

ELECTRONIC PRESS KIT



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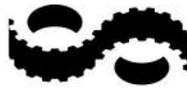
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REALWHEELS
THEATRE | PIVOTAL PERFORMANCES

FOR IMMEDIATE RELEASE

December 1, 2014

REALWHEELS THEATRE PRESENTS

"RE-CALCULATING"

A new play by Lucas Foss and Liesl Lafferty

January 22 - 24, 2015 8PM

CBC Studio 700 700 Hamilton Street Vancouver, BC

(Vancouver, BC) ~ Realwheels is proud to present **Re-calculating**, the newest play from this award-winning, disability-based professional theatre company.

Co-written by Lucas Foss (*Little Voices* – winner of the 2013 Playwrights Guild of Canada Comedy Award) and Liesl Lafferty (*Canary, A Town Called Hockey*), **Re-calculating** is a one-man show featuring quadriplegic drummer Dave Symington (drummer for Spinal Cord, Bodi Rose, and co-founder of Vancouver Adapted Music Society).

Re-calculating will take you on one man's personal journey as he navigates his way through identity and relationship struggles, a drum kit his constant companion.

"When you have quadriplegia, getting it on with a stranger is not as much fun as it sounds."
– Jonathan in *Re-calculating*

Directed by Jeffrey Renn, **Re-calculating** will give audiences a rare glimpse into the lived experience of disability. Audiences are also most likely to leave the theatre doing some 're-calculating' of their own.

"Able-bodied actors typically portray characters with a disability; this is a rare opportunity to experience a stage character played by a person who has lived with disability for twenty years," says director Renn.

Re-calculating will run for only three performances and include nightly post-show talkbacks at CBC Studio 700:

- Thursday, January 22 at 8pm Admission by donation
- Friday, January 23 at 8pm Ticket price is \$15
- Saturday, January 24 at 8pm Ticket price is \$15

Tickets are on sale now and available online at <http://re-calculating.brownpapertickets.com/>

ABOUT THE ARTISTS

Co-writer: Lucas Foss

Co-writer: Liesl Lafferty

Director: Jeffrey Renn

Music: Dave Symington

Lighting Designer: Conor Moore

CAST

Jonathan: Dave Symington

Lucas Foss [*Co-Writer*] won the best comedy award (2013) for his play *Little Voices* in the Playwrights Guild of Canada Tom Hendry Awards. Lucas's second play, *The Wall*, was selected as one of the five finalists in Theatre BC's 2003 Canadian National Playwriting Competition. Lucas received a paid educational leave from Capilano University (Aug 2011-July 2012) to write a disability awareness play for post-secondary students. That earlier iteration of *Re-Calculating* was presented at numerous community colleges in the Lower Mainland and Thompson River University. Lucas has worked for 38 years with adults with disabilities in not for profit agencies, the federal government and post-secondary institutions.

Liesl Lafferty [*Co-Writer*] is a playwright, dramaturge, and director, mainly focused on creating and presenting new Canadian works. Her plays have been nominated for multiple *Jessie Richardson Theatre Awards* and she received the *Larry Lillo - Jessie Award for Outstanding Direction of a Play* for *House*, by Daniel MacIvor; one of her playwrights won the *Sydney Risk - Jessie Award*. Another highlight was co-writing and directing *A Town Called Hockey* at the Arts Club Theatre. Liesl is currently writing two plays: *Homework*, a semi-autobiographical, modern rendition of *Pygmalion*, and *Tartan Skirt*, a re-imagining of the infamous, unsolved murder of Janet Smith. For the creation of *Tartan Skirt*, Liesl acknowledges the assistance of the 2014 Wet Ink Collective Playwrights' Intensive.

Conor Moore [*Lighting Designer*] is a Vancouver-based lighting, set, and projection designer with an MFA in design from UBC. Previous design credits include: *Wheel Voices* (Realwheels Theatre) *4000 Miles*, *Armstrong's War*, *The Patron Saint of Stanley Park* (Arts Club), *La Bohème* (Vancouver Opera), *Senora Carrara's Rifles* and *Fourplay* (Shaw Festival), *Gunmetal Blues* (Vancouver Playhouse), *Hamlet*, *Falstaff*, *Henry VI*, and *Richard III* (Bard on the Beach), *Penelope* (Rumble Theatre), *Waiting for Godot* (Blackbird Theatre), *After Homelessness* and *Us and Them* (Headlines Theatre), *Romeo and Juliet*, *MK Woyzeck*, and *The Madwoman of Chailot* (UBC Theatre). He is a member of the Associated Designers of Canada. In the future he will be designing *Indian Arm* for Rumble Theatre. www.conormooredesign.ca

Jeffrey Renn [*Director*] has been an actor, director, teacher, chef, bistro owner, gallery curator, organic Farmer, wine and brandy maker, forager and Clown. And while partaking in the above, Jeffrey always been a master storyteller. He studied acting at the London Academy of Music and Dramatic Arts (LAMDA), and is a Masters Candidate at Queensland's University of Technology in Arts Research (*the Bodymask*), an Alumnus of both Canada's Shaw and Stratford Festivals and has appeared on Broadway in Moliere's *The Miser* and Shakespeare's *Much Ado About Nothing*.

