

Drive_IN #(?) (...)

production rider

idea: Francesca De Isabella and Sara Leghissa

directed by: Francesca De Isabella

with: Elena Fecit, Sara Leghissa, Daria Menichetti, Raffaele Tori [TBC]

produced by: STRASSE in collaboration with AV Turné

on a commission by:

2011

Drive_IN #1 (Milano, Italy)

Drive_IN #2 (Gallarate, Italy) - M.A.G.A. Museo Arte Gallarate

2012

Drive_IN #3 (Santarcangelo, Italy) - Santarcangelo•12 - Festival Internazionale del Teatro in Piazza

Drive_IN #4 (Terni, Italy) - FAST Terni - Festival Internazionale della Creazione Contemporanea

2013

Drive_IN #5 (Milan, Italy) - Uovo Performing Arts Festival

Drive_IN #6 (Nyon, Switzerland) - far° festival des arts vivants

Drive_IN #7 (Verona, Italy) - Interzona

2014

Drive_IN #? (Gent, Belgium) - Kunstencentrum Vooruit

more TBA.

contacts

production manager

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general information

Drive_IN is a site-specific project proposed each time differently, built on commission by cultural institutions and run by the STRASSE collective. Drive_In is first synthesis of a research process developed starting from different suggestions: the urban landscape as a scenic space and a language that crosses the border between cinema and theatre. That's how Drive_In became a journey into the urban jungle, a moving point of view, a screening for one spectator at a time. Every landscape could have its own Drive_In – our research is in fact an attempt to give life, with our vision and performance, to what we see normally.

Drive_IN is a studio for one spectator at a time, every lap lasts about **40 minutes**.

Every evening the group can present a **maximum of 5 laps** (to be agreed with the Presenter and according to each specific Drive_IN's qualities).

creation schedule and personnel

Drive_IN is a project based on the relation with the landscape and its specificity.

We always ask for someone to help us understand the territory and to guide us through this discovery and knowledge of hidden corners and magical spots. It is always nice to have some locals to relate with in the first days, and, as for production's matters, it is very important to work on the streets with a local production support as for traffic permissions, private properties, noises, relations with the neighborhoods.

The starting point is usually agreed with the Presenter, it can be a pub, the Festival Center, the ticket office - a place where people can comfortably meet and wait. Once the starting point is agreed we will develop two different routes: the first (director's car) is the official Drive_IN-car carrying the spectator, the second is the "hidden route" for the performer's car to reach the scenes's sets. The group will work and perform in the spaces for a week finding the dramaturgy and the performing part of the piece.

day 1	day 2	day 3	day 4	day 5	day 6	day 7	day 8	day 9
arrival + production meeting + inspections	inspections with locals	inspections + route's building	route's building and performing work	route's building and performing work	rehearsals	rehearsals	rehearsals + dress rehearsals	break until the first opening

touring company

1 Director (Francesca De Isabella)

4 Performers (Sara Leghissa, Daria Menichetti, Elena Fecit, Raffaele Tori)

1 Company Manager (Sarah Parolin)

accommodation

The accommodation should be near to the venue/starting point, with parkings walking distance, 24h free internet or WLAN, breakfast. It is ok to have shared rooms or apartments or anything is comfortable for the Presenter.

per diems / canteen

During the creation period we usually work during the night - it is preferable to have access to a restaurant/canteen/bar with open kitchen until 01:00 am. Performance timing will be agreed with the Presenter and dinner time will follow.

production requests

to be provided by the Presenter

2 CARS

Cars are very important. There are no esthetic requests, only a few and simple technical specifications.

It is preferable to not have logos or sponsor's advertisement on them but there is no problem if it is necessary for the Presenter. We usually ask the Presenter to send us details (model, type, color...) of the cars before the beginning of the residency.

DIRECTOR'S CAR (no automatic drive)

This car will be driven by the director of the piece and will host the spectator during his journey (only 2 persons will use it). It is very important for the "director's car" to have:

- Electric windows control
- Good radio system with CD player (please check that the steering wheel is without radio controls)

The director's car could be any color.

PERFORMER'S CAR (no automatic drive)

This car will be driven by the performers (4 people will use it and it will be used as a storage space).

It just have to be in working order.

The performer's car has to be dark (black/gun metal/blue-black)

Everyone has valid international driving licence.

Both cars need to be insured against possible damages, insurance is in charge of the Presenter.

FUEL AND PERMISSIONS

The Company will never use cars for personal purposes, they will only be driven during creation rehearsals and performances.

Fuel costs will be in charge of the Presenter.

We will ask the Presenter to follow the creation process and to provide, if necessary, traffic permissions.

1 BIKE

It is always helpful for movements during the performance, but it is also possible that we will discover that is unnecessary. The bike should be in working order, with lights on the front and on the back.

1 STUDIO/DRESSING ROOM

We usually ask to have access to a studio/room/classroom for a warm up in the mornings, for meetings, for storage. The space should be near to the starting point, provided with toilettes and electric plugs.

TECHNICAL PERSONNEL

In the piece we only use manual and without power cables lighting equipment. We ask for a lighting technician to be available for advices and, in case, some extraordinary repairs.

TELEPHONES/RADIO

During the creation and performance the group will need to communicate from long distances, only after setting the main skeleton of the pièce it will be possible to understand how many telephones / radios are necessary. Generally from 2 to 4.

Telephone costs will be in charge of the Presenter.