

COPPER PROMISES: HINEMIHI HAKA

VICTORIA HUNT



Photograph: Heidrun Löhr

“Hunt has a powerful presence and the fierce haka is a strong contrast with the serene composure of her final walk forward. This final move is one of deep reverence, her connection with her heritage is profound and the final image is a true coup de theatre.”

Julia Cotton, Sydney Morning Herald

Producer: Fenn Gordon
fenn@tandem.works
+61 424 743 705

Production Manager: Clytie Smith
clytiesm71@gmail.com
tel: +61 476 714 037

ABOUT THE SHOW

Copper Promises: Hinemihi Haka is a solo dance work embodying the cultural and physical journey of Hinemihi – a female ancestor and ceremonial meetinghouse connected with Hunt's iwi (tribe), Te Arawa and hapu (family), Ngati Hinemihi.

In 2003 Victoria went to Aotearoa/New Zealand and met her relations for the first time. She was taken to Tarawera mountain and lake and introduced to tribal stories and ceremonial practices.

She heard the story of the volcanic eruption in 1886 displacing her ancestors from their land. Hinemihi – the carved ancestral meetinghouse where many survivors had gathered to shelter from the eruption was left there until they could return. Assumed abandoned, Hinemihi was 'acquired' by the Earl of Onslow and transported to his home in Surrey, England. She remains there to this day, under the care of the National Trust UK.

Hinemihi was constructed by sublime cultural tradition, but she was sold. She was seemingly unmovable; and yet she moved. The house was made under a scheme of traditions as a collective spirit of a people, but then became part of a property in a foreign land. The gardener in Surrey England is detached from an insightful relationship with Hinemihi, and yet sees her more than any of her descendants.

Copper Promises interweaves the journey of Hinemihi with Hunt's own experience – of finding family, of reconnecting with culture, and of learning from land, ancestors and peers. Using a unique vocabulary of detailed movement, viscerally realized imagery and sensation, Hunt and collaborating artists create a world of rupture and foreboding, of resilience and joy.

Copper Promises is a protest, a pilgrimage and a lament.

ARTIST STATEMENT | VICTORIA HUNT

I am the house and the house is me.
I dance the history of the house and she reveals my history.

There are multiple ways to tell the story of Hinemihi – it's a story of origins, a story of traumatic events, and it's a story of colonial violence. It's also my story. *Copper Promises* carries with it an aspiration to articulate how knowledge oscillates in the physical form of a living body – a woman's body; a descendant along ontological lines, and a direct descendant of the Marae.

The Spirit of Hinemihi

Tarawera mountain with sunset morphologies, lake behavior and glistening silica terraces, beautifully deadly. Through the mist, my head starts to oscillate small, loose head, neck and shoulders; underneath body, eyes wrap behind, grotesque and extraordinary. Dog headed warriors, lake of phantom predictions.

Acts of Transgression

Three million for the Goddess of Death; three million for a carved house lintel; three million for my pelvis; looted, sold on the black market, caught in a separation... a frozen marriage.

Ancestral House – Ancestral Body

I dance the house and the house is dancing me.
Pull in down, dismantle it, record, document, store it safely – REPATRIATE.
In the end it's a collection of wood. And when wood rots, no more house.

The Spirit of the People

Body abandoned by spirit. Lifting out of the bones, flesh and skin like thin streams of smoke, floating into the atmosphere. A husk remains. Becoming a person lost and searching for loved ones. Thick ash and mud cling to you, drawing you down. A mother with children buried in crushing weight. The most awful sound of silence... being urged by unknown forces towards Te Arai.

CREATIVE TEAM

Concept & Dancer-choreographer Victoria Hunt
Video & Lighting Designer Boris Bagattini
Lighting Designer & Production Manager Clytie Smith
Sound Designer & Composer James Brown
With Sound by Horomona Horo, Densil Cabrera, Bob Scott
Costume Annemaree Dalziel
Installation Design Hedge
Kia Whakamanawa Charles Koroneho
Movement Consultant Tess de Quincey
Producer Fenn Gordon for Tandem

TOURING HISTORY

2012	LiveWorks Festival	Performance Space at Carriageworks, Sydney, Australia
2013	Origins Festival of First Nations	The Place, Central London, England
2015	IMPACT 15 International Theatre Festival	MT Space, Kitchener-Waterloo, Canada

AWARD NOMINATIONS

2012	Helpmann Awards	Best Female Dancer or Physical Performer for <i>Copper Promises: Hinemihi Haka</i>
2015	Helpmann Awards	Best Visual or Physical Theatre Work for <i>Tangi Wai... the cry of water</i>
2015	Australian Dance Awards	Outstanding Achievement in Independent Dance for <i>Tangi Wai... the cry of water</i>
2015	FBiSMAC Awards	Best on Stage for <i>Tangi Wai... the cry of water</i> , Sydney
2016	Theatre Fellowship	Rex Cramphorn Theatre Fellowship, Create NSW, Australia

REVIEW EXCERPTS

There is no single word to address the depth and complexities of Victoria Hunt's work. Electrifying perhaps may do some justice: the work reverberates with personal narrative, political tensions and is technologically sophisticated.

