

post presents

Oedipus Schmoedipus

produced by Intimate Spectacle

Technical Specifications International & National Touring V2.2, 28 February 2018



Image: Jorge Sanchez

Contact

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General Description

Production Credits

Directed by	Zoe Coombs Marr & Mish Grigor
Cast	Mish Grigor, Natalie Randall and 25 local volunteers per show
Composer & Sound Designer	James Brown
Set & Costume Designer	Robert Cousins
Lighting Design	Matthew Marshall & Ross Graham
Production Manager	Mark Haslam
Dramaturg	Anne-Louise Sarks
Fight Director	Scott Witt
Written By	post (Zoë Coombs Marr, Mish Grigor & Natalie Rose) after Aeschylus, Anon, Barrie, Behn, Boucicault, Büchner, Chekhov, Euripides, Gogol, Goldsmith, Gorky, Hugo, Ibsen, Jonson, Marlowe, Mayakovsky, Molière, Pirandello, Plautus, Racine, Seneca, Shakespeare, and many many more)
Produced by	Intimate Spectacle (Harley Stumm)
Originally produced by	Belvoir & post

Production Description

Fed up with white men staging the deaths of white men in plays written by white men, the white ladies of post have pirated the classics to confront the great unknown.

Oedipus Schmoedipus is about death: real death, fake death, and the Western theatrical canon. It's joyful and dark, stupid and smart, hilarious and confronting.

Oedipus Schmoedipus takes dozens of the great theatre classics, picks out the death scenes, mixes them together and hands them back to the people. For this mammoth undertaking of gore, laments, requiems and post are joined by a new cast of 25 locals each performance.

The show is a great big festival of shuffling-off-the-mortal-coil from Australia's silliest/smartest theatre bunch: post.

Straddling live art, theatre and contemporary performance practices, post take being silly very seriously, and have a real commitment to innovation. Their deep irreverence for the institution of theatre and deep reverence for the magic moment of the liveness it houses has amused, bemused and probably annoyed audiences for the past ten years.

Oedipus Schmoedipus has had audiences in stitches and in tears, from its Sydney Festival premiere at Belvoir Street Theatre, to a bilingual Spanish/English production in Santiago Chile. There's even a version in Cantonese being made in Hong Kong. Now it's on a national tour, from Portland, Victoria to Mandurah WA.

Cunningly and cleverly carried off, *Oedipus Schmoedipus* is a democratic theatrical extravaganza 2,500 years in the making. Stay tuned to hear how you can be a part of it!

Documentation Video

English language production, Arts House Melbourne, May 2015

Promo (3 min 25 sec): <http://intimatespectacle.com.au/production/oedipus/>
<https://vimeo.com/132305252>

Full show (1 hr 12 min): <https://vimeo.com/132089218> (password: os5min)

Bilingual English/Spanish production, Centro Gabriela Mistral, Santiago Chile, November 2017

Promo (4 min): <http://intimatespectacle.com.au/production/oedipus/>
<https://vimeo.com/253780289>

Full show (1 hr 10 min): <https://vimeo.com/254565117> (password: IS)

Running Time

Approximately 70 minutes, no interval. Latecomers may be admitted after a point 3 minutes into the show.

Warnings

The show features flashing strobing lights, fake guns, fake blood, violence & coarse language.

Personnel & Management

Touring Company

The touring company consists of 5 persons:

2 x Performer/Directors	Mish Grigor and Zoe Coombs Marr
Production Manager / Lighting & BOH AV operator	Liam Kennedy
Sound Designer / FOH AV Operator	James Brown
BOH Stage Manager	Theresa O'Connor

Cast & Volunteer requirements summary

This show tours with a cast of 2 performers, who perform the show with a cast of 25 local volunteers.

The volunteer cast are sourced locally by the presenter. Post will provide information and sample text for the callout process to recruit the volunteers. However the process must be managed by the presenter, including all communication with and coordination of the volunteers, prior to their arrival at the theatre for their rehearsal call.

