

**ajuki
mola**



Technical Specifications & Venue Information

"ENERGETIC, HILARIOUS, GROUND-BREAKING"

BEAT MAGAZINE

Direct from North East Arnhem Land, Indigenous dance and YouTube sensations *Djuki Mala* tell their story in a high-energy, full hour show. Unique, infectious, always exuberant, *Djuki Mala* fuse traditional Yolngu and contemporary pop culture, dance and storytelling to create work that is a marvel of timing, comedy and clowning.

Their appearances have electrified audiences at major festivals and events worldwide with multiple award nominations and wins alongside huge media interest. *Djuki Mala's* performances offer a rare and insightful view into Indigenous Australia.



INFECTIOUS, HIGH-ENERGY, AND UNIQUE FUSION OF
TRADITIONAL YOLNGU AND CONTEMPORARY
POP CULTURE, DANCE AND STORYTELLING





photo: Sean Young

CONTACTS

Djuki Mala Management

info@djukimala.com

Executive Producer / Director:
Joshua Bond

Associate Producer:
Monique Harvey

Associate Producer:
Anna Jacobs

KEY LINKS

w: djukimala.com

fb: facebook.com/djukimala

twitter: twitter.com/djukimala

insta: instagram.com/djuki_mala

vimeo: vimeo.com/djukimala

SHOW INFORMATION

Title: Djuki Mala

Year of production: 2013

Genre: Dance

Duration: 1 hour no interval

Age: 5+ This is a family show but suitable for all ages

Touring Party: 7 people (5 dancers, 2 crew)

Load in & Tech: 4 hours

Bump Out: 1 hour



photo: courtesy of Blue King Brown and Gurrumul

TECHNICAL SPECIFICATIONS

The Producer and Tour Coordinator have compiled these notes to assist in the smooth mounting of the Djuki Mala production. Any changes are to be negotiated by the presenter with Producer and Tour Coordinator prior to approval. Contact information is located on page two of this document.

1. Bump In Preparation:

A minimum of 4 hours is required for bump in, which should be completed prior to the 2 hour show call. Please pre-rig required masking and lamps according to the plot, and patch in lighting channels to match the information on our cue list and instrument schedule. 1x handheld radio microphone and 2x wireless comms will be needed once the performers arrive to run cues. After bump in, the stage will need to be swept or mopped with sufficient time to dry prior to the first show.

2. Performance Time:

The Djuki Mala performance has a running time of 60 mins with no interval. We are open to discussing the potential of local support acts, however please liaise with the Producer and Tour Coordinator before confirming artists. If the stage is to be shared, any additional technical requirements must be organised between the new artist and the venue crew and not interfere with the set up required for Djuki Mala.

3. Staging:

Our set is very basic. We provide four 1.8m x 4m (6' x 13') painted hessian panels with multiple ties along the top for rigging. This provides us with both a 'screen'

for the sections of the show that require AV projection, and a textured backdrop for the parts without.

The panels will need to be hung, each with a 15cm (6") overlap, from a fly batten or empty LX bar. With 2 panels either side of centre, it will make up a 7m x 4m (23' x 13') screen, the bottom of which hangs 25mm (1") from the floor. If your venue does not have a fly tower, the screen can be dead-hung. In this circumstance, please consider any adjustments needed to meet the height specifications prior to bump-in.

Masking is fairly standard; 3-5 legs on both sides, the appropriate borders and a smother. The screen needs to be masked with a 15cm (6") overlap from the sides with either a set of tabs or additional legs and from the top with a flat border.

The dancers will be doing quick costume changes either side of stage. If the venue has large gaps between the legs and areas of backstage are in view from the audience, some additional tabs may need to be hung perpendicular to the legs in order for the dancers to remain unseen.

An ideal set up features the screen hung 7.5m - 9m (26' - 30') from the downstage edge, and 10m - 12m (33' - 40') between each set of legs, from stage left to right. As the dancers will enter and exit through the panels of the screen, the upstage smother should be hung 1m - 2m (3' - 6') behind it, in order to walk between without being noticed.

Please note: The most successful stage dimensions for this show are between 10m - 12m (33' - 40') wide by 9m - 11m (30' x 36') deep. (includes allowance for space in front of the smother) The minimum the group can work on is 6m x 5m (20' wide x 16') deep, however parts of the show or choreography may be compromised.

A flat, non-slippery stage surface is essential. Please notify the Producer or Tour Manager as soon as possible if your stage is raked, and provide details of the degree of incline.



4. Offstage:

Please provide a trestle table, a small clothes rack and a bucket on both prompt and opposite prompt, with adequate offstage lighting. All costume changes are fast and done on the side of stage. If these could be in place prior to arrival it will help ensure an efficient bump in. If wing space is minimal, please ensure that booms are placed far enough away from the wall to allow easy access around them to DS areas.

5. Audio Visual:

A suitable data projector is to be provided by the venue. The projector should be capable of producing an image that can fill the entire dimensions of the screen (7m wide x 4m / 23' w x 13' high, approx 16:9) and of sufficient output to produce a bright, non-pixelated image. (Ideally 5000ANSI lumens or more). Front projection is essential, and where possible, placed in a position that ensures the dancers are not also lit with the image.

The company will carry a MacBook Pro running Qlab with the show's visual and audio content pre-loaded. Please provide all cabling necessary to connect the laptop to the data projector. It's preferable to run this from either the bio-box or auditorium.

6. Sound:

The venue is to provide a suitable PA to accommodate a dynamic sound track that has both narrative in video and music. A PA system that includes subs is ideal. Foldback is required on stage.

The mixing desk needs to be able to run a stereo input from the company's MacBook Pro. Please provide a cable for output from the computer via 1/8" (3.5 mm) stereo mini jack that can then connect to the audio console via 2 x DIs.

If there is to be a live acknowledgement, welcome or a post-show Q and A, 1-2x handheld radio microphones will be required side of stage.

If possible, please provide 2 sets of wireless headsets for the Production Manager and Producer for both the bump in and shows.

7. Lighting:

To greatly reduce the time needed to plot, the lighting plan attached to this plot must be followed where possible. Channel numbers on the plot are used in the programming and any and all changes are to be discussed and advised to the production manager before arrival at the venue. We are travelling with a USB of programmed show cues that are compatible with an ION or ETC desk, and a

floppy disk programmed for an older Strand. If these options are not available, the cues can either be pre-programmed and updated on arrival, or a technician will need to be on site to program the venue console during bump in.

