

DRIFTWOOD
THE MUSICAL

UMBRELLA PRODUCTIONS PRESENTS THE WORLD PREMIERE SEASON OF

DRIFTWOOD
THE MUSICAL

*An epic story of love, courage, survival... and foldable umbrellas
(Based on Eva de Jong-Duldig's memoir)*



PRODUCTION & TECHNICAL TOURING
INFORMATION
DRIFTWOOD

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Umbrella Productions

Note: these specifications are based on the original season and are subject to change during remount depending on venue

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Additional Documents to this information, to be provided separately:

- a. Production Schedule – venue specific
- b. Set Plan
- c. Lighting Plan
- d. Risk Assessment and MSDSs
- e. FOH Information Sheet

1. SET





MDF Floor with wooden strips permanently attached. In pieces, registered to place down (5924mm d x 10300mm widest point)

2 x cupboards (1 – 1900mm tall x 1956mm wide, 1 – 2000mm tall x 1200mm wide), 1 x cabinet (1800mm tall x 1840mm wide), 1 x doorframe with doors attached & narrow shelving (2409mm tall), 1 x desk & 1 x draw unit. Screwed into each other on sides of units for stability.

3 x screens to be hung on fly lines. Connected to become one.

2. VENUE REQUIREMENTS

2.1 GENERAL STAGE DIMENSIONS

Format: Prosc Arch or end on Black Box

The show requires a minimum stage depth of 8000mm from the stage edge and a minimum 12000mm stage width between masking legs. Plus offstage wings and crossover.

The Production requires a completely clear stage, and request that backstage and loading dock are clear from the commencement of the Bump-in.

Standard Legs and Borders will be utilised if performed in a Proscenium Arch venue. A black smother is requested US of the set. The preferred depth is around 8000mm from Setting Line although this is dependent on whether the orchestra pit thrust is used in a proscenium arch theatre.

The entire stage area MUST be clear of all items – including bins, ladders, EWP's and lighting racks.

Staging Requirements:

Ability for Overhead Rigging of Screen totalling 60kgs.

US Masked Crossover

Adjustable legs on both PS and OP

2.2 PROSCENIUM DIMENSIONS

The required minimum stage area for this production is:

Width: 10000mm

Height: 6000mm (to the grid)

2.3 LOADING DOCK

The Production requires minimum dimensions for the dock door of:

Width: 850mm

Height: 2200mm

Access to the loading dock must be level and without any obstacles. It is preferable for the loading dock to be at stage level.

The set travels in 1 x 3 Tonne truck.

2.4 STAGE SURFACE

The Venue's stage surface must be clean and level.

RIGGING REQUIREMENTS

3 x screens to be hung. Venue to provide: droppers, and yuppie straps.

2.5 ACCESS EQUIPMENT

The Venue is expected to supply suitable access equipment which must be in full working order.

1 x Single Person Electric Lift required with reach to lighting positions required for lighting focus.

2.6 MASKING

All Masking provided by venue and should be in place prior to scheduled bump-in:

Venue standard configuration of Black Wool Borders

Configuration of Black Wool Legs as per Hanging Plot

1 x Black Wool Smother is required upstage of set

2.7 STORAGE

There must be sufficient room for storage of the Production's props case, wardrobe case, tool crate, etc. or with in close proximity of the stage area. If storage is not available parking for 3 Tonne truck should be easily accessible from the stage.

2.8 FOH CONTROL POSITION

Lighting and audio playback (including sound effects) are operated by the Stage Manager from the regular venue FOH position such as the rear of the auditorium or the control room.

2.9 DRESSING ROOMS AND OFFICES

The Production requires the following offices and dressing rooms:

1 x Male Dressing room

1 x Female Dressing room

The dressing rooms must be equipped with appropriate tables, chairs, mirrors, etc. with access to toilets and showers.

If possible the following facilities would be appreciated:

1 x fully equipped Laundry including washing machine, tumble dryer and Drying Cupboard

2.10 BUMP-IN

Staffing for the Bump-in is shown in the Production Schedule, send as an attachment, or refer to section 4.2 of this document for a summary.

Manual Handling requirements have been minimised as much as possible within the design and construction of the set, which is a simple screw-together assembly.

2.11 BUMP-OUT

For staffing /time requirements please refer to the full Production schedule or section 4.3 of this document to view a summary.

As per bump-in requirements, venue staff are required to assist with basic manual handling tasks and unloading/loading the truck.

Please note: this bump-out allocation does not allow for full Lx/Audio reset to venue standard. Please allow for this as per venue requirements.

3. Environment Health & Safety

3.1 RISK ASSESSMENT

The Risk Assessment for the production is a separate document, sent as an attachment.

3.2 SPECIAL PERFORMANCE CONDITIONS

There are no special performance conditions for this production.

