

Circus Oz August 2008



**Technical Rider  
Attachment C  
August 2008**

**Do not use any version dated prior to August 2008**

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**This document forms an integral part of the contract and should be read carefully. It outlines the most ideal environment for staging a Circus Oz performance. Circus Oz is flexible and adaptable, and can present a show under a range of conditions. We do request that additions or variations to the specifications outlined below are discussed and agreed in writing with the Circus Oz Production Manager.**

## 1. DOCUMENTATION

### 1.1 VENUE/PRODUCER TO PROVIDE

Circus Oz requests that complete technical documentation for the proposed venue is emailed to [production@circusoz.com.au](mailto:production@circusoz.com.au) at the earliest possible time.

All drawings are to be in scale. The preferred format for plans is dwg/dxf or Vectorworks 11.5. If only pdf format is available then a scale bar is required in both directions.

DOCUMENTATION	COMMENTS
1.1.1 Architectural drawings including sectional & plan views	Identify all basic structural framework and rigging points over the performance area and auditorium, including certified engineering load capacities where known.
1.1.2 Seating plan	Indicate all saleable seats and row/seat numbers, including all seating arrangements for the orchestra pit area along with lighting & sound operating positions.
1.1.3 Stage plan	Include specifications and positions of all flying lines, (including front-of-house bars, rigging, truss, grid etc.).
1.1.4 Standard hanging plot	Indicate the location of existing items stored in fly's, particularly cinema screens and large or hard set pieces. Indicate if items can't be moved.
1.1.5 Inventory of lighting equipment available	Include dimmers and technical information for any light control desk, including protocols.
1.1.6 Inventory of sound equipment available	Include standard speaker positions and the physical locations of all front-of-house speakers. This can have impact on the rigging of other show elements.
1.1.7 Inventory list of stage cloths	Indicate their fire retardant properties and requirements.
1.1.8 Regulations	Indicate local regulations such as permissible noise levels, fire codes and any time curfews.
1.1.9 Contact details for venue personnel	Include names, phone numbers and e-mail addresses for the General Manager and Technical Manager.

### 1.2 CIRCUS OZ TO PROVIDE

Circus Oz can supply the following example plans from a recent season to the Venue/Producer:

- Stage Plan
- Lighting Plan

## 2. STAGING

Please refer to section 2.5 for details regarding equipment to be supplied by the Venue/Producer.

### 2.1 STAGE DIMENSIONS

For a visual representation of the following requirements, please request Stage Plan listed in section 1.2.

<b>2.1.1 FLOOR AREA</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Wing space of 5½, (18 ft), stage left and stage right.</li> <li>• Performance floor space of 12m wide, (40 ft), and 12m, (40 ft), deep from proscenium to upstage wall.</li> </ul>
<b><i>Notes / Comments:</i></b>	The Venue/Producer will ensure that the stage and wings are completely clear of all theatrical and other equipment not required by Circus Oz prior to the load-in.
<b>2.1.2 PROSCENIUM ARCH</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Proscenium arch of 10 – 12m, (33 – 40 ft), wide by 7m, (23 ft), high.</li> </ul>
<b><i>Notes / Comments:</i></b>	Speaker cluster hanging in front of the proscenium must rise above 7m, (23 ft).

### 2.2 RAKE

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• A level and flat stage is preferred.</li> <li>• If stage is raked, and anti rake available, it must be installed prior to the load-in.</li> <li>• The anti-rake should incorporate the performance and the wing areas.</li> </ul>
<b><i>Notes / Comments:</i></b>	If an anti-rake is not available this may affect schedule, costs, and may result in exclusion of some acts.

### 2.3 FLOOR SURFACE

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Sprung floor of timber construction.</li> <li>• Joists upon bearers.</li> <li>• Non-slippery surface. Timber surface preferred.</li> </ul>
<b><i>Notes / Comments:</i></b>	A concrete floor or timber laid on concrete is not preferable. If the stage is painted, a matt paint finish is required. A gloss finish is too slippery for some acts to be performed on. Any necessary repainting should be done prior to the load-in. <b><i>If Circus Oz is not permitted to drill into the floor then the weights outlined in section 2.5.7 must be provided by the Venue/Producer at Venue/Producer's cost.</i></b>

### 2.4 ACCESS TO STAGE FROM AUDITORIUM

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Minimum of 1 set of steps leading into the auditorium from the stage.</li> </ul>
<b><i>Notes / Comments:</i></b>	For use during the performance. A set either side of stage is appreciated. The general public may be led up these stairs onto the stage during the performance.

**2.5 EQUIPMENT – to be supplied by Venue/Producer at Venue/Producer's Cost**

<b>2.5.1 BAND RISERS</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• 4 units 2m*1m, (6½*3¼ ft), - 300mm, (12 inches), in height, (legs).</li> <li>• 2 units 2m*1m, (6½*3¼ ft), - 800mm, (32 inches), in height, (legs).</li> <li>• 1 unit 2m*1m, (6½*3¼ ft), - 600mm, (24 inches), in height, (legs).</li> </ul>
<b>Notes / Comments:</b>	We are happy to adapt the heights slightly to suit what is available.
<b>2.5.2 DRAPERY</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• 4 standard legs, approximately 3m*9m, (10*30 ft), (w*h).</li> <li>• 4 standard borders, approximately 12m*3m, (40*10 ft), (w*h).</li> <li>• 1 black curtain, approximately 12m*9m, (40*30 feet), (w*h).</li> </ul>
<b>Notes / Comments:</b>	All stage drapes are to be flame retardant. Circus Oz will provide a hanging plot. Black curtain is used as upstage blacks behind the LED star cloth provided by Circus Oz.
<b>2.5.3 FLY LINES</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• Minimum of: 13 full width stage pipes, OR 9 full width stage pipes supplemented with 4 spot lines for legs.</li> <li>• The spread of the fly lines must be from the back of the proscenium to 11m, (36 ft), up stage.</li> </ul>
<b>Notes / Comments:</b>	Fly lines are mainly used to rig lighting on, and to hang masking. If there are no fly lines this may affect the schedule and costs to the Venue/Producer, particularly as truss may need to be installed prior to Circus Oz's arrival.
<b>2.5.4 DELIVERY DOCK AND STORAGE</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• Truck height delivery dock with storage for road cases on same level as stage with clear access is preferred.</li> </ul>
<b>Notes / Comments:</b>	A ramp, fork lift, or other lifting device may need to be provided if the loading dock height is greater than acceptable lifting range, and if the loading dock is not on the same level as the stage. Truck parking or storage may be required during the season.
<b>2.5.5 ACCESS EQUIPMENT</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• A mechanical personnel platform with the capability to reach 8m, (26 ft), high for safe hanging point access.</li> </ul>
<b>Notes / Comments:</b>	Mechanical personnel platform is required on stage for the load-in, load-out and possible maintenance during the season.
<b>2.5.6 CONSUMABLES</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• 3 rolls of Black Gaffer.</li> <li>• 3 rolls of White Gaffer.</li> </ul>
<b>Notes / Comments:</b>	NA

**2.5.7 ACT RELATED ITEMS**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• Pallet Jack – 4 wheel pallet jack, as used in supermarkets.</li> <li>• Weights – 400kg, (880lb), for Sway pole act, can be weights from fly tower.</li> <li>• Weights – 5000kg, (11,000lb), for guy points of tight wire if not able to get fixed point.</li> <li>• Weights – 200kg, (440lb), for stabilising the show ladder if not allowed to secure directly to floor.</li> <li>• Wheelbarrow.</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>Pallet jack will be used during the show to move the sway pole and skate ramp in and out of act position. Weights may be required if there are problems with putting guy points into the stage. Fly tower weights can be used. It is extremely rare to not find tight wire fixed points and to need to use weights.</p>

**2.6 TEMPERATURE**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• Temperature range maintained between 18 and 22 degrees Celsius, (68 – 71.6F).</li> <li>• Humidity levels maintained at between 40% and 60%.</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>The Venue should maintain an adequate temperature and humidity range for the stage, dressing rooms, warm up spaces and other areas used during the production.</p>

**3. RIGGING**

Please note that rigging requirements vary according to which acts are to be included in the show. Specifications are subject to prior discussion with the Circus Oz Production Manager.

