



FOR WHOM THE BELL TOLLS

TECHNICAL SPECIFICATIONS April, 2024

Version 3

Premiered 2023 | Duration 70 Minutes, no interval | Performers 1 | Crew 2

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TECHNICAL CONTACTS

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INTRODUCTION

Part installation, part interactive performance, For Whom The Bell Tolls is a transformative public art experience, celebrating the power of hope. Merging circus, participatory art and a tolling bell, this work activates the unique or quotidian spaces as locations where art and community meet and thrive.

Please note the show can be adapted to different venues and spaces. The technical specifications are indicative only.

Please contact bridiehooper@gmail.com to discuss your needs.

ENVIRONMENTAL IMPACT

Touring has a substantial impact on the environment. We're committed to doing what we can to minimise this where possible – but we can't do it alone. We understand that there are often limitations in enacting green strategies, but we do have green aspirations that we'd love for you to consider. Throughout this rider, you will find certain requests marked out by a ☆, indicating that they are a part of our 'greening' efforts. Please send us a copy of your venue/festival/event's environmental policy if you have one, and let us know if there's anything we can do to support your efforts while we're with you.

We thank you in advance for your time, effort, and care for our environment.

CREATIVE TEAM

| | |
|-----------------------------|------------------|
| Director/Artist- | Bridie Hooper |
| Bell Concept, | |
| Design and Tuning- | Anton Hasell |
| Dramaturg- | Liesel Zink |
| Composer - | Lawrence English |
| Set Design- | Josh McIntosh |
| Lighting Design - | Steven May |
| Rigger - | Helen Clifford |
| Production Manager - | Peter Rhoades |
| Stage Manager - | Imogen Millhouse |
| Producer- | Tom Pritchard |

PERFORMANCE INFO

Duration | 70 mins approximately

Interval | No

Minimum Break Between Performances | 90

Bump In | 1 full day (0800-2200h) // pre-rig required

Bump Out | 4 hours // + return to standard

An example schedule is attached Below

TOURING COMPANY

The production has a touring party of 3

1 Cast | 1 Performer

2 Crew | Production Manager / LX Operator
| FOH Manager / Tour Co-ordinator

SCHEDULE

Please note this is an example schedule.

Show times are based upon performance time starting at dusk and will change depending on time of year. Performance start times are adaptable and can be discussed.

Please note this is a draft schedule only, subject to change pending performance location and rigging / staging requirements.

| | | | LX | MX | SND | Rigger | NOTES | |
|-----------------|-------|--|----|----|-----|--------|--------------------------------|--|
| Day 1 | | | | | | | | |
| 7:30 | 8:00 | Boom Lift Drop to Site | | 1 | | | | |
| 8:00 | 11:00 | Bell Rigging and Light Install over bell | | 1 | | 1 | | |
| | | LX Install | 2 | | | | | |
| | | SND Install | | | 2 | | | |
| 11:00 | 12:00 | Install staging | | 2 | | | | |
| 12:00 | 13:00 | Lunch | | | | | | |
| 13:00 | 14:00 | Sound Tune | | | 2 | | | |
| | | FOH briefing | | | | | Company SM With venue FOH team | |
| | | Signage set up | | 1 | | | | |
| 14:00 | 16:00 | LX Focus and Plot | 2 | | | | | |
| 16:00 | 17:00 | dinner break | | | | | | |
| 18:00 | 19:00 | LX Plot continue | 1 | 1 | | | | |
| 19:00 | 21:00 | Tech Safety | 1 | | | | | |
| Show Day | | | | | | | | |
| 15:30 | | Access to Green Room and Warm Up space. | | | | | | |
| 16:30 | | Access to Performance space | | | | | | |
| 17:30 | | Hour Call | 1 | | 1 | | | |
| | | LX check | 1 | | | | | |
| | | SND check | | | 1 | | | |
| 18:30 | 19:30 | Show 1 | 1 | | 1 | | | |
| | | | | | | | | |
| | | | | | | | | |

