

post presents

# *Ich Nibber Dibber*

produced by Intimate Spectacle

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## Information Package & Technical Specifications

V3.0, 15 June 2017

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### Contact

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# General Description

## Production Credits

Written & performed by	Zoe Coombs Marr, Natalie Rose & Mish Grigor
Set & Costume Designer	Michael Hankin
Lighting Designer	Fausto Brusamolino
Composer & Sound Designer	James Brown
Production Manager	Fausto Brusamolino
Dramaturg	Anne-Louise Sarkis
Stage Manager	Roxzan Bowes
Produced by	Intimate Spectacle (Harley Stumm)
Originally produced by	Campbelltown Arts Centre

## Production Description

*Ich Nibber Dibber* maps the lives and practices of three women coming of age in the 21st Century. A single conversation spanning a decade of friendship, bowel movements, birthing moans and tongue piercings.

By Australian collaborative performance ensemble post, and lying somewhere between drama, comedy and political commentary *Ich Nibber Dibber* looks at what it means to be a woman, an artist, and the way we make sense of the world in conversation with those nearest to us.

*Ich Nibber Dibber* is a script taken from real recorded conversations over ten years. In rehearsal rooms, dressing rooms, theatres & lounge rooms, Mish, Nat & Zoe have used cameras & voice recorders to devise all of their shows.

In the midst of the creative process, they often go off topic - real life events become enmeshed with their characters, current events are unpacked and repacked, and friendship is infected with the topics they are researching. This piece is a daisy chain of texts from these tangential musings.

## Design Description

The set comprises a black box configuration, with 3 black legs on each side of the stage, a black smother US, and black carpet on the floor to cover the entire performing area. The cast is performing the entire show sitting on 3 custom made raised chairs, placed approximately mid stage/centre stage.

## Documentation Video

Promo (6 min)	<a href="https://vimeo.com/210689660">https://vimeo.com/210689660</a>
Promo and stills	<a href="http://intimatespectacle.com.au/production/ich-nibber-dibber/">http://intimatespectacle.com.au/production/ich-nibber-dibber/</a>
Full show (1 hr 10 min):	<a href="https://vimeo.com/202873227">https://vimeo.com/202873227</a> (password: IND)

## Warnings

This performance contains explicit language and adult themes including sex and drug references.

## Running Time

70 minutes, with no interval.

There is a lockout to this performance. No latecomers will be admitted into the theatre.

As the performers are preset on stage under a smother, the doors must be opened and the audience admitted to the venue as short a time as possible prior to the beginning of the show.

# Reviews

## Keith Gallasch, *RealTime* issue #137 Feb-March 2017

"Life is 90-99% shit," says Zoe Coombs Marr, resolutely. There's an all too apparent kinship between Patricia Cornelius' *SHIT* and post's *Ich Nibber Dibber*. Both works focus on three young women reflecting on their lives, their frank exchanges revealing the camaraderie and tensions that make and test friendships. The obvious difference is that post (Mish Grigor, Zoe Coombs Marr, Natalie Rose) are reproducing verbatim conversations made after performances across a 10-year-period, opening up their lives to us. The text cannot be finely crafted, but the performers' easy familiarity with each other carries with it cadences, hesitations, interruptions and overlaps that yield a satisfying rhythm and underpin the trio's shared sense of the absurd.

The other kinship between *SHIT* and *Ich Nibber Dibber* is that the young women in each live un- or ill-informed lives. In the first this is tragic, in the second it's fuel for fun as post keenly rattle off un- and half-truths gleaned from magazines, television shows and movies, agreeing with or mocking the teller. Were post, for all those years, just being silly—their sense of the absurd is finely calibrated—or have they decided to target the knowledge deficit induced by a dumbed-down mass culture, revealing at the same time their own misadventures, inadequacies and anxieties? Of course they have, they're post and they like big subjects—dead male playwrights, the global financial crisis; but here the medium is their own lives. Whatever their intention, *Ich Nibber Dibber* is pointed fun because it unleashes the kind of everyday talk about the female body rarely heard in the theatre, the performance's opening image making the point with a grandiose bluntness and music to match.

