony/ATV Music. Published by BMG Gold Songs, A BMG Company © 1957 Used with permission. All rights reserved. 00:45

**Fonogrammi** *Krzysztof Penderecki* by arrangement with Schott Music Ltd 00:48

**Snake** *PJ Harvey* by arrangement with PJ Harvey 01:36

**Nunc Dimittis** *Arvo Pärt* by arrangement with Universal Edition A. G. Wien 03:00

**Island in the Sun** *Written by Irving Burgie; performed by Harry Belafonte* EMI Songs, licensing courtesy of Sony/ATV Music. Published by BMG Gold Songs, A BMG Company © 1957 Used with permission. All rights reserved. 03:24

**Melodies from Light and Shadow** *Akira Nishimura* by permission of Boosey & Hawkes Bote & Bock GmbH, Berlin for Zen-On 02:23

**Cello Concerto No. 1** *Krzysztof Penderecki* by arrangement with Schott Music Ltd 06:30

**Science Fiction Sleep** *Mark Bruce* by arrangement with Mute Song 03:35

**Jesus Alone** *Nick Cave and The Bad Seeds* by arrangement with Bad Seed Limited 05:00

**Unchained Melody** *written by Hy Zaret and Alex North* Courtesy of Unchained Melody Publishing LLC. All Rights Reserved. Used By Permission. 03:24

## 4. Control position/Communications

The lighting and sound are operated by the Company Stage 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.

We tour an IR camera and IR light source that are usually rigged somewhere FOH to give the CSM a clear view of the stage during blackouts. Position will be determined during fit up. We tour enough cable to facilitate this.

**If a control position is not possible in the auditorium, please advise. If this is the case, we will require the lighting desk to be set up in the auditorium at a production desk for at least 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 talk back to the stage.

## 5. Props

The company tour all of the props required for the production. A props table measuring a minimum of 2000x600mm 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:

- Various foam/plastic knives
- Non-firing Replica AK-47 gun
- Non-firing Replica handheld futuristic gun

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, and non-firing replica guns are used.

It is important to note that all these weapons are not very realistic looking but more fantastical.

When not in use onstage, they are stored securely by Stage management in lockable case in the company office and in a gun cupboard wherever possible. All use of these items has been risk assessed and thoroughly rehearsed. More information can be found in the accompanying technical risk assessment document.

## 6. Special effects

### 6.1 Haze

Please see lighting section for more information on this.

### 6.2 Strobe effects

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

### 6.3 Flame

The production uses real flame in the form of safety carry-on torches with a spring mechanism that ensures torch is extinguished when it is not held. Full risk assessments and flame plots will be provided for this. Please advise the Production Manager as to any specific licences that will need to be applied for in advance for this.

Signage for all of these effects may be required FOH depending on venue requirements

## 7. Hospitality

### 7.1 Dressing rooms

We require enough dressing room space to accommodate 6 dancers, and a technical team of 2. At minimum, this should consist of 1 x female dressing room to accommodate 3 performers, 1 x male dressing room to accommodate 3 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 so 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 ideally be at least 9x9m and have a dance floor surface laid over a sprung wooden floor. Concrete, carpet, or other flooring is not acceptable. We have 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, preferably 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

1. AM - Unload truck, build set, patch LX and check sound system.
2. PM - dancers spacing/setting marks for furniture, followed by focus of lighting/set up of wing spaces/props. Dancers class to happen in separate studio.
3. Evening - continue focus/set up, test sound.

### **Day 2**

Three sessions

1. AM - technical work/relighting
2. PM - dress rehearsal with dancers
3. 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 6 dancers, the company will travel with a Re lighter, Company Stage Manager, Assistant Stage Manager, and Choreographer. The CSM and ASM will be there for the duration of the engagement. During performance, the CSM operates all LX and Sound, and the ASM 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.

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.

