

post presents

## *Ich Nibber Dibber*

produced by Intimate Spectacle

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## Information Package & Technical Specifications

V3.3, 20 August 2018

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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
Dramaturg	Anne-Louise Sarkis
Produced by	Intimate Spectacle (Harley Stumm)

Commissioned and produced by Campbelltown Arts Centre with Intimate Spectacle, with support from the Australia Council for the Arts, Create NSW, Bundanon Trust, Playwriting Australia and Sydney Festival.

## Production Description – Marketing Copy

*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.

## Documentation Video & Images

Promo (5 min)	<a href="https://vimeo.com/289822747">https://vimeo.com/289822747</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)
High quality files at:	<a href="https://www.dropbox.com/sh/ftld7iaon5p78n/AAAlZL5Ynrm8UR0B16wD-yTPa?dl=0">https://www.dropbox.com/sh/ftld7iaon5p78n/AAAlZL5Ynrm8UR0B16wD-yTPa?dl=0</a>

## 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>

Below are extracts from a single article reviewing three works in Sydney Festival. Passages relating to post's *Ich Nibber Dibber* are highlighted yellow.



## REVIEW: SYDNEY FESTIVAL LOOKS FOR A WAY OUT OF OUR DARK TIMES WITH WHIMSY & OPEN HEARTS

(<https://dailyreview.com.au/>)

By Cassie Tongue

January 27, 2017

Three women appear to float above the stage. They're dressed like angels; like three heavenly figures from a Renaissance painting. They talk about poo problems.

Women in Jetsons-style jumpsuits tell us we're in a safe space away from the crushing world of political despair, ringmasters to a circus cabaret of absurdity and metaphor.

A trans performer speaks breathlessly about long-ago crushes on beautiful women. Behind them, a band of tomboys play 'Crimson and Clover,' the song rising like curlicues of smoke around the artist.

Wesley Enoch's Sydney Festival is shaking up the dominant cultural narrative and giving us oft-overlooked perspectives. These three shows – *Ich Nibber Dibber*, *Tomboy Survival Guide*, and *Retro Futurism* – grapple with memory and history, deliberately filtering past, present and future through still-marginalised lenses.

*Ich Nibber Dibber's* floating angels are Barry-Award winning comic Zoe Coombs-Marr, Mish Grigor, and Natalie Rose, known collectively as the performance group post. The show is an excavation of 10 years of recorded conversations: tapes left running as the women switched from work topics into general chat. It's a verbatim script, full of natural conversational tics and, especially from the women's younger days, reflexive self-consciousness. But they're still more frank with each other than anyone generally is allowed to be in a public forum: talking about bodies and their occasionally gross actions, sex and love, relationships, and what it actually means to be an artist.

It's really funny and surprisingly refreshing: this kind of conversation between women, including one who is a lesbian, isn't usually deemed appropriate for the stage – there's a thrill not just of eavesdropping, but of hearing something so frank and uncensored you know it must be utterly real.

It's also an interesting study in growing older and growing up; in later scenes, each of the women are more confident, more sure of themselves – less performing their identities than they are owning them. It's a cleverly structured personal oral history of influential artists, ineffably human.

# Biographies

POST is a theatre company lead by Natalie Rose, Zoe Coombs Marr and Mish Grigor. Considered some of Australia's top theatre makers, they take being silly very seriously, making work that "pokes at the dead remains of dramatic performance with a very big stick that is itself hugely entertaining" (John Bailey, REALTIME). Borrowing from experimental theatre, comedy, and whatever else they can find; they could be described as formally innovative but prefer genre-queer. They have been working in Sydney since 2003, rising through the ranks of experimental venues and exploding onto the mainstream without anyone really knowing how.

POST have a deep irreverence for the institution of theatre, yet carry a sincere reverence for the magic moment of live performance it houses. This has amused, bemused and probably annoyed audiences around the country. With a growing international presence, POST are known for their fascination with Australian vernacular, interrogating our political sensibilities, and presenting a high camp kitsch aesthetic.

POST devise plays by examining a wealth of material, including old film of themselves, other people's plays, drag, impressions, bad acting, boy geni, The Biggest Loser/Real Housewives/etc, art theory, birth, death, auditions, shamans, epitaphs, avatars, and those nightmares where you have to give a speech but haven't got any pants on.

Continually invigorated by collaboration, POST believe in process and practice outside of hierarchical forms of theatre production. Originally a core group (Nat, Mish, and Zoe), since 2008 they have expanded to include a pool of collaborators. Their associates include James Brown, Anne Louise Sarks, Eden Falk, Emma Saunders, and Shelly Lauman, amongst an expanding list.

