

*alternative
facts*

SINCERE APOLOGIES TECH SPECS



Sincere Apologies

by Dan Koop, Jamie Lewis & David Williams

Based on an original concept by Roslyn Oades & David Williams

Sincere Apologies Tech Specs as at 22 October 2025

Experience a performance based on all the apologies that the world keeps offering — the famous, the obscure, the deeply personal and those that begin every second email in our inboxes.

Sincere Apologies reenacts and unravels how we say sorry, and how we really mean it, transforming the audience into a temporary community coming together to move through our collective regret where we might, just might, try to fix the parts of the world that are broken.

This unique participatory experience is awkward, funny, unexpectedly intimate and strangely moving.

Producer & Technical contact: Suzie Franke suzie@altfacts.com.au 0412 985766

Show running time: 55 mins

The performance space is set up with large concentric circles of chairs with 4 aisles. There are no actors, the audience perform the work. The number of chairs set is dependent on the size of the space. Please discuss capacity with the Producer in advance of your season.

AUDIO

Venue to provide

4 x SM58 (or similar) & 1 Handheld radio mic OR 5 x handheld radio mics
5 x Mic stands. Preference is for straight mic stand with round base
9 channel sound desk with 4 x outputs
4 x powered speakers on stands. Speakers positioned just above head height of seated audience. Patched and panned as per diagram to create Quad sound.
Do not daisy chain speakers
2 x Trestle tables dressed with a black cloth for LX and audio operation

Toured

1 x Scarlett 4i4 sound interface
1 x Macbook pro with QLAB
4 x balanced quarter inch jack to male XLR leads

There are 4 aisles within the circular seating arrangement. Within each aisle there is a microphone on a stand. These can be SM58 or similar vocal mic or a handheld radio mic.

At the centre of the circle is a mic on a stand. This should be a handheld radio mic to avoid cable runs and trip hazards. Ideally the mic stands would be straight with round base but can work with tripod base.

Audience members will be stepping up to speak at each of these microphones so tidy cable runs are essential.

The stage manager will operate QLAB and Venue tech will operate microphones from the side of the performance space.

See attached plan for mic and speaker numbering and layout

LIGHTING

The audience perform the work and will stand at one of 5 microphones to read out their apology. The performance space and particularly each microphone position needs to be well lit so that the reader can easily see the card with no shadows and can be seen by the audience without feeling like they are blinded by light.

PERFORMANCES ON A THEATRE STAGE

In a well-equipped theatre space with a standard lighting rig we will require 10 x profiles for specials. A top light and front light for each of the 5 microphones. In addition we will use an open white wash. If available a red, blue and amber wash is desired. This could be achieved with colour changing LED's or gel-ed conventional lights.

PERFORMANCES IN HALLS OR FUNCTION ROOMS

If lighting trees are the only means of lighting we will need at least 4 push up lighting trees. They will need to be positioned near each of the four outer microphone stands.

4 x push up lighting tree's at least 3m in height.

10 x profiles

8 x LED Pars.

And LX desk to operate.

You may use uplights on the walls or wash across the ceiling to help create some colour and mood. Please discuss lighting capabilities with the Producer in advance.

The lighting will be plotted by an inhouse tech under instruction of the SM during bump in and will be operated by the SM during the show. Lighting desk should be located next to the SM onstage with the audio desk. One technician who is competent in both LX and Audio should be available for performances to assist the SM with LX or audio edits and will operate microphones during the show.