4. Schedule

4.1 PRE RIG

A full Lighting, Audio and soft masking pre-rig is required – for fixtures to be coloured, flashed and a soft-focus prior to designated bump-in. With Sufficient R119 & R132 Frost available at Focus. Gel colour to be provided by Venues. Colour List is as follows

Venue to confirm time and staffing to achieve pre-rig requirements	Lighting: - Lx Pre Rig, colour, flash, soft focus and have patch sheets available for touring staff. - The set electrics require dimmable channels, the company supplies will need more extension run for the	Staffing as per venue requirements
	Audio: - Prepare audio outputs and inputs as listed in section 6 of this schedule - Power supply required for Touring Audio equipment (QLAB computer) for Stage Manager at FOH Auditorium or control room - Headsets required for SM and ASM, SND.	Staffing as per venue requirements
	Masking: Hang all soft masking: Legs and borders at venue standard plot Mid/us tab & Rear smother	Staffing as per venue requirements

BUMP-IN

To be used as a guide only, and is subject to change. A venue specific schedule will be provided to take into account venue minimum staffing levels.

Duration	Task
3 hrs	Unload Truck / Set Bump-in Run circuits for floor lx Install toured audio equipment
2 hrs	Lighting Focus, LX re-plot
1 hr	Dark time – for projection
1 hr	SND level check & quiet time

Bump-in Staffing requirements:

2 x Multi-skilled crew 5 hours

1 x Multi-skilled crew 7 hours

To commence unloading truck & placing set, then ensuring set lx are patched, lx focus.

Show crew: – N/A

All set electrics are low voltage and connect to transformers for 240V power. Dimmable channels are required for the set electrics

5.7 LIGHTING DESK & OTHER

Using the house lighting desk. The production was programmed on an **ETC GIO 2k** lighting console, at its first venue.

Colour cut list will be provided with the venue to supply (colour call to be sent as a separate attachment). Substitutions to colour may be made as required, please contact the Production Manager to discuss substitutions where required.

Please note that a Lighting pre-rig (including colour, patch, flash through) and trouble shoot and supply of DMX and power for onstage set electrics is essential to the success of the production.

All touring electrical equipment has been Tested & Tagged to Australian Standard: AS3760

6. SOUND

6.1 GENERAL OVERVIEW

Driftwood tours with a control, playback and microphone kit.

FOH, Stage Foldback, SFX speakers, XLR Multicore and microphone stands to be provided by the venue.

A venue audio technician with good knowledge of the venue audio system will be required to assist the touring sound operator for the bump in.

6.2 SPEAKERS

The venue to provide: FOH Speakers to be high quality, able to produce 100db A-weighted with even level and frequency coverage to the audience and at mix position. The venue will also supply all necessary rigging.

Access to system processing or individual speaker zones for our own tuning & alignment if necessary. 1 Hour of system tuning time in silence.

VENUE TO PROVIDE- Along with cables for audio patching requirements:

- FOH L
- FOH R
- FOH C (if available)
- SUBS
- FILL SPEAKERS - Front fill, Delays, In-fill (venue dependent)

- 2 x FOLDBACK – USL & USR - 10” – 15” Speaker Stands at head height as side fill
- 2 x FOLDBACK – DSL & DSR - 10” – 15” Speaker Stands at head height as side fill

- SFX – USL - 10” – 15” Speaker
- SFX – USR - 10” – 15” Speaker
- SFX – FBT J5 – Gramophone speaker positioned on bookshelf in set (Toured)
- SFX – Wireless speaker in BABY (Toured) IEM Freq

6.3 FOH AUDIO CONTROL

Audio will be operated by the touring sound operator using a Digico SD11 with a Digico D-Rack I/O on stage connected by Cat 5.

Mix position should be in the auditorium within coverage of the FOH speakers, not behind any windows.

6.4 PLAYBACK

Audio playback systems are toured.

- Video & SFX – Apple Mac/QLAB operated by the Stage Manager at FOH Ops position.
- Music Click Tracks – Apple MacBook/QLAB operated by Musical Director/Pianist on stage.

6.5 MICROPHONES

2 x Tall Microphone stands required for Antennas.

6 x Wireless Systems – Shure Axient Digital, Frequency Range H54, 520-636 MHz (Toured)

Piano – 2 x DPA 4099, Violin – DPA 4061, Cello – DPA 4061 (Toured)

1 x Shout Mics – Sennheiser E835-S (Toured)

6.6 CABLING

To be supplied by venue.

