



Frankenstein - A double Bill

Mark Bruce Company
Technical Specification 2024
Version 1

25/01/2024



Table of Contents

1. Staging
2. Lighting
3. Sound
4. Control position/Communications
5. Props
6. Special Effects
7. Hospitality
8. Schedule
9. Staffing
10. Wardrobe
11. Transport
12. Key Company Contacts
13. Front of House information

MBC will not be liable for any costs incurred in meeting these technical requirements.

We require exclusive use of the performance space from the start of the get-in until the end of the get-out. The full complement of the venue's technical equipment, as listed in its technical specification, to be made available for the entire duration of the company's stay. If any item becomes unavailable or cannot be made to function correctly, MBC may require, at no cost to us, suitable alternative equipment to be hired as soon as possible.

1. Staging

1.1 General

The performance space must be kept at a comfortable temperature (between +21 and +24° C) 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 production of Frankenstein requires a minimum usable flat playing area of 8m width by 8m deep. A minimum height of 6m 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 quick costume changes during the performance, and will set up individual stations to facilitate this. They will require a minimum of 6 chairs they can pre-set 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. 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.

We do not tour a dance floor. 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 we may require carpet or similar covering should be laid to provide a smooth, clean surface suitable for bare feet. This will be assessed by PM or CSM onsite on arrival.

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 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 and additional masking put in place to mask the downstage lighting booms.

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.

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:

- 1x full black - to hang upstage and mask the back wall of the venue. 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.
- 8x black covered hard masking flats. Ideal minimum dimensions of 2m wide by 6m high.
- 4x 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.

Soft masking legs can be used in place of the hard masking flats if there is no other option, but if they are used the bottoms should be made neat, and weighted with timber and stage weights to give a nice finish on the front face.

1.5 Set

Onstage elements:

Unlike other MBC productions, Frankenstein is very minimal set wise. There is no permanent set items at all.

A small amount of furniture set items are toured including, a large coffin, a large crate, 2x smaller crates. Various hand props. These are all brought onstage and positioned during the piece by the dancers.

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

2. Lighting

2.1 General

The company tours all colour and gobos required. We will require frames for all units and may require a selection of gobo holders, iris and top hats for profiles.

We will tour all boom uprights/bases/de-rig arms, and a small stock of cable, mainly 15A, 16A and DMX, along with all of the LX to achieve the side light shins and mids. An exact list of what we are touring will be provided on the lighting plan, which will follow once finalised.

Things are made a lot easier if the venue is able to pre-rig overhead LX before our arrival. If this is not possible, this should be communicated to the Production Manager in advance, to allow us to build time into the schedule.

The production of Frankenstein requires an excellent stage and auditorium black out to enable the lighting and scene transitions to work. This usually requires any ancillary working light to be switched off or dimmed around the stage, but will be looked at with the Production Manager during the fit up period. Ideally control over wing blues and working light should be from the lighting desk. Time will be scheduled to ensure the blackout is adequate.

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 (hard) power at various points 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.

Mark Bruce Company does not tour a lighting desk. The show is programmed on an ETC ION, and will run on any EOS series console (ION, GIO, @5, EOS). Please contact the Production Manager as soon as possible if this is not something that you can provide. An OSC link between your console and the Mac running Qlab will be required as communication is used throughout the show for LX cue firing. These will need to be positioned in close proximity to each other. We can provide a network switch.

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.

2.3 Rigging

This will all be specified on the lighting plan, but as a guide we will require a minimum of 7 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 5.5 and 7 metres depending on the venue. All rigging including bar numbers and positions will be included on the lighting plan.

We tour 8 lighting booms at a height of 2500mm. Each boom will require 50kg (4 x stage weights) of ballast to prevent movement which the venue should provide. 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.

We will tour cable (power & DMX) for all toured equipment including booms.

A tallescope or AWP/Scissor lift will be required for focussing. If you can only access your grid or bars from a static point (e.g. a tallescope or AWP that can't move, or ladders) please inform the production manager in good time to factor it in to our schedule.

2.4 Generic Lighting

These all need to be provided by the venue. The lighting plan will detail all units required, and this will be matched to venue stock where possible. All units should be in good working order, with clean optics, and shutter mechanisms, barn doors, etc. that work well. Spare lamps should be available for all house units.

2.5 Intelligent Lighting

The production uses 8 x Mac Auras. These are toured by the company. The 8x Auras are rigged as sidelight on the booms along with 8 x ETC LED Profiles.

