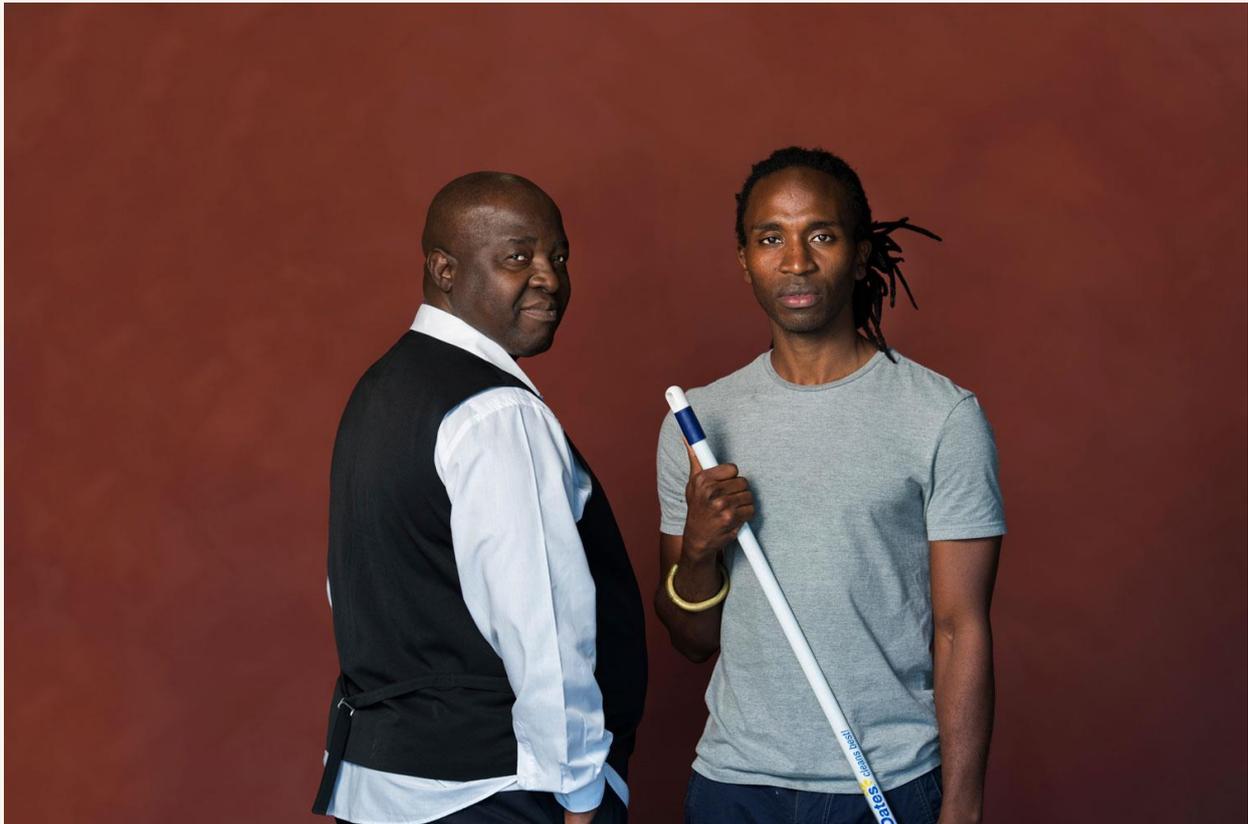


Black Brass

By Mararo Wangai



Technical Specifications

January, 2024

Version 5

Produced by Performing Lines WA

Producers

Jen Leys

jen@performinglineswa.org.au

Production Manager

Ben Nelson

production@performinglineswa.org.au

+618 9200 6212

King Street Arts Centre

357 Murray St, Perth WA

performinglines.org.au

Notes About This Document	- 1 -
Safety	- 1 -
Performance Description.....	- 2 -
Cast & Creative Team.....	- 2 -
Personnel	- 3 -
Front of House	- 3 -
Set and Staging	- 3 -
Audience Sightlines	- 4 -
Lighting	- 4 -
Sound	- 5 -
Communications	- 6 -
Wardrobe	- 6 -
Facilities.....	- 6 -
Freight	- 6 -
Schedule.....	- 7 -
Set photos.....	- 8 -
Indicitive Thrust Stage position and sightlines (example only).....	- 9 -
Indicitive Proscenium position (example only).....	- 10 -
Audio Plan (example only)	- 11 -
LX Plan – Thrust type stage (example only).....	- 14 -
LX Plan – Proscenium Stage (example only)	- 15 -

Notes About This Document

The following document sets out the Technical Requirements and support to be provided to the Company by the Presenter. Obviously, sites and circumstances of performances will differ, so we welcome suggestions or solutions to our requirements from individual presenters and festivals. In all cases crew numbers and hours shall be kept to a minimum as required by the venue and to set up / pack down. Show crew are minimum venue requirements. Please contact us directly to discuss any issues.

Safety

Performing Lines has an unwavering commitment to safety. It is expected that the venue will be staffed by technicians whose duties are matched with relevant skills, knowledge, training and fitness.

Prior to the commencement of work on stage, the Touring Production Manager will deliver a Toolbox Talk outlining the workplan for the day and potential challenges associated. All rostered venue crew are required to attend.

Conversely, it is expected that a venue representative will go through safety procedures with the Touring Company. If the venue has any concerns regarding the safety of a production, please discuss with the Touring Production Manager or alternatively contact the Performing Lines Production Manager.

Performance Description

A stirring deliberation on the choices we make and how they shape our lives, *Black Brass* is a theatrical feast; playful yet mysterious. Written and performed by Mararo Wangai, joined live onstage by musician Mahamudo Selimane, this intimate and soulful experience celebrates stories of resilience – private victories rather than public actions.