VENUE CREW

CREWING

The crew required for Bump In are

- 1 x rigger experienced in rigging circus
- 2 X LX
- 2 X SD
- 2 MX

Crew required for show season are

- 1 x LX
- 1 x FOH

PERFORMANCE SPACE

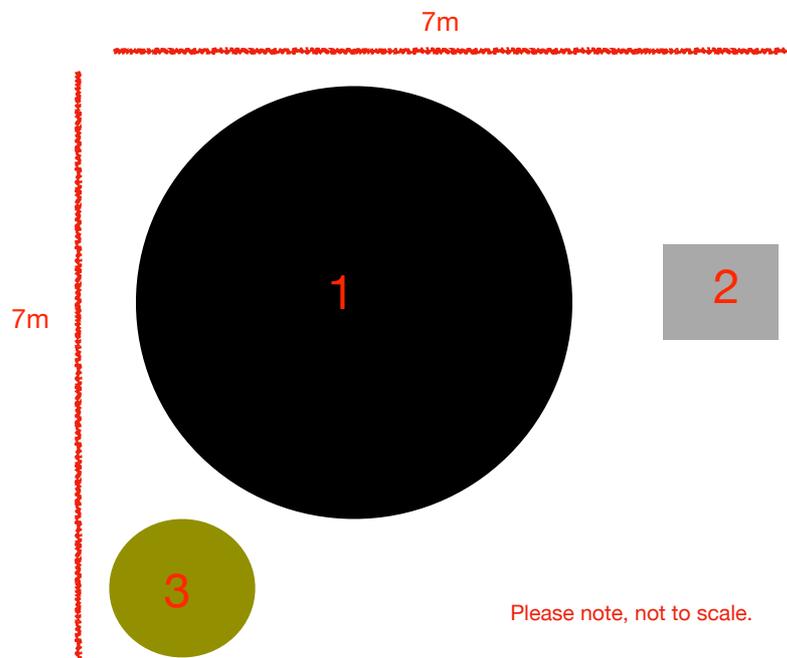
The performance space is divided into 3 ZONES. (please note example image):

- **ZONE 1 - 1 X 4.8m** circle centred below the rigging point
- **ZONE 2 - 1 X 1 x 1m** square located 1.5m to P Side / Stage Left of ZONE 1
- **ZONE 3 - 1 X 1.8m circle** downstage OP / Stage Right of ZONE 1

The total playing area required is approx 7m x 7m. The floor must be stable, level and suitable for acrobatic impact. If the flooring is unsuitable, the following staging will be required:

- 1 X 5 x 5m staging rostra no higher than 0.6m This will be used for **ZONE 1**
- 2 X set of treads positioned between staging **ZONE 1** and **ZONE 2 & 3**. Please note the positioning of spaces 2 and 3 can be adjusted to fit space as required.

Minimum height to rigging point 7m.



STAGING REQUIREMENTS FROM VENUE

- Ability to swing lighting bars and standard masking
- EWP/Boom lift capable of accessing rigging position
- Comfortable stock of black and white gaffa tape
- General rigging gear- to be discussed before arrival
- The floor space must be stable, level and suitable for acrobatic impact
- 4.8mØD tarkett for **space 1**

These requirements may vary between venues. All crew required to load and unload freight.

TOURING COMPANY WILL SUPPLY

- 1.8 mØD tarkett for **space 2**
- Show specific rigging gear
- Custom made Bell
- Venue specific hanging plot will be provided in advance of the pre-rig/pre-hang
- Specialised tape (tarkett tape + glow tape)
- Bump in tools to supplement venue stock

INSTRUCTIONAL SIGNAGE

For Whom The Bell Tolls invites audience to participate in the work, through sharing their hopes with the artist.

Instructional signage is used to explain to audiences how to do this.

The number of signs required is dependent on the site the work will be staged in. Generally we aim to be informative, yet minimal with the amount of signage information.

Please see these examples of signage from Night Feast 2023.

FOR WHOM THE BELL TOLLS
BRIDIE HOOPER

A declaration of hope:

1. Take a moment to think of something you hope for.
2. Place your palms on mine and when you are ready, speak your hope.
3. A ritual of exchange takes place.
4. Your hope will be transported and released in sonic form.
5. Thank you for offering your hope.

Your hope will be held with care and confidentiality.
The invitation to declare your hope is for anyone and everyone, if the above engagement method does not feel comfortable for you, please chat with our friendly staff to discuss another way to connect.

For more information: 

FOR WHOM THE BELL TOLLS
BRIDIE HOOPER

A hope is not a wish, but a protest for what is possible.

Performed at dusk below an iconic bell, Bridie Hooper invites you to share your hopes and bear witness to a series of performed passages that inspire a reconsideration of our unity and connection.

Drawing on the bell's sonic wonder, the virtuosity of circus, and the intimacy of the invitation, each hope is transformed through a personalised physical rite, ascending to its release in the distinctive sound of the tolling bell.

Ringling out across the Powerhouse forecourt, these calls to action celebrate the power of hope, empowering us through an innately human experience.

We invite you to declare your hopes..