**Note: Please allow 2 hours for this after focusing.
Programming must be completed 2 hours prior to show time.**

The venue is to provide all other lighting equipment, lamps and fixtures. No follow spots are required. An ideal set up includes:

- An ION, ETC desk that accepts a USB or a STRAND that can read a floppy disk
- 5 LX Bars overhead
- 1-2 LX Bars from FOH
- 8 Booms (4 each side*)
- 6 Floor lights (Includes 1 Profile**)
- A smoke machine or hazer
- A couple of different decals (eg linear, scribble, marble, forest floor etc)

*** If your venue has an apron that extends beyond the pros arch, the first set of booms will need to be placed further downstage than indicated on the plan, to be positioned in front of the pros.**

**** Keep in mind the audiences view when installing the foot lights. If the stage is raised and the lamps are set on stands, it may impede the view of those who have purchased tickets centrally in the first row. If it presents an issue, please negotiate with your FOH manager about options.**

Please see the following Djuki Mala documents for more specific information:

- Generic LX Plan 2 ***
- Focus Plan
- Instrument Schedule 2
- Cue list

*****Note regarding the boom light channels: 81-88 are on the bottom, and 91-98 are on the top. Prompt side is warm, Opposite prompt is cool.**

The notes below are an example taken from the LX Plan.

Please note: The company are aware that not all venues will have the capacity to facilitate everything on the plan. We can be flexible so please contact the Producer and Tour Coordinator to discuss the best options available. Where specific gels, gobos or brands are not available we are happy to work within the stock that you have that is closest to the plan.

Colour Count

Color	Type	Count
L071	185 x 190mm Colour Frame	5
L106	185 x 190mm Colour Frame	3
L117	185 x 190mm Colour Frame	7
L119	185 x 190mm Colour Frame	3
L139	185 x 190mm Colour Frame	3
L164	185 x 190mm Colour Frame	4
L183	6.25" Colour Frame	7
L201	6.25" Colour Frame	15
L202	160mm Colour Frame	6
L202	6.25" Colour Frame	7
L204	125mm Colour Frame	5
L204	6.25" Colour Frame	8
L728	160mm Colour Frame	4

Instrument Count

Type	Lens	Count	Status
Acclaim Fresnel		5	HUNG
CE Source 4 750	36 Degree	45	HUNG
Pacific 23<>50° Zoom		10	HUNG
Rama 175 Fresnel		24	HUNG
Rama 175 PC		4	HUNG
Strand Lighting SL 23/50		1	HUNG
		89	

8. Crew Recommendations:

Pre-rig

- Lighting Crew to Pre-rig mask and lamps, plus patching.

Bump in - Minimum 4 hours.

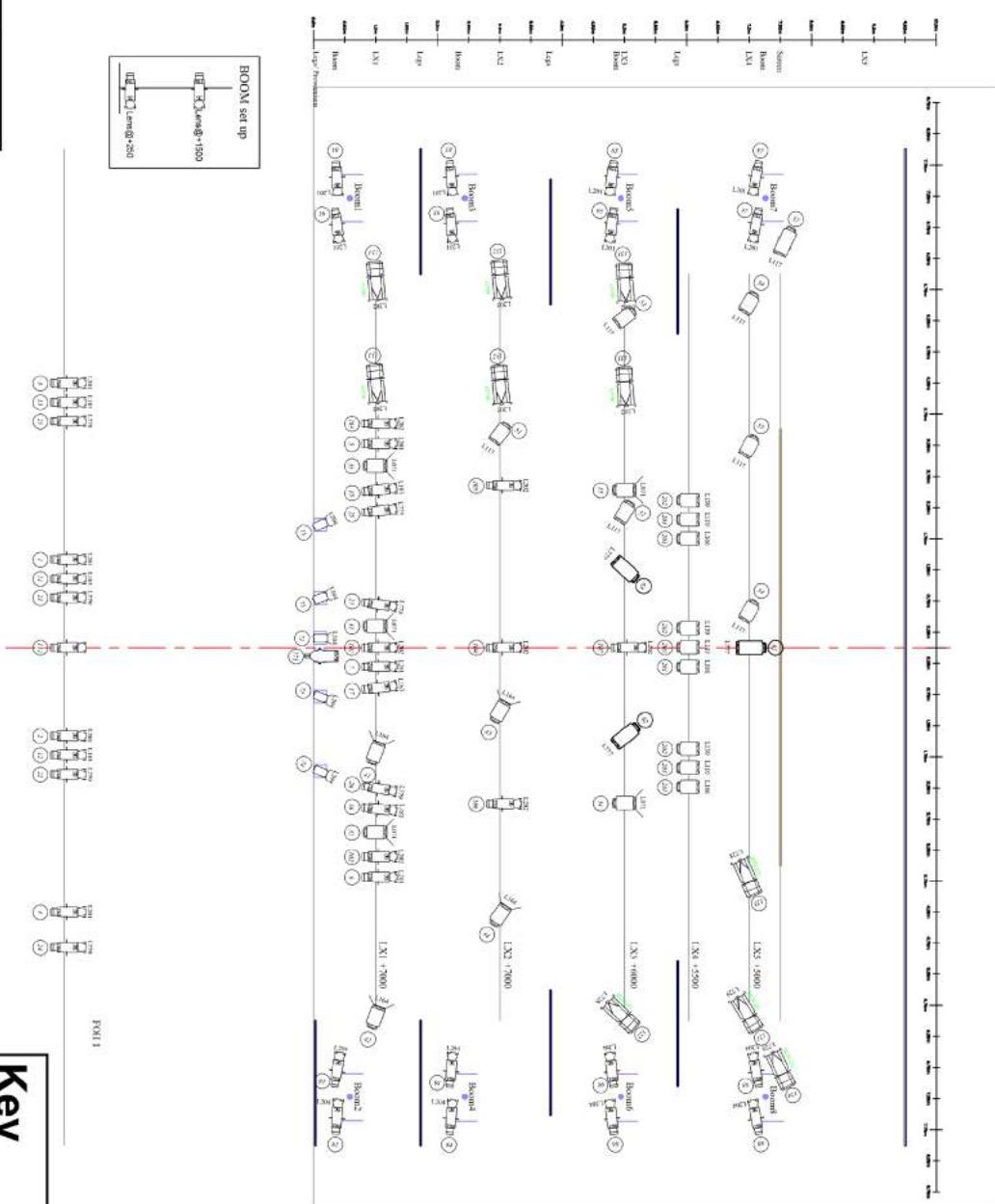
- Sound/AV 1x Crew; to assist with connections, operation and sound levels.
- Lighting 2x Crew, 1x LX Operator; to assist with set up, plot and focus.
- Mechanist 1 x Crew; to assist backstage, run the fly tower, etc.

