

The Daisy Theatre
Ronnie Burkett Theatre of Marionettes
Technical Requirements
As Provided by Terri Gillis, Artistic Associate & Production Manager
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The Daisy Theatre – Technical Requirements Rider

Ronnie Burkett Theatre of Marionettes

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Set Description:

Minimum Footprint Required: 15' wide x 13' deep x 13' high

The set is a self-supported, traditional puppet stage with a footprint of 11' wide x 7' deep x 11'-3" high. The Artist performs within the stage/set performing from a bridge. There are 30 @ 66" strung puppets that hang from a metal frame surrounding the back of the set and the interior of the set. The set is self-supporting when constructed, built from wood and steel. There are lights built within the set in the proscenium, operated from the bridge by the Artist.

Masking:

Masking must be neat and clean. House legs will be used. A SR or SL split in the masking for Artist's entrance.

Stage Floor:

Flat black floor is required.

Placement of Set:

Determined in each venue. The set sits a minimum of 3' upstage of stage edge.

Type of venue:

Traditional theatre venue.

Weight of cargo:

Approximately 3,000 pounds.

Crate Dimensions:

Crate storage provided by the presenter.

Contents	L	x	W	x	H	Weight	# Piece
	4'-0"		2'-8"		3'-3"	200 lbs	1 Puppets
	4'-0"		2'-8"		3'-3"	200 lbs	2 Puppets
	4'-0"		2'-8"		3'-3"	200 lbs	3 Puppets
	6'-3"		2'-9"		3'-8"	600 lbs	A Scenery
	7'-7"		2'-7"		3'-8"	600 lbs	B Scenery
	6'-9"		2'-2"		4'-5"	600 lbs	C Scenery
	7'-7"		2'-8"		3'-1"	600 lbs	D Scenery
	6'-9"		2'-7"		3'-3"	600 lbs	E Scenery
	4'-0"		2'-8"		3'-8"	300 lbs	F SM Crate
	4'-9"		2'-5"		2'-4"	100 lbs	G Band Box
	2'-9"		1'-10"		1'-11"	100 lbs	H Sound Rack

TECHNICAL REQUIREMENTS PROVIDED BY THE PRESENTER:

LIGHTING:

- The Presenter will supply:

- A house LX plot consisting of 23 focusable fixtures and six irises.
- A house lighting console with a minimum of 18 submasters.
- A lighting technician for all lighting focus calls, cueing, notes sessions, technical rehearsals.
- **The Stage Manager, sound console, and lighting console must be located in a house position.**
- The Artist will need x 4 – 20a circuits (u-ground) on the stage floor to plug-in dimming and control for the self-contained lighting in the set.

- **The Artist** will use "house" or "stock" equipment *where possible*, and will provide a general specials focus plot as well as preferred gel colours for the house washes and specials.

SOUND:

- The Artist provides the following:

- 1 Dell 21.5" monitor
 - 1 Apple USB extended keyboard
 - 1 Microsoft USB mouse
 - 1 IO Gear 2 port KVM Switcher
 - 2 M-audio FireWire 410 audio interfaces
 - 1 M-audio Oxygen 8 MIDI Controller
 - 1 MIDI Solutions Quadra Thru
 - 1 Whirlwind AB8 8 channel Audio Switcher
 - 2 Mac Mini Core i5 computers housed in 1 Sonnet Technologies Rac Mac Mini enclosure with USB option
 - 1 metal 7u equipment rack
 - 2 1u universal rack shelves
 - 1 1u vented rack panel
 - 1 2u rack panel
 - 1 1/3u "lip plate"
- Assorted cables for audio patching and computers.

- The stage manager, sound system, and lighting console will be in a house position, outside of the control booth.

- **The Artist** will endeavor to use the main house speaker set up.

- **The Artist** must have access to adjust the output level of the main systems' amplifiers.

