



Mark Bruce Company

Dracula

Technical Specification

2015



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1. Staging

1.1 General

The performance space must be kept at a comfortable temperature for the duration of the companies visit. This is vital to prevent injury for the dancers. The space should be secure at all times, and use of it should be solely by the company for the duration of our visit.

1.2 Dimensions

The Dracula production requires a minimum usable flat playing area of 9m width by 9m deep. A minimum height of 6.5m from stage floor to the underside of overhead lighting bars.

We require a minimum wing space of 2m each side of the stage that is well masked from the audience, clear of obstructions, and has good low level blue working light for the duration of the performance. The dancers have numerous quick costume changes during the performance, and will set up individual stations to facilitate this. They will require a minimum of 10 chairs they can preset costume on, as well as at least one props table in each wing. Additional light for make up/props may be required, and positions for this will be set on arrival during the first day of fit up.

We also require an upstage crossover that allows offstage passage from one side of stage to the other (there are a couple of moments where fast transitions need to be made) this crossover can either be behind the upstage full black, or through a crossover corridor providing access is easy and quiet (not too many doors to pass through etc)

1.3 Floor

We require a sprung or semi-sprung floor. This should be flat and level, and free from any holes, screws, staples etc.

Mark Bruce company does not tour a dance floor for Dracula. We require a clean, good quality black dance floor to be laid ahead of our arrival. The dance floor should be large enough to cover the playing area from the front edge of the stage, and if possible run all the way off into the wings. The floor needs to be well laid - stretched and taped with wide PVC tape. It should sit flat without bumps or wrinkles, and provide a smooth playing surface to avoid any injury to the dancers. If dance floor does not run off into the wings, then carpet or similar covering should be laid to provide a smooth, clean surface suitable for bare feet.

All set and scenic elements have been designed to sit on top of the dance floor without causing damage, and do not require screwing or fixing into the dance floor.

Ideally, we like the audience to be as close to the stage as possible, so generally aim to set right to the front of the stage, depending on the venue. It is essential that we can sidelight to the very front edge of the stage – this means that although any thrust or curved amphitheatre style venues which are not naturally end-on or framed by a proscenium may be possible, these would need to be carefully considered and may require some seats taking off sale.

All of the above is slightly flexible in consultation with the Creative team/Production Manager, but should serve as a good idea of what we require to stage the production.

During the course of the performance, stage blood and Dracula's white body make up will end up on the floor. We have an excellent system for cleaning this up, all of the products used are water based and can be fully removed from the floor at the end of the performance.

1.4 Masking

As the piece is lit mainly using side light, the quality and setting of the masking is very important. The preference for all masking is that it is heavy black velvet. If this is not possible, we ask that it is good quality heavy serge. Whichever fabric is used, the masking should all match, and a mix of the two is not acceptable.

We require the venue to provide the following masking for the stage:

1 of full black - to hang upstage and mask the back wall of the venue/behind our toured gauze. This should be deep enough that we do not see the top of it, if this is not the case, it will need to be topped out with an additional border from what is required below.

8 of black covered hard masking flats. Ideal minimum dimensions of 2m wide by 6m high.

2 of black covered hard masking for edge of set. Minimum dimensions of 1m wide by 6m high.

5 full stage width black borders minimum drop of 2m.

Additional masking may be required depending on the venue – to be decided by production manager on receipt of ground plans and venue specification.

1.5 Set

Onstage elements:

The company tour all set and scenic elements required for the production. The majority of this set is a series of gates made of box steel, which bolt together and sit in wooden bases in a line upstage. The set breaks down into sections, all managble between 2 people, however the longest of these measures 3500mm. All elements will fit though a standard set of double doors.

There are 3 wooden sarcophagi, which are moved into various configurations during the performance. These are all fitted with non marking castors that allow them to be wheeled around as required.

There is a carriage, which is constructed from steel box which travels flat packed. This is stored in the stage left wing when not in use on stage. It measures 2000mmx1000mmx1500mm.

A large rising sun piece sits upstage of the set and gauze, on the floor. This measures 2400mm wide, and is constructed of timber and perspex, with black serge edging.

Flown elements:

We tour a gauze which is flown upstage. It measures 10,000mm wide, and has a drop of 5500mm. It has ties along the top edge to fasten to fly bar. The gauze does not need stretching, but may need a black leg hung each side of it in larger venues.

There is a moon light box measuring approximately 800mm in diameter, which is hung upstage of the gauze.

Nothing is live flown during the performance.

All non-metal scenic elements are constructed from Class 1 timber, and as such are inherently fireproof. Any fabric or soft elements have been flame-proofed.

