



## Kimisis – Falling Asleep

A short performance work for solo  
Soprano and Electric Trombone

By  
IHOS Music Theatre and Opera

Photo by Lucia Rossi

# TECHNICAL RIDER (Australian/European Version- Metric measurements)

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## 1. SUMMARY INFORMATION

<b>Name of the work:</b>	<b>Kimisis- Falling Asleep.</b>
<b>Company</b>	IHOS Music Theatre and Opera
<b>Company location</b>	Hobart, Tasmania, Australia
<b>Performance duration:</b>	<b>20 minutes</b>
<b>Audience capacity:</b>	48 per performance - 32 seated and 16 standing
<b>Performance space required</b>	8 metre x 8m x 4m high – Minimum Space
<b>Number of people touring</b>	4 ( 2 performers, 1 technician, 1 tour manager)
<b>Maximum shows per day:</b>	4
<b>Maximum shows per week:</b>	20 performances over 5 days
<b>Minimum Bump -in time</b>	12 hours
<b>Bump - out time</b>	2.5 hours

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## 2. BACKGROUND TO THE WORK

***KIMISIS – Falling Asleep*** (Greek: Κοίμησις) is a gallery-style installation work celebrating a Great Feast of the Eastern Orthodox Church which commemorates the Dormition - the "falling asleep", or death and assumption into Heaven - of Mary, the mother of Christ.

The word *akathistos* literally means "not sitting", i.e. standing; normally all participants

stand while it is being prayed. In this work, the soprano performs on a Pilates Trapeze

Machine which provides the platform for the Dormition, a state of passing through repose into the realm of the eternal.

The ritualistic elements of ***Kimisis*** direct the human senses to this unique window between the imminent and the transcendent.

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## 3. ABOUT IHOS MUSIC THEATRE AND OPERA - [ihos] Greek for 'sound'.

IHOS is a performing arts company with an international reputation for original music-theatre and opera. Works are multicultural, multilingual and exploit multiple art-forms, blending voice, dance and sound with installation art and digital technology.

IHOS has origins in the Greek-Australian tradition. The company was established in Hobart, Australia in 1990, by composer and artistic director Constantine Koukias, and production director Werner Ihlenfeld.

IHOS elaborates cross-cultural themes in modern Australia, and productions have been characterised by the use of unconventional industrial venues, and dramatic language - ancient and modern forms of Greek, Hebrew, Mandarin and German, and alternative forms like braille, semaphore signalling and morse code.

IHOS has created five large-scale operas and nine music theatre works performing them in Hobart and at many Australian festivals and performing arts venues to critical acclaim.

In 2000 Koukias founded the *IHOS Young Singers Laboratory Program*, commissioning renowned Australian and international artists from various disciplines to work alongside and mentor young singers in professionally staged productions. 29 of these Laboratory works have been produced to date.

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## 4. KIMISIS GENERAL DESCRIPTION OF THE WORK AND ITS STAGING

As the audience walks into the performance space they are handed a lit candle and guided to sit in specially designed seating, 8 people on each side of the covered Pilates Trapeze Machine. Large industrial fans stand in each corner of the performance space. It is dark and quiet.

Suddenly sounds of winds and of deep breaths vanish in an invisible distance, and loud electronic sounds appear. Do we hear strings, playing flageolet tones? Or is it just a noise, a distorted sound of musical instruments? Before we actually realize what is going on, a majestic electric trombone seems to announce the opening of the gates of Heaven. And then the voice of a woman is heard. This is how *Kimisis* starts,

and all the spectators are immediately drawn into a scintillating world of this deeply moving work.

We see the singer lying on the structure of the Pilates Trapeze. Is it a deathbed? Her lying signifies her readiness to accept any message from above. The bells in the background contribute to the spiritual atmosphere of departing. But all the time she sings about rejoicing. Is it the joy to leave the earth? To go back to the Father, to the silence, to the void? The singer then slowly gets up and leaves the Trapeze, as if she is already traveling to another world or in the midst of a 'rite de passage', though carefully touching her Trapeze deathbed from time to time, as a last farewell.