- The Presenter provides the following:

1. Enough PA to cover the house evenly and distortion free to 95db.
2. 8 console inputs. 4 for Q-Lab, 4 auxiliaries.
3. Stereo main out. (or matrixed outs for stereo image in larger houses)
4. 1 stereo amplifier @ 150w/channel into 8 Ohms
5. EQ on all outputs

Inputs 1-4:

Input 1: routed to House Left

Input 2: routed to House Right
Input 3: routed to SR monitor
Input 4: routed to SL monitor

OTHER:

- **The Artist** travels with one *stage manager who runs all sound and lighting cues*.
- *Ideally and where possible, the Strike will take place the morning after the closing performance. Where that isn't possible, The Artist must have one and a half hours following the closing performance, before the strike crew arrives on stage, to clear the puppets into the packing area, and prep for the strike of all rigging within the set.*
- **The Presenter** must provide onstage work light when the puppets get unpacked.
- **The Presenter** will provide a headset at the Artist's backstage station for the artist's entrance, controlled either by the Stage Manager or through the lighting board.
- **The Presenter** will provide six (6) stage weights or black sand bags to be used on the legs of the set.

TECHNICAL TIME AND PERSONNEL PROVIDED BY THE PRESENTER:

Load-in/Set-up: *Four* stage hands for **three hours** to load-in and set-up (**heavy lifting**).
One Head of Sound for **four hours** for sound set-up once set is in place and underway.

Two electricians for **four hours** to focus lights, once set is in place.

Four hours for sound cue levels and light cue plotting

Two hours for a Q2Q rehearsal

Strike/Load-out: *Four* stage hands (**heavy lifting**) to strike set and load the truck for a total of **four hours**.
One Head of Sound to assist with the strike of the Artist's sound equipment.

Please note: If lighting instruments are to be struck on the same night as the set strike; a different, additional crew than the set crew must be involved. If Presenter's FOH sound must be struck the same night as the set strike, additional crew is required.

Special Requirements:

-A safe, clean area near the stage to unpack and pack marionettes for both the set-up and the strike

-One hour before every performance must be allotted for the Artist in the theatre alone for warm-up and preset. Lights and sound must be turned on prior to this hour. **This time must not be interrupted by theatre staff or crews entering and exiting the theatre.** The "quiet" time is indicated on the schedule.

-There must be two dressing rooms dedicated specifically for the Artist and stage manager from the start date of the contract until the end of engagement.

The Artist's production manager provides a production/performance schedule for each venue. Please see sample schedule on following page for guidelines.

Sample schedule for tech period of The Daisy Theatre

Please note – The house lighting plot must be hung and cabled prior to the following three days. All masking must be in place. The set uses mini-lighting instruments hung within the set as part of the set-up call, operated from a lighting console in the set, provided by the Artist.

Day One Tech	10:00 am	Cargo arrives- Load in/Set-up
	12:00 pm	Install Lights & Sound
	1:00 pm	Lunch/Set-up complete
	2:00 pm	LX Focus and Unpack puppets
	5:00 pm	Sound Levels
	6:00 pm	Dinner
	7:00 pm	TBD – this may be a used call or End of Day
	10:00 pm	End of Day
Day Two Tech	12:00 pm	LX Levels and LX and Sound Cueing
	4:00 pm	Dinner
	5:30 pm	Quiet Time (Ronnie onstage alone)
	6:30 pm	Crew Call
	7:30 pm	Half Hour
	8:00 pm	Performance

PLEASE NOTE THIS SCHEDULE IS A GUIDELINE. SPECIFIC SCHEDULES WILL BE WRITTEN FOR EACH RUN OF PRODUCTION/VENUE.

FOR FURTHER INFORMATION, CONTACT Terri Gillis, Artistic Associate & Production Manager for Ronnie Burkett Theatre of Marionettes.

The Venue must provide all ground plans, sections, elevations, grid plots, and equipment inventories a minimum of 60 days in advance of the engagement in either Vectorworks or AutoCAD and PDF formats (drawings) and inventories as a Word document.

The following drawings will give an idea of the set footprint.