From out of the dark appear three idealised figures swathed in white silk, suspended in space: Baroque angels minus the wings, until they open their mouths. *SHIT* commenced with a "fuck" litany, here it's "poo" and vomit. The challenges of height, weight, an eating disorder and pregnancy vividly unfold across the show, rapidly de-idealising the body. Keenly relayed media stories about Siamese twins push body anxieties to the extreme alongside various takes on Richard Gere and a recollection of passing out at a Blue Light disco and being helped by 'a guy who was a real gentleman because he laid down his jumper so we could have sex' (or words to that effect). It's a scary mix. Fears about being 30 and "over the hill" trigger characteristic post riffing, including "go on to a different hill." Like *Seinfeld*, *Ich Nibber Dibber* is about nothing (the apparently inconsequential everyday) and everything (life, death and the whole damned thing).

We're not guided chronologically; the year of each conversation is not signalled. The mention of an event ("Atkins died of the Atkins Diet") might give us a clue as to where we are. Sometimes one of the trio says, "Should we stop?" or "Is the tape still running?" suggesting an imminent transition. Overall there's a kind of seamlessness in which certain subjects recur like motifs and the timelessness of an enormously creative friendship is underlined.

Towards the end, after sorting randomly through relationships and celebrating a successful birth, death makes an appearance. A proposed murder-suicide pact, the kind of thing friends might consider in jest, is wittily undone (who's going to be the murderer?) and the passing of the great writer John Berger is acknowledged, "The first celebrity death of 2017." Two of the trio don't know him; is he Baby John Burgess, the game show host? *Ich Nibber Dibber* is great fun, raw, sharply observant and culturally incisive, in that singular post way.

<http://www.realtimearts.net/article/issue137/12507>

# Biographies

**POST** are (in height order) Nat, Zoe and Mish. Straddling live art, theatre and contemporary performance practices, they could be described as 'hybrid', but prefer 'genre-queer'. They've risen through the ranks of experimental venues and exploded onto the mainstream without anyone really knowing how. Fast becoming some of Australia's top theatre makers, they are part of a new generation with new rules. They take being silly very seriously, and have a deep and true commitment to innovation that doesn't alienate audiences or get boring.

*"It pokes at the dead remains of dramatic performance with a very big stick that is itself hugely entertaining"* (John Bailey, REALTIME)

Continually invigorated by collaboration, they ascribe to the theory that one plus one equals three. Post believe in the possibilities of process and practice outside of existing hierarchical forms of theatre production. Originally a core group, since 2008 post have expanded to include a pool of collaborators from a wide range of disciplines. (James Brown, Anne-Louise Sarks, Eden Falk, Emma Saunders, Clare Grant, etc)

post carry a deep irreverence for the institution of theatre and a deep reverence for the magic moment of live performance it houses. This has amused, bemused and probably annoyed audiences around the country for the last decade. With a growing international presence, POST are receiving attention for their unique combination of political sensibility and high camp kitsch aesthetic.

post's work is concerned with live connection, the truly absurd, drag, impostors, impressions, bad acting, boy genii, The Biggest Loser, birth, death, auditions, shamans, epitaphs, avatars, and those nightmares where you have to give a speech but haven't got any pants on.

*"Oedipus Schmoedipus pushes towards some fundamental truth about why we watch theatre at all, staving off our own mortality with a moment of togetherness"* Rebecca Harkins-Cross, The Age

Our works include *Oedipus Schmoedipus*, *Who's The Best?*, *Everything I Know About The Global Financial Crisis In One Hour*, *Come On Ladies*, *Shamelessly Glitzy Work*, and *Gifted and Talented*.

In 2017, as well as Ich Nibber Dibber, they premiered *We Are The World* with Country Arts SA in Mount Gambier, and will tour *Oedipus Schmoedipus* to Chile.

**Mish Grigor** is an artist who works with performance across a variety of contexts. In 2016 she toured The Talk to Buzzcut (Glasgow), Forest Fringe (Edinburgh), and Metro Arts/Brisbane Festival, and presented *We Are Mountain*, in collaboration with artist Zoe Scoglio, a site responsive work in an open cut mine on the west coast of Tasmania. She is part of Melbourne Theatre Company's Women in Theatre program, undertaking an artistic director's mentorship with Brett Sheehy. Recent other projects include, RAMBLE for Punctum, Sex Talk for Proximity Festival at Art Gallery of Western Australia in Perth, and Man O Man for Festival of Live Art and Vital Statistix Adelaide. Her curatorial work includes WINNER! for Firstdraft Gallery, The Imperial Panda Festival, and she was the co-founder of Quarterbred, an artist run initiative that established the Tiny Stadiums Festival in Sydney (2006-2009).