PERFORMANCE TIMES:

Thursday
Friday
Saturday

The show will begin at dusk.

For more information: 

VENUE TO PROVIDE:

We ask the Venue to provide signage so it can be cohesive with any existing signage. The amount signage should adequately cover the proposed performance space (generally 2 signs). The Artist is responsible for supplying the copy and giving final approvals.

☆ We suggest printing signage on 100% post-consumer recycled material.

RIGGING

One aerial rope is used during the performance, hung from a single lower-able point at centre stage that is tethered to a floor point/ground weight off stage.

One custom designed bell is used during the performance, hung from a static line 600mm off centre from the rope.

All Rigging equipment below the truss apart from the floor points/ weights are supplied by the Company.

RIGGING REQUIREMENTS FROM VENUE

- Floor belay point capable of tethering 1000kg. Point can be suitable hardware/ structural element or ballast pile.
- Overhead points capable of supporting 1000kg (this includes a safety factor, maximum static load at each point is under 120kg)
- A genie or other suitable elevated work platform to reach truss if not otherwise accessible
- The venue must supply a suitably qualified rigger with experience at rigging circus equipment.

It is extremely important that the venue discuss the rigging with the Production Manager prior to the company arriving.

TOURING COMPANY WILL SUPPLY

- Aerial rope
- Bell
- Ropes and Pulleys for the 1 x Lower-able line
 - All attachments for the Company's equipment to the truss
 - Attachments for the lower-able line break to weights or floor points.

Please see example of rigging in image below:



CONTROL POSITION

A venue staff member will be required to operate lighting for the performance with assistance from the Company Production Manager.

The control position must be located near the performance space with a clear unobstructed view of the stage area.

TOURING COMPANY WILL SUPPLY:

- 1 x Laptop for show operation (QLab).

REQUIREMENTS FROM VENUE:

- Lighting console
- 1 x table and 2 chairs
- 1 x 110V or 240V AC non dimmed power supply for lighting control
- 1 x 110V or 240V AC non dimmed power supply for audio control
- A clear-com system that includes 3 head sets for FOH usher, Production Manager and Stage Manager

PRODUCTION

☆ Please provide us with a detailed list of your in-house production equipment that is available for use as we don't want to take anything on the road that is not strictly necessary.

LIGHTING

The lighting plan and requested equipment may be adjusted based on equipment availability. The Company will attempt to utilise venue or promoters stock wherever possible.

LIGHTING REQUIREMENTS FROM VENUE

- 8 x Chauvet Core PAR 40 Lights or similar OR 8 x Birdies (footlights)
- 4 x RGBW moving head LED washes with ability to zoom between 10 and 55 degrees. Eg. Mac Auras, Robe 300 Robin, Chauvet R2 Wash.
- 2 X 3-meter upright truss including cross bars

- Lighting plan must be rigged, flashed out and coloured prior to company arrival. This includes hot circuits and DMX to position of touring fixture, positioned above Bell.
- All booms to be built and rigged
- Etc EOS lighting console with at least 2k parameters
- Dimmable lighting or house lights (DMX controlled preferred) - specific to performance space
- Comfortable stock of black and white electrical and gaffa tape