Please refer to section 3.5 for equipment to be supplied by the Venue/Producer.

**3.1 POWER**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• 3-phase supply for chain motors.</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>Supply is only used to elevate the show truss to working height.</p>

**3.2 HANGING POINTS**

**3.2.1 NUMBER OF POINTS AND LOADS**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• 4 structural points above stage are required; 2 on each side.</li> <li>• Points to be positioned 4m – 6m, (13 to 20 ft), either side of centre and approximately 1.2m and 2.7m, (4 and 9 ft), upstage of the proscenium.</li> <li>• Each point must have a safe working load of 1000 Kilograms, (2200lb).</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>Structural points would usually be slings around roof-trusses above the grid, or beam clamps attached to suitable steelwork in the grid, or similar.</p>

<b>3.2.2 TRUSS HANGING</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Aluminium box Show truss, (520mm/20<sup>1</sup>/<sub>2</sub> inches), will hang from these points.</li> <li>4*1 tonne chain motors will be used with their chains attached to the points above, and the motor end attached to a spreader bar through the truss.</li> <li>The bottom of the truss will usually be set at 7m, (23 ft), above the stage.</li> </ul>
<b><i>Notes / Comments:</i></b>	The truss, once assembled, will need to be flown to a height of 1.2m – 1.8m, (4-6 ft), above stage level for a period, during the load-in so that Circus Oz can attach its show equipment.

### 3.3 GUYING POINTS

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Truss braced with 4 to 6 guys, tightened with tirsors, (hand operated wire rope pullers), or ratchet straps.</li> <li>Guys attached to the truss and to fixed points on the walls or floor of the theatre, usually backstage. <b>These points need a safe working load of 500 kilograms, (1100lb).</b></li> <li>Typically 1 point either side of stage on the back of the proscenium wall just offstage of the proscenium arch, at about 6m, (20 ft), high, and 1 point either side on the side wall, 8 – 10m, (26 – 33 ft), upstage of the proscenium.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Positions vary from theatre to theatre depending on structure, available points, theatre policy regarding drilling etc. Locations can usually not be finalised until the Circus Oz Rigger(s) arrive at the theatre for the load-in. The Circus Oz Rigger(s) will decide whether existing anchor/points are suitable, based on their attachment and location. If no suitable existing anchor/points can be identified, new anchor/points will be installed. This may require plates brought by the Company to be attached to the floor or walls. The following methods are examples of appropriate attachments. (NB: other methods may be used):</p> <ul style="list-style-type: none"> <li>Slings around existing structural fixtures; e.g. Steel column or the locking rail of existing fly rail.</li> <li>Bolts and nuts either side of floor bearer through the floor surface with a steel plate top and bottom.</li> <li>Expansion anchors fixed into masonry structure.</li> </ul> <p>These points and anchors are essential to Circus Oz, and any additional cost incurred will be the responsibility of the Venue/Producer.</p> <p>If using dead weight on the floor to guy the truss we will need 4*1000kg, (2200lb), of weight.</p>

### 3.4 ADDITIONAL ANCHOR POINTS FOR SPECIFIC ACTS

Some acts require extra anchor points on stage and in the wings. Points would normally be plates screwed to the floor, but other methods can be used if screwing to the floor is not permitted; e.g. plates attached to ply sheets or pallets and weighted down with appropriate quantities of stage weights.

<b>3.4.1 TIGHT WIRE REQUIREMENTS</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>The tight wire requires 2 anchorages, 1 either side of stage, 1m – 3m, (3¼ – 9¾ ft), upstage of the proscenium, and 9m – 15m, (29½ – 49¼ ft), from centre of stage.</li> <li>The wire is supported onstage by 2*A-frames 6m, (20ft), apart, and attached to anchors with a 12mm, (½ inch), wire rope and tirlfors.</li> <li>Safe working load of 1500kg, (3300lb).</li> </ul>
<b><i>Notes / Comments:</i></b>	The anchorages would usually be in the wings, near the wing wall, and would usually be plates anchored to the floor or walls with 6*12mm, (½ inch), anchors or bolts for each. We would use existing fixtures where possible. Sometimes 1 side is slung directly to the bottom of the fly system structure.

### 3.5 RIGGING EQUIPMENT – to be provided by the Venue/Producer at Venue/Producer’s cost.

All equipment provided by the Venue/Producer must be full maintained.

The Venue/Producer is to supply the truss, electric chain motors and rigging gear for head points. Circus Oz will supply spreader bars for the truss and guying equipment. The exact rigging requirements will vary according to the show. A more accurate list will be provided to the Venue/Producer closer to the season.

<b>3.5.1 TRUSS</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>4 lengths 3000mm, (10ft), “Tomcat” or “Thomas” 520mm, (20½ inch), aluminium box truss.</li> <li>2 lengths 3000mm, (10ft), “Tomcat” or “Thomas” 520mm, (20½ inch), aluminium box truss</li> <li>5 sets of joining bolts</li> <li><b><u>It is essential that this truss be aluminium “TOMCAT” or “THOMAS” 520mm (20½ inch) box.</u></b></li> </ul>
<b><i>Notes / Comments:</i></b>	<u>Alteration to specified truss dimensions can only be made with approval from the Circus Oz Production Manager.</u> <u>Truss size is critical because show fittings are made to fit this sized truss.</u>
<b>3.5.2 ELECTRICAL CHAIN MOTORS/CONTROLLER</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>4*1 tonne chain motors / motor controller, certified in working order with adequate chain to reach from the grid to the stage floor.</li> </ul>
<b><i>Notes / Comments:</i></b>	<u>Motors to be tested on site prior to Circus Oz’s arrival.</u>

<b>3.5.3 SLINGS/BEAM CLAMPS</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Slings or beam clamps to attach the above chain motors to the roof structure above the grid or the grid structure at the required points.</li> </ul>
<b><i>Notes / Comments:</i></b>	NA
<b>3.5.4 SCAFFOLD CLAMPS AND PIPE</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• All pipes should have a 48mm, (1¾ inches), outside diameter.</li> <li>• The following clamps and pipe will be provided at the Venue/Producer's cost. <ul style="list-style-type: none"> <li>○ 12*90 degree/right angle scaffold clamps.</li> <li>○ 12 swivel scaffold clamps.</li> <li>○ 2*6m, (20 ft), scaffolding pipes.</li> </ul> </li> </ul>
<b><i>Notes / Comments:</i></b>	<p>All pipe supplied should be a grade with a wall thickness suitable and rated for scaffolding.</p> <p>Circus Oz may cut scaffolding pipes into shorter sections as required. If the Venue has a stock of pipe that Circus Oz can access, the 6m, (20 ft), pieces will not be required.</p>

### 3.6 STAFFING

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Venue staff to hold relevant qualifications as appropriate.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Circus Oz has Australian qualified Rigger(s) on tour who are integral to set up and to the performance. They will need access to perform hands on activities throughout the season, including load-in, during the shows, and load-out.</p>

## 4. LIGHTING

Please refer to section 4.3 for equipment to be supplied by the Venue/Producer.

