

Radio Macbeth

Co-Directed by	Anne Bogart and Darron L West
Created & Performed by	SITI Company
Adapted from the Play by	William Shakespeare
Featuring	Akiko Aizawa, Will Bond, Gian-Murray Gianino, Ellen Lauren, Kelly Maurer, Barney O'Hanlon, and Stephen Webber
Lights by	Brian H. Scott
Set and Costumes by	James Schuette
Sound by	Darron L West
Dramaturgy by	J. Ed Araiza
Assistant to Director	Laura Gale
Production Assistant	Gabel Eiben
Assistant Sound Designer	Emily Wright
Costume Construction	Elizabeth Baggett Carlin
Properties Design	Jason Szalla
Original Stage Manager	Elizabeth Moreau
Associate Producers	Roberta Pereira, Development & Communications David Roberts, General Management & Programming
Executive Director	Megan Wanlass Szalla

Radio Macbeth was commissioned by the Wexner Center and by SITI Company with support from the Leading National Ensemble Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, and additional support by the National Endowment for the Arts, The Edith Lutyens and Norman Bel Geddes Foundation, the Tobin Theater Arts Fund and the Fan Fox & Leslie R. Samuels Foundation.

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Radio Macbeth premiered in February of 2007.

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Adapted from the Play by William Shakespeare

Akiko Aizawa – Angus, Fleance, Lennox, Seyton, Son, Young Siward

Will Bond – Duncan, Macduff, Murderer, Doctor

Gian-Murray Gianino – Ross, Messenger, Donalbain, Murderer, Siward

Ellen Lauren – Lady Macbeth

Kelly Maurer – Witch, Porter, Lady Macduff, Gentlewoman

Barney O'Hanlon – Banquo, Malcolm, Murderer, Servant

Stephen Webber – Macbeth

Three years ago I directed SITI Company in our very first Shakespeare, A Midsummer Night's Dream. The production continues to tour and gain fans and momentum. The collision of Shakespeare's highly poetic sensibilities and the classically trained actors of the Company make for the alchemy of galvanizing theater. We are embarking upon our next adventure with Shakespeare, this time by means of Macbeth. Following the formula of Radio Play, our staging of Orson Welles and the Mercury Theater on the Air's War of the Worlds, we are approaching Radio Macbeth, through a very special lens.

Radio Macbeth takes place late at night in the guts of an abandoned theater. Actors circle restlessly around the common shared warmth of a rehearsal table, moving through the bullet of Shakespeare's briefest and perhaps most magnetic play. Around them, in the perimeter of the space, the ghosts of all previous productions hover and encroach. The spirits of ambition, violence, fortune, fate, free will, hubris, vengeance, pride, indecision, paradox, the eternal male-female conflict and madness flicker and glow. The actors cling to the sanity of words while the chaos of history grows to be undeniably present with them in the room.

-Anne Bogart

"Anne Bogart's SITI Company captured that sound and fury better than many traditional productions of the Bard's bloody drama."

"...another signature SITI piece with timeless appeal..."

"...kaleidoscopic spin as well as a propulsive power."

"...full of passion, pride and terrible tragedy."

"...compelling minimalism, adroitly condensing an already-tight drama into an operatic ghost story."

"Bogart's company sheds new light - and reveals new levels of darkness - on a classic about the price of power-lust."

-The Columbus Dispatch

"...will bring theater lovers to their knees."

-The New York Sun

Radio Macbeth technical rider

Schedule & Crew Requirements

During Load-in, Tech, Performance, and Strike, the SITI Company shall provide:

- 1 Stage Manager / Company Manager
- 1 Sound Designer/Engineer
- 1 Lighting Designer/Supervisor

For Day 1: load in and focus (10 hour call) the Presenter shall provide:

- 6 electricians plus 1 crew head
- 2 sound technicians
- 2 carpenters plus 1 crew head to assemble set (4 hour call)
- 1 wardrobe for unpacking & prep (4 hour call)

For Day 1: Evening Tech Rehearsal (4 hours) the Presenter shall provide:

- 1 light board operator / programmer
- 1 sound technician
- 1 wardrobe person
- 1 deck carpenter or running crew (props)

For Day 2: Morning work notes (4 hours) the Presenter shall provide:

- 4 electricians for notes as needed
- 2 carpenters for notes as needed
- 1 sound technician for notes as needed
- 1 wardrobe person for notes & prep

For Day 2: Afternoon tech rehearsal (5 hours) the Presenter shall provide:

- 1 light board operator / programmer
- 1 sound technician
- 1 wardrobe person
- 1 deck carpenter or running crew

For Day 2: Evening performance (and all subsequent performances) the Presenter shall provide:

- 1 light board operator
- 1 sound technician
- 1 wardrobe person
- 1 deck carpenter or running crew

For Strike, the presenter shall provide the following:

- 6 electricians plus one crew head for strike (8 hours)
- 1 sound technician (3 hours)
- 1 wardrobe person (3 hours)
- 2 carpenters plus one crew head (3 hours)

This schedule assumes the light plot is pre-hung.

These requirements are intended to be a rough guideline and will be discussed with the venue's technical staff and changed accordingly. The numbers of crew required will be changed based on conversations with the venue and knowledge of local union crew rules but will not be less than mentioned above. Crew numbers will increase with the use of student labor.

It is important that the same crew heads follow the project through to the end.

Please note that SITI Co. production staff will prefer to operate sound boards, and handle props during tech and performance; If additional crew personnel are needed in order to be compliant with union regulations, this obligation will fall to the venue. Please discuss with SITI for further details.

Hospitality

Upon the Company's arrival for load in, the Presenter shall provide the following:

Food & Beverage

Coffee and coffee maker with cups, sugar, milk, etc.

Hot Tea (herbal and regular) and hot water

Bottled water (not bubbly) for both actors and tech staff. The Company will consume approximately 32 ounces of water per day, per person.

Assortment of fresh fruit and juice.

The coffee/snacks station should have access to a refrigerator and microwave. It should be available and stocked throughout load in, tech and performances.

Transportation

If the venue is not within walking distance (1/4 mile) from the hotel, or in bad weather conditions, or late nights, transportation to and from the venue should be provided (either via rental car or shuttle service.)

Transportation to and from the airport or train station should also be provided. Vehicles with adequate room for 11 actors and production staff, luggage, and gear should be made available for the Company.

Other

Company requests access to copier, printer, and fax machine as well as internet access for personal laptops.

Upon arrival, the Company requests detailed maps of the area, suggested restaurants, round-trip directions from venue to hotel, etcetera.

Backstage

Upon the Company's arrival, the Presenter shall provide the following:

An employee of the theater should be available to give a space tour to the Stage Manager. If possible, the Stage Manager requests keys to the dressing rooms and to a secure area to lock valuables.

Access to clean and well-lit dressing rooms with mirrors, counter space, and adequate heating. We prefer one large chorus room with a curtain, or two smaller rooms (1 for 3 people, 1 for 4 people.)

Access to iron, ironing board, and steamer for wardrobe.

Access to washer, dryer, and detergent for wardrobe.

7 large, clean bath towels and 7 clean hand towels per performance / rehearsal call.

Several boxes of Kleenex for backstage and dressing rooms.
Access to hot showers and restrooms in or near dressing rooms.
Access to mop, bucket, dust mop, broom, and dustpan.
Black and white gaff tape.

Tech

At the start of tech, the Presenter should provide the following:

Two music stands and one stool for stage mgmt & sound engineer.
Two tech tables with adequate room for sound and lighting gear. The lighting tech table will need monitors hooked up.
Both tech tables will need little lights, as well as power sources to plug in equipment, computers, etcetera.
One music stand for the Stage Manager will also require a power source.
Sound, lights, and Stage Management will all run the show from the rear of house center. This may cause loss of seats.
See "Sound" for headset requirements
See "Hospitality" for food requirements.

Costumes

The Presenter shall provide the following:

One wardrobe person available for load-in, tech and performances.
The wardrobe person will be responsible for maintenance and repairs of the costumes during the show, and laundry as specified by SITI Co. following the performance.
At the end of each week, the costumes should be dry-cleaned as per SITI Company's instructions.
Please see "Backstage" for dressing room requirements.

Lighting

The Lighting needs for production to be supplied by presenter are as follows:

Control and Dimming:

ETC Express 125 or comparable Computerized Lighting Console.
96 ETC Sensor Dimmers at 2.4kw or comprable DMX native dimming system.