- LX Pre-rig, set masking & lay dancefloor - 2 x Technicians [2 x 4 hours]
- Get in day - 3 x Technicians, at least one with good knowledge of the venue lighting kit and setup and at least one with good knowledge of the venue sound kit and setup (1 to leave after 8 hours) - [2 x 11 Hours, 1 x 8 hours]
- First performance day - 1 x Technician with good knowledge of the venue lighting and sound kit and setups- [1 x 11 Hours]

- Subsequent performance days - 1 x Technician with good knowledge of the venue lighting and sound kit and setups - [1 x 6 hours]
- Get out following final performance - 3 x Technicians - [3 x 4 hours]

## 10. Wardrobe

There are a large number of costumes used during the performance, and as such it is useful to have a Wardrobe person to assist with our Get-In day; washing costumes and carrying out any maintenance as 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 particularly any limitations to the hours of operation of these facilities.

## 11. Transport

The show is toured in a 45' trailer and cab, and would ideally load straight into the dock door. 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.**

## 12. Key Company Contacts

Production Manager:	Gemma Brooks 07966199592 <a href="mailto:gembrooks12@gmail.com">gembrooks12@gmail.com</a>
Company Stage Manager:	Dean Sudron 07727119605
Re lighter:	Katie Davies 07816984525
Producer:	Anne Hipperson 07717881130 <a href="mailto:anne@markbrucecompany.com">anne@markbrucecompany.com</a>

<b>UK Show Suppliers:</b>	
Transport Contractor:	Luckings
Lighting Supplier:	SLX
Sound Supplier:	Stage Sound Services

### END OF TECHNICAL SPECIFICATION

*This document is correct as of 27-03-2020. It is subject to change. Any queries or questions should be discussed with the Production Manager.*

## Appendix A - Lighting notes

### Toured Equipment:

8 x 25/50 ETC Coloursource	1 x Unique Haze Machine
8 x Pinspots	1 x MDG Atmosphere Haze Machine + CO2 Bottles
10 x Martin Aura	
17 x LX Practicals and Lightboxes	1 x Martin Atomic Strobe 3000
2 x AF1 Fans	1 x DMX Buffer
2 x Viper Smoke Machines	

All our toured intelligents and 12 x LED practicals are on 16amp plugs.

All pinspots and 5 x dimmable LX practicals are on 15amp plugs.

We tour a wide variety of 15a/16a cable, 5 pin DMX, 13/15/16a jumpers.

### Data

Ideally all your houselights and dimmers would be on universe 1 (and 3 + if needed) leaving us universe 2 (or any whole universe) free for our toured equipment. We tour a DMX buffer which will live USR at stage level which we can route back all our toured fixtures too. The 2 x Aura's overhead we can either drop a line down to link out of a DS boom or use in house DMX tie lines if available. During the pre-rig please install a Universe 2 link to USR stage level where our buffer will be located.

### Gel and Gobos

We tour all our own gel and gobos. We have 8 X B sized gobos and we will need 8 x B sized gobo holders to fit into your S4 26 degree fixed profiles (fixture type dependent upon venue stock) rigged as boom heads.

### Rigging

We tour all our own rigging for the booms

- 8 x Boom Bases
- 16 x stage weights
- 27 x derig arms
- 8 x 3m scaff bars

### Hot Power

We require hot power to be run out to various locations:

Boom 1 being the DS Boom, and Boom 4 being the US Boom.

Boom 1 – 3 SL and SR. These require 1 x 16amp hot power socket per boom. Actual power draw is **2.3amps** per boom so these can be paired together.

Boom 4 SR – 1 x 16amp socket total draw **9.4amps**

Boom 4 SL – Requires 3 x 16amp socket total power draw **17.3amps**

USR at stage level – 2 x 16amp socket total draw - **~11amps**

LX 1 – 1 x 16amp socket total draw **3.4amps**

Please run these out ready as part of the pre-rig. We can jump to 16a from 13a/15a sockets.

### LX Desk Position

We tour an ETC show file compatible with Ion / Gio / Eos. We will be using the venue LX desk.

Ideally this would be set up in the stalls at a production desk type location to allow us to easily update our focus positions. This needs an ethernet cable link to the sound control position. We tour a 40m cable for this. For the show this would ideally be moved back to the sound control position to allow our CSM to reach the LX desk from the sound control position. We run a Qlab file which triggers the LX cues.