Dave Symington [*Jonathan*] Dave's career has been focused on Post Secondary Special Education; services, programs, policy, and administration. Dave has helped to develop and sits on the boards of various nonprofit organizations. He volunteers as a peer mentor, advocate, activist, and community builder, and regularly volunteers at the Vancouver Adapted Music Society (VAMS), which he co-founded with Sam Sullivan. At VAMS, Dave is a teacher, co-writer, and music producer, helping clients to develop their own creative potential. Dave's professional involvement in the arts has involved playing in a number of bands over the years, writing music, and most recently, acting. Dave aspires to continue to develop himself as an actor, and to also pursue writing, painting, and sculpture.

FUNDERS

- British Columbia Arts Council
- Canada Council for the Arts
- Vancouver Adapted Music Society
- City of Vancouver
- The Province of British Columbia

ABOUT REALWHEELS THEATRE

Realwheels creates and produces performances that deepen understanding of the disability experience. We tell stories in which disability forms the landscape upon which universal issues are debated onstage.

Realwheels' award-winning projects demonstrate our commitment to inclusion and diversity. Over 13% of Canadians self-identify as having a disability; *Re-calculating* validates this demographic, while offering an intimate, eye-popping and entertaining experience for all audiences.

WORKSHOPS

Realwheels also offers community-based workshops for people with disabilities, providing performing arts-based experiences to anyone in your community who self-identifies as having a disability.

DIRECTOR'S NOTES

Theatre at its best entertains while provoking, and perhaps reordering, our thinking. Just as life requires us to regularly reimagine ourselves, and reconsider our relationships. Aren't we all trying to figure out our own rhythm, our own beat, adjusting and recalibrating with the hope of re-emerging with greater contentment?

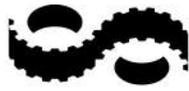
I'm filled with gratitude to the artists who nurtured this piece to the stage. I'm especially struck by the presence, grace, and mindfulness of Dave Symington.

Thank you for joining us. Please let us know if the journey taken by Jonathan in *Re-calculating* touches your own journey in any way.

- Jeffrey Renn

MEDIA CONTACT

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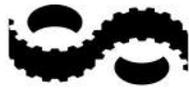


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USEFUL LINKS: *RE-CALCULATING*

- Read interviews with actor Dave Symington and more:
<http://realwheels.ca/on-the-marquee-our-shows/past-shows/re-calculating/>
- High-resolution production photos - available for download:
<http://realwheels.ca/on-the-marquee-our-shows/shows-for-touring/re-calculating/>
- Realwheels Theatre website:
realwheels.ca
- Facebook:
<https://www.facebook.com/RealwheelsTheatre>
- Twitter:
<https://twitter.com/realwheels>
- Youtube:
<https://www.youtube.com/user/RealwheelsTheatre>
- Canadians in Context - People with Disabilities
<http://www4.rhdcc.gc.ca/indicator.jsp?&indicatorid=40>



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PHOTO LIBRARY

Re-calculating

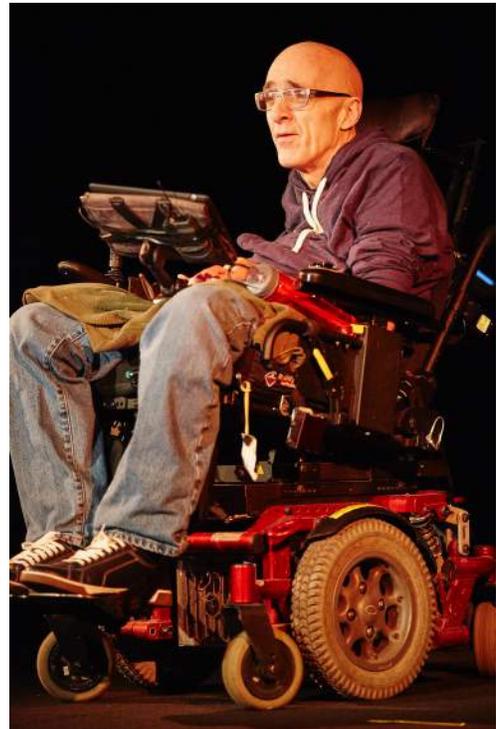
by Lucas Foss and Liesl Lafferty

Directed by Jeffrey Renn

January 22 - 24, 2015

CBC Studio 700

[Click here for high res photos](#)



Dave Symington (actor)
Photo(s) credit: Kevin Statham



Dave Symington (actor)
Photo(s) credit: Kevin Statham

Re-calculating
by Lucas Foss and Liesl Lafferty
Realwheels

TECHNICAL RIDER

Contacts:

Company Contact:

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Preamble

The technical requirements for *Re-calculating* are outlined below.

