

# BRINK

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BRINK PRODUCTIONS'  
*Skip Miller's Hit Songs*  
By Sean Riley

## TECHNICAL SPECIFICATIONS

(as at 29 April 2011)

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**SKIP MILLER'S HIT SONGS**  
**Technical Specifications**

Updated by Françoise Piron, Production Manager

## **GENERAL REQUIREMENTS**

SKIP MILLER'S HIT SONGS runs for 1hr 25mins with no interval. It takes place in various locations, including an art gallery and a beach shack in Australia, and an African refugee camp.

<b><u>Venue requirements</u></b>	
Venue type	First presented in end-on configuration with raked seating. (See attached plan).  <i>Can be adapted to Proscenium Arch Theatre.</i>
Stage area	16m wide x 11m deep (incl. Exposed wing space and cast cross-over behind wall)
Stage Floor	Flat, not raked. We must be able to fix into the stage floor with screws – French braces for the US wall.
Height –stage floor to grid / Standard flown trim height	6m - 7m is the tolerance for effects and projection to work
Flies (to be confirmed)	Counterweight fly system required Minimum drift 15m We use 3 counterweighted fly lines for set and min 3 up to 5 Lx bars
Special Flown Elements	Moving in and out below the Lx Bar / Grid trim height are 3 suspended lines of mini Electro Magnets, single sheets of A3 paper hang from the Magnets.
Masking	No onstage legs required. Possible use of panorama masking if the actual stage is larger than required.
Other requirements	Supply of water to stage via hose is essential – to keep the sand dampened post-show
<b><u>Theatre access</u></b>	
Load-in & Load-out	Adjustable loading bay ramp. Forklift or pallet jack for pallets. (level loading path required as elements may weight up to 500kg )

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<b>Show Length</b>	1 hour 25 mins No interval 8mins latecomers lock-out
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<b>Number of shows</b>	Max 2 shows per day, 8 shows per week (Except in bump in week) Min 1 day off per week.
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<b>Touring company</b>	
Full season	9 x Performers – 6 actors, 3 musicians 1 x Stage Manager 1 x ASM
To Opening Night, and for Bump-out	1 x Production Manager
To Opening Night only	Producer 1x Director 1x Lighting Designer 1 x Technical Manager (Sound and AV)

<b>Dressing Room / Laundry Requirements</b>	
Dressing rooms	Dressing room facilities for 9 performers with benches or dressing tables, chairs, mirrors (table and full-length), showers and toilets, good lighting for make-up. Minimum 2 dressing rooms (7 Men, 2 Women) 1 x Production Office for Stage/Tour Manager and Production Manager, with access to phone and email/internet.
Wardrobe maintenance	Wardrobe maintenance call required after each performance (3 hrs), including between shows on matinee days.
Laundry facilities	1 x Washing machine 1 x Tumble dryer 1 x Drying cupboard Hand washing facilities Ironing facilities Steamer
Dry cleaning	1 x Jacket – weekly negotiable

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<b><u>Stage Management</u></b>	
Stage Manager desk:	SM desk with view of stage Video monitor of full stage Infrared camera monitor Stage sound monitor Cast call to Dressing Rooms Cue lights x 2 (OP and PS) Shout mic Comm – to LX / SX
Backstage	2 x medium-sized props tables
Cue lights	USPS USOP
Bottled spring water	1 x 11 litre bottle per day or access to filtered water (not sparkling water) 1 x water well located backstage
Kitchen	Tea/coffee making facilities Washing up facilities

<b><u>Communications / Monitors</u></b>	
Communications	Stage Manager desk x1 Lighting Operator x1 Sound/AV Operator x1 Wireless: ASM x1; Mx x1 If no wireless available: 2 – DSOP and DSPS wings Production desk x3 (see below)
Stage Sound Monitor	SM Desk x1
Stage Video Monitors	Live video feed of full stage required to: - SM desk x1 Live infrared video feed of full stage to: SM desk x1
Production Desk	Required in auditorium for Lighting and Sound plots and Technical Rehearsal Comms x 3 (SM, SD, LX) Dimmable desk lights x2

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<b><u>Local crew - bump-in</u></b>	Refer schedule
<b><u>Local show crew</u></b>	1 x Mechanist 1 x Lighting Board operator 1 x Sound/AV operator 1 x Wardrobe maintenance (not required for show call)
<b><u>Local crew - bump-out</u></b>	Refer schedule

<b><u>Freight</u></b>	<i>Touring by Road - 50 m<sup>3</sup> pantech</i>
	Sea Freight – 40 foot container
<b><u>Risk Assessment</u></b>	Risk Assessment documentation for original production in Odeon Theatre, Norwood, South Australia available for reference.