**Zoë Coombs Marr** is a performer, writer, artist and comedian. Her latest show *Trigger Warning*, won the 2016 Melbourne International Comedy Festival Barry Award for best show and the Golden Gibbo, and was nominated for a Helpmann Award and Best Comedy at Edinburgh Fringe. In 2012, her solo theatre/comedy work *And That Was The Summer That Changed My Life* was awarded the Philip Parsons Young Playwright Award and nominated for Best Newcomer at the Melbourne International Comedy Festival. Other works include *Gone Off or I've Been Everywhere*, *Man* (Old Fitzroy Theatre, MICF 2012, SMAC award Best On Stage 2012) and *Dave* (MICF 2013, Edinburgh Fringe, Soho Theatre, London). In 2014, her five-woman ensemble play *Is This Thing On?* was presented at Belvoir Theatre and won a Sydney Theatre Award for Best Ensemble and was nominated for Best New Australian Work.

**Natalie Rose** is an artist, performer and director. Her work has been seen at Blacktown Arts Centre, FUN-PARK and Belvoir for Sydney Festival 2014, Sydney Theatre Company, Arts House, and Museum of Contemporary Art. She has worked extensively with young people and emerging artists with and without disability for the past 16 years, most recently at Shopfront Arts Co-op and Blacktown Arts Centre. In 2016 she was

appointed as Accessibility Director at Shopfront and will continue her work there in 2017 in her newly appointed position as Creative Producer. In 2017, Natalie will continue her work with young people and emerging artists through facilitating workshops with the Blacktown Arts Centre Western Sydney Youth Ensemble as well as directing works for Shopfront/ATYP and Ever After Theatre.

**Michael Hankin** is a NIDA trained Set and Costume Designer for theatre, dance, opera and film. Most recently he designed *Ivanov*, *Jasper Jones*, *The Great Fire*, *Twelfth Night* and *The Glass Menagerie* for Belvoir St Theatre, *Lake Disappointment* for Carriageworks, *Tartuffe* for Brink productions/STCSA, *Othello* and *As You Like It* for Bell Shakespeare and *The Peasant Prince* for Monkey Baa Theatre. Other career highlights include *247 Days* for Chunky Move, *Jumpy* for Melbourne Theatre Company/Sydney Theatre Company, *Dirty Rotten Scoundrels* at the Theatre Royal, *Ugly Mugs* for Malthouse Theatre/Griffin Theatre, *Songs For The Fallen* for Sydney Festival and the New York Music Theatre Festival, *The Aspirations Of Daise Morrow* for Brink Productions and *The Lighthouse* for Sydney Chamber Opera. Belvoir St Theatre's *Angels In America*, *A Christmas Carol*, and *The Dark Room* were all nominated for Best Stage Design at the 2014, 2013 and 2011 Sydney Theatre Awards. His designs for *Sport for Jove's Of Mice And Men* and *Q theatre's Truckstop* won the 2016 and 2012 independent award. He was one of the Mike Walsh Fellows for 2016 and is currently Associate Lecturer of Design at NIDA.

**Anne-Louise Sarkis** works professionally as an actor, writer, director and dramaturg. She was Resident Director at Belvoir from 2013 to 2015. From 2010 to 2013, she was Artistic Director of The Hayloft Project, and a director-in-residence at Malthouse Theatre. For post Anne-Louise was dramaturg on *Oedipus Schmoedipus*. For Belvoir, Anne-Louise has directed *Jasper Jones*, *Seventeen* and *Stories I Want to Tell You in Person*, co-adapted and directed *A Christmas Carol*, co-wrote and directed *Nora*, *Medea* and *Elektra/Orestes*, was assistant director on *The Wild Duck*, and dramaturg on *Thyestes*. Her other directing credits include *The Fiery Maze* (Malthouse Theatre); *The Seed* (Melbourne Theatre Company); *The Nest*, *Yuri Wells* and *By Their Own Hands* (The Hayloft Project).