Dione Joseph, Australian Stage

This complex work is visually stunning and inspiring. It needs to be seen several times to grasp the many layers of meaning underlying it.

Lynne Lancaster, ArtsHub

A stunning production... It is as if she is channeling the spirits of her ancestors and the very land they come from.

Julia Cotton, Sydney Morning Herald

The near ten-year preparation of this work is shown in a compacted and intense act. The eloquence of every moment compels the audience to attend with unflinching awe; this work seems to have inspired all of the artists involved, as empathetic and passionate collaborators; the slow exquisite pressure of the build of the quake explosion was deafeningly cathartic. The silence following shattering – the integration of all these artist's work was astounding and brilliant. Never to be forgotten the last coup de theatre gesture. The distillation of a shared catharsis and given to us, indelibly, to share and be held forever.

Keven Jackson's Theatre Review

Hunt's body moves amidst light and sound; sometimes swept along or drawn by light, sometimes tortured by compacted screeches, possessed of sound. At other times it is her moving body that controls the skies.

Pauline Manley, RealTime109

MARKETING INFORMATION & ACKNOWLEDGEMENT REQUIREMENTS

Billing	[The Presenter] presents Copper Promises: Hinemihi Haka by Victoria Hunt																						
Artist Credits	<table> <tr> <td>Concept & Dancer-Choreographer</td> <td>Victoria Hunt</td> </tr> <tr> <td>Video & Lighting Designer</td> <td>Boris Bagattini</td> </tr> <tr> <td>Lighting Designer & Production Manager</td> <td>Clytie Smith</td> </tr> <tr> <td>Sound Designer & Composer</td> <td>James Brown</td> </tr> <tr> <td>With Sound by</td> <td>Horomona Horo, Densil Cabrera, Bob Scott</td> </tr> <tr> <td>Costume Design</td> <td>Annemaree Dalziel</td> </tr> <tr> <td>Installation Design</td> <td>Hedge</td> </tr> <tr> <td>Kia Whakamanawa (Cultural advisor & dramaturgy)</td> <td>Charles Koroneho</td> </tr> <tr> <td>Movement Consultant</td> <td>Tess de Quincey</td> </tr> <tr> <td>Previous producer:</td> <td>Rosalind Richards for Artful Management</td> </tr> <tr> <td>Producer:</td> <td>Fenn Gordon for Tandem</td> </tr> </table>	Concept & Dancer-Choreographer	Victoria Hunt	Video & Lighting Designer	Boris Bagattini	Lighting Designer & Production Manager	Clytie Smith	Sound Designer & Composer	James Brown	With Sound by	Horomona Horo, Densil Cabrera, Bob Scott	Costume Design	Annemaree Dalziel	Installation Design	Hedge	Kia Whakamanawa (Cultural advisor & dramaturgy)	Charles Koroneho	Movement Consultant	Tess de Quincey	Previous producer:	Rosalind Richards for Artful Management	Producer:	Fenn Gordon for Tandem
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Copy – Short	<p>I am the house and the house is me. I dance the history of the house and she reveals my history.</p> <p>Australian/Maori artist Victoria Hunt performs <i>Copper Promises: Hinemihi Haka</i>, a powerful embodiment of survival, protest, pilgrimage and lament.</p>																						
Copy - Long	<p><i>I am the house and the house is me. I dance the history of the house and the house reveals my history</i></p> <p>Copper Promises is a solo dance by Victoria Hunt exploring the cultural and physical journey of Hinemihi: a female ancestor and a ceremonial space connected with Hunt's Maori cultural heritage. Hinemihi's story is interwoven with Hunt's own journey: of finding family, of reconnecting with her culture and of learning from land, ancestors and</p>																						

