



PUSH Physical Theatre

Founding Directors Darren & Heather Stevenson

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PUSH Physical Theatre's DRACULA

Technical Rider

PUSH Physical Theatre's adaptation of Bram Stoker's 1897 horror novel, *Dracula*, is like nothing audiences have ever seen before. With the addition of respected Rochester actor and writer, Danny Hoskins, *Dracula* is not only an experiment in true collaboration, but a daring departure from the company's usual silent treatment.

By combining the company's speechless artistry with traditional dialogue-driven theatre, the collaborators have created a groundbreaking, thrilling and unforgettable ride into the warped world of one of literature's most famous villains.

Hoskins plays Renfield, the tortured soul from whose point of view the classic story of seduction, desire and madness is told. PUSH plays everything else: all of the other characters, including the incomparable Darren Stevenson as Dracula himself; all of the set pieces – tables, chairs, lamps; even bringing to life the impossible imaginings of twisted minds. Stunning lighting and sound design complete the spellbinding, cinematic-like masterpiece.

PUSH Physical Theatre's *Dracula* began – as all PUSH's work does – with guided improvisation. The following months of collaborative exploration with writer/actor Danny Hoskins resulted in a 10-minute "trailer" during PUSH's May, 2009 run at the prestigious Geva Theatre Center in Rochester, NY. Two, full-length workshop performances of *Dracula* followed during Geva's "What's Next: Festival of New Theatre" in June, 2009. The piece made its world premiere at Geva in October of 2009 as the second half of a two-act evening.

As with that three-week debut run, PUSH Physical Theatre presents its *Dracula* as a second act, with Act One being a compilation of the company's audience favorites culled from the past ten years.



Facility:

A. STAGE REQUIREMENTS

- i. **Minimum proscenium opening:** 38' Wide x 18' High (ideal 45' x 20')
- ii. **Minimum stage depth:** 35' from plaster line to rear curtain (ideal 40')
- iii. **Minimum wing/offstage space:** 10' Wide x Full Stage Depth unobstructed (ideal 20')
- iv. **Stage surface:**
 1. Stage must be absolutely flat, constructed of wood and sprung to provide flexibility. Stage should be covered by a black linoleum ('Marley' style) dance floor. If the stage is concrete or wood directly over concrete, a padded dance floor must be used.
 2. Performers are barefoot so performance area, wings, and all offstage walkways must be swept and damp mopped immediately prior to all rehearsals and performances, and made free of debris such as nails, screws, staples, tacks, etc.
 3. Presenter shall secure the dance floor prior to the 1st rehearsal using 2-inch gaffer tape or similar prior to PUSH's arrival. The dance floor must be free of any wrinkles.
 4. Presenter shall supply black carpet for placement in the off-stage areas adjacent to the dance floor
- v. **Temperature:** Performance area and dressing rooms should be well heated/cooled to a minimum of 68°F (20°C) and maximum of 90°F (32.2°C) (Ideal temperature range: 70-74°F).
- vi. **Office:** Presenter agrees to provide an area in the facility (ideally dressing rooms, green room and theatre house) with wireless-internet access. Presenter also provides access to a photocopier throughout the engagement.
- vii. **Preparing the theatre prior to load-in:** PUSH does not carry lighting or sound equipment. Presenter agrees to pre-hang PUSH light plot prior to load-in. Pre-hang will include hanging or installing all lighting and sound equipment, cabling, patching, and verifying that all equipment is in good working order. Dance floor will be prepared and secured prior to PUSH's arrival.

B. REHEARSAL STUDIO

If possible, the Presenter shall provide a **rehearsal studio** approximately the size of the stage and located close to the stage. The rehearsal studio should be equipped with appropriate mirrors and sound system with CD player and 1/8" adapter cable for mp3 player.

C. SOFT-GOODS

Presenter agrees to provide and hang the following **soft-goods** according to the line-set schedule provided by PUSH:

1. At least 6 matching black legs (3 on each side of the stage) sufficient to cover height of grid to floor, and width to cover audience sightlines offstage and to lighting instruments on off-stage booms.
2. 1 full-stage white cyclorama
3. 1 full-stage black FLAT curtain
4. 1 full-stage black scrim

D. EXCLUSIVE USE

All facilities provided for PUSH use must be secure and kept for **exclusive use** of PUSH during engagement including set-up, rehearsals and performances.

