

# Rough House

## Technical Requirements

**Length of Performance:** 60 min (a 45 minute children's version is available)

**Company** **one actor**  
stage manager, director, lighting designer/operator  
producer/company manager

### PHYSICAL REQUIREMENTS

**Performance area:** *Rough House* was originally created in a rectangular playing area 30 feet by 21 feet with wing to wing and floor to ceiling walls of white Tyvek (a plasticized paper product) to the grid height, which was 18 feet. There was a clear area 10 feet deep upstage of the centre wall to create opportunities for essential shadow play, and there was access to both sides of the stage through door-like openings cut out of the Tyvek.

Dimensions required are between: 28' (minimum) to 52' wide by 16' (minimum) to 21' deep. There are two booms DSL and DSR of the wall. There must be 3' downstage of the playing area that is the full width of the stage for lamps on floor floats before the audience aisle. There must be 10' (minimum) upstage of the set wall to accommodate lamps on floor floats. The stage left wall is critical for all audience members to see as an important shadow sequence takes place on that wall.

The set pieces consist of 2 chairs, one upstage of the main wall and one onstage. There are two hanging light bulbs, one upstage of the main wall, and one onstage. The onstage bulb is on a long line with a pulley system that **MUST** be operated by the lighting designer from a Front of House position with a clear view of the stage.

The production requires a black floor that allows the prop chair to slide easily. The chair has the option of Teflon or felt feet. We have found that the Teflon feet work quite well on a clean masonite floor. The felt feet work well on a dance floor.

**Masking:** In the original production we created off stage masking with white Tyvek along the corridors beyond the paper doors so that all that could be seen through the door-like openings was white walls. The desire is to keep the playing area as simple and clean as possible with as few distracting architectural elements as possible.

There must be the ability to mask anything that is seen through the openings of the tyvek wall. We will bring extra tyvek to do this. There must be black masking legs provided DSL and DSR of the white wall.

**Please note:** *Rough House* is adaptable to many different spaces provided minimum requirements are met.

**Please forward plans of your venue (floor and grid) to the Technical Director as soon as possible along with an inventory and any other information, which may be pertinent to your venue.**

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### COMPANY REQUIREMENTS

The company requires two dressing rooms, one with shower and cot; laundry facilities and detergent; iron and ironing board.

### TECHNICAL SCHEDULE

Crew requirement for load-in/set-up and strike may vary from venue to venue. The company will require 2 full days prior to the first performance to load-in & set-up and the day of the first performance to complete set up and technical notes. A typical schedule would be as follows:

#### Day 1

Load in / Lay Floor / Hang walls	9:00 - 13:00	4 hours Head LX /4 Hands
LX Hang / Rigging	14:00 - 18:00	4 hours Head LX /4 Hands
Focus	19:00 - 23:00	4 hours Head LX /4 Hands

#### Day 2

Lighting Levels / Sound levels	9:00 - 13:00	4 hours Head LX /Sound
Actor spacing / tech run	14:00 - 18:00	4 hours House Technician
<b>1<sup>st</sup> Performance</b>	19:00 - 23:00	4 hours House Technician

#### Final Performance

Strike & prepare to ship	22:30 - 2:30	4 hours House Technician /4 Hands
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### SET ELEMENTS

#### The company travels with the following:

- 1 tyvek wall that consists of three main pieces sewn together. (Upstage, stage left and stage right).
- Metal frame, which the tyvek is taped to. The wall must be rigged as one unit. We have limited rigging equipment that we travel with. Please discuss with the technical director.
- One bulb and hardware to be rigged to the lighting board position. This bulb flies up and down and swings from a point in the grid. This bulb is practical.
- One bulb and hardware is dead hung US of the wall. This bulb is not practical.
- 3 chairs

#### The theatre is to provide the following:

- Audience seating, risers, handrails and steps
- black dance floor – or good maso floor. our chair needs to slide easily. We have the option of Teflon or felt bottoms.
- We will need approx. 31' of 1x3 or an alternative (stage weights or pipe) to stabilize the wall to floor.
- Rigging support.

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### SOUND

The Company requires the theatre to provide the following:

- 2 full range speakers
- monitors to the stage
- sound board
- 2 cd players

### LIGHTING

**Minimum Grid Height** 18 feet

**Minimum Lamp Inventory:** (please note the degrees may change depending on the height of the grid.) All Lamps should be in good condition. All Ellipsoidals should have all shutters.