It is essential that the cast of each performance is diverse in age, gender and cultural background, as this is critical to the content and meaning of the show. This will require some liaison with the company during the callout and selection process.

Volunteers are only able to perform in a maximum of two shows each, with some exceptions, due to the need for them to not be too familiar with the show.

Volunteers are required to attend a three to four hour rehearsal call, after the show has been fully teched, and ideally the day of their performance.

In the case of a two show day, the same cast will rehearse and perform both shows that day.

In the case of an early morning show, the cast will rehearse the night before.

Volunteers are usually catered for, with light refreshments supplied, and given one complimentary ticket for the show that they are appearing in.

See the Volunteer Callout document for more detail on recruiting and managing the volunteers, including suggested text for public announcements.

Performing the Show in non-English speaking countries

Technical requirements, schedule and budget assume that the show is performed in English. Performing the show in another language will generally require extra time and work in the venue.

The following elements of the show and the production process may require some form of translation and/or interpreting, depending on how the work is to be staged:

- Subtitles in the local language, for text performed by Zoe & Mish in English
- Translation of the text performed by the volunteers, if it is to be performed in the local language; or alternatively, subtitles if it is to be performed in English

- Translation of the slides containing performance text and stage directions, used to cue the volunteer performers (our Audiovisual designer will make slides from the translated script. Assistance from the presenter may be required.)
- Live interpretation by a volunteer coordinator / BOH crew member, for the entire process of working with the volunteers; and if necessary, for the company's touring operators

We have experience in presenting a bilingual production in Santiago, Chile. In that case we toured a bilingual stage manager.

Details would need to be discussed and agreed in advance, including conversations with both the artists and production team about creative/content objectives, volunteer liaison, and production issues.

Local crew requirements

Local crew will be required for bump in, bump out and show running. A breakdown of estimated crew number requirements is below.

Please discuss crew requirements with our production manager, as they may vary from venue to venue.

Bump In (indicative):

- 4 x MX
- 3 x LX (inclusive on 1 x LX for programming the show and moving lights)
- 1 x Sound
- at least 1 x AV (provided assistance can be sought as required from Lighting or Stage crew)

Show crew (required):

- 1 x Venue Tech
- 1 x BOH Technician / Stage Hand (helping managing 25 volunteers, assisting with laundry, props handling, and clean up after/between show and resetting the space)

Bump Out (indicative):

- 4 x MX
- 2 x LX
- 1 x Sound
- 1 x AV (provided assistance can be sought as required from LX/MX departments)
- 1 x BOH (to assist with props and costumes handling, washing, drying and packing away)

Indicative Production timetable

In most cases, the first performance can take place in the evening of the second day. Volunteer performers would be called for an afternoon rehearsal on the second day, prior to the first performance that evening.

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

- One Dressing room for the touring team with:
 - Shower & toilet facilities
 - Benches, mirrors, chairs & adequate lighting for make up and fake blood
 - Table or bench area suitable for setting up fake blood props.
 - Costume rack

- 1-2 x Dressing room for the volunteers if readily available; if not then the facilities below are a minimum:
 - Quick change facilities: An area in the wings or backstage for volunteer quick changes, with facilities to hang 35 to 40 costumes on hooks, chairs or racks.
 - Access to sink/laundry for blood cleanup, including washing mops and towels.
 - Green Room with access to tea & coffee facilities for the volunteers between rehearsal and performance.

Refreshments

It's a long day for volunteers, so refreshments are required:

- Drinks (water, tea & coffee) throughout the day
- A light meal (eg sandwiches, biscuits, fruit) for the volunteers between rehearsal and performance, or between the shows in a two show day.

If these requirements cannot be met please contact the Production Manager to discuss the best arrangement.