	<p>peers. A collaboration with Hunt’s extended family and her creative team, Copper Promises creates distinctive movement and imagery, merging feeling and gesture as they echo across landscape and through time. They create a world of rupture and foreboding, resilience and joy. Copper Promises is a lament and a protest for ancestral treasures – Taonga.</p> <p><i>A stunning production...It is as if she is channelling the spirits of her ancestors and the very land they come from.</i> Julia Cotton, Sydney Morning Herald</p> <ul style="list-style-type: none"> • World Premiere of <i>COPPER PROMISES: HINEMIHI HAKA</i> Performance Space, Carriageworks, Sydney 4 – 12 MAY 2012 • Origins Festival of First Nations, The Place Theatre, London 25 & 26 October 2013 • ECOCENTRIX: Indigenous Arts, Sustainable Arts at The Bargehouse 1 November 2013 • IMPACT15 Theatre Festival – Kitchener, CANADA 22 & 23 September 2015
Logos	<p>Required logos: Australia Council for the Arts; Create NSW; Critical Path; Performance Space; University of Sydney; University of New South Wales; De Quincey Co & AusDance</p> <p>Logos can be downloaded from: https://www.dropbox.com/sh/mxl85gxtk2hzvca/AACmKON_j5jv5qDHRRRjgbJFa?dl=0</p> <p>Logos must be included on all advertising and promotional material associated with the tour and performances of Copper Promises unless explicitly agreed otherwise, including, but not limited to, season brochure, flyers, posters, advertisements, media releases, promotional videos, web pages and programs.</p>
Acknowledgements	<p>Copper Promises: Hinemihi Haka was supported by the NSW Government through Arts NSW, the Creative Practice Lab at the University of NSW and Artful Management. Copper Promises: Hinemihi Haka was originally produced with financial support from: the Australian Government through the Australia Council, its arts funding and advisory body; the NSW Government through Arts NSW; Critical Path and Performance Space. It was developed with assistance from: Performance Space; Department of Performance Studies (University of Sydney); Creative Practice Lab (UNSW); Queen Street Studio; and Ausdance NSW.</p> <p>Acknowledgements must be included in addition to logos where space allows, including, but not limited to, season brochure, flyers, web pages and programs. There should also be acknowledged in speeches and announcements where appropriate.</p>
Images	<p>Images can be found at: https://www.dropbox.com/sh/oo1wex4n660dmaq/AAD_B3y_1lLQXH2f6Na3txu0a?dl=0</p> <p>Headshots are at: https://www.dropbox.com/sh/r0khttx7d9c4e8r/AAB63TL1y1KzeYlZr7J3wGrua?dl=0</p>
Video links	<p>9 min Excerpt: https://vimeo.com/42674818 Full length (NOT FOR PUBLIC RELEASE): http://vimeo.com/70831393 Passcode: COPPER Interview: http://newsroom.unsw.edu.au/news/students/coming-home</p>
Reviews & program	<p>Reviews & program copy can be found https://www.dropbox.com/sh/ucx52y4ziogy0er/AAAAKmZEr8i6jroAMTaEols0a?dl=0</p>
Duration	55 minutes no interval