### 4.1 POWER

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Circus Oz tours with its own lighting desk, (ETC Ion 200), and processor.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>It is important that our lighting desk can be connected to the theatre's system; otherwise significant extra lighting plotting and programming time will be required.</p>

### 4.2 LIGHTING POSITION

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• 1.6m*1.8m, (5*6 ft), (w*d), level surface for our lighting control position.</li> <li>• Must be near the centre line with an uninterrupted view of the whole proscenium.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>In the event that the control position is to be placed within the seating area, all seats within the area must be removed before the load-in begins.</p> <p>Ease of access and exit by our lighting operator is preferred throughout the performance.</p> <p>Preference is for an operation position in clear view of the stage, not to be controlled from behind a window.</p>

**4.3 LIGHTING EQUIPMENT – to be provided by the Venue/Producer at Venue/Producer’s cost.**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• <b>FX</b> <ul style="list-style-type: none"> <li>○ 1 hazer – Le Maitre neutron Hazer or DF 50 preferred.</li> <li>○ 1 smoke machine.</li> </ul> </li> <li>• <b>DIMMERS</b> <ul style="list-style-type: none"> <li>○ 72*2.4k dimmer channels/DMX compatible with ETC Ion 200 desks.</li> </ul> </li> <li>• <b>LUMINARIES</b> <ul style="list-style-type: none"> <li>○ 26 Source 4 750 26°.</li> <li>○ 14 Selecon 1200 F.</li> <li>○ 10 Source 4 750 50°.</li> <li>○ 18 Source 4 750 36°.</li> <li>○ 6 Mac 2000 Wash Plan.</li> <li>○ 6 VL 1000 TS.</li> <li>○ 4 Mac 2000 E Profile.</li> <li>○ 14 Par 64 MFL.</li> <li>○ 15 Selecon Arena F.</li> <li>○ 12 Source 4 750 19°.</li> <li>○ 5 Source 4 15/30°.</li> <li>○ 5 Source 4 25/50°.</li> <li>○ 2 follow spots with 5 frame colour changer/magazine, these should have a minimum wattage of 2400w if tungsten gloves, and 1000w if they are arc based.</li> </ul> </li> <li>• <b>ADDITIONAL</b> <ul style="list-style-type: none"> <li>○ 6 booms 2m, (6½ ft), high with 12 boom arms – to hold 2 lamps each.</li> </ul> </li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>All lighting instruments are to be supplied in proper working condition with the correct globes, barn doors, shutters, and safety chains fitted.</p> <p>All lighting instruments to be supplied with gel frames, gel colour, gobos and gobo holders, as per the lighting plan. The exact luminaries will vary according to the lighting design; Circus Oz closer to the season will provide a more accurate list.</p> <p>Circus Oz will attempt to modify the lighting plan in accordance with equipment that the Venue/Producer readily has available.</p> <p>Any modifications must be agreed by the Circus Oz Production Manager in advance of the load-in. <u>The moving lights must be the same as requested.</u></p> <p>It may not be possible for Circus Oz to only use equipment available in stock at the Venue. Any additional equipment will be hired in at the cost to the Venue/Producer.</p>

**4.4 LIGHTING EQUIPMENT CIRCUS OZ WILL SUPPLY**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• 1 ETC Ion 200 lighting desk and processor</li> <li>• 2 LED Star cloth and transformer.</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>Circus Oz does not tour with any other lighting equipment than that specified above.</p>

#### 4.5 VENUE PRE-RIG

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Venue lights pre-rigged according to Circus Oz lighting plan.</li> </ul>
<b><i>Notes / Comments:</i></b>	The Venue lighting equipment should be pre-rigged, according to a lighting plan sent to the Venue/Producer by our Lighting Designer, prior to our load-in day.

#### 4.6 ELECTRICAL STAFFING

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>A qualified electrician may be required to hook-up any dimmers of the power supply.</li> </ul>
<b><i>Notes / Comments:</i></b>	Circus Oz tours a lighting technician who operates the lighting console during the show. <u>The Circus Oz Lighting Technician</u> calls the follow spot cues during the show.

#### 4.7 FOLLOWSPOTS

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Experienced follow spot operators.</li> </ul>
<b><i>Notes / Comments:</i></b>	Follow spot positions must have a clear view of the entire performance area, from stage apron to up stage floor, up stage borders and top of the proscenium. This may necessitate the relocation of existing follow spots to appropriate positions. Follow spots located in top balcony or bio box positions frequently do not provide adequate coverage for aerial acts.

#### 4.8 BACKSTAGE LIGHTING

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Back stage blue lighting for show mode</li> </ul>
<b><i>Notes / Comments:</i></b>	Work lights should be made available on the day of the load-in. Placement of back-stage blue work lights will be at the discretion of Circus Oz.

#### 4.9 PRODUCTION DESK

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Temporary operating location in auditorium for production set up.</li> <li>Two headsets, power and a shout microphone are required at the production desk.</li> </ul>
<b><i>Notes / Comments:</i></b>	During the load-in and rehearsals it is preferred that the lighting desk be located in the stalls to give the lighting technician a better view for plotting, and for easier communication to the director. The position of the production desk will be moved prior to the first public performance.

## 5. AUDIO

Circus Oz tours with its own sound engineer, digital sound desk, and radio microphone equipment. The show includes live music performed by a core 3 piece band and singer/MC, augmented by other performers. High quality live sound reproduction and monitoring is a vital element in the structure and a presentation of the show.

Please refer to section 5.4 for equipment to be supplied by the Venue/Producer.

### 5.1 POWER

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>The sound system requires a single-phase, (10amp), power supply with <u>earth and neutral separate and apart from the lighting system power supply.</u></li> <li>There must be no tension voltage across earth and neutral on this power supply.</li> </ul>
<b><i>Notes / Comments:</i></b>	Isolation of the audio power from the lighting power is essential to eliminate audio resistance.

### 5.2 LEVELS

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>Loud peaks ad sustained rock and roll band levels may need to be accommodated.</li> </ul>
<b><i>Notes / Comments:</i></b>	Amplification levels shall be discussed and agreed between Circus Oz and the Venue and/or Producer. Loud SFX sounds such as thunder and explosions are used.

### 5.3 MIXING POSITION

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>2m*1.8m, (6½*6ft), (w*d), level surface for the sound mixing position.</li> <li>Sound mixing position should be near the centre line at the rear of the stalls seating, within the stalls seating or immediately behind the seating section.</li> <li>The sound position requires a stable desk, chair, and 2 dim-able lamps, with blue tinted globes.</li> </ul>
<b><i>Notes / Comments:</i></b>	In the event that the mixing position is to be placed within the seating area, all seats within the required area must be removed before the load-in begins. Ease of access and egress by our sound operator is necessary throughout the performance. The show cannot be mixed from a closed room or a room with a window.