Arriving to clean a music studio late at night, Sleeper encounters a stranger who speaks only in music. The man is fascinating and oddly familiar. Slowly the pair are drawn into each other’s orbit, as each man tries to reconcile a past that refuses to let go and a present that is unwilling to accept. Through flashback narrative and music, moments of darkness are tempered by soulful songs as the pair hurtles towards a pivotal decision that must be made come sunrise.

Black Brass draws inspiration from interviews conducted with Perth’s Zimbabwean, Sudanese, South African, Central Congo, Mauritius, Nigerian, Congolese and Kenyan communities on the theme of resilience. Through its story it gives voice to the marginalised, offering a window into the lives and voices not often heard in the theatre.

Venue	<i>Black Brass</i> is designed for end stage audience viewing, but can be adjusted for a thrust type stage with reduced seating for sightlines.
Video link (original production-reference only)	To be added... (not for public release)
Running time	75 mins, no Interval
Minimum Stage Dimensions	10m Wide x 9m Deep
Minimum Performance area	8m Wide x 8m Deep
Height	minimum 3.5m to bottom of lamps
Warnings	Contains coarse language and loud sounds.
Other	English (main language) with songs in Swahili, Shangana, Lingala, French, Portuguese and Kikuyu.

Cast & Creative Team

Writer and Performer Mararo Wangai
Director Matt Edgerton
Dramaturgs Afeif Ismail & Matt Edgerton
Musician and Composer Mahamudo Selimane
Set and Costume Designer Zoe Atkinson
Lighting Designer Lucy Birkinshaw

Touring Production Manager Ben Nelson
Sound Designer Tim Collins
Production Manager Ben Nelson
Stage Manager Rose Liggins
Community Engagement Coordinator Imara Mandred
Produced by Performing Lines WA

Personnel

Touring Company

- 2 x Performers
- 1 x Production Manager/ Revolve Operator
- 1x Stage Manager/ Head LX
- 1x Sound Operator

Presenter to Supply

- Bump In/ Out Crew (See schedule)
- 1x LX for Show Call
- 1x AX for Show Call (System Tech)
- 1x LX board op/ programmer for Bump In

Front of House

FOH staff are required for all performances.

Set and Staging

The Black Brass set is comprised of a single, self-contained revolve 5.5 m in diameter and 310 mm in height. Bisecting the revolve in the centreline is a single wall 300 mm in thickness and 3 m in height, inset with two open doorways and a central window glazed on both sides of the wall with two panes of clear acrylic. The sightlines through this window are integral to the blocking of the show, and therefore the audience configuration that gives the best experiences is one that tapers in the front three or four rows, fanning out beyond. Please see the original ground plan in the State Theatre Centre (WA) Studio Underground for a clearer indication. Black Brass requires basic black box masking with 2 x sets of legs, and an upstage centre split tab through which a performer makes his entrance and exit during blackout. A clear path from this entry/exit to the PS wings is required.

Optimal design specifications, based on a flat floor studio space:

Optimal stage floor area based on original venue stage dimensions	16 m width x 9 m depth
Footprint of set (self-contained revolve)	5.5 m (diameter)
Assembled Set height	3.3 m
Optimal setback from front row of audience	2.45 m
Optimal width of front row	10.5 m (18 seats)
Maximum width of front row	13.5 m (24 seats with some restricted viewing)
Optimal depth of auditorium	9 m
Optimal height of last seating row of auditorium	4 m

Optimal positioning based on a Proscenium Stage

Optimal Stage dimensions	12m wide x 9m depth
Centre of Revolve setback from Setting Line	2.4m

Bump In Access

Black Brass has some large set elements, all movable with 2 person lifts. Please advise Production Management if there are any access issues.

- 2x set walls 3250 x 1725 x 340
- 6x curved aluminium revolve sections with a radius of 2500mm and are 4800mm end to end

Touring Company to Supply

- 5500mm Ø motorised Revolve
- All costume elements, set pieces and props

- Detailed Production Risk Assessment

Presenter to Supply

- Approved, recent venue plans and current technical specifications
- Current technical specifications including venue load ratings
- Access to Basic tools including tech guns, spanners, hammers, saws etc
- Appropriate masking as required
- Appropriate ladders/EWPs for access to OH Rig.
- Adequate backstage blues

Audience Sightlines

Black Brass has some sightline restrictions due to the nature of the revolving set and upstage performer entry and exit.

Approximate exclusion calculations

- All seats outside a 90 deg arc from the point 3m upstage from setting line should be kept off sale.
- All seats with viewing positions below the point 300mm above stage height should be kept off sale.

Lighting

Lighting is a critical component in the design realisation for *Black Brass*. The Lighting design utilises a combination of standard conventional fixtures, moving lights and a number of booms. We will work to your venue equipment list as much as possible, but some hires (provided by the Presenter) may be necessary.

Please note, the accurate positioning of the lighting bars over the revolve is imperative. Venue may need to hang short pipes to accommodate those central fixtures if existing positions cannot be utilised.

Note a full pre-rig (fixtures hung, patched and flashed with colour cut) is required prior to the Company's arrival at the venue. Please notify us as soon as possible if this is not achievable for your venue, as it will result in time / labour requirements in addition to those outlined in these specifications.

The Show is programmed on ETC Ion. Please notify us If this console is not available.