<b><u>General show notes</u></b>	Show Mech to wear long-sleeved back shirt and long pants.

### **SET (See attached Floor Plan)**

#### **Overview:**

The main elements of the set are as follows:

- Upstage walls – pine frames with MDF skin painted and textured
- Stage floor (10m x 9m) lined in builders plastic and covered with approx 60mm thickness of brickies sand
- 1 x electronic drop mechanism, operated by the mechanist offstage PS – Electro Magnetic controlled paper drop simple on/off switch control.
- Musicians' area on OP of stage
- Stage furniture comprising a trestle table and various crates

Brink Productions to provide:

- All set elements (except sand)
- Hose and water wand for sand
- Upstage cross-over carpet

Presenter to provide:

- Stage masking, as necessary for specific venues.
- Pallet jack to load and unload wall flats and sand containers
- Cement roller
- Sand – 6 tonnes (bag example)
- Water to stage is essential

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SHOW SET PHOTO #1



Photo: Chris Herzfeld

SHOW SET PHOTO #2 – Musicians - OP



Photo: Chris Herzfeld

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## **LIGHTING**

### **Overview:**

The lighting plan will be specifically adapted to each venue.  
Lighting plan to be delivered one month prior to bump in.

<b><u>Lighting requirements (generic)</u></b>	
Lighting control board	Lighting console requires minimum 1 universe The original show plot is in PC Stage Format.
Positions	Details to be advised as per venue requirements.
Lanterns	14 x 650w Zoom Profiles 16 to 30ish degree (could be 1Ks) 21 x 1000w Zoom Profiles 16 to 30ish degree 49 x 1000w Fresnels 4 x ILED RGBAW LED Cyc Wash units or similar - must have Amber & White 3 x Varilite VL1000TS (must be TS) 2 x Water ripple FX
Dimmers	76 x 2.4K dmx dimmers

Brink Productions to provide:

- Show Plot disc in compatible format
- Venue Specific Lighting Plan

Presenter to provide:

- All lighting fixtures, accessories & gels
- Lighting control board – see note above
- All dimmers and cabling
- Appropriate levels of blue light backstage

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## SOUND

### Overview:

The show audio consists of; live music from 3 onstage musicians and of playback from QLAB.

<u>Sound Requirements</u>	
Desk	<ul style="list-style-type: none"> <li>• 1x 24-channel Analogue / Digital console. Must have individual stereo outputs, 8 separate groups with individual outputs, and minimum 6 pre/post switchable auxiliaries.</li> </ul>
Sources	<ul style="list-style-type: none"> <li>• Playback for the show is provided by a Macintosh laptop with external soundcard running Qlab (provided by Brink).</li> <li>• Appropriate cabling from the soundcard (TRS jacks - line level signal) to the console.</li> <li>• 2 x Mics positioned around the performance area.</li> <li>• 4 x Mics positioned around the musicians.</li> </ul>
Mics	<ul style="list-style-type: none"> <li>• 4 x High Quality Condensor (AKG 451 / similar )</li> <li>• 2 x Shotgun Condensers ( ME 66 / similar ) on Round base Table Stand with T – bar mic clip assembly</li> <li>• 1x Shout Mike – Stage Manager</li> <li>• 4 x 20m mic cables ( plain black )</li> </ul>
Speakers/amplifiers	<ul style="list-style-type: none"> <li>• A minimum three-way house system and amplifiers <b>capable of producing a clean, undistorted sound pressure level of 105dB ( A-weighted) at any point in the venue.</b> System crossovers, equalization, and/or processors must be located at FOH mix position, and be accessible to the FOH engineer.</li> <li>• Two two-way active upstage rear fills, each with appropriate amplification, running two separate mixes, with each rear fill containing one twelve-inch speaker, and a two-inch compression driver/horn arrangement (or the equivalent ). Each rear fill should have a minimum of one thousand watt handling capacity.</li> <li>• Two active or passive small (hot spot) style foldback wedges/speakers.</li> </ul>