Warnings	Contains loud sound
Ages	14+
Artist Biographies: for use online, in printed programs, etc.	<p>VICTORIA HUNT is an Australian artist whose work is philosophically intercultural, interdisciplinary and situated within collaborative and communal practices. Central to her work is indigenous feminisms and contemporary indigenous politics. She is a descendant of Te Arawa, Rongowhakaata, Ngāti Kahungunu Maori, English, Finnish and Irish heritages. She is a founding member of De Quincey Co since 1999, performing in over 40 productions and is co-curator of The Weather Exchange. She has toured with De Quincey Co, MAU, Legs On The Wall, Marrugeku and her own work has been presented in more than 10 festivals, nationally and internationally.</p> <p>Since 2003, Victoria has created a body of independent work in collaboration with other interdisciplinary artists. Her major solo dance work, <i>Copper Promises: Hinemihi Haka</i> premiered at Liveworks, Sydney (2012), was nominated for a Helpmann Award and toured to UK and Canada. Her most recent work, <i>Tangi Wai...the cry of water</i> premiered at Liveworks, Sydney (2015), and Dance Massive, Melbourne (2017). <i>Tangi Wai</i> was nominated for several awards including Australian Dance Award and Helpmann Award. Victoria was the recipient of the 2016 Rex Cramphorn Theatre Fellowship from Create NSW.</p> <p>Victoria has taught extensively since 2001 and is currently supporting a number of emerging and established artists to develop their body-based hybrid performance practices.</p> <p>BORIS MORRIS BAGATTINI is founder and director of Soma-CG film, motion graphics and visual effects company. He has studied Design at UNSW, Digital Cinematography at AFTRS and Advanced Character Animation with Disney Feature Animator Murray Debus. He has directed and led visual effects teams on a multitude of film and broadcast projects. Since 2011 he has been working primarily in large and small-scale theatre, video installation, projection mapping, event video, live television and interactive artworks. His films have been shown at Sundance, Toronto Film Festival and Sydney Film Festival. He has collaborated with Victoria Hunt, Stalker, Legs on the Wall, Strings Attached, De Quincy Co., Synergy Percussion, The Chaser and SCO, and has had major work commissioned by Sydney Festival, Hi Seoul Festival, Vivid Festival, Nike and Apple. In 2016-2017 he has been engaged as Screen Graphics and in-Camera Interactive Programmer for Ridley Scott's Alien Covenant, Guillermo Del Torro's Pactic Rim Uprising and DC Comics', Aquaman. http://www.soma-cg.com/</p> <p>JAMES BROWN is a Sydney based composer and sound designer. He has worked collaboratively with theatre and dance companies both locally and internationally for the past ten years to produce live soundtracks for many live shows and performances. He has also composed the music for many films, documentaries, and video games. He studied Media Arts at Sydney University, and has a Master's degree in Acoustic Physics from Sydney University. James has composed scores for Matthew Day's dance Trilogy Thousands, Cannibal, and Intermission; Jane Champion's television mini-series Top of the Lake; Victoria Hunt's Copper Promises and Tangi Wai...the cry of water; as well as scores for Sydney Dance Company and The Australian Ballet. He has worked with Belgian contemporary theatre company SOIT for the past 7 years as their resident composer and is a core member of the audience-driven performance collective Unhappen. www.jamespeterbrown.com</p>

	<p>CLYTIE SMITH has worked in performance and dance for the past twenty years as a production manager, lighting designer, rigger and technical coordinator. She has worked with companies including; The CAD Factory, POST, My Darling Patricia, Version 1.0, Branch Nebula, Frumpus, The PartyLine, Vulcana Women’s Circus, Club Swing, De Quincey Co, Marrugeku, Stalker, Theatre Kantanka, Theatre Kimberley, One Extra Dance, and Aphids. She has worked with artists including; Victoria Hunt, Vicky Van Hoot, Linda Luke, Dean Walsh, Rosie Dennis, Martin Del Amo and for organisations including Circus Oz, Performance Space, PACT Centre for Emerging Artists, Koemba D’Jarra and Backbone Youth Arts. She has toured nationally and Internationally as Lighting Designer to festivals in Melbourne, Hobart, Perth, Adelaide, London, Canada and Darwin.</p>
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COPPER PROMISES: HINEMIHI HAKA

TECHNICAL SPECIFICATIONS

OVERVIEW: KEY INFORMATION

CONTACT	Clytie Smith clytiesm71@gmail.com
Latecomers Policy	Latecomers cannot be admitted under any circumstances. There is no re-admittance to the performance once it has begun.
Complete Black-out	<i>Copper Promises</i> requires a complete blackout in the space, with no ambient light (including backstage work lights, aisle lights and emergency exit lights) permitted to spill onstage.
Warnings	Very low-level light. Care should be taken at all time.
Performance description	<i>Copper Promises: Hinemihi Haka</i> is an immersive multi-media dance solo by Victoria Hunt
Venue and staging	<p><i>Copper Promises</i> is best suited to an end-stage theatre configuration with raked seating. Proscenium theatre is possible, providing that audiences can see the stage floor, as the show features video projections on the floor. The work can be adjusted to fit into a variety of stages of varying widths and heights, however the ideal minimum performing stage area is:</p> <p>Minimum depth is approx. 10m Minimum width is approx. 10m Minimum height to grid is approx. 6m</p> <p>Floor is ideally sprung and covered in black tarket/marley/dance floor.</p>
Audio-Visual	Projectors are key and specifications must be met
Communications	It is essential ALL show operators are located within the theatre with completely uninterrupted sight lines. This means seats (located generally in the back row) must be removed from sale
Indicative Load-In Schedule	Load-in schedule is designed with an opening on the evening of the second day.
Please note:	These technical specifications are prepared to assist in the mounting of this production. All details are subject to change, based on venue, and contractual arrangements. We acknowledge that different venues have access to different equipment, however any changes to specified equipment needs to be done in consultation with the Production Manager.

NOTE ABOUT THIS DOCUMENT

The following document sets out the technical requirements and support to be provided to the Company by the Presenter.