Touring Company to Supply

- Practical lamps and Set LX as required

Presenter to Supply

- Completed pre-rig as per design
- Minimum 4x LX booms able to be secured to the floor or adequately weighted to ensure no movement
- List of current available LX stock
- Minimum 76 dimmers
- ETC Ion Console
- LX fixtures as per the lighting design, originally programmed with:
 - 4x Robe DLF Wash moving lights, wide angle with internal shutters. Contact Production Manger to discuss substitutions.
 - 2x Robe DLX Profile moving lights, or equivalent.
- 4Pak Dimmer (to be installed in set for prac lamp operation)
- 1 or 2ch compact Dimmer (to be installed in set for prac lamp operation)
- All cabling, signal and power + standard LX consumables (bubbles, electrical tape etc).
- Colour
- Separate mains electrical circuits for sound and lighting.

Sound

The sound for *Black Brass* is a mixture of live guitar and radio mics worn by performers with audio playback via Qlab. Note that audio operation must be from within the auditorium with an unimpeded line of sight to the PA. Some seats may need to be removed from sale to achieve this requirement.

The touring Stage Manager operates the QLab show file from FOH via screen share to Show computer at FOH Audio Position.

Touring Company to Supply

- All Backline. Guitars, Amps etc
- Instrument mics
- 1x Macbook Pro at SM Position (FOH) for Cueing via Screen Share over Cat5E Network

Presenter to Supply

- 1 x Digital Audio console, minimum 24 in/ 16 out, capable of direct USB interface with Mac Show Computer.
- PA System, details below.
- 1 x Mac Show computer running Qlab4 with Full Audio License (at AX Position)
- Cat5E run from FOH SM Position to FOH Audio Position (Show computer screen share)
- 5 x Sennheiser EW 500 G4 bodypack transmitters & receivers, or similar
- Cast microphones – 4x Sennheiser MKE2, or similar, to suit bodypack transmitters
- 2 x Sennheiser CL1 Instrument cables to suit bodypack transmitters
- 1 x Sennheiser EW IEM G4 In-Ear Monitor System, w/ Westone IEM Buds, or similar
- 2x Wireless Handheld Mics for Q&A sessions (as required)
- Suitable antennas / paddles for above systems, including suitable stands
- Sufficient high-quality Batteries for Mics & IEM (1x set per Performance and Tech/ Dress Rehearsals)
- 2 x Short Instrument Mic Stand with Boom Arm
- 2 x Tall Instrument Mic Stand with Boom Arm
- Sufficient cabling, signal and power, plus standard AX consumables (electrical tape, Gaffer tape etc)
- All required patch cables and additional interfaces required to connect the toured equipment to the console.
- Separate mains electrical circuits for sound and lighting.

PA SYSTEM

- High quality professional sound system appropriate for the space and capable of significant SPL (110db without distortion at ops).
 - o This loudspeaker system must be sufficient to provide a high level of amplification equivalent to the size of the venue.
 - o Speaker configuration (FOH L, FOH R, Centre, SUB, Surround L, Surround R, Rear L, Rear R).
 - o 2x Upstage effect speakers (QSC K12 or Similar)

Community Engagement Performance - Minimum Tech specs

- Quality professional sound system appropriate for the space
 - o Audio Console with 3 Band Channel EQ (High, Low, Sweepable Mid), Effects and Foldback Sends
 - o FOH L&R, 1x Foldback
- 2x Vocal Mics on Tall Boom Stands
- Access to power for Guitar Amp (toured)
- Sufficient cabling, signal and power

Communications

Presenter to Supply

Talkback communication for crew

- Revolve Operator (Prompt side wing)
- Stage/ company manager (FOH)
- LX Operator Position (FOH)
- AX Operator Position (FOH)

The Stage Manager will require a shout mic for the tech and rehearsal period.

Vision foldback (for Prompt Side wing Revolve OP)

- 1 x FOH HD video feed of full, clear stage shot in colour.
- 1 x FOH HD low light video feed of full stage
- 1x Revolve Overhead HD low light video feed for revolve positioning
- 1x USC Low light IR video feed for performer exit

Note these Cameras should be able to be adjusted as required (focus, aperture, zoom etc.)

Must have a maximum latency of 20ms – CRT system preferred or professional grade low latency monitors.

Wardrobe

Presenter to Supply

- 1x Wardrobe maintenance call before opening night
- Dry Cleaning prior to opening night and after 6 performances. Schedule to be confirmed.

Facilities

Presenter to Supply

- 1 x Dressing Room
- 1 x Production Office
- Access to washing and drying facilities
- Access to toilets, hot and cold running water
- Brooms and mops
- Sufficient lighting, tables, chairs, bins and mirrors.
- Access to WiFi internet and printing facilities for the production team
- A secure lockable area where computers and valuables can be stored during the run