Since 2015, post has collaborated with independent producing company Intimate Spectacle and its principal, Harley Stumm, who produce and tour post's work.

In 2017 year they premiered *Ich Nibber Dibber* in Sydney Festival, commissioned and produced by Campbelltown Arts Centre. In 2018 *Ich Nibber Dibber* will be performed at Sydney Opera House and Malthouse Theatre Melbourne.

*Oedipus Schmoedipus* was commissioned by Belvoir for Sydney Festival 2014, and has since toured to Melbourne (2015), Santiago Chile (2017) and an eight city national regional tour (2018). The work features a new cast of 25 volunteer performers each performance. Centro Gabriela Mistral in Santiago Chile presented a bilingual version with Mish and Zoe performing in subtitled English and local volunteers in Spanish. In 2018 post will collaborate with Hong Kong Repertory Theatre, West Kowloon Cultural Precinct Authority, and writer Pat-To Wan on a Cantonese language adaptation, to premiere in Hong Kong Repts International Black Box Theatre Festival, co-commissioned by Arts Centre Melbourne - Asia TOPA.

Their other works include *Who's The Best?*, commissioned by Sydney Theatre Company, and toured nationally (2011), *Everything I Know About The Global Financial Crisis In One Hour*, commissioned by Belvoir, and toured to United Kingdom, *We Are The World*, commissioned by Country Arts South Australia in Mount Gambier (2017), *Come On Ladies, Shamelessly Glitzy Work, Swimming Home In Heels, Gifted and Talented, Untitled Endurance Performance, Unicorn Dreaming (Do I Look Like A Slut?)*, *Under 12s Competitor #286* and *Idle Hands Wake Up With Fleas*. Most of them aren't touring any more but they were all really good.

**Mish Grigor** is an artist who works with performance across a variety of contexts. She was recently the Australia Council's EMPAC New York artist-in-residence, and in 2017 she co-directed 'Second Hand Emotions' at Vital Statistix with SJ Norman and Sarah Rodigari. Recently she has toured 'The Talk' to BAC (London), Buzzcut (Glasgow), Forest Fringe (Edinburgh), and Metro Arts/Brisbane Festival, with further seasons announced soon for 2018. She an alumni of Melbourne Theatre Company's Women in Theatre program, undertaking an artistic director's mentorship with Brett Sheehy. Recent other projects include 'WE ARE MOUNTAIN' with Zoe Scoglio, '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. 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.

**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, the Golden Gibbo, was nominated for a Helpmann Award and Best Comedy at Edinburgh Fringe and has been performed in NY, LA, London, NZ and at the Sydney Opera House. In 2017 she co-wrote, directed and starred in *Wild Bore*, with Adrienne Truscott and Ursula Martinez, at Malthouse Theatre, Edinburgh Fringe, Soho Theatre (London) and Sydney Festival. 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. 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). She is occasionally on telly and was a regular on ABC's Dirty Laundry Live and in 2006 she won the National Poetry Slam Championships under dubious circumstances.

**Natalie Rose** is one third of the performance collective post, Creative Director at Shopfront Arts Co-op and has been involved in Australia's Contemporary Arts scene for the past 18 years. She has a Bachelor of Arts from the University of Western Sydney, Nepean and has previously trained at PACT Centre for Emerging Artists and Urban Theatre Projects as a member of their ensembles. Her work has been seen nationally and internationally at Sydney Festival, Belvoir Theatre, Sydney Theatre Company, Arts House (Melbourne), Cambridge Junction (UK) and Brisbane Powerhouse, to name a few. Nat has facilitated workshops for the past 18 years for young people and emerging artists with and without disability. Nat is committed to creating work with young people, emerging artists and community members wanting to share their voice and have their stories heard. In 2017, she has directed Ever After Theatre's *How to Build a Home* as well as Shopfront/ATYP's *Dignity of Risk* which was awarded a Sydney Theatre Award for Best Production for Young People. In 2017 with post, Nat premiered *Ich Nibber Dibber* in Sydney Festival, *We Are The World* with Country Arts SA in Mt Gambier as well as touring their 2014 Sydney Festival work *Oedipus Schmoedipus* to South America. In 2018 with post, Nat will tour *Ich Nibber Dibber* to APAM and Malthouse Theatre (Melbourne) as well as *Oedipus Schmoedipus* to Hong Kong. Nat and the Harness ensemble will begin first stage creative development on their second work in October 2018 supported by Bundanon Trust.

**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 Campion, 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.



- clean and prepare all set, costume and props elements for the production. When necessary, procure, maintain, or replace props, or other design/production elements
- 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

## 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.

### 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