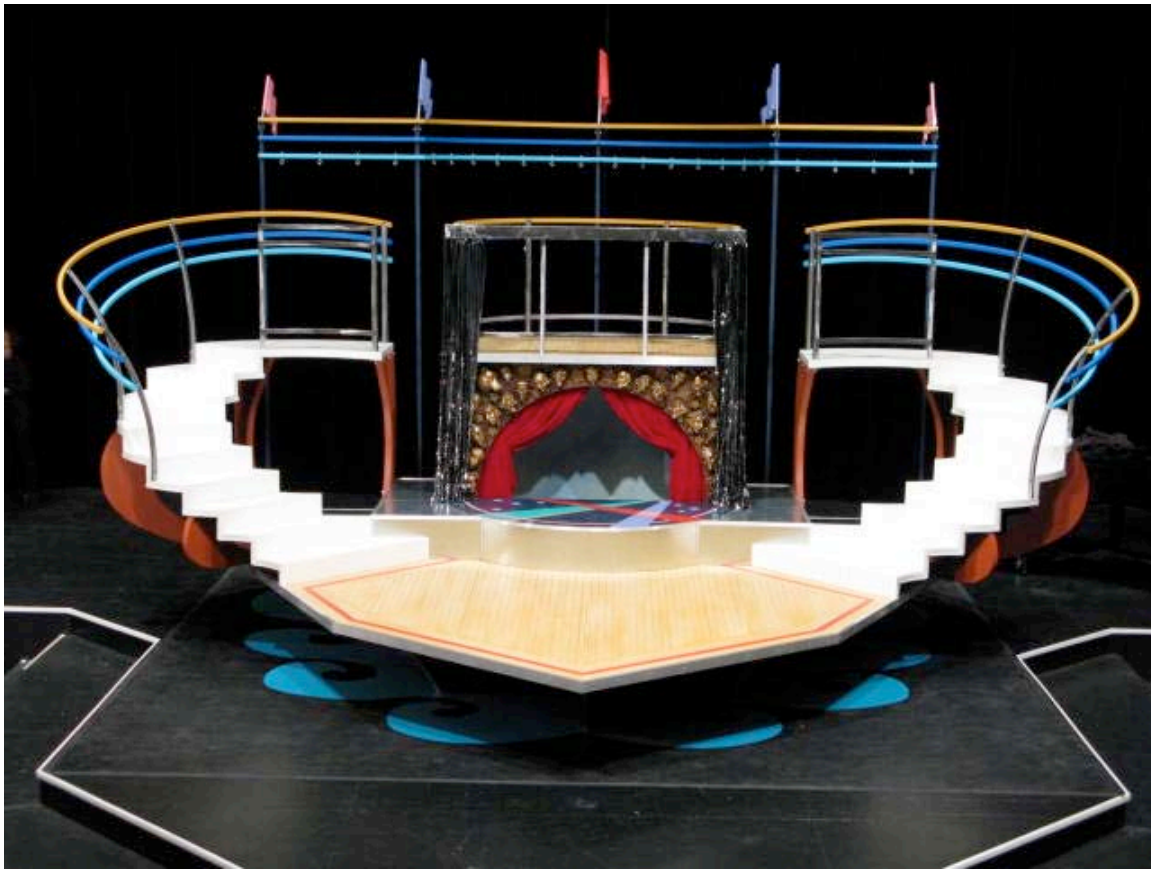


Billy Twinkle: Requiem for a Golden Boy
Ronnie Burkett Theatre of Marionettes
Technical Requirements
As Provided by Terri Gillis, Production Manager/Artistic Associate
403-620-6924



November 2008

Billy Twinkle: Requiem for a Golden Boy – Technical Requirements Rider

Ronnie Burkett Theatre of Marionettes

November 2008, v.1

Technical Contact: Terri Gillis, Production Manager/Artistic Associate
403-270-7837 telephone
403-620-6924 cell/mobile
e-mail: terrigillis@shaw.ca

Set Description: **Footprint Required:** 20' wide x 22' deep x 14' high

The set is constructed of two levels; the first level at a height of 24" at the down stage edge from the stage floor. The second level is supported by a proscenium puppet stage within the existing set, connected on SR and SL by winding staircases. There are two landings and one bridge that the Artist uses to perform the show from, as well as the first level and staircases. There are 27 long strung puppets that hang from a metal frame that surrounds the back of the set. Five short strung puppets hang under the landings of the staircases SR and SL respectively. The whole set sits on a "floor cloth" of painted tarket, which is laid down as the first step in assembling the set. The set is self-supporting when constructed, made of wood and steel. (See photos on cover page of document).

Masking: Black box formation. Masking must be neat and clean. 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 6' upstage of stage edge.

Type of venue: Traditional theatre venue.

Weight of cargo: Approximately 10,000 pounds.