The Company has compiled these specifications during the last presentations of the work. Obviously, sites and circumstances of future performances will differ so we welcome suggestions or solutions to our requirements from individual presenters and festivals.

Please contact us directly to discuss any issues. For all Production questions please contact: **Clytie Smith** clytiesm71@gmail.com

PERFORMANCE DESCRIPTION

Copper Promises: Hinemihi Haka is a multi-media dance solo by Victoria Hunt.

It has specific technical requirements which require hiring of external equipment. As the audio visuals and lighting are a key element to the aesthetic and concept of the show any change to the equipment specified must be negotiated with the Production Manager. Where necessary, Boris Bagattini, the Video Designer, will join these discussions in relation to hiring particular Audio-Visual Equipment.

Running Time: 55 minutes with no interval

Please note this production requires a complete black out. Also, no late comers to be admitted once the show has started and there will be no re-admittance if an audience member leaves during the show.

PERSONNEL

TOURING COMPANY

- 1 x performer – Victoria Hunt
- 1 x Audio Visual Designer and Operator – Boris Bagattini
- 1 x Sound Designer and Operator – James Brown
- 1 x Lighting Designer, Operator and Production Manager – Clytie Smith

PRESENTER TO SUPPLY

- Bump in/out crew as per schedule
- 1 x venue technician (should have good lighting, sound and AV knowledge)
- 1 x Backstage crew / ASM to set props on stage during show – will need to be dressed in full blacks ideally with black gloves and black head mask.

STAGING

Copper Promises: Hinemihi Haka is performed on an almost empty stage. The Lighting and Audio Visuals create the set. The one set element, a small projector screen (approx. 60cm x 45cm) is set on the stage floor (at an angle of 60 degree or so) during the show. A suspended 'fine powder drop' will be rigged above the stage and released during the show to create a fine mist of dust through which lights and video will be projected. **This dust is an organic substance and poses no health risk to performers, crew or audience.**

Copper Promises requires a **complete black out** in the space with **NO** ambient light present. In venues where ambient lights are built into the infrastructure of the venue (ie: aisle lights and bright exit lights) this should be communicated with the company as soon as possible, with negotiations for temporary dimming or covering of these where possible. In the past we have gelled exit lights and aisle lights to reduce their output but ensure they are still visible to comply with safety regulations. As the show relies on extremely low lighting states, **the black out is critical** and all efforts must be made to make this possible.

A 'misting headpiece' is used during the show which creates a fine spray of mist over the performer, with some excess water falling to the stage. This is easily mopped up after the show.

The 'fine powder drop' leaves dust and dust footprints on the stage. Again this is easily mopped up after the show.

Minimum Stage Dimensions: 10m x 10m

Minimum height to grid: approx 6m

Stage: non-raked and covered in back Tarkett / Marley dance floor.
Ideally sprung floor.

NOTE: *Copper Promises: Hinemihi Haka* does not require any set items to be secured to the stage floor with tech screws.

COMPANY TO SUPPLY

- "fine powder drop" system (included 3mm VB cord, pulleys, cloth dropping device and fine powder)
- all props including misting device, headpiece and body paint.

PRESENTER TO SUPPLY

- 10 x 10 metres black Tarkett or Marley dance floor
- approved, recent, venue plans, including rated load-bearing capabilities of any overhead fixed-grid systems
- black masking (prefer wool) in standard legs configuration
- x 1 square metre of ply wood 3-5mm thick and tools to cut circular screen
- x 1 roll of matte-black gaffer tape
- access to small jig saw and small quantity of acrylic black and acrylic white paint to mix to a suitable grey to paint the ply wood screen
- x 2 small 12volt re-chargeable battery and battery charger. Dimensions must fit within 16x10x8cm
- x 2 x 4m lengths lightweight pipe, suggested 20mm diameter aluminium or similar for the 'fine powder drop'
- x 1 box of 10 Soda siphon Co2 charger bulbs.

LIGHTING

The Best Boy Moving Lights are essential for the visual and conceptual realisation of the work. The company travel with 4 custom made gobos which need to be inserted into the Moving Lights prior to installation. It is essential the venue provide a lighting technician who is competent at plotting these moving lights and installing the gobos. It is also essential the lighting console is capable of running moving lights and the lighting console can be fully operated live and has multiple faders. Please negotiate with Clytie Smith if the venue has any queries.

A lighting pre-rig is required for the overhead units. The Best Boy Moving Lights are to be placed on the floor at side of stage P (stage left) and OP (stage right) front and back as per drawings. Please allow excess leads for variations desired during install.