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 following the volunteer rehearsals 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 x 10m

Minimum height: 5m

Design Description

The set comprises an 8m x 8m square playing area of white tarkett floor & a white vinyl backdrop curtain on a track, and an upstage black smother. Black masking will surround the white backdrop curtain. There is a lot of fake blood in the show and a number of fake knives and fake guns used in the opening sequence, which are cleaned up entirely before the entrance of volunteers. The white vinyl curtain backdrop hangs horizontally halfway up the square playing area. After the opening fake blood sequence, and cleanup, the curtain is drawn across to reveal the full playing area.

Set Overview

In summary, the set consists of the following elements:

- A Tarkett Floor, white, in good/ perfect conditions, at least 8m x 8m.
- 1 white vinyl backdrop on a curtain track that can be drawn across to reveal upstage area.

- A small amount of soft black masking to surround the playing area
- A black smother upstage of the white backdrop to designate the upstage wall
- Back Stage Carpet runners will be required from the Venue for sound proofing, as required
- Quick change areas and props tables will be required from the venue backstage.
- 2 x 50 inch TV screens rigged over the audience provide instructions to the performers
- 2 x smaller, eg 20-32 inch screens backstage to provide instructions to the performers
- Entrances to the playing area are required for various volunteer performer entrances and exits. Entrances can be created using soft masking.

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:

- a plain white vinyl curtain 4.2m (h) x 8m (w) with eyelets at top edge every 30cm

Presenter to provide:

- a curtain track for hanging our white vinyl curtain. The curtain must be rigged halfway up the tarkett floor, and will be operated from the wing.
- 8x8m white tarkett floor if in the venue's stock. (We will tour tarkett for those venues which do not have it, but for those who do it may be preferable to use the venue's tarkett.)
- white tarkett tape
- masking (legs and borders) to frame the performance space and the white vinyl curtain
- carpet for minimising backstage noise (any colour/size)
- 25 x chairs for volunteers
- 3 x tables, for props and blood preparation

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

Rigging & fly tower

This show will not require a Fly Tower, however truss or grid is required to hang masking and a backdrop on a curtain track.

We require a truss or suitable rigging points to rig 2x 50" TV on top of the audience. Ideally this truss should be able to fly in and out, and be moved Upstage or Downstage.

Audiovisual

Overview

The AV set-up plays a substantial role in our production, providing instructions & cues to the performers.

2x 50" and 2 x 20" screen will provide live instructions to the performers and volunteers.

The show effects are programmed on a Qlab system and Keynote system, which are toured with the company on two laptops.

Please refer to our AV diagram for further details.

Company tours with:

- 1x computer running QLab, for sound and BOH screens cues.

- 1x computer running Keynote, for FOH screen cues
- 1x Matrox Triple Head Digital SE vision splitter with cabling to/from computer

Presenter to provide for international touring, Company can tour within Australia:

- 2 x 50 inch screens with HDMI input to be hung over audience, facing upstage. These screens will provide cues and instructions for the performers. A projector and screen may be used as an alternative as a last resort, and must be discussed with the company in advance.
- 2 x 20-32 inch screens with VGA input on stands, to be placed at each backstage entrance, or near allocated volunteers standby area, providing backstage instructions to the performers.
- All cabling, splitters, adapters to connect both AV systems to the control room.
- Basic hardware to rig 2 x 50 inch screen on top of audience seating bank (ie truss, scaff pipes, clamps, safety chains)
- AV back up cabling (VGA, DVI, 240v)

Presenter to provide:

- Suitable FOH truss for hanging 2x 50 inches TV
- additional rigging for FOH 50 inches TV
- qualified crew assisting with AV rig, troubleshoot and install

The AV set up plays a crucial role in our production, and we won't be able to start any tech rehearsal until all AV have been installed, troubleshooted and operating in perfect order.

Assistance will be required to rig, install and troubleshoot all AV aspects of the production.

Lighting

Overview

The lighting design can generally be realised with standard house fixed lamps, including side light booms.

Please refer to our Lighting Plan attached. The Lighting plan as to be considered as indicative. Specific lanterns might be required to perform the show in your venue.