Performance - 2 hours

- Sound/AV 1 x Crew/Operator; to ensure levels and equipment run to plan.
- Lighting 1 x Crew/Operator; to run lighting desk or operate PC program.
- Mechanist 1 x Crew; to assist backstage, respond to and fix issues.

Bump out- 1 Hour

- Sound/AV 1 x Crew; to assist with pack up and de-cabling.
- Lighting Venue to assess.
- Mechanist 1 x Crew; to assist with de-rig of the screen and general pack.



Instrument Count

Type	Lens	Count	Status
Acclaim Frasnel	5	HUNG	
CE Source 4/50	36 Degree	45	HUNG
Pacific 23< x 50> /Zoom		10	HUNG
Rama 17.9-Pc		24	HUNG
Strand Lighting SL 23/50		1	HUNG
	89		

Color	Type	Count
L071	19x19mm Colour Frame	5
L106	18x18mm Colour Frame	7
L117	18x18mm Colour Frame	3
L119	18x18mm Colour Frame	3
L130	18x18mm Colour Frame	3
L164	18x18mm Colour Frame	4
L301	2.25" Colour Frame	15
L302	2.25" Colour Frame	15

L202	180mm Colour Frame	6
L202	6.25" Colour Frame	6
L204	125mm Colour Frame	5
L204	6.25" Colour Frame	8
L726	180mm Colour Frame	4

Legend

Source 4 750 36

Pacific 23<>50° Zoom

Sel Rama 175 Fresno

Sel Rama 175 PC

Key



NOTES

2 x Hazer to be used (USOP + USPS)
CH 71/75 are mounted on floor stands
CH 57 is mounted on floor stand
CH 124 is mounted at BOOM8 (lens @ 1800)
CH 101/106 are mounted by intelligent fixtures
(if above fixtures are not of standard size)



Key
Color
Lighting Design: n/a
Assistant: n/a
Director:

Diuki Mula	
Lighting Design:	n/a
Assistant:	n/a
Director:	
Scenic Design:	
Venue:	generic
Scale:	1:50@A2
Printed:	11/5/2014 20:32
Printed By:	MR
File:	Choochy Dancers generic