Lighting Instruments:

100 - ETC Source Four Lekos w/ Lens TBD Per Venue
40 - ETC Source Four Par @ 575w w/ Lens TBD
18 - 6" Fresnew @ 1 kw w/ Barndoors
12- 8" Fresnel @ 2kw w/Barndoors
2 - Studio 2kw Fresnel @ 2kw w/Barndoors
12 - Single Cell Altman Sky Cyc @ 1kw
9 - Drop in Iris for ETC Source Four
12 - Floor Mounting/Pidgeon plates for 6" Fresnel

Sundry/Expendables

Cable and rigging hardware requirements to be determined by house electrician. All cabling should be run to allow moves to occur. Color frames should be of a uniform color and color medium should have no visible writing. Floor mounted units will be placed onsite within range of their drawn positions.
Requests for instrument replacements and substitutions are more than welcome, please discuss them with SITI Lighting Designer for approval.

Set & Props

The Presenter shall provide:

To the extent possible, an unmasked and wide open space. Back wall should be cleared of as much clutter as possible and reasonably clean. Any onstage equipment storage should be discussed and dealt with before load in if possible.

Digital pictures of space without scenery are helpful.

A sprung-wood stage floor suitable for dance, free of any bumps, uneven boards, etc.. Stage floor should be clean black. If stage floor is not clean & uniform black, SITI may request it be painted. A SITI Company production staff member may require a site visit to determine if the available floor is suitable.

Black velour legs and borders, pipe, and rigging to mask set in space as needed.

Clean mops, brooms, and other standard cleaning supplies for cleaning floor and theater.

Taildown pipe for hanging the muslin drop that SITI Company provides.

A 6' wooden ladder to be used as a prop onstage. The ladder falls over while folded up, and should be such that it can withstand the impact of a fall.

A large submarine - style sandwich for onstage consumption. Exact ingredients will be discussed with venue.

Two 12-oz bottles of orange juice.

An upright piano which does not need to be tuned. An older piano is preferable to a glossy black piano. Upright is preferred over grand. If venue does not have easy access to a piano, please discuss with SITI Company.

The SITI Company shall provide the following:

A complete set consisting of:

A 9' x 16' muslin drop to be affixed via attached velcro around Presenter's taildown pipe (see above.)

2 wooden tables (assembly required)

8 wooden folding chairs

Assorted hand props.

Sound

The Presenter shall provide:

Front of House Console and Processing

A mixing console containing:

no less than sixteen input channels

100mm. fader throws

A minimum of 8 Line Outs

At least 2 post fader Aux. Sends, and 2 Pre fader Aux.

sends

Microphone channel insert capability

Midas, Yamaha Digital, Soundcraft, or Crest or equivalent mixing desks

If not a digital console a house speaker processing to allow for 31 bands of EQ to EVERY speaker Cabinet in the Rig.

Eq's by XTA, BSS, Klark Technique or equivalent

The house mixing position should:

Be in the house on the orchestra level

Open (without any surrounding walls or obstructions)

Within reasonable hearing and sight lines of the stage

And contain:

An 8 channel balanced 1/4 jack 4 foot multicable for

Company

MOTU Ultralite to console

A talk back microphone with switch

A CD Player with necessary cabling to console via fader

inputs.

A Lexicon MPX-1 or other suitable Microphone FX processor

processor

A single or dual channel headset beltpack station

The necessary illumination to run all the above equipment in tech and performance situations. Two "Little Lites" minimum.

Console Inputs are as follows:

1- Console God Mic

2-9- Q Lab Audio sends via MOTU untralite

10-12- SITI's 3 On Stage Marshall Large Diaphragm

microphones, with shockmounts and windscreens

13-14- Mic FX processor return

15-16- CD Player/IPOD input

Console Outputs are as follows.

1-2- Front of House Stereo Mains

3-4- Deck Stereo Monitors

5-6- Onstage above Stereo Mains

7- Mono Sub Send

8- Special Practical Speaker (Placement TBA at venue).

Speakers

RadioMacbeth's soundscape is an 8-channel multi speaker design. consisting of a Main Stereo Proscenium System, an On Stage Stereo system, a Stereo On Stage Monitor system, a Dual Mono Sub Woofer System and One practical speaker (placement TBA). All speakers should have the necessary regulation ATA mounting hardware.