2. Lighting

2.1 General

For all International venues we require the venue to supply all lighting equipment. The exact requirements will be agreed ahead of any engagement, but we require the following from the venue. Things are made a lot easier if the venue is able to pre-rig all of the lighting before our arrival. If this is not possible, this should be communicated to the Production Manager well in advance, to allow us to build time into the schedule.

The Dracula production requires an excellent stage and auditorium black out to enable the lighting and scene transitions to work. This usually requires all ancillary working light to be switched off around the stage, but will be looked at with the Production Manager during the fit up period.

We use a heavy level of haze throughout the performance, and therefore require the venue to have control over the fire detection system as well as air handling/ventilation to allow us to create a good atmospheric effect which is vital to the staging of the production.

2.2 Dimming/control

We require a minimum of 60 2Kw dimmers of good quality which are well maintained and have consistent dimming. They should be controllable via DMX.

In addition, we require non dimmed power at various points overhead and around the stage floor. This will all be included on the lighting plan which would be sent following receipt of venue plans and technical specification.

The show is programmed on an ETC Eos console. We require at minimum an ETC Ion console, or higher specification if available (Gio, Ti, or Eos) The console should have 2 monitors, and additional fader wing to allow for a minimum of 10 sub masters. We require a midi link between the lighting console and sound, so the 2 positions ideally need to be set up together. During fit up and rehearsals we require the lighting desk to be positioned in the stalls at a production desk. This should give a clear, unrestricted view of the entire stage, and allow full control of any venue houselights/non dim switches etc if these are not controlled through the desk. The desk should have the latest version of EOS software installed (currently 2.4.1)

2.3 Rigging

This will all be specified on the lighting plan, but as a guide we will require a minimum of 6 overhead lighting bars. These would ideally be flown bars that allow for different heights to be set

for each bar. The bars are typically trimmed at heights between 4.5 and 7 metres depending on the venue.

We require 8 lighting booms. These should be a minimum height of 2.5m. They need to be solid, and well weighted to prevent movement. Ideally boom bases should be as small as possible to achieve this as space in the wings is generally quite tight. If possible, cable runs to the booms should be from above to keep the floor clear of obstructions and trip hazards. If this is not possible, we require the cables to be well taped down, and covered with matting or carpet to make the floor as smooth as possible.

2.4 Moving Lights

The production requires 8 Varilite VL1000 TS moving lights. These need to be in good working order, and must have fully working shutter modules. The lamp type should be Tungsten. 2 of these units are rigged overhead. The additional units are all rigged on floor bases and are positioned at the bases of the downstage 3 booms each side of stage. There should be spare units available which are kept within the venue at all times.

2.5 Atmospherics/effects

As mentioned previously, we require an excellent haze coverage for the duration of the performance. Ideally this would be provided from an MDG Atmos or similar to provide a good consistent level of haze in the entire performance area and auditorium. We require control of this from the lighting position.

In addition, we also require a smoke machine in the USR wing behind the set, and a haze machine (Look Solutions Unique 2 or similar) in the DSR wing. Both effects need to be controllable from the lighting desk, to allow on/off and variation in flow.

We require 3 of DMX controllable fans (Jem AF1 or similar) position will be given on a lighting plan.

We require 2 x Martin Atomic Strobes which are used to create lightning effects.

We require a snow effect towards the end of the performance. This is done using pacman style machines, rigged overhead that drop fake paper snow. Control should be from the lighting desk. This effect will be discussed with the Production Manager ahead of any engagement.

2.6 Practical elements

The rising sun piece contains a run of festoon which requires 1 x 2Kw dimmer to feed it. This is on the floor USC behind the gauze.

The moon light box requires a non-dimmed power supply and a dmx feed. This is rigged on a bar upstage of the gauze.

There are 2 x MR16 birdies rigged on the back face of the set, these are toured by the company and require 2 x dimmed feeds run to them.

3. Sound

The sound is a crucial element of the production. As such, we require the venue to supply a system suitable for the space, capable of providing full range sound without distortion or hiss. This system must be able to produce an acceptable level for comfortable listening by the audience. Ideally this system will have separate Sub-Woofer speakers, that we can control separately from the main PA.

In addition to the main FOH PA we require 2 separately controlled US speakers to create onstage effects, and sufficient fold back speakers to achieve a loud onstage sound level during the performance.

As the performance relies on being able to reproduce loud music it may be necessary to move existing house PA to a more suitable position for our production. This will be discussed by the production manager before the get in. If the venue PA is static it may be necessary to hire additional speakers in order to achieve this.

The PA system should have a stereo graphic EQ of good quality.

We tour a Q-lab system using a computer and external sound card for all of the playback of the production. This outputs on either quarter inch jack or XLR.

The venue will supply a mixing desk that has a minimum of 5 inputs for the Q-lab system, and allows for outputs to be sent to FOH L, FOH R, SUBS, USL, USR. The sends to onstage must be able to be routed pre or post fade.

