

WILBUR THE OPTICAL WHALE

TECH SPECS



CURRENT AS OF NOV 4TH 2021

THE SHOW

"Wilbur the Optical Whale" is a 'tale' about friendship, acceptance and celebrating difference. Wilbur and Cecil are BFF's. They are inseparable...or are they? One day while playing hide and seaweed, Wilbur and Cecil are set upon by the Starfish Meanie Gang! How do they get out of this one?

Set in an exquisitely crafted underwater world full of stunning circus tricks, digital and visual imagery, music, and interactive play, "Wilbur the Optical Whale" is an immersive, interactive, and accessible performance for children aged 3-8 years.

All performances feature integrated Auslan interpreting. Headphones are available for audience members to engage on their own terms. The set includes a quiet space as part of relaxed performance mode catering to those who may require it.

CREWING

- **indelabilityarts** will provide:
 - 1x Stage Manager to operate SX, AV, LX and call microphone cues.
- **Venue** to provide:
 - 1x Audio Tech for whole season; to assist with microphone management.
 - 1x Lighting Tech for bump in and rehearsal only; to help program lights.
 - 1x Video Tech for bump in only; to help with setup of projectors. Alternatively, this role can be fulfilled by the Audio or Lighting Tech if they are multitasked.

STAGING

- **indelabilityarts** will provide:
 - 10m wide by 6m deep circus flooring. This area is referred to as the *performance space*.
 - 3x 6m wide by 4m tall fabric sheets to be used as projection surfaces.
 - Extendable boom poles with baseplates and crossbars for the purpose of setting up the projection surfaces.
 - 2x circus silks to be rigged on anchor points above the performance space. If there are no rated anchor points available, the silks can be rigged anywhere but will not be used for circus tricks.
 - A certified rigger to rig the silks.
 - Cushions, blankets and various toys for audience to sit on and use in the audience space
- **Venue** must provide:
 - Access to rigging points at the appropriate locations. The location of the performance space is determined by available rigging points.
 - Clear floor downstage of performance space for audience. This area is referred to as the *audience space*.
 - Seats set in a semi-circle at the back of the audience space for audience to use if needed.

LIGHTING

- **Venue** to provide:
 - Open white face light focused to the performance area.
 - LED colour wash focused to performance area.
 - LED moving lights are not required, but preferred if available for use in the audience area to create an 'underwater feel'.
 - Lights with UV functionality.
 - Note that if the Venue is unable to supply or source any lights with UV functionality, please inform the Technical Manager as soon as possible as it is required for a part of the show.
- Please take care to note the following:
 - Caution must be taken when focussing to avoid as much spill onto the projection screens as possible. If it is unavoidable, spill onto the side screens is preferred over the centre, as in; face light may need to come from the side rather than straight on, or from a steeper angle.
 - Take particular caution to ensure that lighting fixtures are not positioned in places where they will be caught in projector shots. If all lighting bars are above 4m, they should be safe.
 - A list of lighting states is noted below which will be programmed before the technical rehearsal. Though; should time permit, an LX op is welcome to prepare these ahead of time.
 - As noted earlier, an LX op is not required for the show as operating will be done by the Stage Manager.

LIGHTING STATES

- The following states assume that the venue has access to face light and an LED colour wash focused to stage.
- The up and down times for all cues should be five seconds.

CUE NO.	NAME	DESCRIPTION
1	Preshow	<ul style="list-style-type: none">- Dim, blue lights onstage (around 15%).- No face light.- Movers, (if available) focused to audience space to create an 'under the sea' feel. LX Op have fun with gobos, rotation and subtle colour effects. These lights can stay programmed through every subsequent cue (with the exception of cue 3 and 6).
2	Stage Wash	<ul style="list-style-type: none">- Brighter blue lights onstage (around 40%).- Face light.
3	Jellyfish	<ul style="list-style-type: none">- UV lights at full.- No face light.
4	Stage Wash	<ul style="list-style-type: none">- Copy of Cue 2.
5	Destruction	<ul style="list-style-type: none">- Colour wash changes from blue to orange.
6	Blackout	<ul style="list-style-type: none">- All lights off.
7	Stage Wash	<ul style="list-style-type: none">- Copy of Cue 2.
8	Postshow	<ul style="list-style-type: none">- Copy of Cue 1.

AUDIO

- **Venue** to provide:
 - Standard speaker setup including L&R speakers and sub (if available) appropriate for the audience space.
 - 4x Radio Headsets, packs and belts of varying sizes for performers.
 - 1x Stereo DI with 3.5mm jack for Qlab playback.
- **indelabilityarts** will provide:
 - 1x MacBook Pro to play audio and vision from Qlab, to be setup near the lighting console.

VIDEO

- **indelabilityarts** will provide:
 - 3x Epson EB-2265U projectors which must be rigged 8.9m-14.6m away from their projection surface (closer is preferred for maximum brightness, but consistency of distances should be prioritised.)
 - 3x HDBT transmitters
 - 3x 30m Cat5 cables
 - 3x HDMI cables
- Please take care to note the following:
 - Should the venue have a projector capable of filling the centre projection screen (6m wide x 4m high) already setup in a standard position, it is possible to use this instead to save time during bump in. It is okay for the centre projector to be a different model to the two side projectors.
 - Should the venue have HDBT transmitters of their own, they are welcome to set them up at the appropriate projector positions before company arrival, to save time during bump in.
 - If the distance from the projectors to ops position is greater than 30m, the venue must provide the equipment necessary to get data from the touring Qlab MacBook to the projectors (either by providing longer Cat5 cables, or access to venue hard patching systems).

DRESSING ROOMS

- **Venue** to provide:
 - 2x accessible dressing rooms close to the performance space. If the dressing rooms are not accessible or not within a reasonable distance, temporary dressing rooms must be setup upstage of the performance space behind the masking. These temporary dressing rooms should include:
 - 1x private area for 5x performers, in which chairs and tables for each are required.
 - 1x private area for 4x performers, in which chairs and tables for each are required.
 - Each dressing room area must have access to at least 1x standing mirror and 1x clothes rack as well as adequate lighting.

SCHEDULE BREAKDOWN

This is an example schedule based on the following facts and assumptions:

- The Venue has either done a pre-rig, or we are using their standard LX rig.
- We have a one day bump in (the time below is the minimum required for a full setup).
- We have a two show day (this is the usual).

DAY ONE		
0900 - 1200	Bump in SET/AV/SX	SM, LX, SX, AV
1200 - 1300	Lunch	-
1300 - 1600	Tech Rehearsal, Program LX	SM, LX, SND
1600	Finish	-
DAY TWO		
0830 – 1000	Warm ups/Preshow Checks	SM, SX, PERFORMERS
1000 – 1030	Doors	-
1030 – 1115	Performance #1	SM, SX, PERFORMERS
1115 – 1215	Break	-
1215 – 1230	Preshow Checks	SM, SX, PERFORMERS
1230 – 1300	Doors	-
1300 – 1345	Performance #2	SM, SX, PERFORMERS
1345 – 1600	Bump Out	SM, SX

Alternate schedules can be accommodated using the same brackets of time as guidance.

INDELABILITYARTS CONTACTS

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STAGE PLANS