Freight

Black Brass tours in a 6.4m Box Truck or 20' sea container

Presenter to supply freight to and from venue

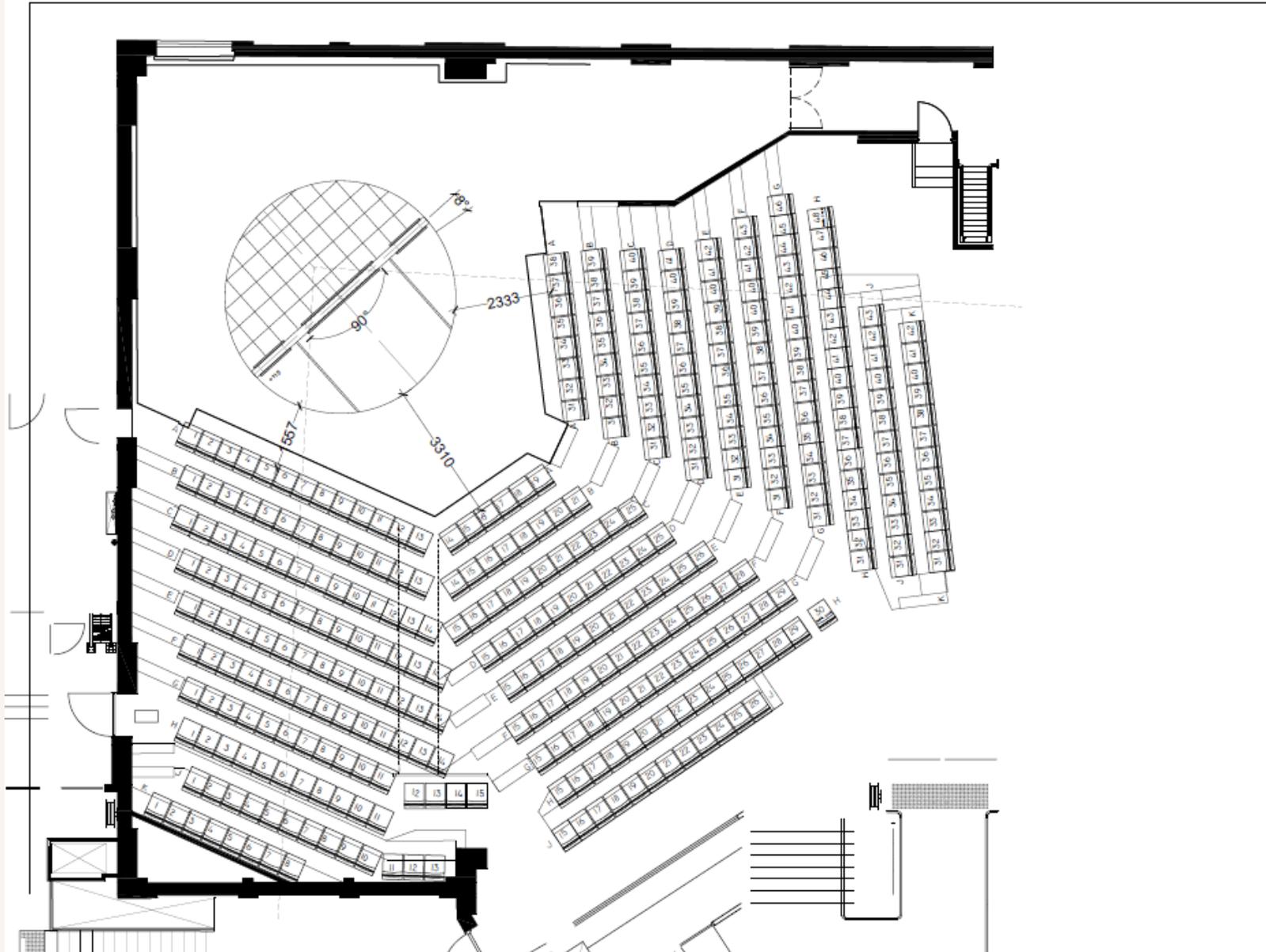
Schedule (Single Performance example)

Start Time	End Time	Hrs	Action	PLWA Personnel	Venue Crew (Qty x Hrs)			Notes
					MX	LX	SND	
Day One			Bump In and Tech Run				Location:	
08:30	12:30	4:00	Bump In Revolve & Set	MX	3x4			
08:30	12:30	4:00	LX Check, Patch/ replot/ focus	LX		2x4		
08:30	12:30	4:00	Audio Bump in	AX			1x4	
12:30	13:30	1:00	Lunch Break	All crew				
13:30	17:00	3:30	Set Dressing and Power install	MX	1x3.5			
13:30	17:00	3:30	LX Focus	LX		2x3.5		
13:30	16:00	2:30	Audio Bump in	AX			1x2.5	
16:00	17:00	1:00	AX Dinner Break	AX				
17:00	18:00	1:00	MX/LX Dinner Break	MX/LX				
17:00	18:00	1:00	Audio Quiet Time	AX			1x4	
18:00	19:00	1:00	Cast Call. Into Mics and soundcheck	Cast, AX				
18:00	19:00	1:00	Prep for tech run	MX/LX	1x3	1x3		
19:00	20:30	1:30	Tech Run/ Dress Rehearsal	Full Company				
20:30	21:00	0:30	Pack down					
Day Two			Performance and Bump Out				Location:	
13:30	16:30	3:00	Set repair/ Tech Work as required	MX/LX/AX	1x3	1x3	1x3	
16:30	17:30	1:00	Dinner Break					
17:30	18:30	1:00	Cast Call. Costume, mics, warmup, soundcheck	Audio/ Cast		1x3	1x3	
17:45	18:30	0:45	Warm up and Sound Check	Audio/ Cast				
18:00			Pre-show foyer engagement activities	FOH				
18:40			House Open					
19:00	20:15	1:15	OPENING NIGHT	Full Company				
20:15	20:30	0:15	Cast out of costume and mics	Cast				
20:30	21:00	0:30	Clear Set of AX, LX, Props	Full Company	3x4	1x4	1x4	
21:30	22:00	0:30	SM, AX, DT Break	SM, AX, MX				
22:00	00:30	2:30	Bump Out and Load Truck	BN, MX				