E. WARDROBE

- i. **Dressing Rooms:** Presenter agrees to provide 2 dressing rooms. Each dressing room will accommodate 4 performers and will provide:
 1. Excellent lighting
 2. 3' of counter space per performer
 3. 1 chair per performer
 4. 1 lighted mirror per performer (all bulbs in each mirror should be in good working order)
 5. A monitor/paging system
 6. Costume racks

7. Adequate power for multiple hair dryers, curlers, etc.
 8. Adequate heating/cooling (See item 'A.v: Temperature' above)
 9. Immediate access to restrooms with hot/cold running water and showers
- ii. **Wardrobe Room:** Presenter agrees to provide a fully-secured room centrally located to the dressing rooms with adequate electrical power and water. Presenter will provide the wardrobe room with the following:
1. 1 steam iron
 2. 1 ironing board
 3. At least 1 wardrobe rack measuring minimum 4' in length
 4. 1 washing machine
 5. 1 dryer
 6. 1 sewing machine
- iii. **Quick Change Areas:** Presenter agrees to provide an area in the stage-right and stage-left wing spaces equipped with the following:
1. Full-length mirror
 2. Small table
 3. Chair
 4. Red-gelled running lights
 5. Rod for hanging costumes

F. GREEN ROOM

Presenter provides a **green room** centrally located to the stage and dressing rooms. It must be large enough to accommodate catering with a table, refrigerator and seating for 8.

G. LOBBY

Presenter provides **1 six-foot sales table** to be placed in the lobby or area where it is in the 'flow of traffic' for the most exposure, and wall space in a prominent area near the sales table for PUSH photographs and other items.

H. PARKING

Presenter agrees to provide from **1 to 7 safe, secure parking spaces** close to the theatre and easily accessible throughout PUSH's engagement including set-up, rehearsals and performances.

Personnel: (provided by presenter)

The presenter agrees to provide the following crew. All crew assigned to technical rehearsal must be available for all performances.

- i. **1 Senior Stage Technician:** Empowered to make logistical decisions concerning the use of the facility, stage and lighting/sound equipment. Must be available for technical rehearsal and performance.
- ii. **2 Electricians:** Hangs, focuses, and troubleshoots lighting system during rehearsals. Pre-sets instruments prior to PUSH rehearsal.
- iii. **Running Crew:**
 1. **1 Sound Operator:** Operates and troubleshoots CD player, cordless hand-held mic, speakers, amplifiers and all sound equipment.
 2. **1 Light Board Operator:** Hangs, focuses, operates and troubleshoots lighting system. Must be able to competently operate the dimmer board used.
 3. **1 Deck Hand/Fly Operator:** Will also communicate with Stage Manager via intercom headset system, assist with prop placement, and operate hazer.
 4. **1 Wardrobe Person:** Will assist with quick costume changes during performance. A PUSH performer will give Wardrobe Person laundry and ironing instructions. All costumes must be washed in cold water and hung to air dry following every performance. Some costumes must be ironed prior to all performances.

5. **1 Projectionist (as necessary):** If facilities permit, lighting board operator or stage manager may control projections.
6. **1 person to run sales table after the program:** Handles product sale and money. Records items purchased. Available to assist in set-up, during intermission, pre and post performance.

Personnel: (provided by PUSH)

PUSH agrees to provide the following personnel:

- i. **1 Company Director** (also a performer)
- ii. **1 Stage Manager/Production Director**
- iii. **1 Technical Director** (as needed)
- iv. **7 performers**

Hospitality:

A. TRANSPORTATION, ACCOMODATION, FOOD

The presenter agrees to provide all transportation to and from the venue as well as overnight accommodation and meals for PUSH performers and staff. Details to be advanced by company manager.

B. ACCESS TO GYM

The presenter provides access to a fully equipped gym for the duration of the engagement.