**5.4 SOUND EQUIPMENT – to be provided by the Venue/Producer at Venue/Producer’s cost**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• <b>FOH SPEAKERS</b> <ul style="list-style-type: none"> <li>○ Dynamic full range stereo system with Subs to be placed either side of band stage, elevated 1m.</li> <li>○ Nominal dispersion, 120 degrees.</li> <li>○ Preferences are 6*EAW KF650’s, (3 per side), 6*EV deltamax tops, (3 per side), D &amp; B systems, 2*Subs – Meyer R650, EAW sb 150/180, (1 per side), Type – a full range concert/array system with subs.</li> </ul> </li> <li>• <b>FOH AMPS</b> <ul style="list-style-type: none"> <li>○ To run the above systems, processors, crossovers and speaker cables required and option on rigging.</li> </ul> </li> <li>• <b>EQUALISERS</b> <ul style="list-style-type: none"> <li>○ 4 1/3 octave graphics for 4 monitor sends.</li> <li>○ 1 stereo or 2 mono 1/3 octave graphics for front of house tuning.</li> <li>○ 3 stereo 1/3 octave graphics for 6 monitor sends.</li> <li>○ Output of the FOH graphic to go to the venue speaker management system.</li> <li>○ Graphics should be DN 360 Klark Teknik or other top end 31 band stereo graphic eq’.</li> </ul> </li> <li>• <b>MULTICORE</b> <ul style="list-style-type: none"> <li>○ Minimum of 24 channels from stage to mix position, and 7 return sends to send monitor auxiliaries back to the performers.</li> <li>○ Must be of sufficient length to reach upstage centre without passing over the stage floor from the mixing position.</li> </ul> </li> <li>• <b>MONITOR – BAND RISER</b> <ul style="list-style-type: none"> <li>○ 4 self powered Mackie SRM450’s, or similar, on the band risers.</li> </ul> </li> <li>• <b>MONITOR – STAGE FOLD BACK</b> <ul style="list-style-type: none"> <li>○ Stage fold back consisting of 4 monitor wedges.</li> <li>○ 2 of the monitor wedges paired, to be placed downstage left/right usually behind the proscenium, facing towards the performers, as long as don’t obstruct anything or can be flown.</li> <li>○ 2 of the monitor wedges paired, placed in front of band riser facing the audience, (or ideally small enough to fit under the band riser facing the audience). <ul style="list-style-type: none"> <li>▪ Suggested types for under band riser, (if used), 2*Meyer Sound UPM-1P low profile monitor wedges.</li> </ul> </li> <li>○ All monitor wedges to be linked to the same send, but fed through different EQ’s to enable separate eq’ing /gain adjustment.</li> </ul> </li> <li>• <b>MICROPHONES</b> <ul style="list-style-type: none"> <li>○ 7 Shure SM58.</li> <li>○ 4 Shure SM57.</li> <li>○ 4 Shure 10A.</li> <li>○ 2 Rode NT3.</li> <li>○ 1 AKG D112.</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"> <li>• <b>MICROPHONE STANDS</b> <ul style="list-style-type: none"> <li>○ 10 tall boom.</li> <li>○ 5 short boom.</li> <li>○ 2 tall straight.</li> <li>○ 5 claw – to suit drum kit.</li> </ul> </li> <li>• <b>LEADS</b> <ul style="list-style-type: none"> <li>○ All leads required for the production, including various lengths microphone leads, line leads, inserts and adapters, are to be supplied by the Venue/Producer.</li> </ul> </li> <li>• <b>COMMUNICATIONS</b> <ul style="list-style-type: none"> <li>○ Head sets and stations are to be controlled from Stage Manager’s position for, (total 8): <ul style="list-style-type: none"> <li>▪ Sound Operator.</li> <li>▪ Lighting Operator.</li> <li>▪ 2 Follow spot Operators.</li> <li>▪ Fly Position.</li> <li>▪ Stage Floor – Stage Left and Stage Right.</li> <li>▪ Audience area at production desk during tech and safety rehearsal.</li> </ul> </li> <li>○ Paging and stage relay to back stage, green room and dressing rooms.</li> </ul> </li> </ul>
<p><b>Notes / Comments:</b></p>	<p>Substitutions to the touring audio equipment list may only be made after consultation with the Circus Oz Production Manager prior to the load-in.</p> <p>Equipment listed by the Venue/Producer as being available must be in good working order and maintained.</p> <p>The exact microphones will vary according to the audio design; a more accurate list and stage layout will be given closer to the season.</p>

**5.5 AUDIO EQUIPMENT CIRCUS OZ WILL SUPPLY**

<p><b>Ideal Specifications:</b></p>	<ul style="list-style-type: none"> <li>• <b>MIXING DESK</b> <ul style="list-style-type: none"> <li>○ 1 Yamaha O2R96 Mixing Console.</li> <li>○ 2 Yamaha MLA 8 preamps in a separate rack.</li> </ul> </li> <li>• <b>MICROPHONES</b> <ul style="list-style-type: none"> <li>○ 1 4066 DPA Headset.</li> <li>○ 1 Sennheiser EW 100 G1 Handheld.</li> <li>○ 1 Sennheiser EW 100 G2 Handheld.</li> </ul> </li> <li>• <b>DI's</b> <ul style="list-style-type: none"> <li>○ 4 Berringer Ultra DI100.</li> </ul> </li> <li>• <b>SOUND EFFECTS</b> <ul style="list-style-type: none"> <li>○ QLAB run on Mac Book.</li> </ul> </li> </ul>
<p><b>Notes / Comments:</b></p>	<p>The Yamaha O2R96 desk is usually patched into the venues FOH system. We can only provide a left and right out, so please make sure that we can use your speaker management system to provide a combined left and right send for centre fill, for example, if needed.</p>

**5.6 MICROPHONE FREQUENCIES USED CURRENTLY**

<i><b>Ideal Specifications:</b></i>	<ul style="list-style-type: none"> <li>• Sennheiser EW 100/EW 100 G2 equipment.</li> <li>• Frequency range D790 – 822 Mhz.</li> </ul>
<i><b>Notes / Comments:</b></i>	If licenses for radio frequencies are required this must be arranged by the Venue/Promoter, at the Venue/Promoter's cost, prior to the Company's arrival.

**6. SCHEDULES**

The Circus Oz Production Manager will give the final schedule to the Venue/Producer in advance – the Circus Oz Production Manager will confirm any changes to the schedule in writing.

**6.1 LOAD-IN**

<i><b>Ideal Specifications:</b></i>	<ul style="list-style-type: none"> <li>• Minimum load-in time is 2½ days, ending with the first show on the evening of the 3<sup>rd</sup> day, provided lighting pre-rig happens prior to Circus Oz's arrival.</li> <li>• At the 1<sup>st</sup> venue on a tour an additional 5 hours is required to run a dress rehearsal, separately to the technical rehearsal.</li> <li>• For load-in, the staff will be required for a 13, (8am till 11pm), hour day including one 1-hour lunch break, and one 1-hour dinner break. Meal breaks may be staggered, resulting in the venue being used all day.</li> <li>• The loading dock and loading dock door should be clear during the load-in and load-out. Depending on access and space, the load-out should not take more than 6 hours.</li> </ul>
<i><b>Notes / Comments:</b></i>	<p>A detailed production schedule will be provided prior to Circus Oz's arrival. Following is an example of a typical load-in schedule:</p> <p><b>DAY ONE</b> 4 hours only, e.g. 2pm to 6pm.</p> <ul style="list-style-type: none"> <li>• Rigging: find head points, hang motors and truss to work height, and solve guying points.</li> <li>• General: unpack truck, band stage in position, masking in place, backdrop rigged, props unpacked.</li> <li>• Lighting: complete rigging of all lights, lighting desk in place, production desk in place, flash out of all lights.</li> <li>• Audio: run multi-core, sound desk in place, side-fill and subs in place.</li> </ul> <p><b>DAY TWO</b> 15 hours, 8am to 11pm with various breaks. The following is achieved in the first 8 hours.</p> <ul style="list-style-type: none"> <li>• Rigging: all gear hung, truss guyed, systems run.</li> <li>• Lighting: patch, focus and plot.</li> <li>• Audio: set band stage, tune and ready for sound checks.</li> <li>• General: all props set, stage marked out, costumes set.</li> </ul> <p>A safety rehearsal is held during the remainder of day 2, which involves the performers testing their gear and ensuring they can work in the lighting states plotted. All systems used in the show will be tested. Safeties are run with full theatre lights and follow spots. Audio is not required, except for</p>