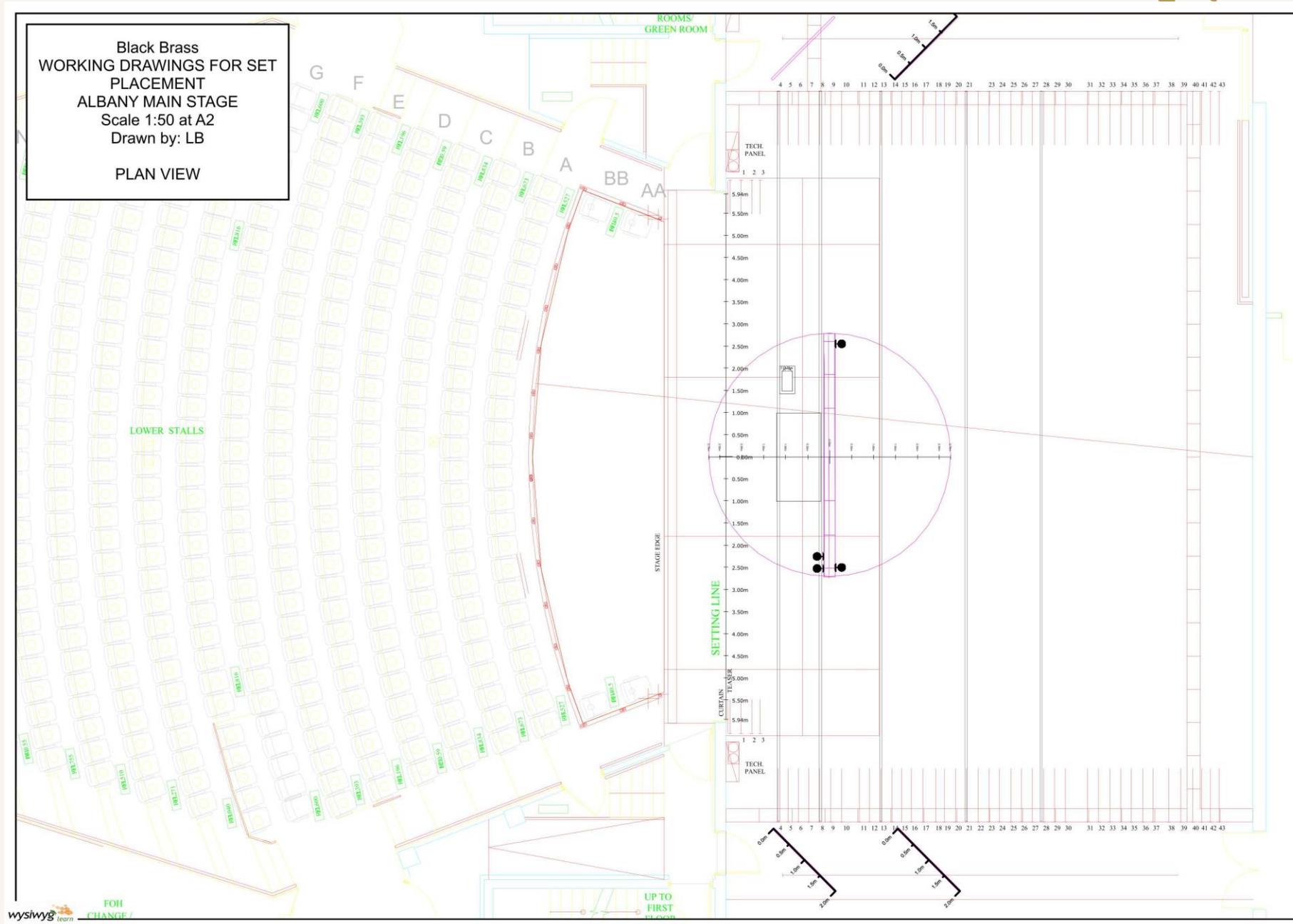
Set photos



Indicitive Thrust Stage position and sightlines (example only)