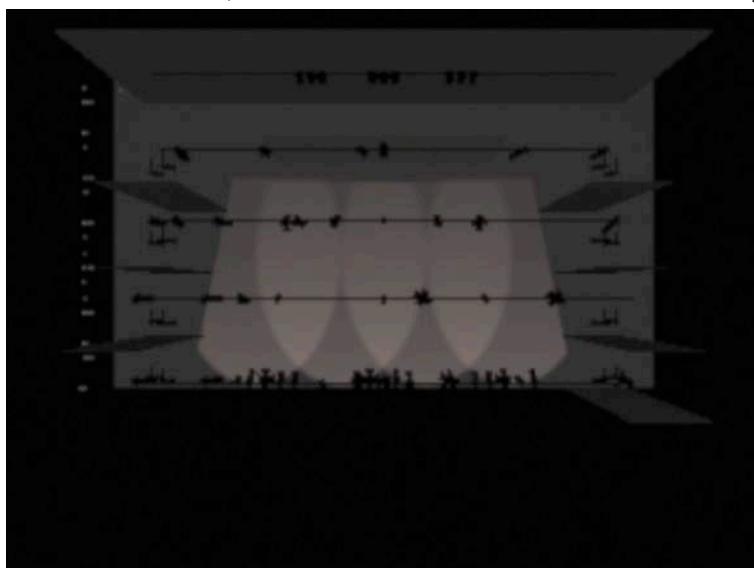
Instrument Schedule

Channel	Patch	Dimmer	Color	Type	Lens	Purpose	Wattage	Gobo	Position
1	1.1		L201	CE Source 4 750	36 Degree	FOH	750		FOH1
2	1.2		L201	CE Source 4 750	36 Degree	FOH	750		FOH1
3	1.3		L201	CE Source 4 750	36 Degree	FOH	750		FOH1
4	1.4		L201	CE Source 4 750	36 Degree	FOH	750		FOH1
5	1.5		L201	CE Source 4 750	36 Degree	FOH	750		LX1
6	1.6		L201	CE Source 4 750	36 Degree	FOH	750		LX1
7	1.7		L201	CE Source 4 750	36 Degree	FOH	750		LX1
11	1.8		L183	CE Source 4 750	36 Degree	FOH	750		FOH1
12	1.9		L183	CE Source 4 750	36 Degree	FOH	750		FOH1
13	1.10		L183	CE Source 4 750	36 Degree	FOH	750		FOH1
14	1.11		L183	CE Source 4 750	36 Degree	FOH	750		FOH1
15	1.12		L183	CE Source 4 750	36 Degree	FOH	750		LX1
16	1.13		L183	CE Source 4 750	36 Degree	FOH	750		LX1
17	1.14		L183	CE Source 4 750	36 Degree	FOH	750		LX1
21	1.15		L779	CE Source 4 750	36 Degree	FOHpink	750		FOH1
22	1.16		L779	CE Source 4 750	36 Degree	FOHpink	750		FOH1
23	1.17		L779	CE Source 4 750	36 Degree	FOHpink	750		FOH1
24	1.18		L779	CE Source 4 750	36 Degree	FOHpink	750		FOH1
25	1.19		L779	CE Source 4 750	36 Degree	FOH	750		LX1
26	1.20		L779	CE Source 4 750	36 Degree	FOH	750		LX1
27	1.21		L779	CE Source 4 750	36 Degree	FOH	750		LX1
31	1.22		L071 & BD	Rama 175 Fresnel		WASHblue	1200		LX1
32	1.23		L071 & BD	Rama 175 Fresnel		WASHblue	1200		LX1
33	1.24		L071 & BD	Rama 175 Fresnel		WASHblue	1200		LX1
34	1.25		L071 & BD	Rama 175 Fresnel		WASHblue	1200		LX3
35	1.26		L071 & BD	Rama 175 Fresnel		WASHblue	1200		LX3
41	1.27		L164 & BD	Rama 175 Fresnel		WASHred	1200		LX1
42	1.28		L164 & BD	Rama 175 Fresnel		WASHred	1200		LX1
43	1.29		L164 & BD	Rama 175 Fresnel		WASHred	1200		LX2
44	1.30		L164 & BD	Rama 175 Fresnel		WASHred	1200		LX2
51	1.31		L117	Rama 175 Fresnel		WASHsteel	1200		LX2
52	1.32		L117	Rama 175 Fresnel		WASHsteel	1200		LX3
53	1.33		L117	Rama 175 Fresnel		WASHsteel	1200		LX3
54	1.34		L117	Rama 175 Fresnel		WASHsteel	1200		LX5
55	1.35		L117	Rama 175 Fresnel		WASHsteel	1200		LX5
56	1.36		L117	Rama 175 Fresnel		WASHsteel	1200		LX5
57	1.37		L117	Rama 175 PC		FL/BKsteel	1200		Floor mount
61	1.38		L777	Rama 175 PC		XLX	1200		LX5
62	1.39		L777	Rama 175 PC		XLX	1200		LX3
63	1.40		L777	Rama 175 PC		XLX	1200		LX3
71	1.41		L204	Acclaim Fresnel		footLX	650		Floor mount
72	1.42		L204	Acclaim Fresnel		footLX	650		Floor mount
73	1.43		L204	Acclaim Fresnel		footLX	650		Floor mount
74	1.44		L204	Acclaim Fresnel		footLX	650		Floor mount
75	1.45		L204	Acclaim Fresnel		footLX	650		Floor mount
81	1.46		L201	CE Source 4 750	36 Degree	XLX	750		boom1
82	1.47		L204	CE Source 4 750	36 Degree	XLX	750		boom2
83	1.48		L201	CE Source 4 750	36 Degree	XLX	750		boom3
84	1.49		L204	CE Source 4 750	36 Degree	XLX	750		boom4
85	1.50		L201	CE Source 4 750	36 Degree	XLX	750		boom5
86	1.51		L204	CE Source 4 750	36 Degree	XLX	750		boom6
87	1.52		L201	CE Source 4 750	36 Degree	XLX	750		boom7
88	1.53		L204	CE Source 4 750	36 Degree	XLX	750		boom8
91	1.54		L201	CE Source 4 750	36 Degree	XLX	750		boom1
92	1.55		L204	CE Source 4 750	36 Degree	XLX	750		boom2
93	1.56		L201	CE Source 4 750	36 Degree	XLX	750		boom3
94	1.57		L204	CE Source 4 750	36 Degree	XLX	750		boom4
95	1.58		L201	CE Source 4 750	36 Degree	XLX	750		boom5
96	1.59		L204	CE Source 4 750	36 Degree	XLX	750		boom6
97	1.60		L201	CE Source 4 750	36 Degree	XLX	750		boom7
98	1.61		L204	CE Source 4 750	36 Degree	XLX	750		boom8
101	1.62		L202	CE Source 4 750	36 Degree	TOPfx	750		LX1
102	1.63		L202	CE Source 4 750	36 Degree	TOPfx	750		LX1
103	1.64		L202	CE Source 4 750	36 Degree	TOPfx	750		LX1
104	1.65		L202	CE Source 4 750	36 Degree	TOPfx	750		LX2
105	1.66		L202	CE Source 4 750	36 Degree	TOPfx	750		LX2
106	1.67		L202	CE Source 4 750	36 Degree	TOPfx	750		LX2
107	1.68		L202	CE Source 4 750	36 Degree	TOPfx	750		LX3
111	1.69		L202	CE Source 4 750	36 Degree	FOHcorridor	750		FOH1
121	1.70		L728	Pacific 23<>50° Zoom		break up1	600	D238-221	LX5
122	1.71		L728	Pacific 23<>50° Zoom		break up1	600	D238-221	LX3
123	1.72		L728	Pacific 23<>50° Zoom		break up1	600	D238-221	LX5
124	1.73		L728	Pacific 23<>50° Zoom		break up1	600	D238-221	boom8
131	1.78		L202	Pacific 23<>50° Zoom		break up2	600	A2196	LX1
131	1.78		L202	Pacific 23<>50° Zoom		break up2	600	A2196	LX1
132	1.79		L202	Pacific 23<>50° Zoom		break up2	600	A2196	LX2
132	1.79		L202	Pacific 23<>50° Zoom		break up2	600	A2196	LX2
133	1.80		L202	Pacific 23<>50° Zoom		break up2	600	A2196	LX3

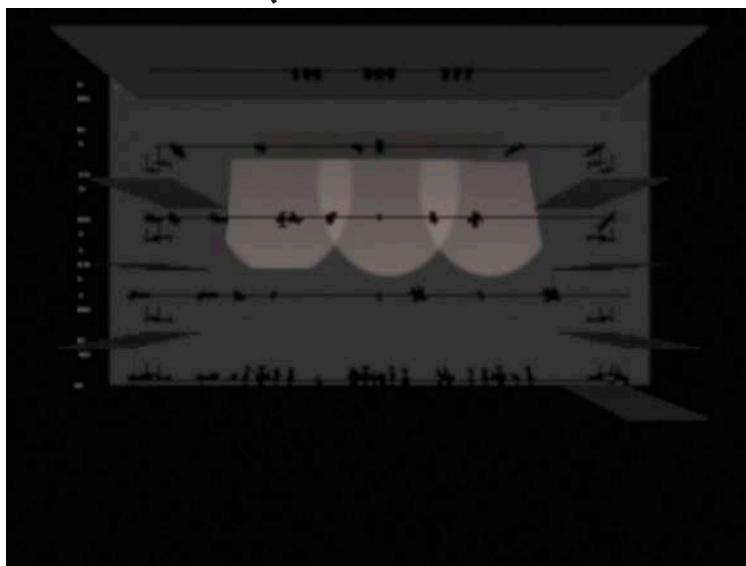
Channel	Patch	Dimmer	Color	Type	Lens	Purpose	Wattage	Gobo	Position
133	1.80		L202	Pacific 23->50° Zoom		break up2	600	A2196	LX3
171	1.74			Strand Lighting SL 23/50		IodIClx	800		Floor mount
201	1.75		L106	Rama 175 Fresnel		CYCred	1200		LX4
201	1.75		L106	Rama 175 Fresnel		CYCred	1200		LX4
201	1.75		L106	Rama 175 Fresnel		CYCred	1200		LX4
202	1.76		L139	Rama 175 Fresnel		CYCgreen	1200		LX4
202	1.76		L139	Rama 175 Fresnel		CYCgreen	1200		LX4
202	1.76		L139	Rama 175 Fresnel		CYCgreen	1200		LX4
203	1.77		L119	Rama 175 Fresnel		CYCblue	1200		LX4
203	1.77		L119	Rama 175 Fresnel		CYCblue	1200		LX4
203	1.77		L119	Rama 175 Fresnel		CYCblue	1200		LX4
							77200		