- 6 – 19 degree; 6 – 26 degree; 34 – 36 degree; 8 - 50 degree
- 28 – 1K Fresnels with good barn doors
- 3 - Iris kits
- 13 floor floats
- 2 booms at 8 feet. The floor floats and booms are in full view of the audience so they should be painted black.
- Several lamps are 3ft downstage of the edge of the playing area.
- 10 ft is required upstage of the back paper wall
- 1 Bare Light Bulb “Puppet” (supplied by the company) This light bulb is operated like a puppet. It is run on zip cord with enough length for the designer/operator to fly from the grid to floor. Operator needs to be able to clearly see the stage.

**Minimum Dimming:** 60 2.4K dimmers

**Control:** Computer console with manual submasters and bump buttons.

Sections of the lighting are improvised. Designer must operate the console.

### STAGE MANAGEMENT TRAVELS WITH

- 3 chairs; felt pads for the chair or teflon pads – depends on the floor surface.
- clear packing tape; spike tape; dance floor tape; metal file; spray paint (to touch up chair and/or bowl); screwdriver (for chair maintenance)
- 2 pairs of pants; 2 shirts; 2 undershirts; 2 pairs of shoes, 2 pairs of socks
- 2 credit cards; 3 bowls
- extra lightbulb cord; 100W light bulbs, with protective seal on them; spare pulleys
- spare show c/d

### TRANSPORTATION

In the situation where the Company arrives by air or train, the presenter will be advised of arrival and departure times, and will provide transportation to and from the airport or railway station for Company members. The set will be transported by air or by truck, geography depending.

# Rough House

## Technical Requirements

**For further information please contact:**

**Producer:**

Naomi Campbell

Nightswimming  
55 Mill Street  
#310 Building 74  
Toronto, Ontario M5A 3C4 CANADA

phone: 1 416 703 5491  
fax: 1 416 603 3898  
email: naomic@interlog.com  
website: www.nightswimmingtheatre.com

**Director:**

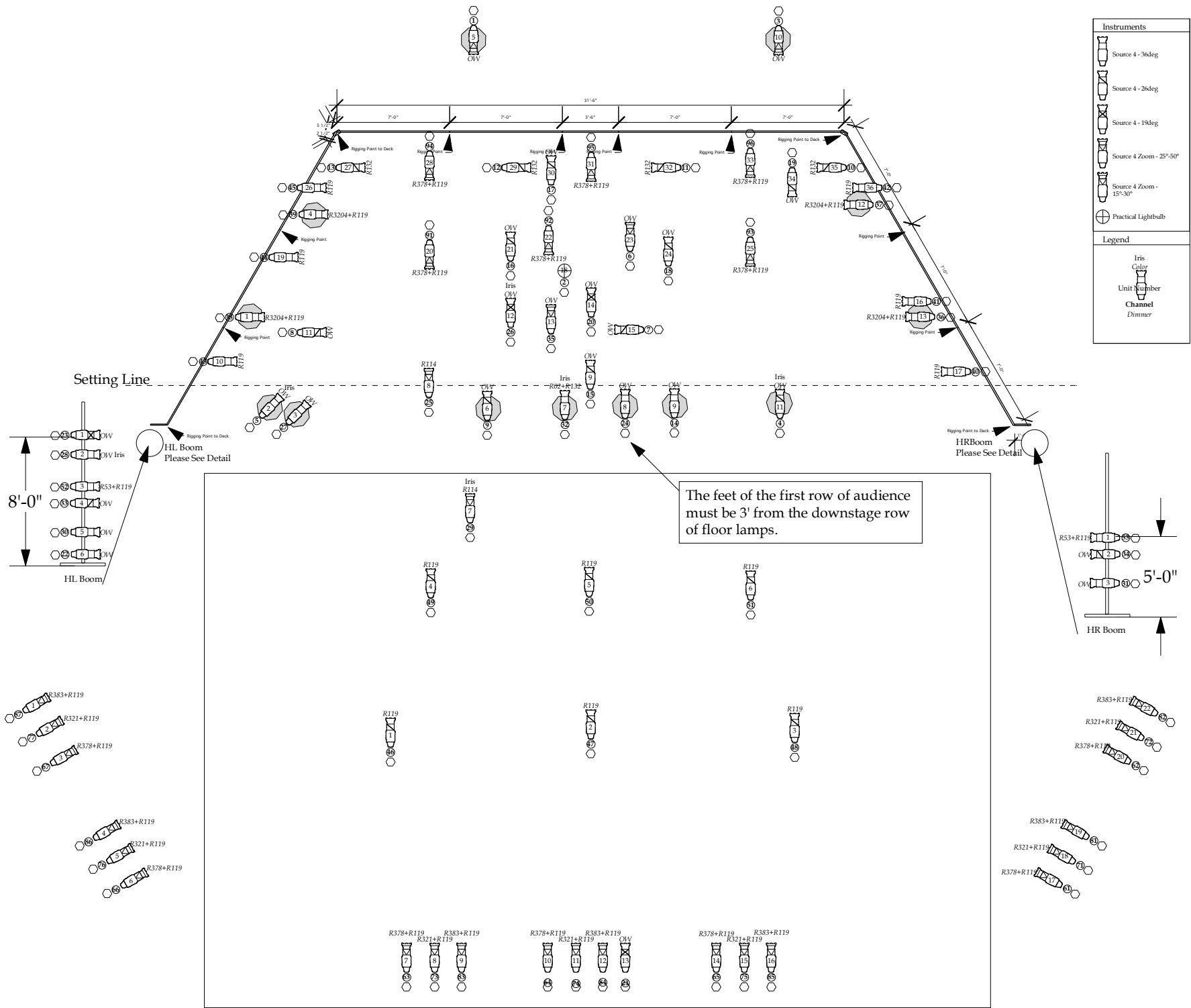
Brian Quirt                      bquirt@rogers.com