COMPANY TO SUPPLY

- lighting plan 2 weeks prior to bump in
- headpiece with internal LED lighting system
- 4 x custom made gobos for the Best Boys.

PRESENTER TO SUPPLY

- dimmable house lights controlled from the Lighting desk
- lighting console that runs Best Boys plus minimum 24 faders to allow live operation during show.
- a minimum of 24 individual dimmer channels
- x 4 PRG Best Boys 4000 spot luminaires
- x 12 zoom profiles 25°-50°
- x 12 1.2k Fresnels or Pc's with barn doors
- x 2 Pacific Profiles 25-50 degrees
- DMX cabling for the Best Boys
- All cabling, power
- Colour:
 - L201 2 x sheets
 - R119 1 x sheet.

AUDIO VISUAL

The Audio Visuals are a critical element in the lighting, aesthetics and conceptual framework of the show. The projection area often defines the choreographic space and for this reason suitable projectors are critical for the production. Although we recommend these projector units, we understand their limited availability. Negotiations about projectors must be done in consultation with the Production Manager Clytie Smith who will refer to Borris Bagattini as needed. We cannot express enough the importance of these conversations and providing projectors suited to the company's needs. In the absence of a set, the Audio Visuals create the living, breathing landscape of the show and must be chosen, in negotiation with the company, for their suitability to the task.

- Two projectors are rigged over the performance area, each with a first surface mirror that reflects the image vertically. One image is projected onto a small plywood screen and the other onto the black dance floor.

- One projector is placed under the centre seat in the front row. Please note this seat will need to be reserved / unused for every performance.
- The final projector is rigged on a boom at 3-4 metres Stage P Downstage as per plan.

COMPANY TO SUPPLY:

- x 2 First surface mirrors (for projectors)
- x 2 Laptops and software
- x 2 projectors and appropriate lenses
- x 2 DMX shutters for extra projectors.

PRESENTER TO SUPPLY:

- x 2 DLP Installation Projectors must have shutters approx. 6000+ ANSI lumens panasonic pt-rw 670 Specification Type
- x 2 lenses for projectors 0.8- 1:01 eg. ET-DLE085 or 1.3-1.8 ET-DLE150 ratio zoom lens tbc per venue ceiling height
- x 3 "Spider" mounts for suspending projectors or similar that allow for easy shift and rotation of projector during install
- DMX cabling for the extra 2 shutters
- x 2 x 20 metre Ethernet or 3.5mm-3.5mm phone jack or rs234 cabling to control shutters dependent on projector models provided
- 15m HDMI passive or 20m Active HDMI tbc per venue size cabling per projector x 4.

SOUND

COMPANY TO SUPPLY:

- laptop for live sound operation during show MacBook Pro running Ableton
- x 1 Motu 828 MK3 interface.

PRESENTER TO SUPPLY:

- surround sound system - 6 x PA Speakers (4 for the front, 2 for the rear)
- x 1 large subwoofer (1000W) – or 2 smaller ones
- x 1 sound console with minimum four inputs and 6 outputs
- all cabling
- x 1 lapel wireless mic with belt pack and receiver
- all appropriate crossover and drive to suit speaker system.
- minimum 4 channel mixing desk capable of 6 outputs.

Preferred brands are Meyer and/or d&b Audiotechnik.

COMMUNICATIONS

PRESENTER TO SUPPLY:

- talkback communication between backstage ASM and Lighting Operator
- talkback between Lighting Operator, Audio Visual Operator and Sound Operator.

TECHNICAL OPERATIONS

All the technical elements are operated live during the show: lighting, sound and audio visuals. The show is not 'called', each designer / operator takes their own cues in relation to the other elements and the choreography. For this reason, it is essential that all the operators are in the theatre - and **not in a closed or removed bio box**. The show's aesthetics are based on extremely low light levels

which need to be determined by the lighting and audio-visual operator seeing **exactly** what the audience see. They also need **completely uninterrupted** sight lines. The sound designer is also operating levels and triggering cues live and needs to hear the exact levels in the auditorium. For this reason, we request the removal of **part of the back row of seating** to be replaced with the operating tables for sound, audio visuals and lighting. We can determine which and how many seats in consultation with the presenter.

A pulley system is also operated from the lighting desk for the ‘fine powder drop’ that happens on stage during the performance.

WARDROBE/DRESSING ROOMS

COMPANY TO SUPPLY:

- all costumes as required
- black gloves and face mask for Backstage Venue Crew/ ASM.