OTHER

A low stool or plinth will be required for the cards onstage

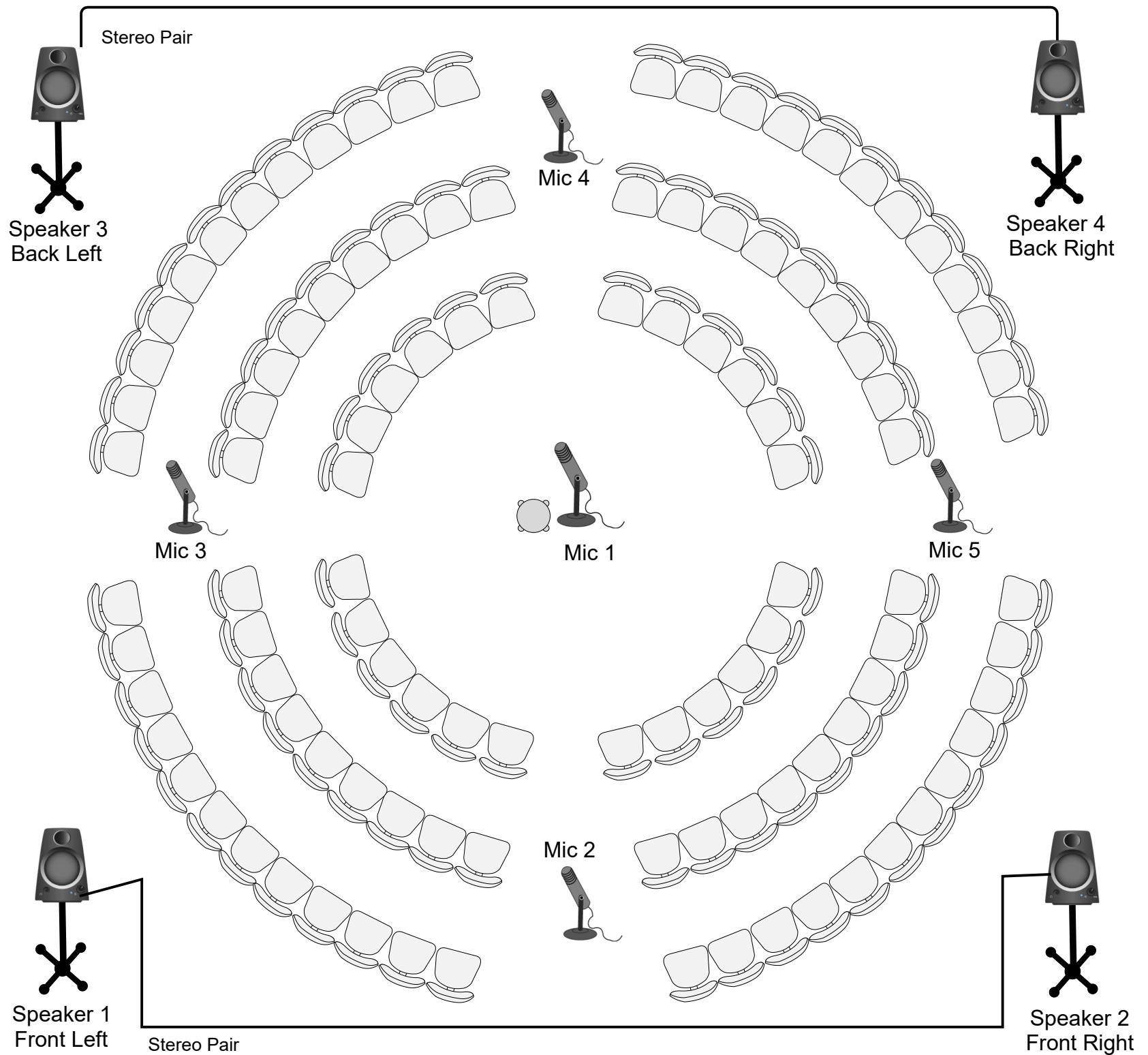
BUMP IN TIME

Bump in time is dependent on the venue and technical facilities provided. Please discuss with the producer

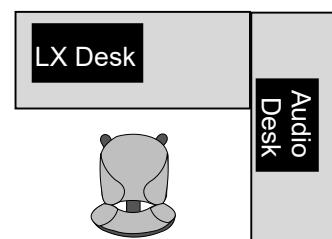
With a full LX prerig and flash out and seating in place we anticipate 4hrs set up with 2 venue crew (1 x Audio & 1 x LX)

BUMP OUT

Minimal



Control position 2 x trestle tables
with black cloths



Sincere Apologies Stage plan

Seating capacity dependent on performance space dimensions

This drawing to be used as example only

NB PLEASE DO NOT DAISY CHAIN SPEAKERS

Front Of House Notes

Show running time is 50 – 55 minutes

Usher or FOH manager cue

On clearance the stage manager will give the FOH manager or an usher an envelope. An acknowledgement of country will be played. Once that acknowledgement has completed the SM will give the FOH manager the nod and they should give the envelope to any member of audience. This marks the commencement of the show.

Late-comers seats should be reserved in back row closest to the doors

Late-comers to be admitted at Card 3 about 6 - 8 mins into the show

The latecomers should be briefed about what has happened prior to entry.

Briefing for late comers

The audience have received a letter at the start of the show that advises them that the makers/performers of the show are not here. They have been instructed to hand out 50 envelopes to the audience that are found in a box onstage. Each envelope contains a real apology from someone who is not here. Apologies must be read out in order from envelope 1 – envelope 50. Latecomers will not receive an envelope.

Audience members with mobility impairment

If there are any audience members who present with a mobility impairment please approach them before the show starts. Let them know that there will be the opportunity to participate in the show. The participation involves reading out information from a card into one of the microphones placed around the space. Ask if they would they like to participate.

If they would like to participate, please ask if will they be comfortable to make their way to a microphone or would they like a microphone brought to them. If they want a microphone brought to them ask them to please raise their hand when their turn comes. Please take the microphone off the microphone at Centre Stage and take it to them. Once they have completed please return the microphone to the stand.

General notes

As a general rule we want the audience to try and solve problems themselves. If there is a safety issue then of course we should intervene as necessary OR if all 50 cards are not distributed you should advise that all 50 cards must be handed out.