**Lighting Designers/Technical Directors:**

Michelle Ramsay      lxq42@rogers.com  
Rebecca Picherack      rebecca.picherack@sympatico.ca

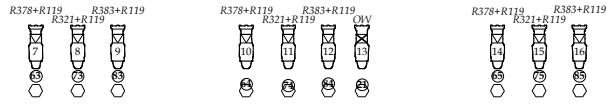
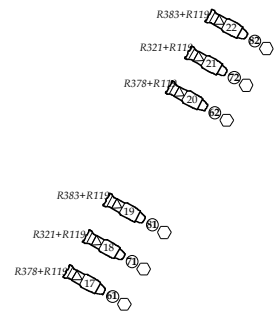
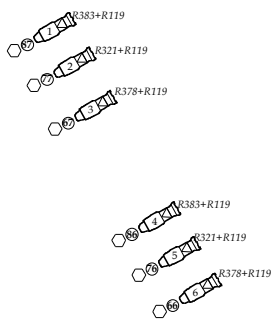
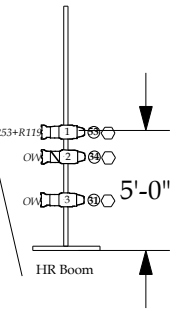
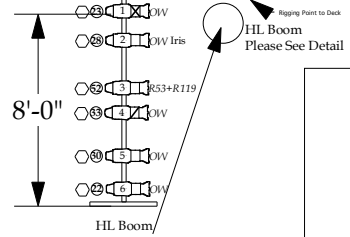
**Stage Manager:**

Kathryn Westoll              swanky.troll@sympatico.ca

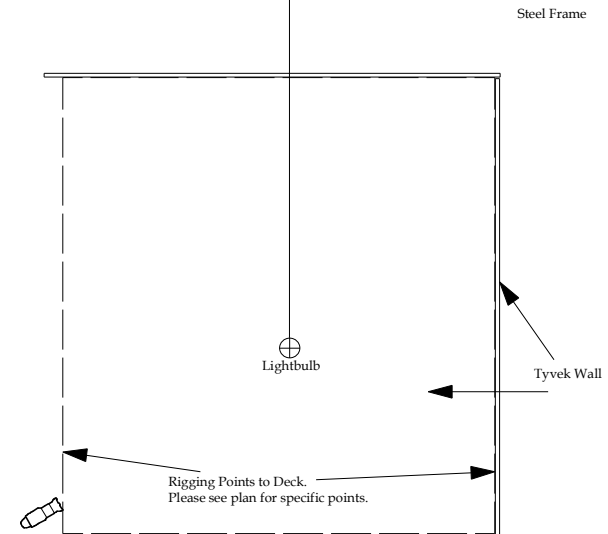


Instruments	
	Source 4 - 36deg
	Source 4 - 26deg
	Source 4 - 19deg
	Source 4 Zoom - 25°-50°
	Source 4 Zoom - 15°-30°
	Practical Lightbulb
Legend	
	Iris
	Color
	Unit Number
	Channel
	Dimmer

The feet of the first row of audience must be 3' from the downstage row of floor lamps.



Lightbulb needs to rig to lighting board position FOH. It needs to fly down to the deck and back out again. The designer MUST run both the Lightbulb and the lighting board. This position must have a clear view of the deck.



## Rough House - nightswimming

Written and Performed by: Andy Massingham

Directed by: Brian Quirt

Generic Floorplan, Lightplot and Section -  
THIS IS JUST A GUIDELINE.

Lighting Design by: Michelle Ramsay and Rebecca Picherack

Scale: 1/8" = 1'0" | Date: August 2, 2007