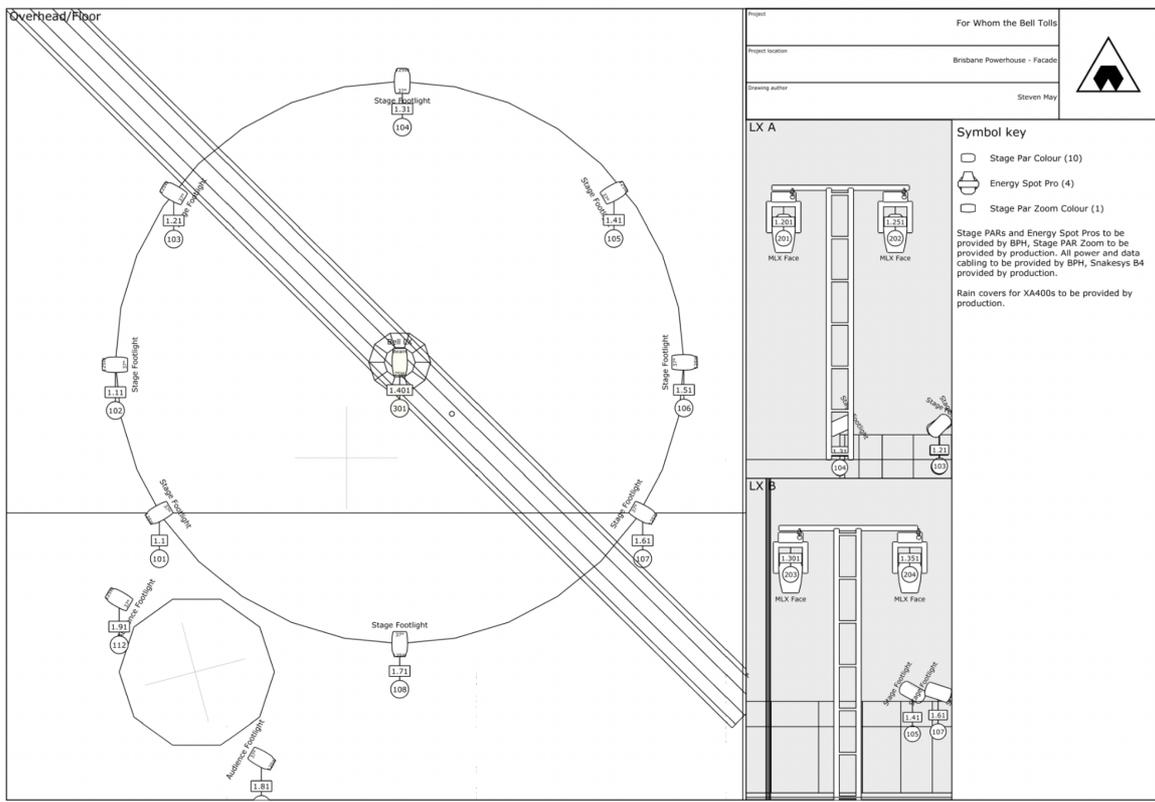
Please notify Production if your venue has native sACN or ARTNET.

These requirements may vary between venues. All crew required to load and unload freight.

TOURING COMPANY WILL SUPPLY

- Venue specific lighting plan will be sent to each venue prior to pre-rig
- Touring party will tour with **1 x Stage Par Zoom Colour, RGBL LED**
- Pre-plotted Eos lighting file

An example lighting plan is attached below. Plot is indicative fixtures and can be swapped for similar fixtures. Adequate time required to touch up plot.



AUDIO

The Company tours with its own laptop based audio system outputting through a 3.5mm auxiliary cable. The venue should supply cabling from the Company's outputs to the house desk. The Company will require either access to the faders on the house console or a sub mixer to be placed at the control position to allow control of levels during the show. The PA should be rigged and tuned prior to the Company's arrival.

TOURING COMPANY SUPPLIES:

- Macbook Pro running QLab 5

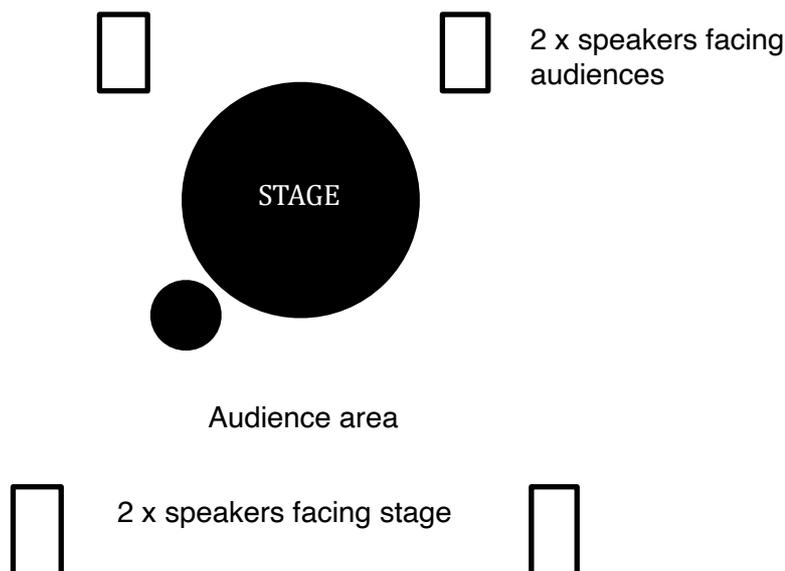
AUDIO REQUIREMENTS FROM VENUE

- Sound console preferably with Dante capability
- Suitable PA to supply good coverage to full audience space. Eg, 4x top box speakers with subs OR 4 x UPJs
- Tie lines from stage to FOH mix position

Please notify Production if your venue supports Dante.