	<p>shout microphone at production desk, talkback, tannoy and show relay. The venue needs to be in full show conditions, (blue lights backstage, air conditioning on, etc).</p> <p><b>DAY THREE</b>                  Show opens on the evening of this day. Prior to the show there is a band sound check for a few hours, and a tech/dress rehearsal.</p> <p>A tech/dress rehearsal is a combined technical rehearsal and dress rehearsal to reduce load-in time. It involves all members of the Circus Oz Company and all relevant Venue show crew. All cues are run in show order, however not all tricks are necessarily performed, and the performers are not always in full make-up and costume.</p>
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**6.2 SHOW CALLS**

<i><b>Ideal Specifications:</b></i>	<ul style="list-style-type: none"> <li>• Circus Oz require access to the venue and stage area 2 ½ hours prior to every performance for performers to warm up and the stage crew to pre-set equipment.</li> <li>• Stage crew and flyman will be required at the 2½ hour pre-show call.</li> <li>• Stage lighting and stage sound crew are required at the 2 hour pre-show call.</li> <li>• Follow spot operators are only required 1 hour prior to the show.</li> </ul>
<i><b>Notes / Comments:</b></i>	<p>Below is an example of call times for a show that would commence at 8pm.</p> <p><b>5.30pm</b> – Circus Oz Stage Manager and Rigger(s), Venue stage crew x 2 and Flyman called.                  The stage is swept and mopped, show acromats vacuumed, tank prepped, as well as other prop preparations.</p> <p><b>6.00pm</b> – Remainder of Circus Oz Company and Venue lighting and sound crew are called.                  All audio and lighting elements are powered up, (usually by someone from venue crew): dmx, moving lights, venue to be isolated for smoke effects etc. Venue crew member will refocus any lights that may have been bumped in the previous show and change any bubbles that may have blown.</p> <p><b>6.10pm</b> – Circus Oz Company meet on the mat.                  All Circus Oz personnel meet to go over the show, ensure there are no physical injuries that may affect the show and get directorial notes. Outcomes from this meeting may result in some cue changes for stage crew and follow spot operators.</p> <p><b>6.30pm</b> – Group music on stage; act time on stage; continue backstage prop preparation.                  From this point until the house opens up, the stage space is used by performers to warm up on their equipment so they are ready to perform, the band sound-checks, the company check</p>

	<p>costumes and props, and put make up on. The crew finish preparing props and do any maintenance as the need arises.</p> <p><b>7.00pm</b> – Follow spot operators start. Any acts that need to run with follow spots prior to show are scheduled between 7 and 7.30pm.</p> <p><b>7.30pm</b> – House opens for public. Performers join in pre-show entertainment in the auditorium, as soon as they are ready with costume and make-up. Normally this is a good chance for crew to have a coffee and cigarette before the show commences, if all other tasks have been completed.</p> <p><b>8.00pm</b> – Show begins.</p>
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### 6.3 OTHER CALLS

<b>6.3.1 OTHER REHEARSALS</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Ideally there is a 4 hour timeslot available at least once per week.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Circus Oz may require additional time on stage during the day through the engagement for maintenance, training or rehearsal purposes.</p> <p>All planned rehearsals will be in the schedule sent to you prior to the company's arrival. As much notice as possible will be given for any additional rehearsals that become necessary once Circus Oz has arrived.</p> <p>Calls may involve venue show crew; otherwise Circus Oz personnel may only require access to the rigging equipment, musical equipment, lights, audio, props, dressing rooms and stage floor space. Circus Oz will try to restrict additional rehearsal calls, and also limit the number of crew required for each call.</p>
<b>6.3.2 MEDIA/PRESS CALLS</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Circus Oz personnel require access to all venue production equipment for media/press calls.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Media calls may be called with little notice, and may involve all or part of the venue show crew, depending on the location and needs.</p>

### 7. CREW/STAFFING

The following information is based upon an average load-in and load-out time. The number of staff actually required will vary from venue to venue, and is dependent upon many factors. If there are local work rules and demarcation requirements, crew numbers will be adjusted by the Circus Oz Production Manager to suit. Please inform the Circus Oz Production Manager of any such rules, at the same time as forwarding venue plans as described in section 1.

**7.1 CIRCUS OZ CREW**

<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• Circus Oz tours with a minimum crew of 7 persons, which comprises of the Show Director, Touring Production Manager, Stage Manager, Tour Manager, Show Rigger, Sound Operator and Lighting Operator.</li> <li>• The Sound Operator operates the sound console, and must be able to operate both Circus Oz and venue equipment.</li> <li>• The Lighting Operator operates the lighting desk, and must be able to operate both Circus Oz and Venue equipment.</li> <li>• The Circus Oz Lighting Operator will call the follow spot cues.</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>If venue policies require the use of house lighting or sound operators, these are in addition to the show crew requirements described below.</p>

**7.2 VENUE STAFF – to be provided by the Venue/Producer at Venue/Producer’s cost**

All crew to be competent and experienced, (and certified if appropriate). The crew numbers listed below are required for hands on work and do not include management roles. Additional staff may be needed to meet local union regulations. Should safe working practice and local regulations require the employment of suitably qualified rigging personnel, extra to those provided by Circus Oz, the Venue/Producer guarantees Circus Oz shall not incur any of the costs. All crew numbers and hours are to be confirmed in advance with the Circus Oz Production Manager.

We have an excel document available that provides a tool for quickly calculating an estimate of the cost of supplying venue staff.

<p><b>7.2.1 UNLOAD/RELOAD</b></p>	
<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• 6 Loaders required for one 4 hour call on the day the freight arrives, and another 4 hour call on the day the gear is leaving.</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>Loaders are only required if other crewmembers are not permitted by local regulations to assist with the unpacking, and packing of freight from the truck.</p>
<p><b>7.2.2 LOAD-IN/SET UP/LOAD-OUT</b></p>	
<p><b><i>Ideal Specifications:</i></b></p>	<ul style="list-style-type: none"> <li>• 4 Stage Carpenters/Props</li> <li>• 2 Flymen*</li> <li>• 4 Electricians</li> <li>• 2 Sound Technicians</li> <li>• 1 Wardrobe Person</li> </ul>
<p><b><i>Notes / Comments:</i></b></p>	<p>*Flymen are only required if Stage Carpenters/Props can’t do this, or if flies are not operable from stage level.</p>

<b>7.2.3 PERFORMANCE CREW</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• 2 Stage Carpenter/Props</li> <li>• 1 Flyman*</li> <li>• 2 Follow Spot Operators</li> <li>• 1 Stage Electrician</li> <li>• 1 Sound Technician</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>*Flyman is only required if Stage Carpenters/Props can't do this, or if flies are not operable from stage level.</p> <p>The Stage Electrician and Sound Technician can be the same person if they have the necessary knowledge of both departments and local union rules permit this. Stage Electrician and Sound Technician duties may include general Stage/Carpenter duties.</p> <p>The Stage Carpenter/Props people are required to appear on stage during the performance, and to take visually directed cues. Any concerns regarding this need to be addressed with the Circus Oz Production Manager prior the commencement of the load-in.</p>

**7.3 OTHER CREW – to be provided by the Venue/Producer at Venue/Producer's cost**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• 1 Wardrobe Person</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Circus Oz will require a wardrobe person to wash and maintain costumes. They will have a 4-hour call every time there is a show and additional calls during the load-in. All calls take place prior to the show; the wardrobe person will not assist with costume changes during the show. If 4 hours is not sufficient time to wash, dry and iron the necessary items this call may be lengthened at cost to the Venue/Producer.</p>

**7.4 TRANSLATORS – to be provided by the Venue/Producer at Venue/Producer's cost**

Translators are required for countries where English is not the first language.