Preferred speakers are the Meyer UPA 1P powered series cabinets. Suitable substitutions include EAW JF series or similar.

Typical Speaker Set up

2- Meyer UPA 1P or CQ 1 at Stereo Proscenium in the air

2- Meyer UPA 1P hung upstage Deck Fill

2- Meyer UPM downstage stereo monitors

2- Meyer USW subwoofers MONO

1- Meyer UPM or UPA1-P house practical

The sound system should be able to sustain a flat and even sound pressure level of 90 dba at the house mix position in the venue of the performance.

Please note if the venue sound system does not meet with the SPL specifications due to size of house, unusual house seating orientation etc. the listed equipment rider may be changed, added to or altered by the sound designer and/or his appointee up thru the end of the second full day of technical rehearsals.

The Venue sound system on arrival should be free of pops, hums, and crackle which are sometimes associated with faulty equipment, cables and electrical interference. ie. house power and/ or the house lighting dimmer system.

Playback, Front of House and Processing etc.

The Playback of the sound design for RadioMacbeth will come from the SITI company provided Macintosh laptop computer running Q-Lab Pro Audio with output via the companies MOTU Ultralite interface. The audio playback will use 8 of the input channels of the mixing console.

Q Lab output bussing will be as follows:

1-2- Front of House Stereo Mains

3-4- Deck Stereo Monitors

5-6- Onstage above Stereo Mains

7- Mono Sub Send

8- Special Practical Speaker

Miscellaneous

Presenter to provide 3 Atlas Chrome Tube Microphone Stands with Black Round Metal Base's w/ clutches in perfect working order for SITI Company Microphones

Communications:

A monitoring system should be provided to the "backstage" or dressing rooms that:

provides a clear signal of the stage audio

allows the pre-show paging of the company by the stage manager from the shows calling position

A Wired com system should be provided to allow 2 channel talk-back communication:
The two channel system should allow for stage manager to call and "flash" both simultaneously (two channel dual talk belt pack)

The full headset system shall consist of:

- 1- Stage Manager
- 1- Sound Designer/Engineer
- 1- Lighting Assistant/ Operator
- On Deck:
- 2- Wired Com Left and Right

The headset system that is provided should be:
light weight single muff headsets for all
single channel belt packs for all but stage manager
dual channel belt pack for stage manager
Clear Com or Telex equivalent

Please Note: All system specifications arranged by the Producer and/or Presenter or his appointed agent to conform to this rider MUST be approved by the SITI Co. Sound Designer no less than one week before the arrival of the company.

Any questions regarding sound should be directed to SITI Sound Designer

Performance Information

Radio Macbeth is approximately 1 hour and 30 minutes in length and will be performed without an intermission.

Late seating is at the discretion of the SITI Company Stage Manager and will be decided upon venue-to-venue in conversation with the Presenter.

Please note that sound, lights, and stage management will all operate from a house mix position in the rear of the orchestra. This may cause loss of seats.
Please note that there is cigarette and pipe smoking in the performance.

Please note that SITI Company kindly requests that there be no preshow announcements made in the house prior to the start of the performance.

Program information will be provided by SITI Company.

Please note that 3 Zippo-style lighters are used during the performance, as well as one candle. All SITI Company scenic elements are certified flame-retardant. The responsibility for obtaining all necessary open flame permits shall fall to Presenter. SITI Company is happy to provide upon request all information as far as use as well as copies of certifications. SITI Company will assume all permits have been applied for and granted unless otherwise informed. Permits should be applied for as far in advance as possible so that SITI Company has sufficient time to alter or re-envision use due to local ordinances prohibiting such use. (Use of the lighters and candle are integral to the production and any such changes would require ample time to fabricate new props, re-rehearse scenes, etc.) SITI Company requests to be made aware of ny venue-specific

or city-specific ordinances which might impeded the acquisition of permits as soon as possible, and certainly not less than two weeks prior to engagement.

Contact Information

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Please note that this rider is subject to change.
Please contact the SITI Company before entering into final negotiations.

Agreed and Accepted

<hr/>	
Presenter	Date
<hr/>	
Megan Wanlass Szalla/Executive Director	Date

Please note: this is a preliminary technical rider and subject to change.