FOCUS PLAN

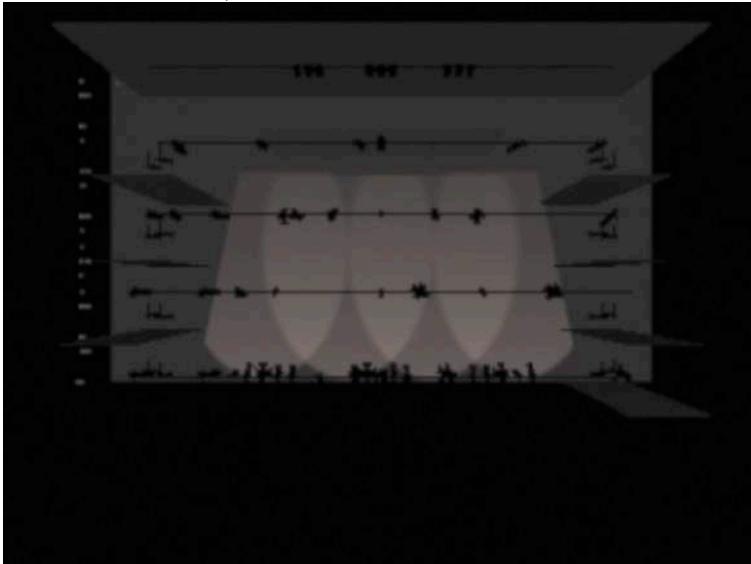
CH 1 thru 4 (shutter cut US at Screen at legs)



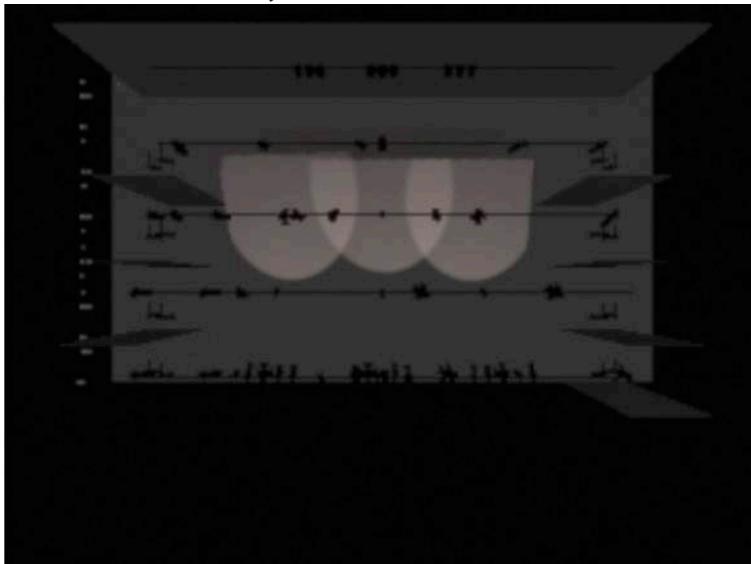
CH 11 thru 13 (shutter cut US at Screen and side at legs)



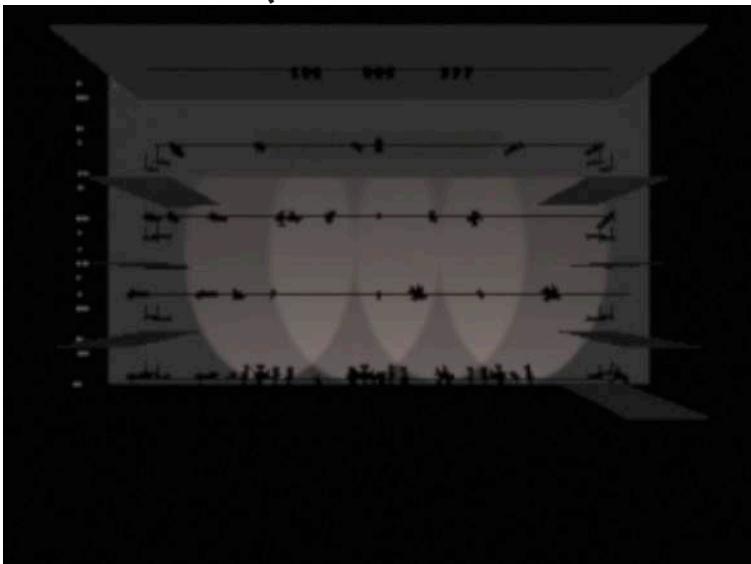
CH 5 thru 7 (shutter cut US at Screen and side at legs