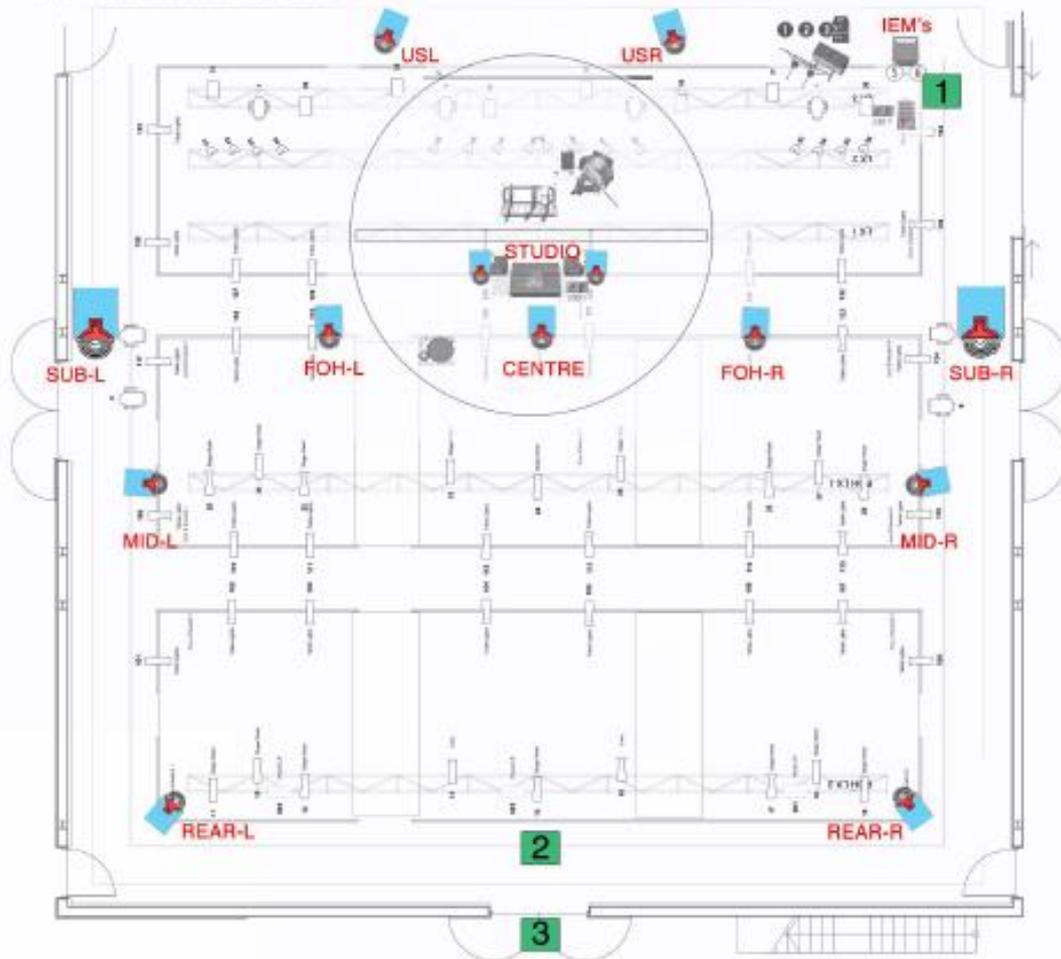


Indicative Proscenium position (example only)

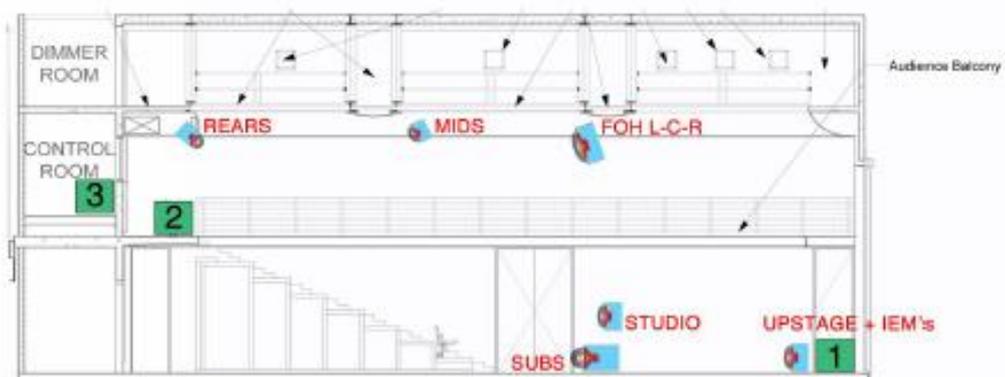


Audio Plan (example only)