The non-dimmed power for the Auras and LED profiles can be paired if required, as the power draw is very small per unit.

We will tour 1 x DMX buffer, and all toured intelligent lighting will fit onto one DMX Universe. Ideal universes as follows:

Universe 1 – Local Generics

Universe 2 – Local Intelligent overhead

Universe 3 – Toured and local intelligents on floor.

2.6 Atmospherics/effects

As mentioned previously, we require a heavy haze coverage for the duration of the performance.

The company tours

- 1 x Unique 2.0 Haze machine

- 1 x Viper S Smoke machine
- 2 x AF1 DMX fan

We require the use of 1x venue hazer to add to our toured hazer (one each side of stage).

2.7 Practical elements

The company tours all practical elements.

- RGBWW LED Footlights & Blinders (Lateral mirror lamps)
These are constructed in 1100mm modular sections up to 8m, and will be laid on the DS edge of the stage. They require 1 x non-dimmed supply and DMX. Footlights are bare lateral-mirror bulbs in brass ES holders. These are incorporated into the LED footlights and are placed at the front edge of the stage to act as audience blinders in blackouts. They require 1x dimmed supply.
- 4x hand held lanterns with tungsten 12v lamps. Battery powered with wireless DMX.
- 1x fire effect with RGB LED strip. Battery powered with wireless DMX.

3. Sound

No PA system is toured by the company – all is to be supplied in-house. 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 evenly cover the entire auditorium at a loud level. The system should have Sub-Woofer speakers that can be controlled 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 do not tour a mac running Qlab. This is to be provided by the venue. Show is built on Qlab 4.

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

3.1 Music licensing and PRS

Mark Bruce Company obtains grand rights licenses for music use directly with the music publishers. Please contact producer for more details if required. The track list is listed below and in the programme.

TBC

4. Control position/Communications

The lighting and sound are operated by the Touring Production Manager. The control position would ideally be positioned 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.

If a control position is not possible in the auditorium, please advise. If this is the case, we will require the lighting desk to be set up in the auditorium at a production desk for at least the first day of get in.

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.

In larger auditoriums, a wireless handheld 'God mic' is useful for the rehearsal period if possible, for use by the choreographer/technician to allow talk back to the stage.

We require an IR camera to be positioned with a full view of the stage, this should relay back to a screen at the control position. We will tour the equipment to achieve this if not already in place in the venue. This is intrinsic to the cuing of the show due to the amount of resetting of props/dancers in blackouts.

5. Props

The company tour all of the props required for the production. A props table measuring a minimum of 2000x600mm is required each side of stage in the wings to lay out props for the performance.

We tour a small amount of weapons for the show:

- 1x bow and arrow. This is a prop bow and arrow but will be treated as a weapon.
- Axe

These have all been sourced and prepared to make them suitable for use in the production. All blades and edges have been blunted, and tips rounded.

When not in use onstage, they are stored securely by Stage management in lockable case in the company office and in a gun cupboard wherever possible. All use of these items has been risk assessed and thoroughly rehearsed. More information can be found in the accompanying technical risk assessment document.

6. Special effects

6.1 Haze

Please see lighting section for more information on this.

6.2 Strobe effects

TBC

6.3 Flame

The production uses real flame in the form of a prop fire torches and matches. Full risk assessments, flame plots and artistic justification will be provided for this. Please advise Production Manager as to any specific licenses that will need to be applied for in advance for this. **If your venue does not permit naked flame this must be communicated before any contracts are drawn up as it may not be possible for us to mount the show with you.**

6.4 Smoking

A vape is used in the performance. It is not seen by the audience and is not intended to present as the act of smoking or vaping. It is used to create the effect of fog/haze coming from a performers mouth in a supernatural context.

Please advise if this is not possible in your venue.

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 6 dancers, and a technical team of 3. At minimum, this should consist of 1 x dressing room to accommodate 4 performers, 1 x dressing room to accommodate 2 performers, and a company office/dressing room 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 so 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 favored for class once the production is running. This space should ideally be at least 9x9m and have a dance floor surface laid over a sprung wooden floor. Concrete, carpet, or other flooring is not acceptable. We tour a powered speaker for the dancers to use for class, this requires a 13A power supply. This space should be warm and private.

7.3 Miscellaneous

A supply of clean drinking water must be available at all times, a water dispenser is preferable to bottled water.