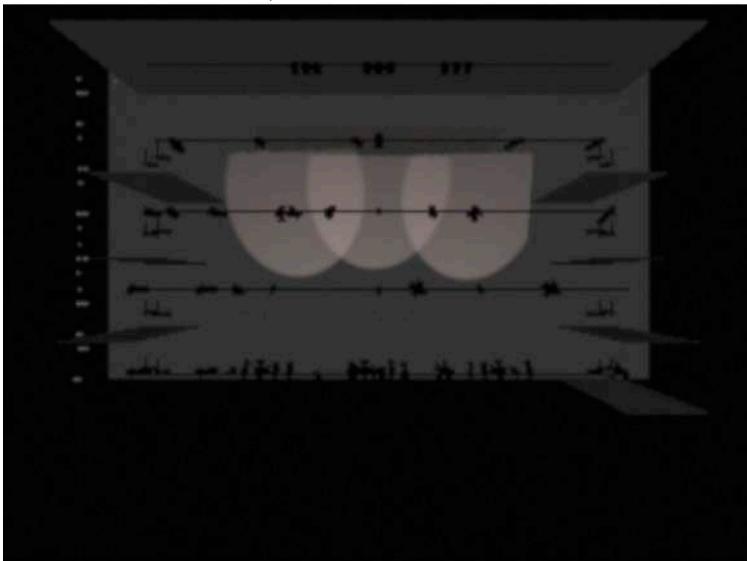
CH 15 thru 17 (shutter cut US at Screen and side at legs



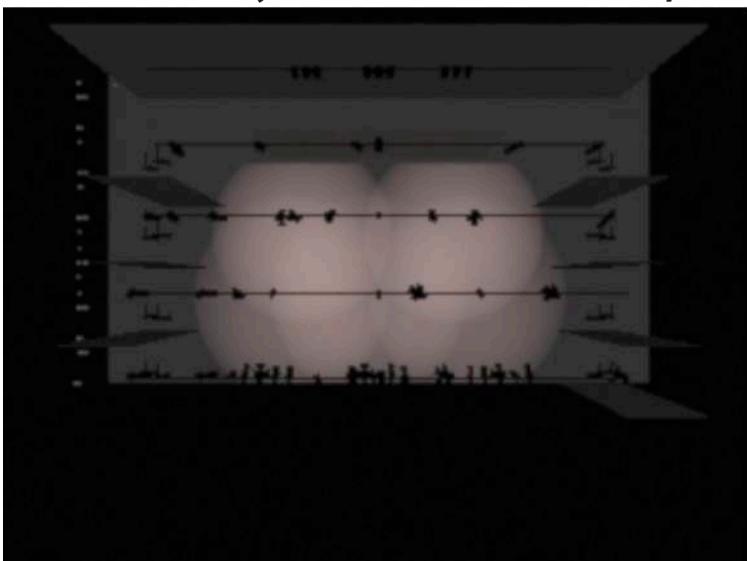
CH 21 thru 24 (shutter cut US at Screen and side at legs



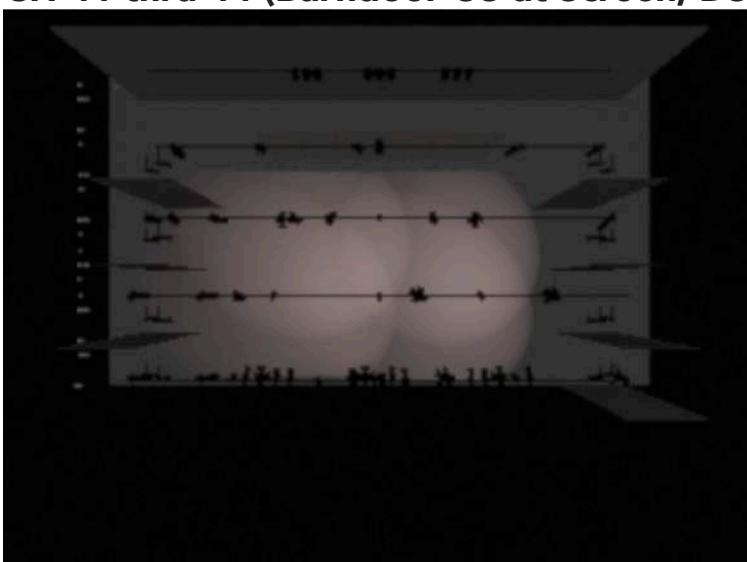
CH 25 thru 27 (shutter cut US at Screen and side at legs



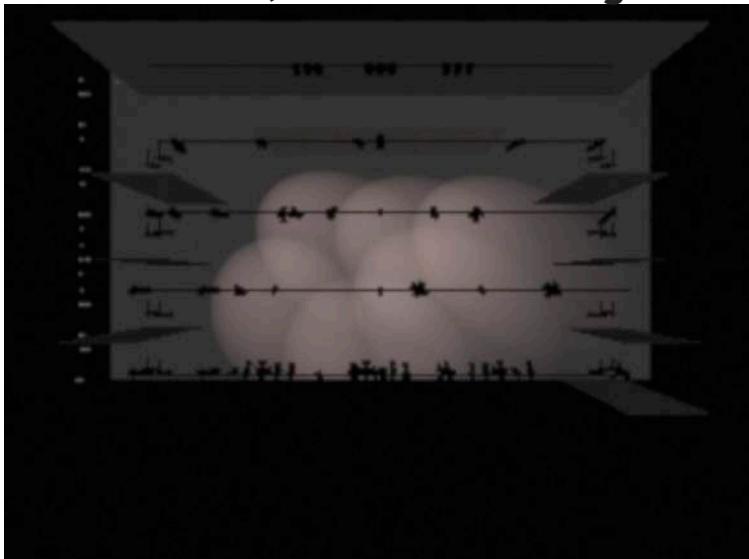
CH31 thru 35 (Barndoors US at Screen, head height DS edge



CH 41 thru 44 (Barndoors US at Screen, DS edge)



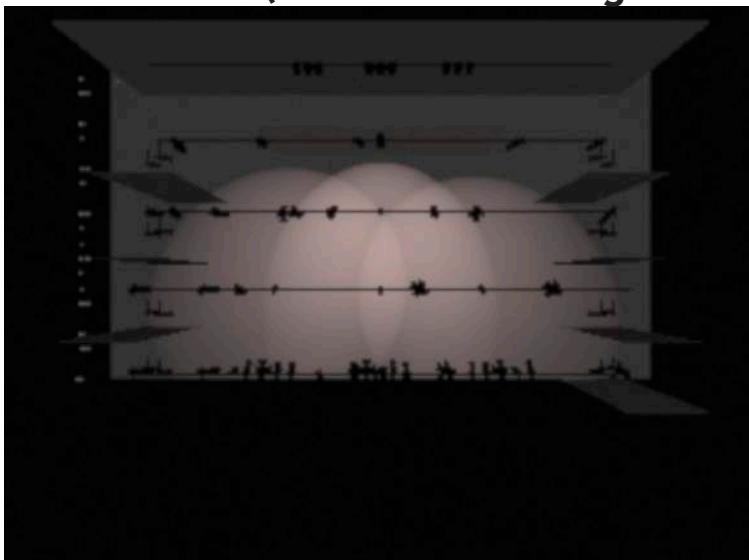
CH 51 thru 56 (Barndoors head height at DS edge)