C. AT THE THEATRE

The presenter provides the following:

- i. **Rehearsal:** Raw fruit and vegetable tray. Light deli meat, cheese, bread tray. Orange Juice, coffee (with cups, cream, etc), tea, water.
- ii. **Performance days:** Raw fruit, vegetable, mixed nuts tray. Orange Juice, coffee (with cups, cream, etc), tea, water.
- iii. **Multiple event days (i.e. multiple performances, rehearsals and performances, etc):** Either a meat sandwich tray, pasta-based dish or rice-based dish. Raw fruit and vegetable tray. Light deli meat, cheese, bread tray. Orange Juice, coffee (with cups, cream, etc), tea, water.
- iv. **Additional items:** 1 box of tissues per dressing room. Ice in freezer or cooler for use in case of injuries.

Lighting:

A. PRESENTER RESPONSIBILITIES

- i. **Light Plot** shall be hung, circuited, gelled and troubleshoot prior to Company's arrival. Any and all Intelligent Lighting Systems and/or Atmospheric Effects (such as Haze) must be in working order prior to Company's arrival. The presenter should ensure that all necessary precautions related to Fire-Code Regulations & Permits be in place for all rehearsals and performances.
- ii. **The presenter will furnish the following items** no less than three months prior to performance date:
 1. Ground Plan, showing layout of the stage, backstage, loading dock, audience seating and production facilities, drawn to scale (preferably –“ =1’ –½”).
 2. Center Line Section of Stage, showing all lighting positions, proscenium height, grid height and any obstructions such as ductwork and I-Beams.
 3. Inventory of Lighting Instruments, including control board, dimmers and accessories.
 4. Inventory of Soft Goods.

5. Inventory of Sound Equipment.
6. Inventory of Video Equipment.
7. Contact information for Presenter and House Personnel (including Production Manager, Technical Director, Master Electrician, Electricians, Sound Engineer, Wardrobe Supervisor, etc...)

B. PUSH RESPONSIBILITIES

PUSH's Lighting Designer shall provide Presenter with a Light Plot and all requisite paperwork no later than one month prior to scheduled performance date. Substitutions and modifications due to inventory, size of facility or budget are negotiable, however no changes to the plot shall be made without the expressed written consent from Company's Lighting Designer. Presenter to provide all gel color and template holders, PUSH will provide all necessary templates.

C. LIGHT PLOT

At this time, the Light Plot is being revised, however the following is the Company's basic lighting requirements:

1. Approximately 160 focusable lighting units, preferably ETC Source-4 with interchangeable barrels ranging from 19°, 26°, 36° and 50°, **or** the equivalent in Ellipsoidal Reflector Spotlights (i.e. Altman Shakespeares: 6x16, 6x12, 6x9 etc). ALL units must accept templates.
2. 6 – 8 ten ft. Booms for Side Lighting, behind each Leg SL and SR.
3. Min. 15 – 20 ETC ForeRunner Color Scrollers (for Source-4) with DMX Controller & 4-Pin Cables.
4. 2 Pinspots.
5. Three-Color Cyc Wash from above (and below if ground row is in stock).
6. 6 – 8 ten ft. Booms, for side lighting (Shin, Hip, Head & Specials) behind each Leg SL & SR.
7. RED running lights adequate to light wings and backstage area.
8. Complete black-out conditions onstage and in the house. Presenter agrees to darken, cover or otherwise prevent the emissions of ambient lighting prior to Tech-Rehearsal through performances.

B. COMPUTER LIGHTING BOARD

The presenter provides a **computerized lighting console** with at least 120 channels (i.e. ETC Expression, Obsession, ION, EOS, etc...) and an experienced electrician to program/operate it.

C. HAZER

The presenter provides **1 non-toxic Hazer** (i.e. Le Maitre G300, or MDG Atmospheres) patched to light board via DMX *or* operated by deck hand and piped to a central position on-stage. Glycol-based Foggers are not sufficient!

D. ACCESS TO RIGGING

All lighting instruments must be accessible via ladder, electric lift or catwalk provided by presenter.

A 10-inch Ring wrapped around an I-Beam with two Spanset Slings and secured with a rated Carabiner, needs to hang SR and approximately 9ft. above the stage floor, with the ability to fly in & out.

E. TECH TABLE

Presenter provides a **tech table** in the center of the house for all rehearsals. The tech table shall be equipped with lighting board monitors, a headset for communication with the board operators and a microphone for communication with the performers.

F. EXPENDABLES

Presenter shall supply all gel color as specified in the light plot. Upon completion of the light plot, if there are special lighting effects that need to be rented (i.e. UV Panels/Blacklights), the Presenter agrees to rent the units from tech rehearsal through the last performance. However, if there is an inability to do so this must be negotiated with the Company in advance, prior to the Lighting Designer's arrival.