The audio is built to create an immersive sound experience for audiences. Positioning of the four speakers around the space is important for sound distribution. *Please see an example of speaker positioning below. Please note this plot is indicative of positions and can be changed in accordance with venue:*

Image not to scale:



PERFORMERS RIDER

To ensure the performer is in peak condition to deliver the best performance possible, the Company requires the following:

- Immediate access to ice in bucket/container whenever the artist is performing, to immediately treat injury and for warming down.
- 1 x clean bath towel
- Access to filtered water
 - ☆ We bring our own refillable water bottles! Please make sure that drinkable tap water, filtered mains water (or standpipes or bulk water dispensers) are available to our crew at all times for refilling.

CATERING

- Snacks for the company, including; nuts, fresh fruit and sandwiches. If we don't eat them, you can give them away to staff or others instead of throwing them away.
 - ☆ We eat vegetarian/vegan on tour! Please don't provide any meat or fish for catering.
 - ☆ Unopened drinks and uneaten food is to be re-allocated or donated where possible, or composted otherwise.
 - ☆ Please provide re-usable/washable service-ware (plates, cutlery, etc.). Please NO Styrofoam plates or containers please.
- Please provide tea and coffee
 - ☆ Please no single-serving sachets sugar/condiments, please provide them in

bottles or shakers or similar.

☆ Please do not set up kettles pre-filled with water. Provide us with water in jugs and we will heat this in the quantities we need.

DRESSING ROOMS

A 3-person capacity dressing room is required for performer and crew (if not available, 2 dressings rooms are required). The dressing room should be equipped with a mirror and lighting for makeup.

☆ Dressing room lights and air conditioning/heating can be conserved and turned on just before our arrival.

WARDROBE

- Washing Machine
- Drying Rack
- Ironing Facilities

FOH INFORMATION

1 x FOH staff are required.

Their role is to;

- Be available for questions regarding engagement and offer reassurance for participants as needed.
- Be a soft presence that minds the space in a friendly manner that prevents general public coming up sporadically / skipping the cue to participate.
- Informs audiences of how to engage with the work, offers additional information about the work to audiences as requested.

Please see additional FOH information available [HERE](#)

ADDITIONAL ENVIRONMENTAL CONSIDERATIONS

WASTE

☆ We request that you provide clearly labelled recycling facilities backstage and in ALL dressing rooms for paper, cans, plastic and glass.

☆ If your venue collects biodegradable waste/compost, please also provide bins for this in dressing rooms.

☆ Butt bins and/or ashtrays are to be provided in all smoking areas.

OTHER PRODUCTION

☆ If your city/town has an environmentally friendly cab service please book any vehicles for us through them. Otherwise request fuel-efficient and/or hybrid cars.

☆ If you are booking our accommodation, the hotel is to be as close to the venue as possible to minimise transport to and from the show. Please confirm this prior to booking – there may be instances where it is more efficient to book closer to the airport/between locations/etc. Give preference to hotels with any environmental credentials (such as the Green Key eco-label or the EU Ecolabel for Tourist Accommodations). On www.bookdifferent.com you can check for eco-friendly hotels in your area.

AUDIENCE TRAVEL

☆ In keeping with our desire to reduce environmental impact we request that you and your ticket agent(s) make information available to audience members about public transport, cycling, and car sharing options and promote these wherever possible.

ABOUT BRIDIE HOOPER

Bridie Hooper is an interdisciplinary artist, working with circus, movement and physical theatre. Bridie has been training, performing and creating circus for over 15 years. Her work reveals multi-faceted perspectives on hope, connection, catharsis and mortality, navigating universal themes through deeply personal works that challenge form, context and performer/audience relationship. Intersecting ritual, endurance and the body's potential, her performances affirm and celebrate the intricate human psyche.



Performance highlights: For Whom The Bell Tolls (Night Feast, Brisbane 2023), Ingress (Melbourne Fringe Festival 2022, Judith Wright Arts Centre 2021), High Priestess Fashion Show (Gail Sorronda 2021), Leviathan (Perth Festival 2020), Opus (Paris Philharmonie 2019), En Masse (QPAC 2018), Rite of Spring (Theatre Gallo Romain, Lyon, France 2018), Humans (Brooklyn Academy of Music, 2017), One Beautiful Thing (Melbourne Arts Centre, 2017) The Return (Barbican Centre, 2016), When One Door Closes (La Boite Theatre 2016), 2:22 Feature Film by Paul Currie 2015, Stephanie Franzius Fashion Film (Berlin Fashion Week 2013), Beyond (Chamaeleon Theatre- Berlin 2013) Opening Ceremony Vancouver Winter Olympics, (David Atkins 2010)