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## **5. NOTES ON THE SET DESIGN AND PANOPTICON SEATING**

A **Panopticon** is a type of prison building designed by English philosopher and social theorist Jeremy Bentham in 1785. The concept of the design is to allow an individual to observe (*-opticon*) all (*pan-*) prisoners without the incarcerated being able to tell whether they are being watched, thereby conveying what one architect has called the "sentiment of an invisible omniscience."

The panopticon design inspired many prisons, including Port Arthur Penal Colony in Tasmania, Australia, which functioned as a prison for convicts sent from the UK to Tasmania between 1788 and 1850. The panopticon style prison was intended to assist in prisoner reform, where inmates could contemplate their errors and find salvation through solitary prayer and reflection. Rather than being rehabilitated many of the prisoners went mad.

Other examples of panopticon inspired prisons include the Stateville Correctional Center, Crest Hill in Illinois and the Twin Towers Correctional Facility in Los Angeles, California.

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## **6. ARTISTS AND STAFF INVOLVED IN THE PRODUCTION**

### **Touring party**

4 people;  
1 x Director & sound operator  
1 x Soprano  
1 x Production - Lighting / Fans / Revolve Operator  
1 x Tour manager

### **Locally engaged artist (IHOS to source):**

1 x Trombonist

### **Locally engaged production assistants: (venue to provide)**

2 x Lighting & Sound by 8 hrs on Day 1  
2 x Lighting & Sound by 4hrs on Day 2  
2 x Lighting & Sound by 2.5 hrs for Bump - out

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## 7. VENUE REQUIREMENTS

- 8 metre x 8m x 4m high – Minimum Space.
- This area allows for both the performance and audience of **48 people**.
- The members of the audience will be led into the space immediately prior to the performance. On entering the space they will each be given a lit candle and invited to sit in the custom built seating located around each of the four sides of the Pilates Trapeze Machine.
- The specially designed seating will be provided by IHOS. It seats 32 people. An additional 16 people can attend with 4 people standing behind each bank of seating.
- Performance area must be blacked out
- Access to 3 Phase power is required.
- A Foyer area or small room for the pre-show talk, alongside or in very close proximity to the performance space is also required.
- Access to a small freezer to store candles and fish (see consumables list)

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## 8. STAGING REQUIREMENTS TO BE SOURCED LOCALLY:

- Consumables (see list below- IHOS will provide)
- Sound Equipment (see detailed list at 8.2 - Venue to provide or to be negotiated with IHOS)
- Lighting Equipment (see detailed list at 8.3. - Venue to provide or to be negotiated with IHOS)
- 4 x Large Industrial Fans (See diagram at 12. – IHOS to provide)

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### 8.1. CONSUMABLES- IHOS will provide:

- 1 large bunch of fresh basil ( daily) and a water bowl for basil
- Greek Incense & burners
- 4 x bread plates for Greek incense & burners with foil
- 1 x large silver fish – frozen (if more than 3 days of performances, a fresh fish will need to be supplied)
- For each performance day, 32 x large white dinner candles ( which must be kept in a freezer for 12 hours prior to each performance day)
- 1 x deep tray filed with sand from which the lit candles will be handed out

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### 8.2. SOUND EQUIPMENT – Venue to provide or to be negotiated with IHOS

12 to 16 channel mixer

Must have sub outs included on channel routing buttons to allow separate sends to sub out & L / R outputs, plus 2 pre fade AUX sends

1 radio microphone pack - UHF diversity receiver system

1 receiver / 1 belt pack with lapel microphones (low sensitivity microphones to suit operatic voices)

2 x CD Players

4 powered speaker boxes 15inch + horns with stands

2 x 15m, 1 x 5m & 1 x 10m microphone and power leads

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**8.3. LIGHTING EQUIPMENT – Venue provide or to be negotiated with IHOS:**