Audio:

A. SOUND SYSTEM

Presenter will provide an adequate sound system including mounting hardware and cabling. To ensure proper audio presentation, Presenter shall provide a sound engineer, along with the necessary operating equipment, to be situated in the audience area or house tech booth. There must be a clear and unobstructed view from the house mix position at all times. Under no circumstances is a position located on the performing area acceptable.

- i. The **Sound System** supplied should be of sufficient size and power to fill the auditorium or audience area with clarity and without overload or delay. The system should be capable of reproducing music and live voice at an audible level to the outermost seats without distortion or noise and with appropriate delay lines.
- ii. **Mixing Console:** PUSH does not carry a mixing console; therefore, a mixing console with a minimum of six (6) working balanced inputs (line and microphone levels) must be available. Each channel must have sweep-able (parametric) equalization and a fold-back or auxiliary send that can be assigned to send signal to a stage area monitor system.
- iii. **Amplifiers and Speakers:** The audience system should be a full-range, three-way (minimum) loudspeaker system capable of producing 100 decibel Sound Pressure Level (SPL) at the outermost point of the audience area with a dynamic range of 20 HZ to 20,000 HZ. The audience system requires a minimum of 6 discreet speaker locations plus one subwoofer with sufficient power to fill the auditorium that can be assigned independently. This would mean a minimum of 4 amplifiers.
 1. A stereo pair on the stage for cues and monitor purposes,
 2. A house sound stereo pair,
 3. A rear of house stereo pair.
 4. A Subwoofer

The stage area monitor speaker system should consist of a minimum of two (2) two-way (minimum) speaker cabinets with a dedicated amplifier system capable of producing 100 decibels SPL over the entire stage area with a dynamic range of 20 HZ to 20,000 HZ. The size and placement of the stage area monitor speaker cabinets must be appropriate for use by a dance company.

- iv. **Equalization:** A minimum of two (2) outboard one-third (1/3) octave graphic equalizers should be located at the house mixer position within easy reach of the console. An equalizer is to be patched directly between the mixer and each individual house system. Bass and treble controls on the mixer are not sufficient equalization for the system.
- v. **Playback devices:**
 1. A computer playback system (SFX using wave based files) should be used that can playback multiple sounds simultaneously. Specific computer/software requirements will be discussed with PUSH's sound designer and an addendum to this rider created prior to contract signing.
 2. A Compact Disc Player.

B. MICROPHONES

Presenter provides the following:

1. One (1) professional **hand-held microphone** (preferably cordless) e.g. Shure, Sennheiser, etc. If corded mic is used it must facilitate movement around the stage during performances and reach the tech table during rehearsals.
2. Two (2) (1primary and 1back-up) high quality, discreet, flesh-colored, uhf, **wireless personal microphones** with transmitters and belt packs. The mics should be lavalier style and will be positioned on the performers head, not clothing. Elastic strap should be provided to attach the belt pack to the performers torso.
3. **Fresh batteries** for each microphone for every performance.

C. HEAD-SET COMMUNICATION

Presenter provides the following communication system. Entire system must be pre-set prior to PUSH's arrival.

- i. A **monitoring system** should be provided to the dressing rooms and green room that:
 1. Provides a clear signal of the stage audio
 2. Allows pre-show paging by the stage manager
- ii. A **headset system** allowing talk-back communication. Headsets positioned for the following:
 1. Stage Manager
 2. Sound Board Operator
 3. Light Board Operator
 4. Projectionist (if other than Stage Manager)
 5. Deck Hand - back stage (Wireless headset/belt pack)

Video Projections:

PUSH will provide a Macintosh computer with the image sequence in PowerPoint and/or DVD. Presenter provides a 4500 lumens or brighter (projections must be bright enough to clearly show images even when stage is lit), front projector onto cyclorama and canvas tarp (tarp provided by PUSH). Image dimension should be up to 24' x 24'. Presenter also provides VGA cabling from Projector to Computer (operated by Stage Manager in tech booth).

Projector MUST be dowsed in between uses by either of the following methods listed in order of preference:

1. Electronic dowser patched to the lighting board
2. Manual Dowser operated by additional staff member provided by Presenter.
3. Manual dowser operated by PUSH's Stage Manager. Projector must be in tech booth within easy access for this option.