**Fausto Brusamolino** is a lighting designer and production manager based in Sydney, Australia. Fausto has been working and touring with performing arts productions for nearly 20 years across Italy, Portugal, France, Iran, Australia, and New Zealand. His roles have spanned lighting design, set design, lighting board operator, venue and production management. As a freelancer, Fausto has worked and collaborated with: MAU, Bangarra, Opera Australia, Australian Ballet, Sydney Opera House, New Zealand International Arts Festival, MCA, Biennale of Sydney, Post, Victoria Hunt, Teatro Stabile di Torino and many more. Most recently, Fausto production managed, designed the lighting and water effects for *Tangiwai*, directed by Victoria Hunt, a production that crafts together contemporary dance, water effects, video and art installation. Fausto spends his spare time working on Arduino and Processing projects, playing bass guitar, recording and producing his own music.

**Harley Stumm**, Post's producer, has worked in performing arts since 1994, and established the independent producing company Intimate Spectacle in 2011. In that role he has produced and toured artists including post, Branch Nebula, Vicki Van Hout, Cambodian Space Project, Sam Routledge, Erth, Team Mess and Lenine Bourke, to major festivals & venues nationally, regionally and internationally. Previously, he was Producer at Performing Lines 2005-11, managing the Mobile States contemporary touring program, and touring or producing artists such as Tanja Liedtke, Chambermade Opera, version 1.0, Marrugeku, Back to Back, Gavin Webber and My Darling Patricia. He was Executive Producer and joint CEO at Urban Theatre Projects 1995-2003. He undertook the National Touring Framework consultancy with Rick Heath for the Australia Council in 2011-12, instrumental in the recent positive reforms to performing arts touring.

**James Brown** is a Sydney based composer and sound designer. He has worked collaboratively with companies both locally and internationally to produce soundtracks for performance, film, animation and games. He holds a Visual Arts degree from Sydney College of the Arts, and a Masters Degree in Acoustic Physics from Sydney University. He has extensive experience working in collaborative, multi-artform processes and has formed ongoing artistic relationships collaborations with artists and companies including: Bethesda, Victoria Hunt, Jane Champion, Australian Ballet, Sydney Dance Company, William Yang, George Khut, Matthew Day, Hans Van Den Broeck (SOIT), POST, and Urban Theatre Projects. His process often involves creating music in synchronicity with the development of the project, creating a strong connection between the material and sound.



- to assist the Production Manager during the bump in, through the season, and bump out
- running the backstage and onstage areas during each performance
- operate the reveal cloth at the top of the show, and any other cue required during the show.
- the Stage Manager must be wearing black, and will be briefly entering the stage during the show, as part of the performance
- helping the production manager during the bump out with packing away all set, costumes, and props elements.
- additional tasks might be required depending on the venue configuration and scheduling layout

## **Indicative Production timetable**

For details, please refer to our Production Schedule attached. The Production Schedule is to be considered as indicative. Specific Production schedules will be negotiated and devised in liaison with the Presenter.

## **Dressing Rooms, Facilities & Amenities**

### **Facilities**

- At least one dressing room for the touring team with:
  - Shower & toilet facilities
  - Benches, mirrors, chairs & adequate lighting for make up
  - Costume rack
- Green Room with access to basic kitchen facilities (fridge, microwave, tea & coffee)

## **Management requirements**

Venue to provide for the duration of the season:

- Broadband internet connections (wireless or cable) in offices
- Wireless internet in auditorium & stage
- Stage Management will require uninterrupted access to stage for 2hrs prior to the performance for pre-show preparation

## **Staging**

### **Required Venue**

Studio theatre ideal, but proscenium theatre also possible.

### **Minimum stage dimensions:**

10m wide x 8m deep. A smaller 8m wide x 8m deep possible pending discussion.

### **Minimum height:**

approximately 5m

### **Set Overview**

In summary, the set consists of the following elements:

- A black carpeted floor, in good/ perfect conditions, to cover the entire performing area.
- 6x black legs for masking the boom lighting. 3 legs on each side of the stage.
- A black smother to designate the upstage wall

Please refer to our Stage Plans for further details. Our Stage Plan is fairly flexible, and can be adjusted to fit in venues with different layouts.

**Company tours with:**

- 3x custom made metal chairs, complete with bases and upright pipes
- 10 x 8m of black carpet (or in some cases eg international touring may best be provided by venue: if matching to our stock required it is: Expo Flat / Color Black 0910 2m wide, flat surface, with plastic, 3mm thick (Code: EXPOPLFT200\*BLACK)

**Presenter to provide:**

- 6x black legs to be used as masking.
- 3x black borders (depending on venue configuration)
- 1x black smother
- adequate type of double sided tape for installing the black carpet to the venue's floor
- in some circumstances, depending on the venue configuration, a front house curtain might be required

The presenter will provide the necessary crew for installing all set elements.