PRESENTER TO SUPPLY:

- access to washing and drying facilities, including an iron and ironing board
- costume racks and coat hangers
- 2 x lockable dressing room or safe storage for valuables
- access to showers, toilets, hot and cold running water
- sufficient lighting, tables, chairs, bins and mirrors
- clean towels available throughout the season
- dressing room rider:
 - tea/coffee, cows milk and soy milk
 - 1 x fresh fruit platter
- access to clean filtered water for the duration of the rehearsal and run
- access to internet and printing facilities for the production team.

FREIGHT

All set, costume, prop and technical elements travel with the company and will arrive with the company at the beginning of install.

We anticipate these elements will travel in two suitcases carried as excess baggage with the company. Internal travel costs to be covered by the Presenters.

Bag 1: (W x L x H) 35cm x 100cm x 45cm Weight: approx. 5kg fully packed	Bag 2: Dimensions TBC Weight: approx. 12kg fully packed
<u>Contains:</u> <u>Polemic Headpiece (Black Foam Shell)</u> Dimensions: (L x W) 70cm x 48cm (hollow) Weight: 1.2 KG <u>Head mister</u> Dimensions: (L x W) 30cm x 13cm Weight: 1 kg	<u>Contains</u> <u>Optoma projector x 2</u> Weight 2.5 kg Dimensions (W x H x D) 11.7 x 9.0 x 3.7cm <u>Magic Arm for Mirrors each x 2</u> Weight 1.7 kg Box Dimensions (L x W x H) 11.1 x 3.7 x 3.6cm <u>DMX Shutters each x2</u> Weight: 2kg Dimensions: (L x W x H) 31 x 22 x 6 cm

BUMP-IN AND BUMP OUT SCHEDULE

This schedule is contingent on the pre-rig install. If any of the items in the pre-rig are not able to be installed prior, please communicate this with the production manager Clytie Smith. The schedule will need to be adjusted to accommodate their install within the Bump-In schedule.

Pre-Rig			
	Install Tarkett Install masking as negotiated with production manager Rig, flash and gel lx Place Best Boys in position and run power and DMX. Rig speakers and connect sound	Presenter crew	

Day One	Task	Crew	Hours
8.00- 9.00am	Company mark up space	Head venue Technician	1
9.00 – 1.00	Install 4 x projectors, 2 x first surface mirrors and cabling	2 x AV	8
	Install Best Boys, insert gobos and Plot Best Boys	1 x LX	4
	Focus LX	1 x LX	4
	Refine sound	1 x SD	4
1.00 – 2.00	Lunch All		

2.00 – 6.00	Run Lx, AV and SD levels	Head Venue Technician	4
		1 x LX	4
		1 x AV	4
	Build small projector screen	1 x Mech	1.5
6.00 – 7.00	Dinner All		
7.00 – 11.00	Full Technical Rehearsal	1 x Venue tech 1 x ASM 1 x LX/SD/AV All rounder	4 4 4 (If you have an all rounder who is comfortable coming on stage during show as an ASM this could be the same person)
11.00pm	Finish All		

Day Two	Task	Crew	Hours
8.00am – 9.00am	Performer Warm Up	Head Venue Tech	1
9.00am – 10.00am	Media Hold	Head Venue Tech	1
10.00am – 12.00pm	Rehearsals and Tech Time as Needed	Head Venue Tech 1 x LX/SD/AV (all-rounder)	2 2
12.00 – 1.00	Lunch All		
1.00 – 2.00	Performer Warm Up / Tech Hold	Head venue tech 1 x LX/SD/AV (all-rounder)	1 1
2.00 – 3.00	Full Dress Run	Head Venue Tech 1 x LX/SD/AV (all-rounder) 1 x ASM	1 1 1 (If you have an all-rounder venue tech who is comfortable in an onstage ASM role this could be the same person)
3.00 – 5.00	Notes, Rehearsal and Tech time as Needed	Head Venue Tech 1 x LX/SD/AV (all-rounder) ASM	2 2 2

5.00 – 6.00	Performer Dinner Tech Hold	1 x LX/SD/AV (all-rounder) 1 x LX/SD/AV	1 1
	Head Venue Tech Dinner		
6.00 – 7.00	Performer Warm Up in Space (Head Tech if necessary for regulations) All else Dinner	Head Venue Tech	1
7.00	Show Call	Head Venue Tech 1 x ASM	1 1
8.00pm	Show 1	Head Venue Tech 1 x ASM	1 1
9.00 – 10.00	Tech Hold	Head Venue Tech	1
10.00	All Finish		