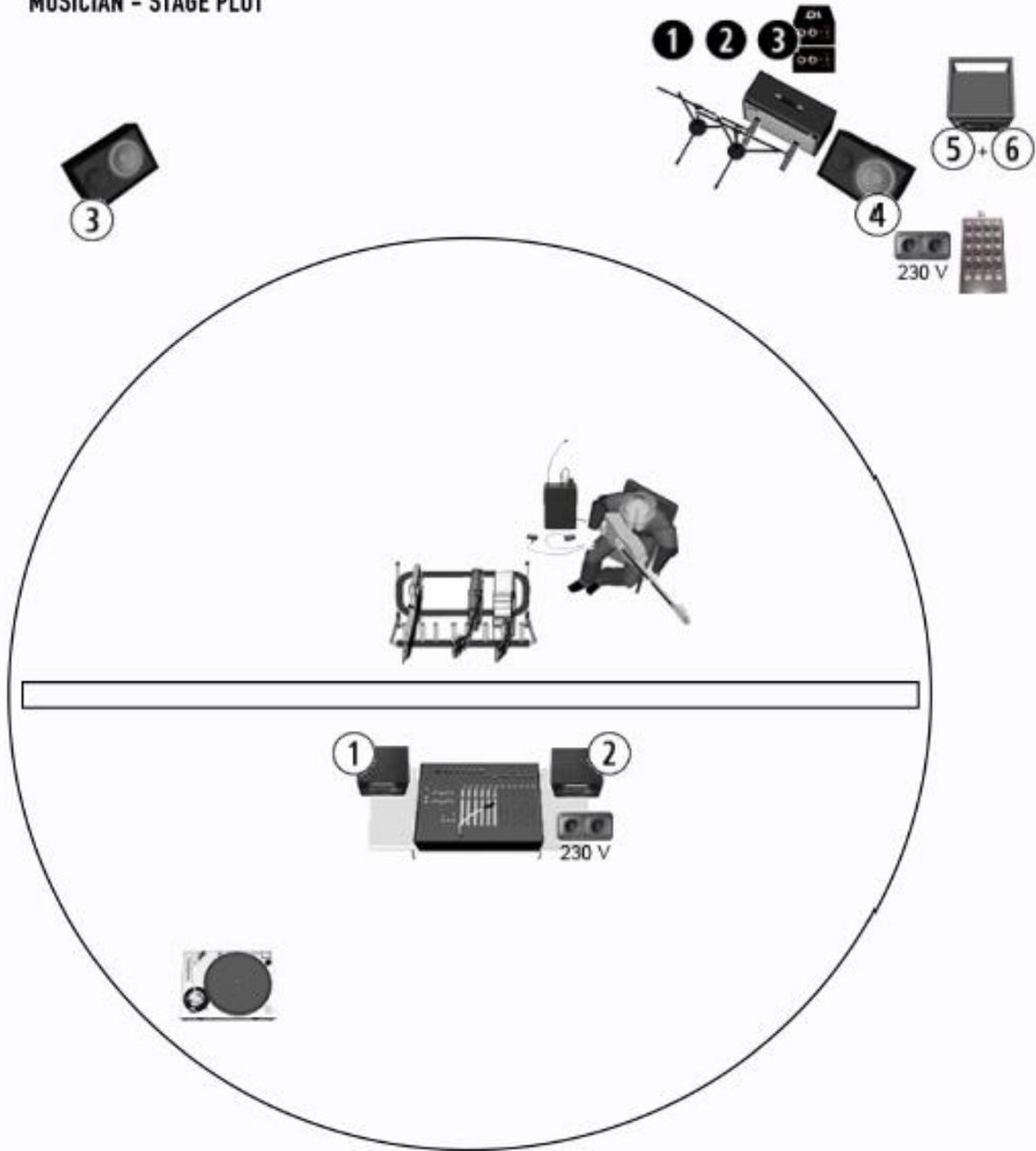
STUDIO UNDERGROUND - TOP VIEW



STUDIO UNDERGROUND - SIDE VIEW



MUSICIAN - STAGE PLOT



Inputs

CH	DESK INPUT	Location	DESK IN	TYPE	NOTES
1	Rx 1 – Mararo 1	Upstage PS	S16 In 1	XLR	
2	Rx 2 – Mararo 2 (Backup)	Upstage PS	S16 In 2	XLR	
3	Rx 3 – Mamudo 1	Upstage PS	S16 In 3	XLR	
4	Rx 4 – Mamudo 2 (Backup)	Upstage PS	S16 In 4	XLR	
5	Electric Guitar 1 – Sennheiser MD421	Upstage PS	S16 In 5	XLR	
6	Electric Guitar 2 – KEL HM-1	Upstage PS	S16 In 6	XLR	
7	Acoustic Guitar – DI	Upstage PS	S16 In 7	XLR	
8	Spare	Upstage PS	S16 In 8	XLR	
9	QLAB – Left	Mix Position		USB	
10	QLAB – Right	Mix Position		USB	
11	QLAB – Centre	Mix Position		USB	
12	QLAB – Sub	Mix Position		USB	
13	QLAB – Surround Mid Left	Mix Position		USB	
14	QLAB – Surround Rear Left	Mix Position		USB	
15	QLAB – Surround Rear Right	Mix Position		USB	
16	QLAB – Surround Mid Right	Mix Position		USB	
17	QLAB – Studio Left	Mix Position		USB	
18	QLAB – Studio Right	Mix Position		USB	
19	QLAB – Upstage Left	Mix Position		USB	
20	QLAB – Upstage Right	Mix Position		USB	
21	QLAB – IEM's Left	Mix Position		USB	
22	QLAB – IEM's Right	Mix Position		USB	

Outputs

CH	DESK OUTPUT	Location	DESK OUT	TYPE	NOTES
1	Left	FOH Left	X32C Out 1	XLR	
2	Right	FOH Right	X32C Out 2	XLR	
3	Centre	FOH Centre	X32C Out 3	XLR	
4	Sub	Sub	X32C Out 4	XLR	
5	Surround Mid Left	Balcony Rail	X32C Out 5	XLR	
6	Surround Rear Left	Balcony Rail	X32C Out 6	XLR	
7	Surround Rear Right	Balcony Rail	X32C Out 7	XLR	
8	Surround Mid Right	Balcony Rail	X32C Out 8	XLR	
9	Studio Monitor Left (on revolve)	Visible Set Piece	S16 Out 1	XLR	XLR – XLR over Ethernet Boxes – XLR
10	Studio Monitor Right (on revolve)	Visible Set Piece	S16 Out 2	XLR	XLR – XLR over Ethernet Boxes – XLR
11	Upstage Left K12	Upstage Left	S16 Out 3	XLR	
12	Upstage Right K12	Upstage Right	S16 Out 4	XLR	
13	IEM's Left (foldback)	Stage Rack	S16 Out 5	XLR	
14	IEM's Right (foldback)	Stage Rack	S16 Out 6	XLR	
15	SM Show Feed	Control Room	S16 Out 7		
16	Spare		S16 Out 8		

LX Plan – Thrust type stage (example only)

Lighting Plan 1:50 @ A1

Set LX & Boom Plan 1:50 @ A1

Booms 1:50 @ A1

LX PRODUCTION NOTES

PROFILES
Profiles were frothed with 5119 in original season. If it is too heavy at follow focus use 5112 and sand the edge off the beam. The exception to the rule is channel 12, 13, 15 & 16 which will need 5112.

BOOMS
Final position of booms to be determined once set is installed with advice from Belvoir team.

SET ELECTRICALS
4 pack installed inside wall cabinet rack. Power from rack down.
7 pack 10 x 4 pack installed inside prop stand rack on set. Powered from the top.
DSO rack from rig top through 4 pack in wall and 4 pack inside sound rack.
wall lights (channel 403 thru 405) called to 4 pack inside wall.
Source light and desk lamp can be sound from driver.

SET ELECTRICALS PROVIDED BY BELVOIR
1 x 4 Pack driver with DMX capability
1 x 2 channel driver with DMX capability (or 4 channel)
1 x dip or main stand source light with translucent globe.
1 x 10 pack desk lamp with translucent globe.
Desk lamp sits on top of driver in rack and points at closed door at back height.
Source lamp dip or rack and points towards door.

SET ELECTRICALS PROVIDED BY PRODUCERS
1 x 10 Pack DMX Source
1 x Double Head Silver Source

Channel Notes
If channel 415 (Source) is in the way to focus channel 66 and 75 it may need to move onto the additional bar rigged 5G. Next to channel 26L.