**Rigging & fly tower**

This show will not require a Fly Tower, however trusses or grid are required to hang masking, lighting and an upstage black backdrop.

## Lighting

**Overview**

Our lighting operator will need to operate from an auditorium position, unless agreed otherwise.

The production will need at least 3x trusses/battens for lighting.

Please refer to our Lighting Plan from the premiere season attached. The Lighting plan as to be considered as indicative, and will be adjusted and fine-tuned by the touring company.

**Company tours with:**

- 3x concealed footlights
- 3x Par16 (or LED chip, or glow tape) to be used as reference sightline for cast

**Presenter to provide:**

- MA2dot2 on PC (with ethernet to DMX port), or MA2
- all lighting and booms lighting. Please refer to the list below and our lighting plan for further details and gel colouring.
- 10x Strand SL 15/32'
- 6x Ovation LED 26' Profile (EF-910FC)
- 5x 4 cell 500x cyc light (or equivalent, or 10x 1.2kW fresnel with barn doors)

- 2x 1x kW fresnel with barn doors (or PAR64 CP62)
- 3x Par36 pinspot 30w very narrow beam
- 24x channels dimmer 2.4kW
- all 240v and DMX cabling to install the lighting plan
- 10x cuts of R132 for Strand SL 15/32'
- Back stage blue lights and rope lights.
- Appropriate height access equipment must be provided by the venue
- the Presenting venue to supply consumables such as tape, cable ties, gels etc
- All lanterns are to be pre rigged patched & flashed prior to touring party arrival. Cabling and data already run and tested for company toured lighting gear.
- All equipment supplied by venue to be in good working order and have current test tag or other certification required by local or state authorities

Assistance will be required in setting up and focussing the touring company lighting gear.

Some assistance might be required in patching the lighting desk.

## Sound

### Overview

Our sound operator will need to operate from an auditorium position, unless agreed otherwise.

The show effects are programmed on a laptop computer, which is toured with the company.

### Company tours with:

- A computer running for sound cues.

### Presenter to provide

The Presenter must provide a PA appropriate to the room with plenty of headroom, including left, right and a sub for each seating bank. It should include:

- a sound desk with at least 8 inputs.
- 2x PA speakers and Sub with plenty of headroom
- 2x PA speakers for microphone output
- 3x wireless microphones Sennheiser e6 earsets, with receivers.
- batteries for wireless microphones
- all sound cabling required to install and run the sound system
- cabling for connecting 2x computers into the sound desk

**Assistance from the local sound crew will be required in setting up and checking the sound systems, and then tuning the 3x Sennhesier e6 earsets microphones.**

## Props

### Company tours with:

- 1x lightweight black smother for reveal at begin of the show

- 1x black rope, attached to black smother
- 1x mobile phone (Mish used her own during CAC season)
- 1x hair tie
- 3x cold beers
- 1x bottle opener
- 1x water bottle for wee effect

**Presenter to provide:**

- 1x foldable step ladder ladder (approx 180cm tall) to help the cast getting on and off the chairs.
- 1x vacuum cleaner, for vacuuming the carpet prior to each performance.

## Costume & Wardrobe

### Overview

Costume washing and drying is to be performed by the the touring company.

Cast costumes might require dry cleaning and spot cleaning.

The costumes are hand sewn and will require particular care when dry washing or spot cleaning.

**Company tours with:**

- 3x silk costumes
- 1x garment steamer
- 1x spot cleaning tool kit

**Presenter to provide:**

- 1 x Wardrobe rack with 3x clothes hangers

## Communications

**Presenter to provide:**

- 3x Wireless, battery powered belt pack comms, with charging station and spare batteries

**Personnel on comms:**

1x company PM/ show operator

1x local Stage Manager

1x venue FOH manager

## Bump-in schedule

Below is a suggested schedule for the first venue in any tour. For subsequent seasons in a tour, a shorter schedule may be possible, with the touring party one day in the venue, if elements can be pre-rigged.