<b>7.4.1 LOAD-IN/LOAD-OUT</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• 6 English speaking translators may be required.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Translators will be assigned to the following Circus Oz personnel: Touring Production Manager, Stage Manager, Tour Manager, Lighting Technician, Audio Technician and Rigger. If any of the following key local crew members are fluent in English, Circus Oz will reserve the right to waive this requirement: technical manager, head of stage, head of electric, head of audio, head of flies/rigging.</p>

<b>7.4.2 SHOW CALLS</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• 2 English speaking translators may be required.</li> </ul>
<b>Notes / Comments:</b>	<p>Translators will be assigned to the Stage Manager and the Lighting Operator.</p> <p>If the crew are fluent in English, Circus Oz will reserve the right to waive this requirement, however in most cases it is necessary for there to be at least 1 translator on each show call, to work with the Circus Oz Lighting Technician.</p>

## 7.5 Venue Labour Cost Calculator

There is an easy to fill out venue labour cost calculator available, all you need to do is enter your local venue rates. This will give you a quick approximation of the labour costs to be expected. If you would like a copy of this please email [production@circusoz.com.au](mailto:production@circusoz.com.au) to request it.

## 8 TIGHTWIRE FIRE INFORMATION

### 8.1 FIRE EXTINGUISHERS – to be provided by Venue/Producer at Venue/Producer’s cost.

<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• 4 CO2 fire extinguishers on standby – 1 down stage right, 1 down stage left, 1 upstage centre and 1 near the fire preparation area.</li> </ul>
<b>Notes / Comments:</b>	<p>The fire extinguishers will not be used unless there is an emergency.</p> <p>Circus Oz will provide all necessary fire blankets and leather gloves.</p>

### 8.2 FUELS AND IGNITIONS – to be provided by Venue/Producer at Venue/Producer’s cost.

<b>8.2.1 ISOPROPANOL ALCOHOL (IPA)</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• 5 litres, (1½ gallons), per week.</li> <li>• Material Safety Data Sheet, (MSDS), available on request.</li> </ul>
<b>Notes / Comments:</b>	<p>IPA is used to clean a steel pole after every performance and rehearsal. It is also used to clean performer’s shoes prior to the show. It is not used as part of the tight wire fire act.</p>
<b>8.2.2 HAZER FLUID</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• Appropriate hazer fluid for machine supplied by Venue/Producer.</li> </ul>
<b>Notes / Comments:</b>	<p>Used within the Hazer as recommended by manufacturer’s instructions. The hazer is not used while the tight wire fire act is on.</p>
<b>8.2.3 SMOKE FLUID</b>	
<b>Ideal Specifications:</b>	<ul style="list-style-type: none"> <li>• Appropriate smoke fluid for machine supplied by Venue/Producer.</li> </ul>
<b>Notes / Comments:</b>	<p>Used within the Smoke Machine as recommended by manufacturer’s instruction. The smoke machine is not used while the tight wire fire act is on.</p>

<b>8.2.4 SHELLITE</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• 10 litres, (2½ gallons), per week.</li> <li>• Material Safety Data Sheet, (MSDS), available on request.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>This is used for the tight wire fire act, in 1 week we will use approximately 10 litres, (2½ gallons).</p> <p>Note in UK and Europe, Shellite is often replaced by Coleman Lantern Fuel, (preferred), or Ronson lighter fluid. In the Unites States, Coleman Lantern Fuel or Fuellite often replaces Shellite. <b>Any replacement of Shellite with another product must be discussed first with the Circus Oz Production Manager.</b></p>
<b>8.2.5 IGNITION SOURCE</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Standard cigarette lighter.</li> </ul>
<b><i>Notes / Comments:</i></b>	Used to light fire wick on tight wire within the act.

**8.3 TIGHT WIRE FIRE DESCRIPTION**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• NA</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>We use one 6m, (20ft), length of 5mm, ( 1/6 inch), Kevlar sleeve wick, with wire insert. This is coiled in a metal tray at the 'toilet' end of the tight wire. 1½ cups of Shellite is poured over the wick by the Stage Manager directly before the apparatus is moved onto stage.</p> <p>The wick is uncoiled from the metal tray near the end of the act, and hooked under the tight wire where it is securely fastened and held taught. The wick is 20cms, (8 inches), below the walking wire.</p> <p>The wick is then lit by a performer and burns for approximately 40 seconds. The tight wire artist runs across the walking wire.</p> <p>The fire wick will self extinguish, but the Circus Oz Stage Manager has a CO2 fire extinguisher on standby. All apparatus is taken offstage and wrapped in fire blankets. It is the only time fire is used during the show.</p>

## 9 ADDITIONAL

### 9.1 DRESSING ROOMS – to be provided by Venue/Producer at Venue/Producer’s cost

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Dressing rooms to accommodate 14 persons.</li> <li>• Dressing rooms to be equipped with tables and chairs, mirrors, mirror lights, hot and cold running water, and toilets with access to showers.</li> <li>• Dressing rooms to have a paging device connected to the stage management calling system.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Dressing rooms are ideally under the same roof as the stage, and separate and private from any area used by the public. Dressing rooms to be as close as possible to stage access. Dressing rooms should be secure and only Circus Oz personnel should have access to them, except for daily cleaning.</p>

### 9.2 PRODUCTION OFFICE – to be provided by Venue/Producer at Venue/Producer’s cost

<b><i>Ideal Specifications:</i></b>	<p>Circus Oz Production office to accommodate 4 staff. There needs to be room for 4 permanent people in this room or alternatively 2 rooms to be provided. The Production office should have international telephone line and wireless broadband. Circus Oz will also need access to a photocopy machine and fax machine.</p>
<b><i>Notes / Comments:</i></b>	<p>Office needs to be lockable and for exclusive use of the touring production team.</p>

### 9.3 FIRST AID – to be provided by Venue/Producer at Venue/Producer’s cost.

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• A freezer close to stage to store ice and ice packs for first aid and injury management.</li> <li>• Venue/Producer to supply one bag of ice for every rehearsal and show, for the treatment of minor injuries.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>It is essential that the freezer is located on the same level as the stage.</p>

### 9.4 LAUNDRY – to be provided by Venue/Producer at Venue/Producer’s cost.

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Access to a washing machine and industrial heavy-duty clothes drier.</li> <li>• Use of an iron, ironing board and sewing machine for minor repairs.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>Circus Oz will require access to the washing area during the season, and after each show.</p>

**9.5 GREEN ROOM – to be provided by Venue/Producer at Venue/Producer’s cost.**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Use of a green room with a refrigerator, separate from public areas.</li> <li>• Green room will be within close proximity of the stage.</li> <li>• Green room will have a paging device connected to the stage management calling system.</li> <li>• Tables and chairs to accommodate 25 persons.</li> <li>• Cutlery, cups, and plates for 25 people.</li> <li>• Sink with hot and cold running water.</li> <li>• Microwave.</li> <li>• Tea and coffee making facilities.</li> <li>• Tea, coffee, sugar, fresh milk, soy milk and fruit.</li> </ul>
<b><i>Notes / Comments:</i></b>	The green room is often used for Circus Oz meals during set up and between shows.