- 1 x 30 M, 16 channel analog XLR multicore (Run from orchestra to D-Rack)
- 2 x Cat 5 run (Main & Backup) from mix position to stage for Digico SD11 & D-Rack. (Touring with 100m cable if required)

MUSIC/ORCHESTRA REQUIREMENTS

- Grand Piano, including tuning
- Piano Stool
- 2 x Music Stands
- 4 x Music Stand Sconce Lights (Including a light for the pianist)
- 2 x chairs for musicians (Violin and Cello)

6.7 MICROPHONES

SM shout mic required in FOH control position.

Touring with headset mics and receivers for performers.

6.8 APRA MATERIALS

All audio/sound material is original content composed for this production.

7 COMMUNICATIONS AND VIDEO

The Production requires a performance communications system to be provided which includes:

7.1 COMMS CHANNELS

1. Stage management and audio

7.2 RADIO or HARDWIRED COMMS ALLOCATIONS

1. 1 x SM	1 set
2. 1 x Assistant Stage Manager (backstage) /PS	1 set
3. 1 x OP side stage	1 set
4. 1 X SND op	1 set
TOTAL	4 Sets

MASTER PANEL / STAGE MANAGEMENT DESK

The stage manager will be located in the FOH control room or operator position and as such will not need to use the SM station in Prompt corner

NB: If venue has wireless comms then the OP comms set is not required

SM will need:

- 1 x infrared feed/monitor requested if available
- **A back of house paging system with complete coverage of all backstage areas.**

All equipment supplied by the Venue must be supplied and maintained at the expense of the Venue.

AUDIOVISUAL

Venue technician with a good knowledge of the venue AV system will be required to assist the touring party for the bump-in.

7.3 PROJECTOR – venue to provide

1 x 12000 lumen laser projector and remote

It is to be rigged in the auditorium or bio box position, facing the stage, and capable of projecting an image onto the set's flown screen.

The screen is 7200mm (w) x 2000mm (h) and the projector must be capable of projecting onto it, in its entirety. The venue projector must have a lumen rating appropriate to the size of the theatrical space

The projector must have AV muting functionality or a shutter system installed that can be controlled easily by the touring party during the performance.

7.4 PLAYBACK

Touring company will provide – audio and video playback system

1 x Apple Mac computer with following specifications:

- 16 GB RAM
- 6 GB+ dedicated video memory
- Qlab 4 with video & audio licence
- MudMapper software
- Audio interface with six outputs
- Keyboard, mouse
- 1 x external 'GO' button midi interface
- 1 x HDMI Cable (1m) & appropriate cabling for this computer

This computer will be operated by the stage manager at FOH Ops position and will need to be able to interface with the projector from either via the venue's existing patching system or specifically run cabling. The computer will be capable of outputting content via HDMI and interfacing with as projector or shutter system via Gigabit Ethernet

7.5 CABLING – Supplied by venue

Appropriate data patching for vision between FOH ops position and projector

Appropriate data patching to shutter system or projector's AV mute functionality

HDMI Input at FOH Ops position

8 PROPS and FURNITURE

8.1 GENERAL OVERVIEW

2 x chairs, 1 x table & stool.

2 x trestle tables required (1 x each side of stage). 2 x clothes racks required (1 x each side of stage), along with 2 x standing mirrors (if venue has in stock)

9 WARDROBE

9.1 FACILITIES REQUIRED

The Production requires the following laundry equipment;

1 x Washing machine

1 x Tumble dryer

1 x Iron and Ironing board

9.2 WARDROBE MAINTENANCE

Wardrobe maintenance shall be completed by the Assistant Stage Manager.

10 POWER

10.1 LIGHTING AND SOUND

The power supply for Lighting shall be separate to the power supply of the Sound system.

11 GREEN ROOM REQUIREMENTS

11.1 DRINKING WATER

Please provide access to filtered drinking water.

11.2 GREENROOM REQUIREMENTS

If possible, please provide tea and coffee making facilities for the Company including cups or mugs, spoons etc.

A refrigerator with a freezer compartment (for ice packs) is required as well as running water.

Access to 1 microwave requested if available.

12 SECURITY

From the commencement of the Bump-in until the conclusion of the Bump-out, the Venue will supply adequate security for all equipment, sets, properties and personal belongings from the beginning of the Bump-in until the conclusion of the Bump-out.

13 FOH INFORMATION

13.1 RUNNING TIMES

Approximate running time is 2 x 1 hr acts, with an interval between.

House opens: 20 minutes prior to performance commencing.

13.2 LATECOMERS ENTRY

The performance can be held at the stage managers discretion to reduce the amount of latecomers if required and depending on venue procedure.

If possible, it is preferred for any latecomers to be seated at the rear of the auditorium to reduce the disruption to other audience members.

13.3 FOH WARNINGS

No use of mobile phones and no photography permitted.

Please Note: This document is a guide and individual venue requirements may differ. Please contact the Production Manager if you have any questions. Additional requirements may come out of discussion with, and in agreement with, the venue's Technical Manager.

Production Manager

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