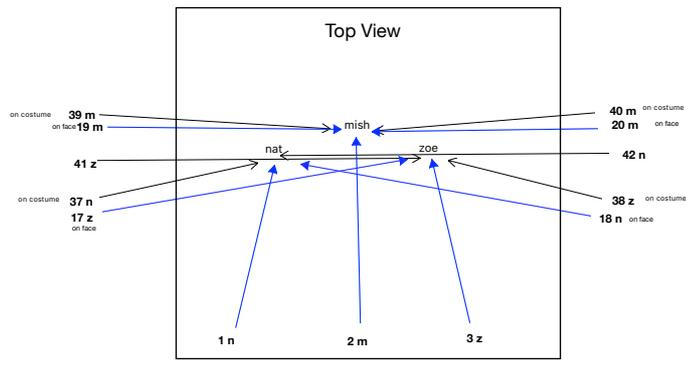
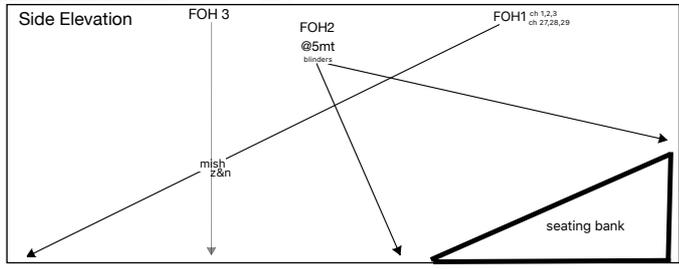
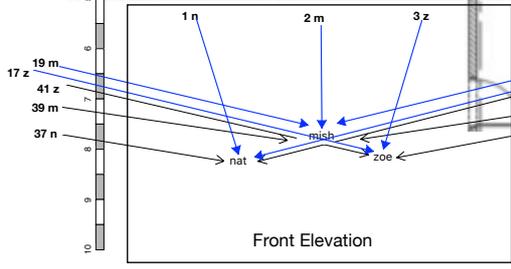
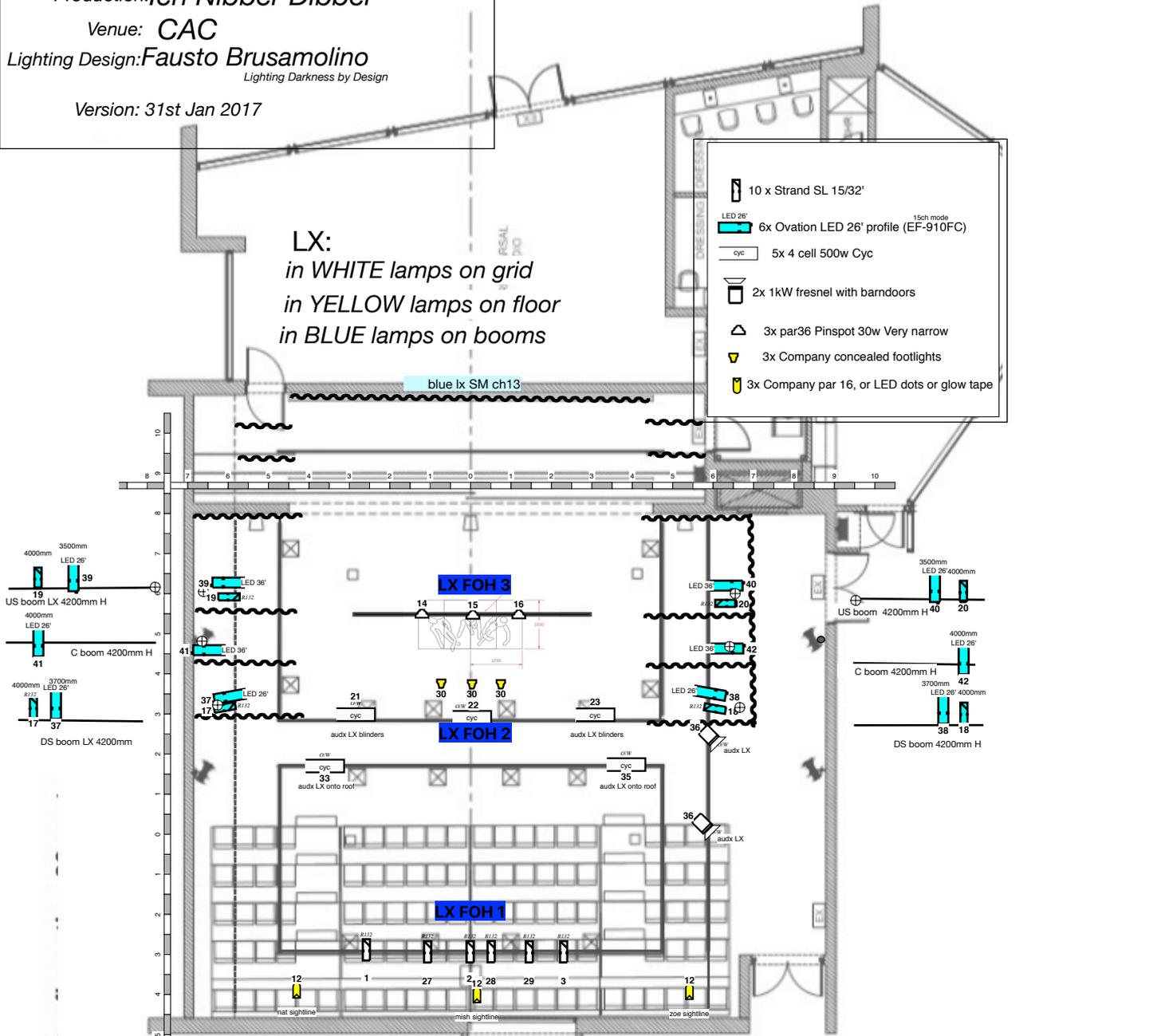
DAY 1: bump in				
Time	Event	Touring team	Venue crew	Notes
	Touring set & costumes arrives			Touring carpet, chairs, costumes, LX and props
8:00 - 12:00	Lay carpet, install lighting	Touring PM	2x MX, 2x LX	MX crew to lay carpet, rig masking. LX crew to install lighting and patching
11:00 - 13:00	Install sound		1x SND	SND crew to install, patch and tune sound
12:00 - 13:00	Lunch break for LX and MX			Sound tune
13:00 - 14:00	Lunch break for SND			
13:00 - 16:00	B/in continue		2x MX, 2x LX, 1x SM, 1x SND	Install chairs, touch up carpet. Local stage manager arrives, to assist with touring production needs and learning the show
16:00	LX focus commence			Focus all non-critical lamps (top LX, blinders, aud LX)
16:30 - 17:30	Focussing session, microphones and sound check	Zoe, Nat, Mish, PM	2x LX, 1x SND	LX: the show requires a specific focussing + intensity levels session with cast on costume & sitting on chairs SND: fine tune microphones levels and EQ
17:30 - 18:00	Buffer/ fix ups		1x SM/ venue tech	
DAY 2: tech and opening				
10:00 - 12:00	Prepare stage for tech run & cue-to-cue	PM	1x SM/ venue tech	Steam costumes, touch up lighting. SM to learn show and run cue to cue with touring PM
12:00 - 13:00	<b>Tech run with cast</b>	Zoe, Nat, Mish, PM		
13:00 - 14:00	Lunch break			
14:00 - 17:30	Dress rehearsal and scene work as required			Run sections or tech fix ups as required
17:30 - 18:30	Dinner break			
18:30	Show call	ALL	1x SM/ venue tech	
19:30	<b>Performance #1</b>	ALL	1x SM/ venue tech	Approx 70mins
21:00	Dress down			
Day of final performance				
18:30	Show call	ALL	1x SM/ venue tech	
19:30	<b>Performance #FINAL</b>	ALL	1x SM/ venue tech	Approx 70mins
from 21:00	Bump out touring and venue gear	(CAST)+PM	1x SM	Pack touring gear, clear dress rooms
			1x MX, 2x LX, 1x SM	B/out all touring and venue tech elements, help loading van