**9.6 WORKSHOP – to be provided by Venue/Producer at Venue/Producer’s cost.**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Access to a workshop for repair and modifications for props and gear throughout the load-in and season.</li> </ul>
<b><i>Notes / Comments:</i></b>	Access to the workshop should be available at no cost to Circus Oz.

**9.7 WATER – to be provided by Venue/Producer at Venue/Producer’s cost.**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• 24 x 600ml bottles of drinking water at each performance, safety, technical and dress rehearsal.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• 24 water bottles and a refill bubbler close to stage.</li> </ul>
<b><i>Notes / Comments:</i></b>	NA

**9.8 EXCLUSIVE OCCUPANCY**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Circus Oz usually requires exclusive use of the venue, (both stage and auditorium), during the performance season.</li> </ul>
<b><i>Notes / Comments:</i></b>	It is appreciated if any access required by non-Circus Oz personnel were arranged by prior agreement with the Circus Oz Production Manager or Stage Manager.

**9.9 SECURITY**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• The Venue/Producer shall ensure the security of all of Circus Oz’s equipment from the beginning of the load-in until the conclusion of the load-out.</li> </ul>
<b><i>Notes / Comments:</i></b>	NA

**9.10 STORAGE**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• The Venue/Producer shall provide secure storage for Circus Oz’s equipment and road cases.</li> </ul>
<b><i>Notes / Comments:</i></b>	Road case storage may be in the loading bay or alternative space.

**9.11 CLEANING STAGE AREA**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Stage and wings to be swept and mopped prior to every rehearsal and performance.</li> </ul>
<b><i>Notes / Comments:</i></b>	No detergent is to be used, as this can cause safety issues for some acts.

**9.12 DRY CLEANING**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Information about local drycleaners to be provided to the Circus Oz Production Manager before commencement of the season.</li> </ul>
<b><i>Notes / Comments:</i></b>	Circus Oz will be responsible for the cost of any dry cleaning required.

**9.13 PERMITS**

Any local permits required will be obtained by the Venue/Producer from the relevant authorities prior to the load-in at Venue/Producer's cost.

**9.13.1 NAKED FLAME**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Circus Oz's performance includes the use of naked flame on stage.</li> </ul>
<b><i>Notes / Comments:</i></b>	See Circus Oz Tight Wire Fire Information in Section 8.

**9.13.2 HAZER AND SMOKE MACHINE**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• Circus Oz's performance includes the use of 1 hazer and 1 smoke machine, which is to be supplied by the Venue/Producer.</li> </ul>
<b><i>Notes / Comments:</i></b>	NA

**9.13.3 FLAME RETARDED CLOTHS**

<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>• The Venue/Producer will advise the Circus Oz Production Manager of any regulations concerning flame retardants 6 weeks prior to arrival, otherwise it will be assumed that Circus Oz's cloths are OK to use.</li> </ul>
<b><i>Notes / Comments:</i></b>	<p>All drapes that Circus Oz tours with have been flame retarded to Australian Standards.</p> <p>It will be the Venue/Producer's cost to ensure that the cloths can be used if the Circus Oz Production Manager has not been given the above notification, (or the Venue/Producer will hire/buy cloths to Circus Oz's satisfaction that they can use).</p>

<b>9.13.4 ISOLATING THE VENUE</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>All fire alarms and smoke detectors may be isolated for, but not limited to, the start of show calls to an appropriate time after the show.</li> <li>Other times of isolation will include press calls, safety rehearsals, technical rehearsals, dress rehearsals and all other rehearsals when either the hazer/smoke machine or fire are used.</li> </ul>
<b><i>Notes / Comments:</i></b>	If it is necessary for Fire Attendants to isolate and monitor this situation, this will be the responsibility of, and cost to the Venue/Producer.
<b>9.13.5 STROBE EFFECTS</b>	
<b><i>Ideal Specifications:</i></b>	<ul style="list-style-type: none"> <li>The Venue/Producer will be responsible for any signage or permits that may be required for the use of a strobe effect.</li> </ul>
<b><i>Notes / Comments:</i></b>	Although no strobes are used during the show, the moving lights may be programmed to achieve a strobe-like effect.

## 10 KEY CONTACT

Please send all required information to Circus Oz at the following address:

**Attention: Margaret Murray**  
**Production Manager**  
**Circus Oz**  
**P.O. Box 504, Port Melbourne, 3207**  
**AUSTRALIA**  
**Tel: +61 3 9646 8899**  
**Mobile/Cell: +61 4 1937 7855**  
**Fax: +61 3 9646 9334**  
**Skype: mburtonmurray**  
**E-mail: [production@circusoz.com.au](mailto:production@circusoz.com.au)**  
**Web: [www.circusoz.com](http://www.circusoz.com)**

## 11 APPENDIX 1: Specifications Checklist

This checklist is intended to provide an easy means of ensuring all requirements have been considered and to guide initial discussions. Please note that the checklist should be completed in conjunction with the Technical Rider and is not an alternative to the Technical Rider. We request that the checklist be completed and emailed or faxed to [production@circusoz.com.au](mailto:production@circusoz.com.au) or F +61 3 9646 9334.

Technical Rider Section	Additional Information	Venue meets requirements Yes/No/Partial	Venue's Comments
<b>1.</b>	<b>Documentation</b>	<b>See Rider for details – email plans in scale in dwg/dxf</b>	
1.1.1	Architectural Drawings	Emailed electronic copy.	
1.1.2	Seating Plan	Emailed electronic copy.	
1.1.3	Stage Plan	Emailed electronic copy.	
1.1.4	Standard Hanging Plot	Emailed electronic copy.	
1.1.5	Lighting Equipment	Emailed electronic copy.	
1.1.6	Sound Equipment	Emailed electronic copy.	
1.1.7	Stage Cloths	Emailed electronic copy.	
1.1.8	Local Regulations	Notify Production Manager.	