**Power**

<b>Item</b>	<b>Length</b>	<b>Quantity required</b>
Weiland	5m	2
Weiland	10m	1
Weiland	20m	1
Weiland	30m	1
Weiland	20m	1
240v Extension	2m	10
240v Extension	5m	10
240v Extension	15m	1
240v Extension	20m	2
3 Phase Extension – 32 Amp	20m	2
Please note: 3 Phase length depends on venue		
Power boards 4way with switches		2
Distro – 12 outlet – 10 amp outlets with breakers		1
Dimmer (DMX) – 12 channel – 10 amp dimmers		1
DMX Cable – 3pin	15m	1
DMX Cable – 5pin	10m	1
DMX Cable – 3pin	10m	7
DMX Cable – 5pin	5m	2
DMX Cable – 3pin	2m	4

**Lights**

<b>Item</b>	<b>Power</b>	<b>Quantity required</b>
Source4 25-50deg profile	575w	6
Atomic Strobe	2700w	4
Giga Strobe	2700w	4
Scone		1
Desk lamp		2

**Rigging**

<b>Item</b>	<b>Notes</b>	<b>Quantity required</b>
Boom Pipe - 3m to 3.5m	52mm	8
Boom Bases		8
Boom Arms		7
Hook Clamps	For the strobes	16
Stage Weights		32

**Notes :**

\* Weiland is a 4 or 6 multi-way power lead. If not available individual leads could be used.

\*\*25-50 degree Leko style ERS or ellipsoidal reflector spotlight <[http://en.wikipedia.org/wiki/Ellipsoidal\\_reflector\\_spotlight](http://en.wikipedia.org/wiki/Ellipsoidal_reflector_spotlight)> could be used instead of Source 4s, or any ERS of similar beam angle.

\*\*\* Atomic strobes can be replaced with alternative strobes as long as they trigger in time from DMX. What is available locally is to be researched for each location by IHOS or venue technician.

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## 9. SIGNAGE

This performance features strobe lighting and highly aromatic Greek incense. These elements may upset people with epilepsy or asthma and we do not recommend people with these conditions attend.

Box office staff are to be informed of this and must advise people when purchasing tickets.

The following notice must be contained in any marketing material, including websites, and posted clearly at the door of the venue to advise patrons of this risk;

**“This performance features strobe lighting and highly aromatic Greek incense. Photo sensitive patrons are not advised to attend. “**

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## 10. FREIGHT SPECIFICATIONS FOR THE SET

### **For the seating:**

5 x Road cases 1280 x 680 x 240, laden weight 85 kilos, volume 0.2 cubic metres

4 x Road cases 2480 x 680 x 160, laden weight 100 kilos, volume 0.26 cubic metres

### **Trapeze machine and revolve case:**

1 x Road case 2480 x 680 x 1000, laden weight 150 kilos, volume 1.6 cubic metres

Total 10 cases

Total weight 975 kilos.

Total volume 3.6 cubic metres.

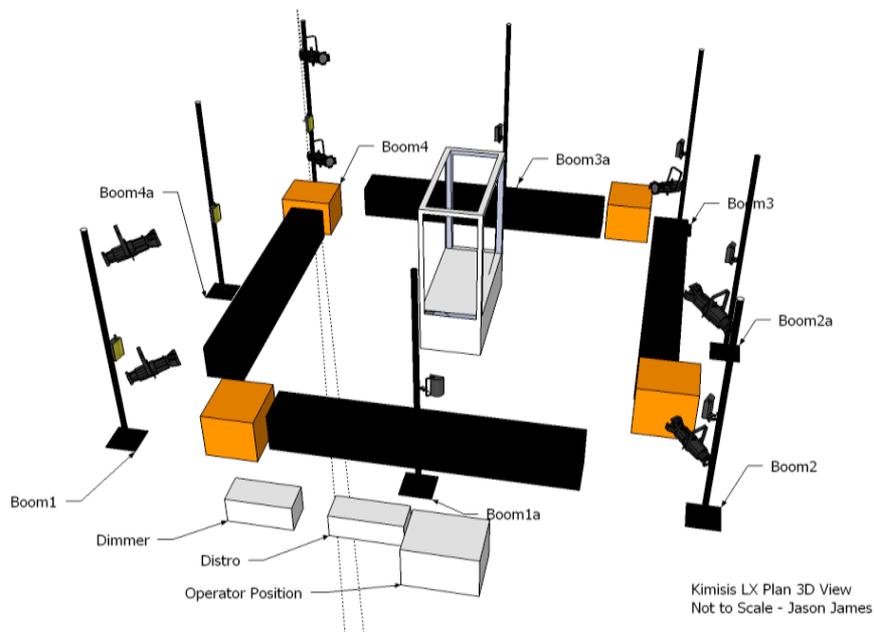
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## 11. DIAGRAMS OF SET DESIGN