CH 57 diagonal across stage



CH 61 thru 63 (Barndoors head height DS edge)



CH 71 thru 75 (Head height at about 1.5m from DS edge)

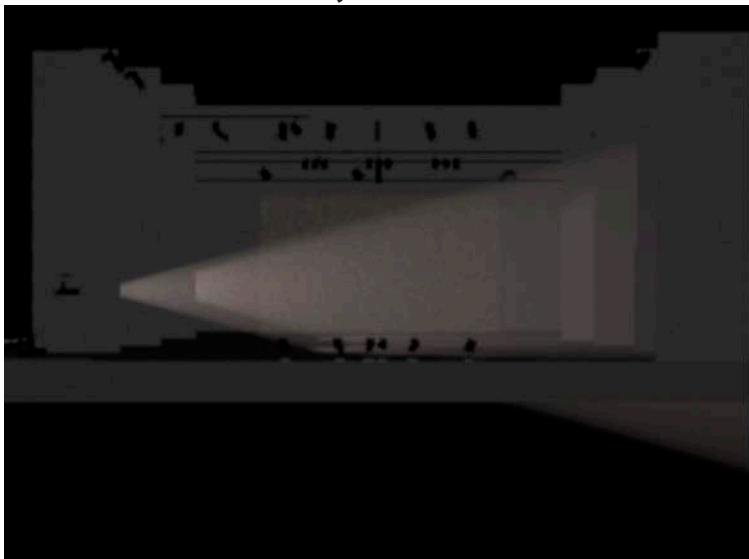


CH 81+83+85+87 (CH 82+84+86+88 is the mirrored duplicate)



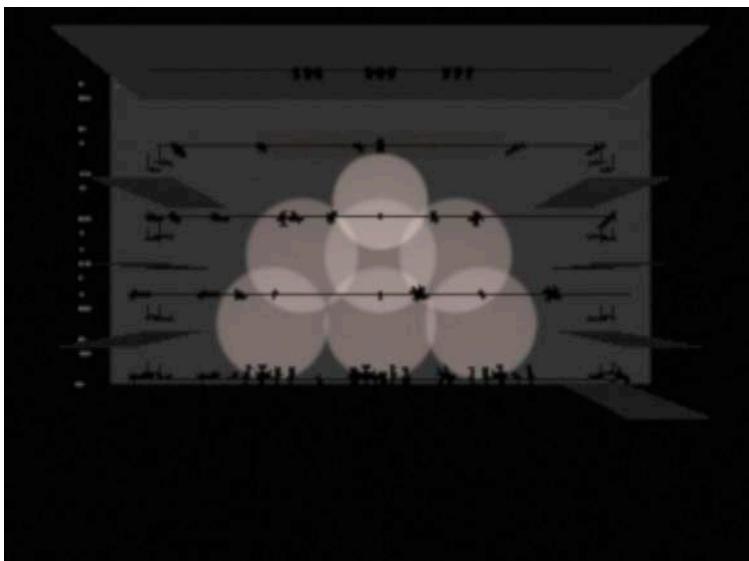
Shutter of floor, of screen, of DS edge

CH 91+93+95+97 (CH 92+94+96+98 is the mirrored duplicate)



Shutter of floor, of DS edge

CH 101 thru 107

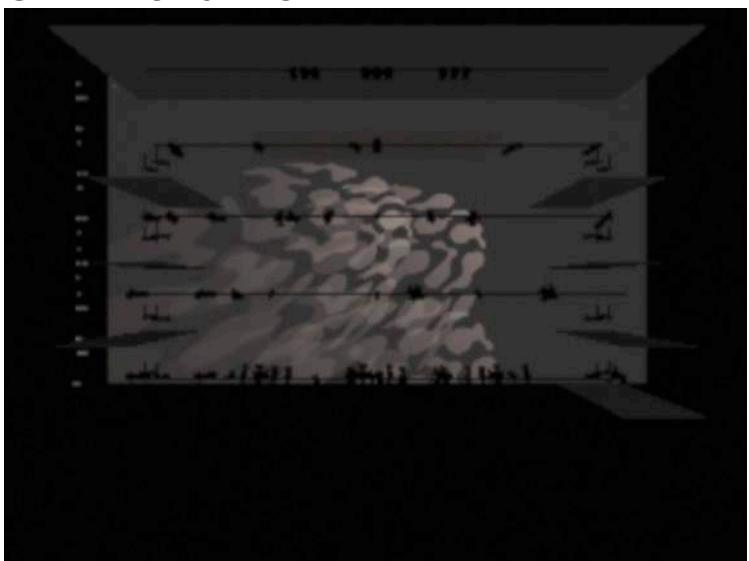


CH 101 thru 111



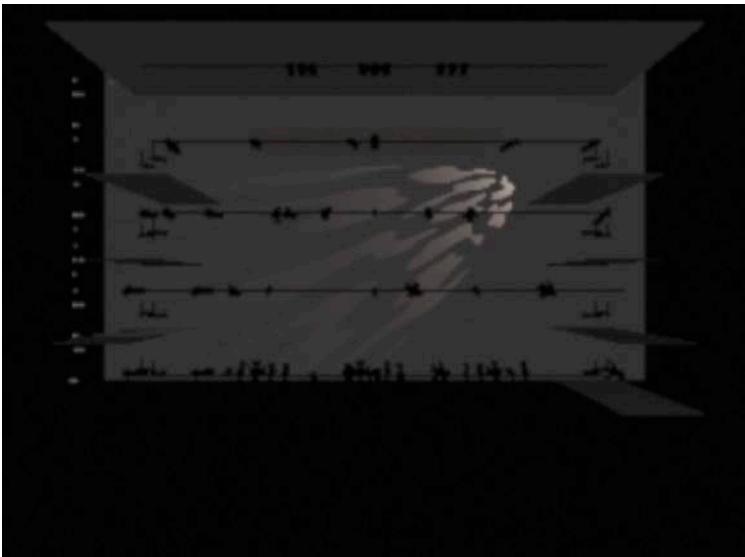
Shutter of screen, about 2m wide, ideally all the way to DS edge