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

1. AM – Unload van, rig booms, patch LX and check sound system.
2. PM – dancers spacing/setting marks for furniture, followed by focus of lighting/set up of wing spaces/props. Dancers class to happen in separate studio.
3. Evening – continue focus/set up, test sound.

Day 2

Three sessions

1. AM – technical work/relighting

2. PM – tech rehearsal with dancers
3. Evening – performance 1

Additional performance days would begin with class in the afternoon (2.30pm), with reset and stage checks beginning after this.

The get out happens immediately following the final performance, and will take approximately 2 hours. If you have particularly awkward access (stairs with no lift) then please advise as the get out may take longer. If you have a get out curfew time then please advise, as get out may need to continue the next morning.

9. Staffing

In addition to the 5 dancers, the company will travel with a Lighting Designer, Production Manager, Stage Manager, and Choreographer. The PM and SM will be there for the duration of the engagement. During performance, the PM operates all LX and Sound, and the SM is onstage to run the show. We may require assistance with the pre-show set up, during the interval and post show **TBC**. This can normally be done by the duty technician for the venue.

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.

- LX Pre-rig, set masking & lay dancefloor – 2 x Technicians [2 x 4 hours]
- Get in day - 3 x Technicians, at least one with good knowledge of the venue lighting kit and setup and at least one with good knowledge of the venue sound kit and setup (1 to leave after 8 hours) – [2 x 11 Hours, 1 x 8 hours]
- First performance day - 1 x Technician with good knowledge of the venue lighting and sound kit and setups– [1 x 11 Hours]
- Subsequent performance days - 1 x Technician with good knowledge of the venue lighting and sound kit and setups – [1 x 6 hours]
- Get out following final performance - 3 x Technicians – [3 x 2 hours or minimum call]

10. Wardrobe

We require access to washing machine and drying facilities at the end of each 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. We can do this washing, but please inform us if there are any issues with providing these facilities particularly any limitations to the hours of operation of these facilities.

11. Transport

The show is toured in a long wheel based van, and would ideally load straight into the dock door. We require parking for this at the venue for length of the engagement. Please advise if this is not possible.

12. Key Company Contacts

Production Manager: Dean Sudron 07727119605 deansudders@hotmail.com

Stage Manager: Alyssa Watts 07811917735 alyssawatts@hotmail.com

Lighting Designer: Guy Hoare guidohoare@hotmail.com

Producer: Anne Hipperson 07717881130

Show Suppliers:

Lighting Supplier: Enlightened

13. Front of House information

13.1 Running times and latecomers policy

- We assume you will open the house 20-30 minutes before the advertised start time. Please advise if you require longer than this as it will impact dancers warming up time onstage.
- The show runs at 1 hour and 30 minutes including a 20 minute interval. 1st half 20 minutes, 2nd half 50 minutes. Please note we do require the full 20 minutes interval for resetting, costume hair and makeup changes.
- The latecomers point is **TBC**. If latecomers must be admitted after this time it must be during a loud section of music and only to the back of the auditorium.

13.2 Warning signage

The show contains several elements that require warning signage displayed FOH. These include;

- The use of heavy haze and smoke throughout.
- Loud music and sound effects.
- Flashing light effects. **TBC**
- **Trigger warnings.** Frankenstein is a non-verbal adaptation of the classic novel by Mary Shelley, first published in 1818. The themes contained in the novel are well documented and feature several content warnings and potential triggers for audiences. The creature is created by man out of corpses he has stitched together. It is subsequently not accepted into the society it is thrust into and suffers mental and physical rejection throughout. The violence depicted is stylised throughout rather than graphic. The elements of the novel that refer to the murder of the child William are not included.

13.3 PRS

As mentioned in section 3 of this document, the company has obtained grand rights to the music used in the show directly with publishers. Therefore the filling in of PRS forms is not required and no payment is due to PRS.

P13.4 Programmes and Merch

We tour with a small number of printed programmes that are free. These are a limited version of the full programme that is available online.

QR code signage will be provided by the touring crew for FOH to display. Audience members are encouraged to use this to access the programme and should only be offered a printed programme if this is not possible. If venue wish to use their own signage, or use digital screens, the QR code can be found below. **TBC**

END OF TECHNICAL SPECIFICATION

This document is correct as of 25/01/2024. It is subject to change. Any queries or questions should be discussed with the Production Manager.