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1.1.9	Venue contact details	Emailed electronic copy.		
1.2	Circus Oz Plans	Available on request.		
<b>2.</b>	<b>Staging</b>	<b>See Rider for details</b>		
2.1	Stage Dimensions	Typical stage plan available.		
2.1.1	Floor Area	12m*12m performance space.		
2.1.2	Proscenium Arch	10 – 12m wide by 7m high.		
2.2	Rake	Level and flat stage.		
2.3	Floor Surface	Timber surface preferred.		
2.4	Stage to Auditorium	1 set of steps from stage.		
2.5	Equipment to be supplied	Detail within Rider.		
2.5.1	Band Risers	<ul style="list-style-type: none"> <li>• 4@2m*1m – 300mm high</li> <li>• 2@2m*1m – 800mm high</li> <li>• 1@2m*1m – 600mm high</li> </ul>		
2.5.2	Drapery	Standard masking usually fine.		
2.5.3	Fly Lines	Truss needed if no fly lines.		
2.5.4	Dock and Storage	Road case storage needed.		
2.5.5	Access Equipment	8m reach needed.		
2.5.6	Consumables	<ul style="list-style-type: none"> <li>• 3 rolls white gaffer</li> <li>• 3 rolls black gaffer</li> </ul>		
2.5.7	Act related items	<ul style="list-style-type: none"> <li>• Pallet jack</li> <li>• Weights for guying</li> </ul>		
2.6	Temperature	Between 18 -22° Celsius.		
<b>3.</b>	<b>Rigging</b>	<b>See Rider for details</b>		
3.1	Power	3 phase for chain motors.		
3.2	Hanging Points	Each point SWL 1000kg.		
3.2.1	Number of Points	4 above stage, 2 each side.		
3.2.2	Truss Hanging	4*1 tonne chain motors.		
3.3	Guying Points	Truss braced with 4 to 6 guys.		
3.4	Act Related Points	Plates screwed to floor.		
3.4.1	Tight wire points	2 anchorages needed.		
3.5	Equipment to be Supplied	All equipment fully maintained.		
3.5.1	Truss	<ul style="list-style-type: none"> <li>• 4*3m 'Tomcat' 520mm Box</li> <li>• 2*1½m 'Tomcat' 520mm Box</li> <li>• 5 sets joining bolts</li> </ul>		
3.5.2	Chain Motors/Controller	<ul style="list-style-type: none"> <li>• 4*1 tonne chain motors</li> <li>• Chain motor controller</li> </ul>		
3.5.3	Slings/Beam Clamps	Details within Rider.		
3.5.4	Scaffold Clamps and Pipe	<ul style="list-style-type: none"> <li>• 12*90° scaffold clamps</li> <li>• 12*swivel scaffold clamps</li> <li>• 2*6m scaffold pipe</li> </ul>		
3.6	Staffing	Company riggers work hands on.		
<b>4.</b>	<b>Lighting</b>	<b>See Rider for details</b>		
4.1	Power	Company desk must be able to connect to theatre's system.		
4.2	Lighting Position	Uninterrupted view of stage.		
4.3	Equipment to be Supplied	<ul style="list-style-type: none"> <li>• FX; Hazer &amp; Smoke machine</li> <li>• Dimmers;72*2.4k channels</li> <li>• Luminaries <ul style="list-style-type: none"> <li>○ 26*Source 4 750 26°</li> <li>○ 14*Selecon 1200 F</li> <li>○ 10*Source 4 750 50°</li> <li>○ 18*Source 4 750 36°</li> <li>○ 6*Mac 2000 Wash Plan</li> <li>○ 6*VL 1000 TS</li> </ul> </li> </ul>		

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		<ul style="list-style-type: none"> <li>○ 4*Mac 2000 E Profile</li> <li>○ 14*Par 64 MFL</li> <li>○ 15*Selecon Arena F</li> <li>○ 12*Source 4 750 19°</li> <li>○ 5*Source 4 15/30°</li> <li>○ 5*Source 4 25/50°</li> <li>○ 2*followspots</li> <li>• Additional;6*booms 2m high with 12 boom arms</li> </ul>		
4.4	Circus Oz Touring Gear	<ul style="list-style-type: none"> <li>• ETC Ion 200 desk &amp; processor</li> <li>• 2*LED star cloth</li> </ul>		
4.5	Venue Pre-rig	Lights to be pre-rigged.		
4.6	Staffing	Company crew works hands on.		
4.7	Follow Spots	Clear view of performance area.		
4.8	Backstage Lighting	Back stage blue lights required.		
4.9	Production Desk	Temporary in auditorium.		
<b>5.</b>	<b>Audio</b>	<b>See Rider for details</b>		
5.1	Power	Isolation from lighting power.		
5.2	Levels	Loud SFX such as thunder used.		
5.3	Mixing Position	Not in closed room/room with window		
5.4	Equipment to be Supplied	Details within Rider.		
5.5	Circus Oz Touring Gear	Mixing desk and preamps.		
5.6	Microphone Frequencies	Range D790 – 822 Mhz.		
<b>6.</b>	<b>Schedules</b>	<b>See Rider for details.</b>		
6.1	Load-in	Minimum load-in is 2½ days.		
6.2	Show Calls	Access 2½ hrs prior to performance.		
6.3	Other Calls	Scheduled in advance where possible.		
6.3.1	Other Rehearsals	Ideally 4hr timeslot once per week.		
6.3.2	Media/Press Calls	Can be called with little notice.		
<b>7.</b>	<b>Crew/Staffing</b>	<b>See Appendix 1 and Rider for details.</b>		
7.1	Circus Oz Crew	All need to work hands on.		
7.2	Venue Staff	Provided at Venue/Producer's cost.		
7.2.1	Unload/Reload	6*loaders for one 4 hour call.		
7.2.2	Load-in/Set Up/Load-Out	<ul style="list-style-type: none"> <li>• 4*Stage Carpenters/Props</li> <li>• 2*Flymen possible</li> <li>• 4*Electricians</li> <li>• 2*Sound Technicians</li> <li>• 1*Wardrobe Person</li> </ul>		
7.2.3	Performance Crew	<ul style="list-style-type: none"> <li>• 2*Stage Carpenters/Props</li> <li>• 1*Flyman possible</li> <li>• 2*Follow Spot Operators</li> <li>• 1*Stage Electrician</li> <li>• 1*Stage Audio</li> </ul>		
7.3	Other Crew	1 Wardrobe person 4hrs per show.		
7.4	Translators	Where English is not first language.		
7.4.1	Load-in/Load-out	6*English speaking translators.		
7.4.2	Show Calls	2*English speaking translators.		
<b>8.</b>	<b>Tight wire Fire</b>	<b>See Rider for details.</b>		
8.1	Fire Extinguishers	4*CO2 on standby.		
8.2	Fuels and Ignitions	Provided at Venue/Producer's cost.		
8.2.1	Isopropanol, (IPA)	5 litres Isopropanol per week.		

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8.2.2	Hazer Fluid	To suit Venue's hazer.		
8.2.3	Smoke Fluid	To suit Venue's smoke machine.		
8.2.4	Shellite	<ul style="list-style-type: none"> <li>• 10 litres per week</li> <li>• Coleman Lantern Fuel also fine</li> </ul>		
8.2.5	Ignition Source	Standard cigarette lighter.		
8.3	Tight wire Description	Details within Rider.		
<b>9.</b>	<b>Additional</b>	<b>See Rider for details.</b>		
9.1	Dressing Rooms	To accommodate 14 persons.		
9.2	Production Office	International telephone line and wireless broadband.		
9.3	First Aid	<ul style="list-style-type: none"> <li>• 1 bag of ice per show &amp; rehearsal</li> <li>• Freezer close to stage</li> </ul>		
9.4	Green Room	Details within Rider.		
9.5	Laundry	Access, during season & after shows.		
9.6	Workshop	Access during load-in & season.		
9.7	Water	24*600ml bottles per show & rehearsal.		
9.8	Exclusive Occupancy	Prior agreement needed for non-Circus Oz personnel access.		
9.9	Security	Equipment, set and properties.		
9.10	Storage	Road case and equipment storage.		
9.11	Cleaning Stage Area	No detergents to be used.		
9.12	Dry Cleaning	Information only needed.		
9.13	Permits	Obtained by Venue/Producer.		
9.13.1	Naked Flame	Naked Flame used during shows.		
9.13.2	Hazer/Smoke Machine	As supplied by Venue/Producer.		
9.13.3	Flame Retarded Cloths	Advise regulations 6wks prior.		
9.13.4	Isolating the Venue	Required for shows and rehearsals.		
9.13.5	Strobe Effects	Moving lights may have strobe-like effect.		