We do not normally require any additional sound, but for larger venues we may require 1 x wireless lapel mic for one of the performers who sings for part of the show.

4. Control position/Communications

The lighting and sound are operated by the company technician. The control position must be situated within the auditorium, and not behind glass, or in a booth. It must have good line of sight to the stage, and have enough space for the lighting and sound control positions to be set up side by side. There is a midi link which is run between the lighting and sound positions to allow triggering of one system from the other.

We require a communication system between FOH and the stage, with the stage end ideally being on a wireless headset. If this is not possible, we require hard wired headsets to be available in the wings on both sides of the stage.

A wireless handheld 'God mic' is useful for the rehearsal period if possible, for use by the choreographer/technical to allow talkback to the stage monitors.

5. Props

The company tour all of the props required for the production. A props table measuring a minimum of 2000mmx600mm is required each side of stage in the wings to lay out props for the performance.

Some consumable items may need to be sourced locally, a full list of these will be sent as part of the contract.

6. Special effects

6.1 Haze

Please see lighting section for more information on this.

6.2 Flame

The production uses candles at a couple of points during the performance. In addition to this, there are 2 flame torches which are used at 2 points during the performance.

All use of live flame is very carefully rehearsed, and a full flame plot, risk assessment, and further breakdown of these effects will be provided ahead of our arrival.

If you foresee any issues with these effects, or gaining necessary permissions this should be communicated with the production manager as soon as possible.

6.3 Strobe effects

The production uses 2 strobes as a lighting effect in the opening of the performance, and also at the start of the second half.

Signage for all of these effects may be required FOH depending on your venues requirements.

7. Hospitality

7.1 Dressing rooms

We require enough dressing room space to accommodate 10 dancers, and a technical team of 2. At minimum this should consist of 1 x female dressing room to accommodate 5 performers, 1 x male dressing room to accommodate 5 performers, and a company office for the technical staff.

The dressing rooms must have at least 1 shower in each, or be situated close to shower facilities if they are not in the room. The performers wear body make up, and some get covered with fake blood, as such these facilities are vital.

The dressing rooms should be a comfortable temperature, and be equipped with mirrors, make-up tables, chairs and a good level of lighting.

7.2 Class Space

We require a space where the dancers can do class for every day that we are with you. This includes the first get in day. This space should be separate from the stage, although for longer engagements the stage may be favoured for class once the production is running. This space should be large enough for 10 dancers to work in, and have a dance floor surface laid over a sprung wooden floor. Concrete, carpet, or other flooring is not acceptable. It should have the facility to play back sound at a reasonable level from an ipod or similar. This space should be warm.

7.3 Miscellaneous

A supply of clean drinking water must be available at all times, either bottled or via a water dispenser.

A green room area with facilities to make hot drinks and reheat food is greatly appreciated if possible.

8. Schedule

A full schedule will be sent based on the length of the engagement. As a guide, the production requires the following as a minimum, and is based on the venue having pre-rigged all lighting.

Day 1

Three sessions

AM – get in set, lay floor, build set.

PM – dancers spacing/setting marks for furniture, followed by focus of lighting/set up of wing spaces/props

Evening – continue focus/set up, test sound.

Day 2

Three sessions

AM – technical work/relighting

PM – dress rehearsal with dancers

Evening – performance 1

Additional performance days would begin with class in the afternoon, with reset and stage checks beginning after this.

The get out happens immediately following the final performance, and will take approximately 4 hours.

9. Staffing

In addition to the 10 dancers, the company will travel with a Production Manager, Technical Stage Manager, Choreographer, and Producer.

All staffing requirements will be discussed ahead of our visit, and may be varied depending on the venue and any additional technical requirements.

We require the minimum additional technical staff to be provided at no cost to the company.

Get in day

3 x stage staff

1 x flyman

3 x lighting staff

1 x sound staff

1 x wardrobe staff

First performance day

2 x stage staff

2 x lighting staff

1 x sound staff

1 x wardrobe staff

Subsequent performance days

1 x stage staff

1 x lighting staff

1 x wardrobe staff

Get out following final performance

3 x stage staff

3 x lighting staff

10. Wardrobe

There are a large number of costumes used during the performance, and as such we will require a wardrobe/costume person to assist with the laundry and any repairs or maintenance.

Due to the use of stage blood in the show, certain costumes require washing every performance. As a guide we will require one light load, two dark loads, and a small amount of hand washing for delicate garments per performance. There is also some pressing and ironing that is required for each performance.

A detailed breakdown and schedule will be provided in advance to your wardrobe supervisor, and call times for this member of staff will be provided in the schedule.

This document is correct as of 28/10/2015. It is subject to change. Any queries or questions should be discussed with the Production Manager.