Ch # 403 & 404

Ch # 405 & 406

Ch # 401

Ch # 402

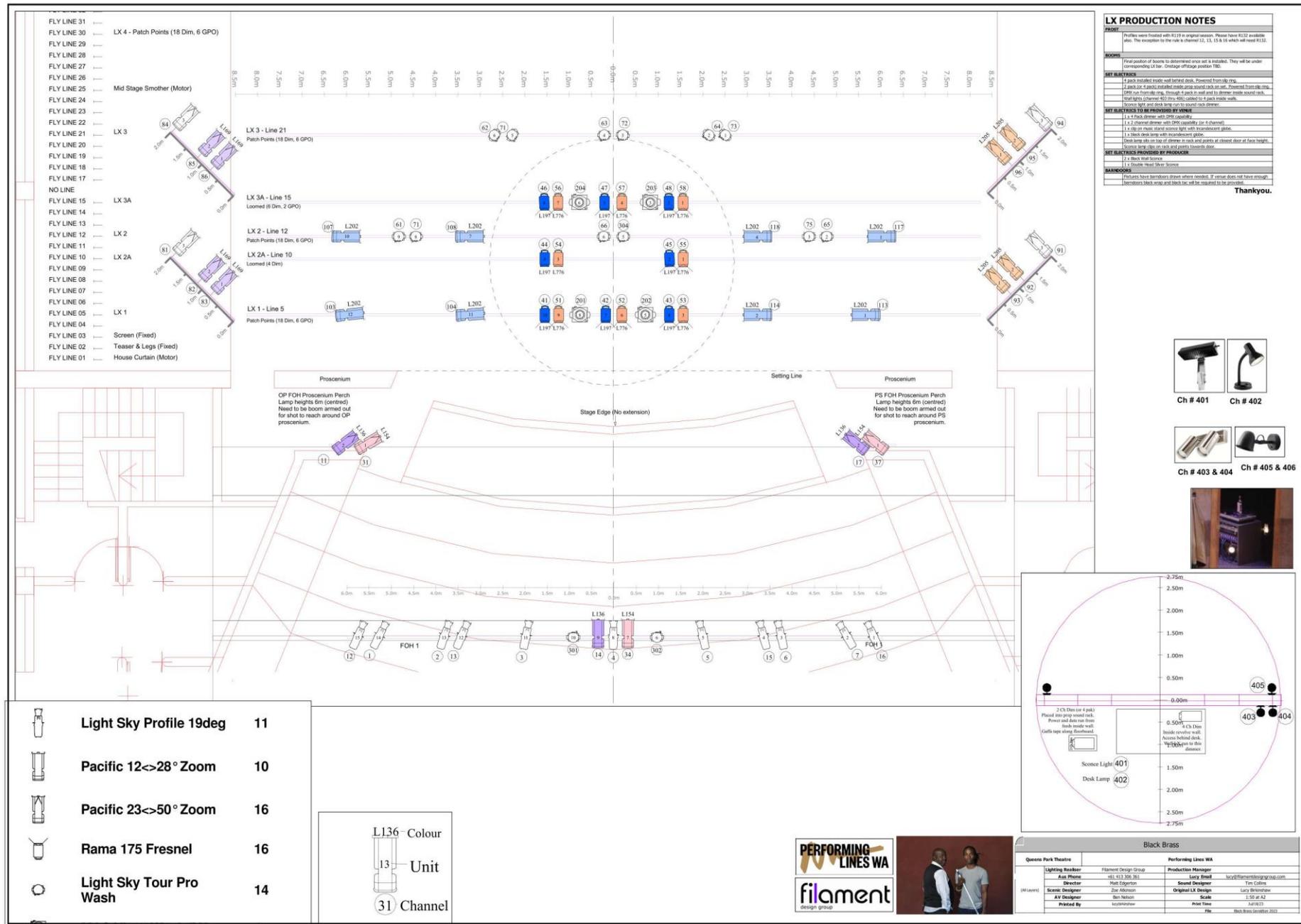
	Pacific 23<->50° Zoom	22
	SPX 25<->50° Zoom	10
	SPX 36°	8
	Selecon Rama Fresnel	23
	Selecon Rama PC	12
	Mac Encore Performance CLD	2
	MAC Viper Wash DX	4

Legend:
 L136 - Color
 Unit
 Channel

Black Brass

Belvoir Upstairs		Performing Lines WA	
Lighting Designer	Lucy Brinkshaw	Lighting Realiser	Matt Cox
Director	Matt Edgerston	Direction Realiser	Adriane Duff
Graphic Designer	Zoe Adairson	Sound Designer	Tim Collins
Stage Manager	Rose Logan	Print Scale	1:50 @ A1
		Print Time	Dec/20/23
Printed By	lucybrinkshaw	File	Black Brass Belvoir

LX Plan – Proscenium Stage (example only)



LX PRODUCTION NOTES

PROFILES
Profiles were finished with R119 in original season. Please have R132 available when the exception to the rule is channel 12, 13, 15 & 16 which will need R133.

BOOMS
Final position of booms to determine once set is installed. They will be under corresponding LX bar. Offstage offstage position TBD.

SET ELECTRICS
1 Deck installed inside will be behind desk. Powered from slip ring.
2 Deck for 4 units will be behind desk around desk on set. Offstage from the other side.
DIP switch for each unit. Through a rack to wall and to the other side of the desk.
Wall lights (Channel 40) may be used to light the desk.
Deck light and desk lamp can be boomed back down.

SET ELECTRICS TO BE PROVIDED BY WIRE
1 2 channel dimmer with DMX capability for 1 channel.
1 4 pin rack mount dimmer rack with 4 channels.
1 1 channel desk lamp with microswitch cable.
Desk lamp sits on top of channel rack and points at slotted door at face height.
Screen lamp sits on top and points towards door.

SET ELECTRICS PROVIDED BY PRODUKOR
2 4 Black Wall Scones
1 4 channel rack mount dimmer

BARBOOMS
All booms have been finished with silver material. If colour does not have enough, then black wrap and black lac will be required to be provided.

Thankyou.