Pictured below is an example of a module of seating for the performance Kimisis-Falling Asleep. Two modules are placed next to each other, on each of the four sides of the Pilates Trapeze Machine. Eight people maximum can sit on each side – making a

Audience capacity for each performance of 32. If required, an additional 16 audience members can be accommodated standing behind the seating modules. This brings total capacity to 48.



STAGE LAYOUT (Above) Showing seating benches (black), industrial fans (yellow) and lighting booms, surrounding the central Pilates Trapeze Machine.

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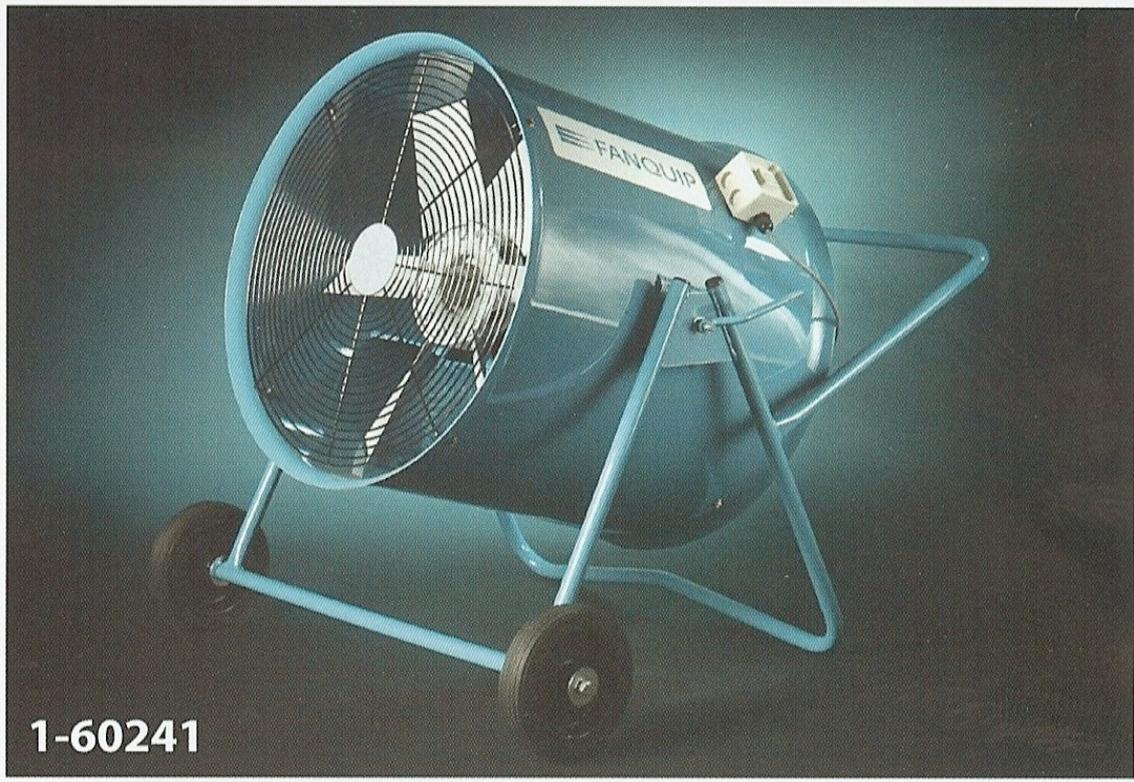
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## 12. DESCRIPTION OF FANS USED

Sample of type of fans (x 4) for corners of performance area.

IHOS will source the fans and rent them locally.

Fan size approximately 3 and a half feet in diameter, with a motor power of 5.5 Kw.  
Eg Mancoolers model 1-10123 or 1-10163.



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End.