CH 121 thru 123



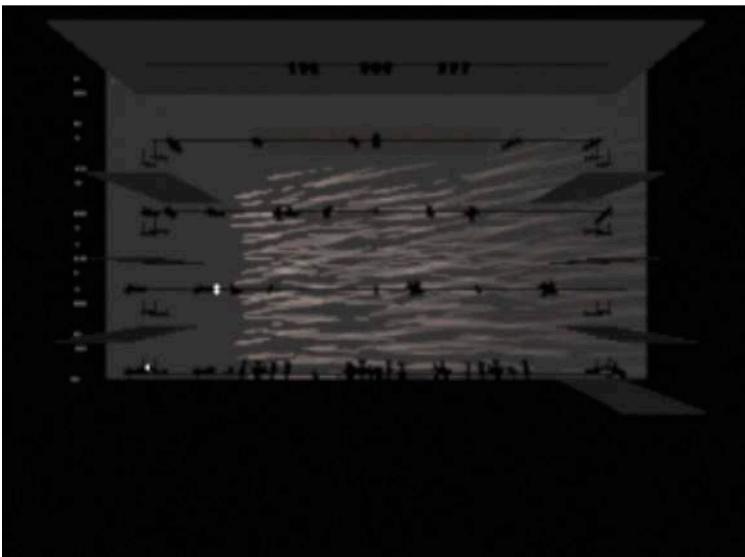
Gobo DHA238 "breakup small" or similar

CH 124



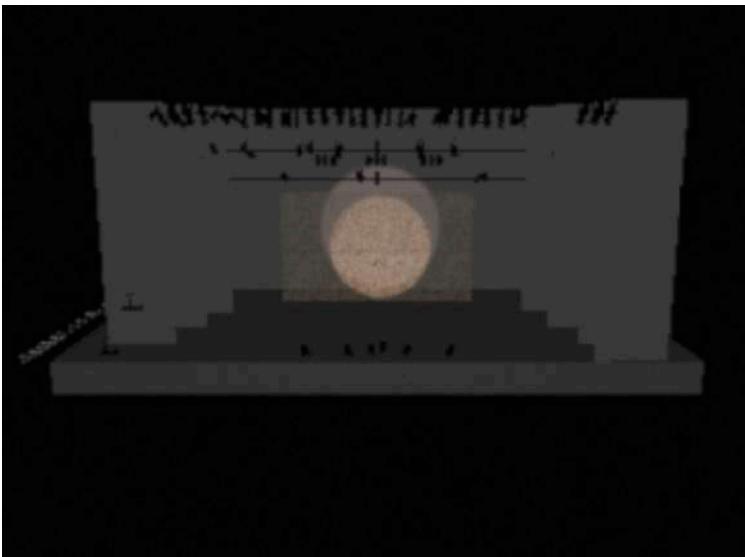
Gobo DHA238 "breakup small" or similar

CH 131 thru 133



Gobo Apollo 2196 "yarn" or similar

CH 171



Circle to fill screen from Top to Bottom



photo: courtesy of Blue King Brown and Gurrumul

VENUE INFORMATION PACK

The Producer and Tour Coordinator have compiled these notes to assist in the smooth mounting of the Djuki Mala production. Any changes are to be negotiated by the presenter with the Producer and Tour Coordinator prior to approval. For more information please contact the appropriate staff.

1. Welcome to Country and Acknowledgements:

This is at venue discretion. Please inform the Producer and Tour Coordinator once these are confirmed. If there is no live acknowledgement, we have a pre-show recording.

2. Foyer Display, Merchandise and Post-show Signing:

Our Producer and Tour Coordinator will be selling our merchandise prior to and immediately after the performance. Alongside the merchandise we will have several large laminated posters to display. If possible, please make available two display boards and a trestle table with tablecloth or skirt. No chairs are necessary. If your venue takes a percentage of sales please provide a reconciliation sheet upon arrival. We will provide our own float.

Merchandise will generally consist of Djuki Mala branded Hoodies, T-shirts, Singlets, Caps and Baby 'Onesies'.

In addition to this, we like to offer a signing opportunity with the performers post

show. Please provide three trestle tables, appropriate dressing and five chairs near the merchandise stand for this. Bollards with ropes to facilitate a queue and five small bottles or glasses of water would also be appreciated.

3. Poster and Programs:

During touring we do not travel with posters, programs or flyers. Some venues/presenters like to provide something on the performance day that includes venue specific logos alongside Djuki Mala information, but this is at the venue's discretion. (Patrons enjoy using such things to collect signatures post-show!)

4. Question and Answer sessions post show:

If your venue would like to host a Q & A session, please ensure you have requested this with the Producer and Tour Coordinator well in advance. We can provide a Q & A session where possible if our schedule allows.

Please be aware that the Djuki Mala dancers use English as one of several languages. They can be shy with people and cultures they are unfamiliar with. The Q & A sessions are facilitated by the Producer and Tour Coordinator.

Please note that these sessions work best after a matinee or school show. No merchandise selling or signing will be done post Q & A.

5. Dressing room:

Please provide dressing rooms with appropriate heating/cooling that can facilitate up to 10 people. Access to bathrooms, basins and running water will be required backstage for removal of ochre. Towels would be appreciated. Please note that the use of ochre in this show is quite minimal and stays relatively contained.

6. Green room:

At the request of the Artists and their community elders we ask that no alcohol be provided for cast and crew. Please ensure all relevant staff at your venue have been made aware of this information.

Please provide access to drinking water (bottles are preferred), tea, coffee and milk. Other beverages such as juice and soft drink, and snacks such as fruit or a plate of mixed sandwiches would be highly appreciated.

7. Stage/FOH Access:

If your venue has coded or security pass access to outside and/or FOH areas, please provide our Producer and Tour Coordinator with relevant information upon arrival. Please also let us know beforehand if there is a requirement to sign in or complete a safety induction prior to bump in.

9. Education Tools:

Please ensure for school groups that an education tool is available for download. Please contact the Producer and Tour Coordinator if you require access to this document.

Thank you!

If there are any further questions please contact the Producer and Tour Coordinator.

We hope all will be 'manymak' and look forward to working with you!