Company tours with:

The touring company will provide the show file and a list of gels cut. We will require the gels to be ready before commencing the focusing.

Presenter to provide:

- 2x confetti cannons, controlled via DMX or on/off power outlet, with enough confetti cartridges for each rehearsals, show and some spare.
- ETC console provided by the venue. If you are NOT using this type of lighting console in-house, please discuss with the show's Production Manager.
- All lighting and booms lighting required for an even stage wash and specials. The following is an indicative list drawn from the last presentation. Please refer to our lighting plan for further details and gel colouring. Plans and stock requirements will be refined in consultation between the touring company and the presenter, closer to the tour's commencement.
 - 32 x profile 23-50'
 - 6 x PC 1kw
 - 26 x fresnels 1kw
 - 10 x par MFL

- 9x MR16 (or similar) on H stand (or similar) to be used as foot light, downstage proscenium
- 1 x DMX strobe Atomic 3000
- 8 x lighting booms with base
- 24 x boom arms
- Gels: R3203, R3220, L763, L119
- Back stage blue lights and rope lights
- Appropriate height access equipment
- Consumables such as tape, cable ties, gels etc
- All lanterns are to be pre rigged patched & flashed prior to touring party arrival, for the only exception of foot lights and confetti cannons
- 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 the foot lights and confetti cannons, focusing the lighting rig programming and operating the show.

Sound

Overview

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

The show effects are programmed on a Qlab system and Keynote system, which are toured with the company on two laptops.

Company tours with:

- A computer running Qlab, for sound and BOH screens cues.
- A computer running Keynote, for sound and FOH screens 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.
- PA and Sub with plenty of headroom
- 2x foldback monitors
- 2x hand-held wireless microphones
- 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 will be required in setting up and checking the sound systems and 2x hand held microphones.

Props

There is a cache of fake weapons required for the show, including realistic looking fake guns.

We use remote controlled air squibs to trigger the blood effects, exploding blood packs preset in performers' costumes.

Please discuss and inform our Production Manager of any specific legal constraints or house policies affecting the use of fake guns in your Venue.

The opening scene is heavily dependent on the use of fake guns. However in the event that such items are absolutely prohibited from use as outlined, alternatives may be discussed as a last resort.

Company tours with:

- Fake poison, syringes, razors, fake body parts
- Fake daggers and swords
- 2 x air powered squibs, blood packs and other blood effects, including all fake blood required

Presenter to provide:

- 2 x replica pistols. Company may be able to tour these within Australia, subject to negotiation.

Please advise ASAP if regulations or house policies affect the use of fake guns during a theatre performance.

- 1x Janitor trolley
- 3x mops, 3x buckets and brooms (all cleaning items used onstage during show, as part of the show)

Costume & Wardrobe

Overview

Costume washing and drying is to be performed by the the touring company, in conjunction with the Presenter's BOH technician. If access to the laundry facility has be to shared with other touring companies, please provide an accurate laundry schedule for discussion.

Cast costumes for Mish & Zoe require washing and drying after each performance, to remove fake blood.

Company tours with:

- 2 sets of cast costumes for Mish & Zoe
- 6 specific costumes for volunteers
- 25 ghost sheets for volunteers

Presenter to provide (Company may be able to source within Australia, subject to negotiation)

- 35 to 40 Period costumes. The show requires each of the volunteers to wear a partial costume with an overtly theatrical allusion over their own clothes; think Togas, Doublet and Hose, Period Frocks and Military Coats. We can work with you to select suitable costumes, ensuring a range of looks and sizes. See images on following page for a sense of the overall look.

Presenter to provide

- Washing, Drying, Steaming & Ironing facilities
- 2 x Wardrobe racks for 35 to 40 costumes
- Washing Baskets in each dressing room

Communications

Presenter to provide:

- 6x Wireless, battery powered belt pack comms, with charging station and spare batteries

It is essential that all show crew are connected via Comms during rehearsal and performance.



Images: Jorge Sanchez