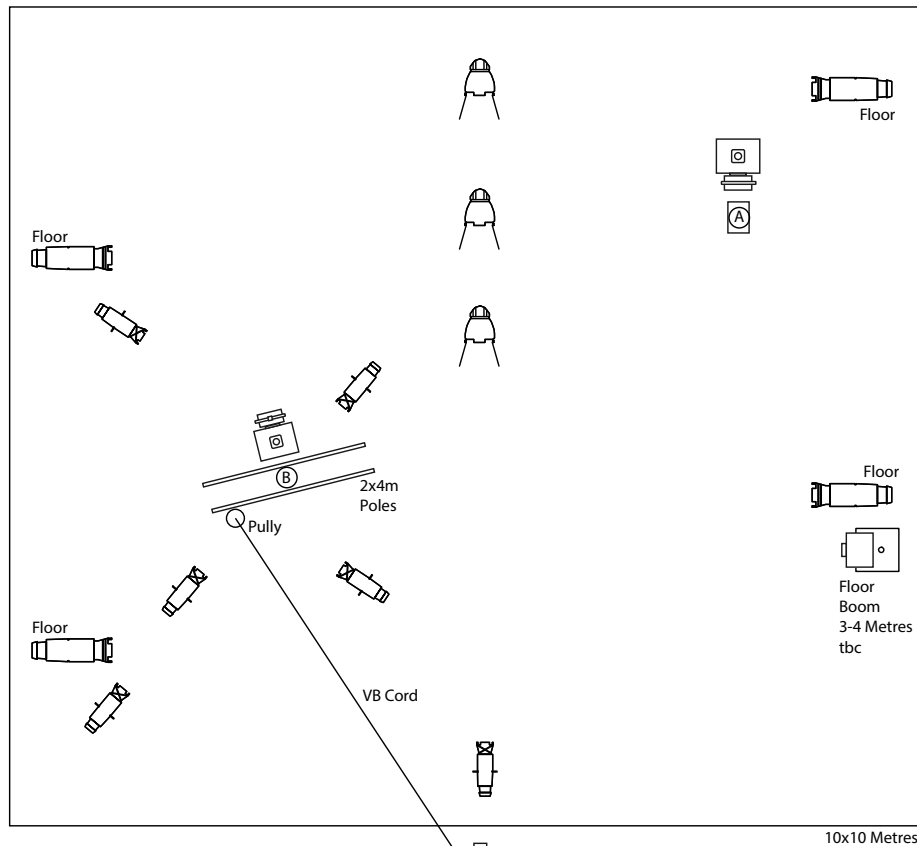
Day Three	Task	Crew	Hours
2.00 – 5.00	Rehearsal / Tech fix ups as Needed	Head Venue Tech 1 x ASM if needed 1 x LX/AV/SD as needed	3 3 3
5.00 – 6.00	Dinner All		
6.00 – 7.00	Performer Warm Up in Space	Head Venue Tech	1

7.00	Show Call Performer continue Warm Up in Space	Head Venue Tech 1 x ASM	1 1
8.00pm	Show 2	Head Venue Tech 1 x ASM	1 1
9.00	Finish or Bump Out		

Day Four	Task	Crew	Hours
6.00 – 7.00	Performer Warm Up in Space	Head Venue Tech	1
7.00	Show Call Performer continue Warm Up in Space	Head Venue Tech 1 x ASM	1 1
8.00pm	Show 3	Head Venue Tech 1 x ASM	1 1
9.00	Bump Out		

Bump Out	Task	Crew	Hours
9.00pm – 12Midnight	Bump Out: <i>Copper Promises</i> Touring Equipment only	Head Venue Tech 2 x AV	3 6

COPPER PROMISES - Generic Lighting Plan



10x10 Metres

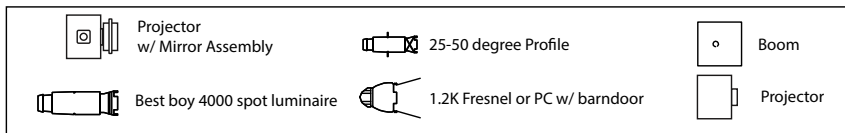
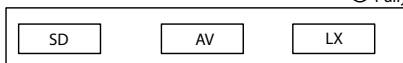
Under Seating Bank
Two front row seats reserved

FOH C/Call

FOH C/Call

FOH C/Call

Pully to LX Operator



(A) Small plywoodwood screen placed on floor

(B) Fine Powder drop assembly operated from LX desk