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<b><u>FOH processing</u></b>	<ul style="list-style-type: none"> <li>• Two one-third octave graphic equalizers for equalization of the entire system</li> <li>• All delay speakers, and/or any speakers running on a console matrix , must have a dedicated one-third octave graphic equalizer.</li> <li>• All foldback sends must have a dedicated one-third octave graphic equalizer.</li> </ul>

Brink Productions to provide:

- Macintosh laptop with external soundcard running Qlab (provided by Brink).
- All instruments for musicians

Presenter to provide:

- Complete sound system as specified above.
- All mics & pickups

DRAFT

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## VIDEO

### Overview:

The video projection is required to cover the set wall, and all the A3 sheets of paper rigged on the paper drop lines flown in during the show.

The projection angles needed are very specific. Final positioning of the projector will need to be determined and agreed with Brink dependent on venue.

<b>Video Requirements</b>	
Projector	<i>1 x Sanyo PDG – DHT 8000L (or equivalent – 1920 x 1080) 1 x Lens to cover projection range (specifications dependent on venue) 1 x Shutter, DMX controlled.</i>
Projector position(s)	<i>From bio box window centre ( or rear centre of the auditorium - dependent on venue )</i>
Signal source	<i>Mac Laptop – Running Qlab outputting DVI.</i>
Vision Processing	<i>2 way - DVI split</i>
Monitors	<i>1 x HD LCD Monitor – 1920 x 1080.</i>

Brink Productions to provide:

- Data Projector with appropriate lens and shutter(s)
- All necessary fling hardware for projector(s)
- All necessary cabling
- Q-Lab software and appropriate computer.

Presenter to provide:

Possible TBA - *(specifications dependent on venue)*

## CREW SCHEDULE (as at March 2011)

<b>PRE-RIG</b>	Rig stage Lx	4 Lx x 8 hrs
<b>DAY ONE</b>		
Morning	Unload truck Install wall Rig Floor LX	4 Mx x 4 hrs 4 Lx x 4 hrs
Afternoon	Install AV – line-up during lunch break	2 Snd x 4 hrs
	Lay Floor plastic and sand	4 Mx x 3 hrs (8/4/2011)
	Install floor LX (once Floor in) Patch	4 Lx x 4 hrs
Evening	Install Sound Tune system during dinner break	2 Snd x 5 hrs
	Focus LX	3 Lx, 1 Mx x 4 hrs
<b>DAY TWO</b>		
Morning	Finish set	1 Mx x 4 hrs
	Complete LX Focus	4 Lx x 2 hrs
	Set sound levels Check lighting/AV cues	2 Lx, 1 Snd x 2 hrs
	Set up costumes	1 Wdrbe x 3 hrs
	Afternoon	Dry tech / Check lighting/AV states
Evening	Tech/Dress rehearsal	Show crew + 1 Lx x 4 hrs
	Scenic Call TBC	1 Scenic painter
<b>DAY THREE</b>		
Morning	Tech hold	Show crew + 1 Lx x 4 hrs
	Wardrobe maintenance	1 Wdrbe x 4 hrs
Afternoon	Dress Rehearsal	Show crew x 4 hrs
	Wardrobe maintenance	1 Wdrbe x 3 hrs
Evening	<b>Performance (Preview)</b>	Show crew x 4 hrs
<b>DAY FOUR</b>		
Morning	Tech hold	Show crew + 1 Lx x 4 hrs
	Wardrobe maintenance	1 Wdrbe x 4 hrs
Afternoon	Work on stage (no costumes)	Show crew x 4 hrs
Evening	<b>Performance (Opening)</b>	Show crew x 4 hrs
<b>SEASON</b>		
T – 1.5 hrs	Venue open for Stage Management	1 Mx x 4 hrs
T – 1 hr	Crew call	1 Lx, 1 Snd x 3 hrs
T	<b>Performance</b>	
T+ 1hr 30mins	Performance ends	
T+ 1hr 45mins	Crew finish	
	Wardrobe maintenance	1 Wdrbe x 3 hrs
<b>BUMP-OUT</b>		
5 hours	Note: Time specified is to bump-out the show only, including truck pack. Time required to restore theatre should be added by local presenter as necessary.	6 Mx x 5 hrs 2 Lx x 2 hrs 1 Snd/AV x 2 hrs 1 Wdrbe x 3 hrs

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