Additional Items:

A. TAPE

Presenter provides:

1. 1 roll of 2" Black Gaffer tape
2. 1 roll of 1" Glow tape
3. PUSH will provide all other spike tape

B. PROPS

Presenter provides the following props:

1. One 2' x 2' sturdily constructed, freshly painted black stage block.
2. One podium/lecture stand or stable music stand able to support a laptop computer.

C. RING RIGGING

A 10-inch Ring wrapped around an I-Beam with two Spanset Slings and secured with a rated Carabiner, needs to hang SR and approximately 9ft. above the stagefloor, with the ability to fly in & out.

Performance Information:

- i. **Act 1:** PUSH repertory will total approximately 35-45mins
- ii. **Intermission** will last approximately 15mins
- iii. **Act 2:** *Dracula* will last approximately 1hr

- During *Dracula*, some performer entrances are made from the audience and during intermission. Arrangements will need to be discussed with the PUSH's Stage Manager and the Presenters House Manager during tech rehearsal.
- Late Seating is at the discretion of PUSH's Stage Manager.
- PUSH will provide Pre-Show and Intermission Music. Any pre-show announcement by the theatre must be discussed with the PUSH Stage Manager at least 2 weeks in advance of the engagement.
- PUSH will provide photos and information to be displayed in the theatre lobby.
- Sound, lights and stage management will all operate from the tech booth in the house or a house mix position at the rear of the orchestra level of the house.
- Program Information will be provided by PUSH.
- One six-foot sales table will be placed in the lobby or area where it is in the 'flow of traffic' for the most exposure. Sales table must be attended at all times.

Typical Work Schedule:

(Times to be confirmed prior to contract signing)

Any TV, radio, Newspaper interviews or other activities will affect the schedule and should be planned for in advance.

Prior to arrival of PUSH:

1. Hang or install all lighting, sound equipment, cabling, patching, video projector, hazer.
2. Install communication system.
3. Install and secure dance floor.
4. Install all soft goods.
5. Prepare dressing rooms, green room, wardrobe.
6. Provide equipment for quick-change area.
7. Verify all equipment is in good working order.

Day One:

9:00am – 12:00pm	Load-in, begin electrical focus, check sound levels. Arrange sales table and lobby items. Performers spacing rehearsal. Wardrobe quick-change rehearsal.
12:00pm – 1:00pm	Crew Lunch Break
1:00pm – 4:00pm	Continue Electrical Focus, sound check, program light and sound boards
5:00pm – 6:00pm	Cue to Cue Act 2 (<i>Dracula</i>) with performers
5:00pm – 6:00pm	Crew Dinner Break
6:00pm – 7:00pm	Continue Cue to Cue Act 2 (<i>Dracula</i>) with performers
7:00pm – 7:30pm	Notes for Act 2
7:30pm – 8:30pm	Run Act 2 (<i>Dracula</i>) with performers
8:30pm – 9:00pm	Wardrobe and props re-set

Day Two:

9:00am – 11:00am	Trouble shoot technical issues/problems if necessary
11:00am – 12:00pm	Cue to Cue Act 1 with performers
12:00pm – 12:30pm	Notes for Act 1
12:30pm – 1:30pm	Crew Lunch Break. Performers rehearse on stage
1:30pm – 3:30pm	Run Acts 1 and 2
3:30pm – 4:00pm	Notes for Acts 1 and 2
4:00pm – 4:30pm	Troubleshoot technical issues/problems. Performers dinner
4:30pm – 5:30pm	Crew Dinner

5:30pm – 6:30pm Performer Call. Performers warm-up on stage.
6:00pm Crew Call.
6:15pm Wet mop stage.
6:30pm – 7:00pm Set-up for Acts 1 and 2. Sound and lights check
7:00pm House opens
7:30pm – 9:30pm PERFORMANCE

Signature:

Signature of this Technical Rider implies that the Presenter and his or her agents, including theatre managers, technical directors and operating staff agree to all of the above requirements unless specifically amended in writing and agreed to by the Company Artistic Director and Company Production Manager.

AGREED:

Presenter

Date: _____

PUSH Physical Theatre

Date: _____