The Company will be as flexible as possible to accommodate the needs and/or limitations of the Theatre and its venue, without affecting the artistic quality of the play. If things need to be adjusted, the Company Contact or Technical Contact will make the final decision.

The Theatre or the Theatre's Technical Director must contact the Company's Technical Contact to discuss any and all changes to the Technical Rider, which must be approved by the Company's Technical Contact before the Engagement Contract can be fully executed. All changes to the Technical Rider must be agreed to in writing.

It is understood that the Technical Rider is an integral part of the Engagement Contract and no Engagement Contract will be considered complete without a signed Technical Rider.

Stage & Audience requirements

The stage must be freshly painted black.

The stage must be level and be free of any objects that might cause injury for the performer.

The stage must be swept and mopped before every performance.

- 1) The performer is onstage as the house is opened and he remains onstage to the end of the performance and the audience talkback. As he uses a wheelchair, we require a detailed description of the theatre, ideally with a ground plan, that outlines all access routes for a person with a disability. Pending access to the stage, he may require a ramp to access the performance area which The Company may provide.

Set

The set consists of two electronic drum kits and an onstage monitor.

Props & Costumes

All props and costumes shall be provided by the Company.

Lighting & Atmosphere

It is required that the lighting plot is pre-hung prior to our arrival and that enough experienced technicians are present on our set-up days to ensure efficient focus and levels sessions.

A lighting plot will be prepared specifically for The Theatre's venue once plans and inventories have been received by the Technical Contact.

Our requirements are based on a theatre similar in size to the originating theatre. If a significantly different space will be used, we may require additional fixtures and dimmers. The degree of fixtures may also change depending on the distance from the grid to the stage.

The design requires lamps that are capable of an excellent overall image and clean lenses a must.

The Theatre will provide all lighting gel. A complete cut list will accompany the lighting plot in advance.

Sound

We require a PA system capable of distortion free, stereo playback, with reverb (either in the board or external) and the ability to send outputs pre fader to a wireless speaker (provided by the touring company) as well as a subwoofer (provided by the Theatre). The board needs phantom power. The company requires two D.I.s for pickup on an electronic drum set (provided by the touring company).

The system must be clean of any noises or buzzes before the Company's arrival.

The company will travel with:

- 2 wireless microphones for the actor

Set-up and Personnel

The Theatre must designate a Technical Director to be present, responsible for, and accessible to The Company for consultation during pre-production, and at all times during load-in, rehearsals, run and strike.

A specific set-up schedule will be forwarded to you when dates and times are confirmed. Opening can be on the evening of the second full day on-site. A sample schedule is attached as an appendix to this rider.

An adequate crew of experienced technicians must be present for the set-up. The crew size should never be less than four for set load in and lighting focus.

The crew should consist of at least the house technician and one additional technician for levels, Q to Q and tech touch ups.

Each show will require an experienced technician to run the sound board, as some live mixing of mics is required to run this show.

A crew will also be required for the strike, which needs to occur directly following the final performance. We will need all of our lighting and sound equipment removed from the venue as soon as possible. This crew should be no less than four people to expedite strike time, as the set will be traveling the following morning to the next destination.

It is the responsibility of the technical director to judge the necessary crew size to accomplish the contents of this rider in his/her venue.

We require a light walker for light level sessions.

Before the Company's arrival the following must have occurred:

1. Lights pre-hung
2. Stage freshly painted
4. Sound PA set up and functioning
5. Masking Pre-Hung

The Theatre's Technical Director must forward a complete schedule in writing including pre-hang to the Technical Contact no later than 14 days prior to arrival.

Re-calculating travels with four personnel who each require single room accommodations:

- 1 Actor
- 1 Stage Manager
- 1 Tour Lighting Designer/Production Manager
- 1 Personal Care Assistant

Dressing Room and Hospitality

One dressing room is required with wheelchair access to a toilet and sink.

Please supply 4 bottles of water and a small selection of fresh fruit before each show. Please supply an ironing board and iron.

A washer and dryer must be available for use on a daily basis for wardrobe maintenance.

We must have access to a kettle to boil water for tea.

A greenroom or production office must be available during load in. Wireless internet must be available for the cast and crew during load in and would be appreciated during the run of the show.

Upon arrival it would be greatly appreciated if you could provide us with information including address, phone number, and contact name (if possible) for the following:

the closest production and video/audio equipment supply company(ies), Emergency Medical Services, Physiotherapist, department store and a listing of restaurants close to the theatre and hotel including food type, quality, and price range.

Drawings and inventory:

We require AutoCAD, DWG or Vectorworks as well as PDF drawings of the Venue including audience positions and layout

All plans must be to scale.

Please forward all plans of theatre as well as up to date lighting, audio and masking inventory to the Technical Contact upon signing of the engagement contract

House Seats / Tickets:

We require 2 tickets for the PCA and production manager for each preview and opening night performance.

Preshow Announcements:

We request that no formal "announcement" either live or recorded is played prior to the start of the performance.

Agreed To:

PRESENTER

DATE

COMPANY (Realwheels)

DATE