# Lighting Plan

Company: **Post**  
 Production: **Ich Nibber Dibber**  
 Venue: **CAC**  
 Lighting Design: **Fausto Brusamolino**  
*Lighting Darkness by Design*  
 Version: 31st Jan 2017

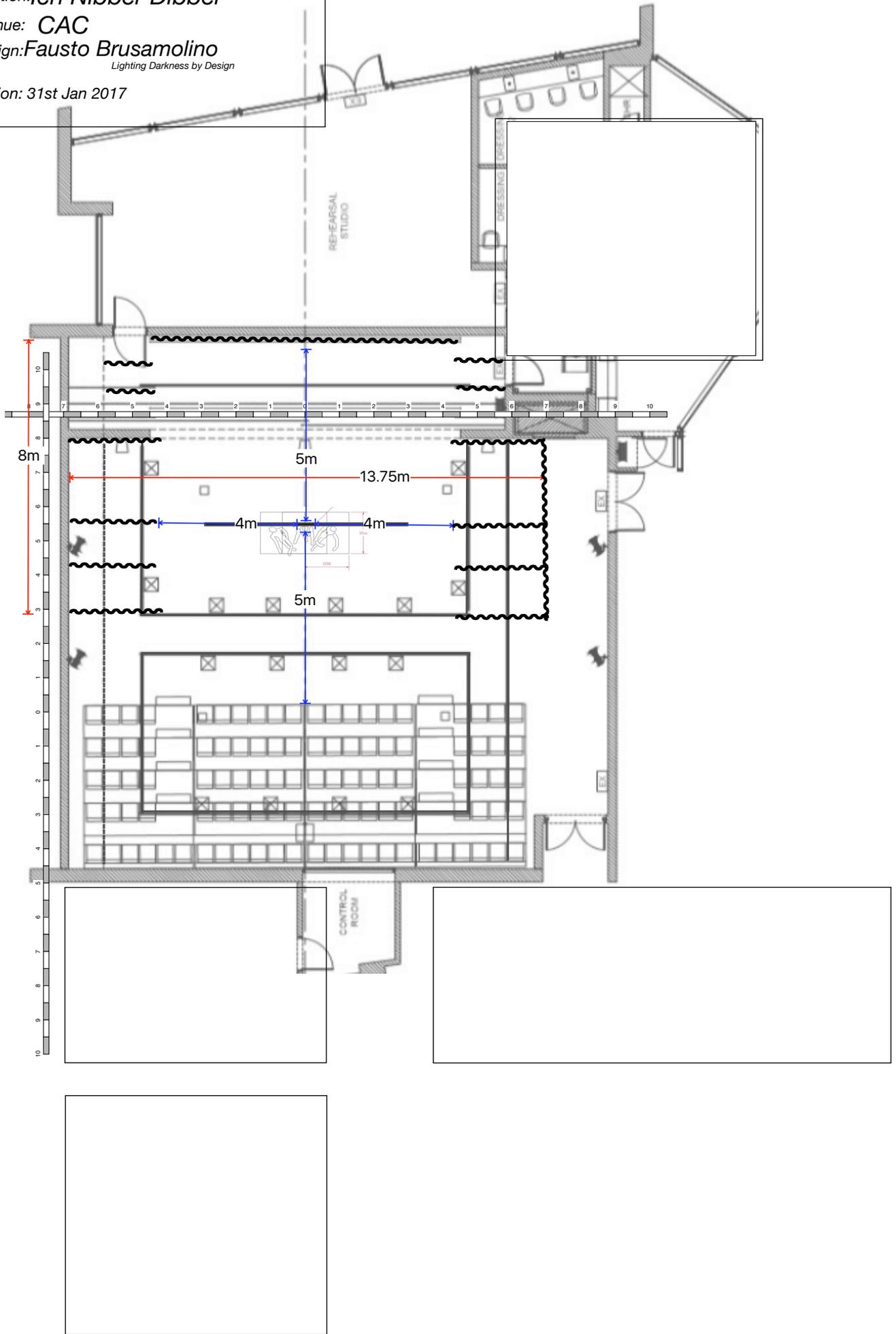
**LX:**  
 in **WHITE** lamps on grid  
 in **YELLOW** lamps on floor  
 in **BLUE** lamps on booms

- 10 x Strand SL 15/32'
- LED 26' 15ch mode
- 6x Ovation LED 26' profile (EF-910FC)
- 5x 4 cell 500w Cyc
- 2x 1kW fresnel with barndoors
- 3x par36 Pincspot 30w Very narrow
- 3x Company concealed footlights
- 3x Company par 16, or LED dots or glow tape



Company: **Post**  
Production: **Ich Nibber Dibber**  
Venue: **CAC**  
Lighting Design: **Fausto Brusamolino**  
*Lighting Darkness by Design*  
Version: 31st Jan 2017

# Stage Layout



Company: *Post*  
Production: *Ich Nibber Dibber*  
Venue: *CAC*  
Lighting Design: *Fausto Brusamolino*  
*Lighting Darkness by Design*  
Version: 31st Jan 2017

# Sound Placement