Crate Dimensions: Crate storage provided by the presenter.

Contents	L	x	W	x	H	Weight	#	Piece
	3'-11"		2'-7 1/2"		3'-3"	200 lbs	1	Puppets
	3'-11"		2'-7 1/2"		3'-3"	200 lbs	2	Puppets
	3'-11"		2'-7 1/2"		3'-3"	200 lbs	3	Puppets
	3'-7"		2'-0"		1'-5"	200 lbs	4a	LX Gear
	3'-7"		2'-0"		1'-5"	200 lbs	4b	Tools
	9'-4"		2'-6"		4'-6"	1500 lbs	5	Scenery
	10'-3"		2'-9"		2'-3"	800 lbs	6	Scenery
	6'-3"		3'-3"		4'-0"	800 lbs	7	Scenery
	7'-3"		2'-9"		4'-0"	800 lbs	8	Scenery
	7'-9"		3'-0"		3'-8"	800 lbs	9	Scenery
	8'-0"		2'-9"		5'-0"	800 lbs	10	Scenery
	7'-3"		3'-3"		6'-0"	800 lbs	11	Scenery
	10'-7"		2'-3"		2'-6"	800 lbs.	12	Scenery
	6'-11"		2'-2"		2'-7"	200 lbs.	13	Hanging Racks

TECHNICAL REQUIREMENTS and PERSONNEL PROVIDED BY THE PRESENTER:

LIGHTING: The production's lighting design can be adapted for both large and small venues. The equipment needs vary between the two.

The ideal equipment list should include:

- 122 dimmers (designed for 2000watts each)
- 23 2000watt Fresnels (with barndoors)
- 107 Ellipsoidal Profiles (minimum 750watt, with shutters)

The minimum lighting requirements are:

- 95 dimmers (designed for 2000watts each)
 - 17 1000watt Fresnels (with barndoors)
 - 69 Ellipsoidal Profiles (minimum 750watt, with shutters)
 - 26 additional fixtures can be a mix of Profiles and/or PCs (w/barndoors)
- In both versions of the show, the profiles will typically range between 10 and 36 degrees (depending on grid/pipe height) with the majority needed between 14 and 19 degrees. When the height of the grid exceeds 20' (6m) the fresnels should be lamped at 2000watts or additional fresnels may be needed. The exact equipment specifications will be determined for each venue.
 - 12 fixtures will require iris units. 38 units must have gobo/template holders in A/B size. For smaller venues, 6 iris units and 32 A/B gobo holders will suffice. If more profiles are used instead of PC's the iris count may increase.
 - There are 9 circuits that will need to be available on the floor directly upstage of the set. 1 circuit must be able to be set as a non-dim. All 9 circuits must be controllable from the lighting board.
 - **The Artist** will endeavour to use "house" or "stock" equipment where possible.
 - **The Artist** will provide all gobos/templates.
 - **The Presenter** will provide Gel colours as follows:
 - 1 sheet each of Roscolux 10, 23, 318, 34, 383, 89, 99
 - 2 sheets each of Roscolux 26, 39, 347, 53, 357, 361
 - 3 sheets each of Roscolux 09, 69
 - 1 sheet of LEE 088
 - 50 pieces of diffusion in a mix of R119 & R132

These counts are roughly based on the "full" version of the lighting design. Amounts will vary depending on frame size of the Presenters lighting fixtures and the number of fixtures used. Actual amounts required will be provided in advance with the lighting plot and associated paperwork.

- **The Artist** travels with a Rosco I-Cue intelligent mirror and a DMX controllable iris unit. These require a full size 750watt ETC Source4 19degree Fixture (not S4jr). **The Presenter** is to provide this fixture. This unit is included in the fixture counts above.
- **The Artist** requires a 5-pin DMX line to be present near where the Rosco I-Cue intelligent mirror will be hung. This will generally be the first lighting pipe in front of the stage.

Actual location will be supplied with the advance plot and lighting paperwork from the Artist and is not to be confined to the first lighting pipe only. A non-switched circuit will also need to be present near this location for the DMX Power Supply Unit that powers the I-Cue & Iris. Together, the mirror and the iris use 5 DMX addresses. **NOTE: This PSU only has DMX IN; there is no DMX OUT or PASS-THRU port. Please keep this in mind if trying to connect other devices besides ours to the same signal path.**

- **The Artist** travels with 5 small strobe lights that are mounted on the set. The artist will supply a 300w transformer in venues that do not operate on 120volts.
- **The Artist** provides a Director of Lighting for focus, level set, rehearsals and will operate the lighting for every performance.
- **The Artist** will provide a lighting plot, channel hook-ups, instrument schedules, and gel cut lists.
- **The Presenter** will provide a lighting board capable of storing 250 cues in memory. It should also have a minimum of 6 submasters and be capable of programming effects.
- **The Presenter** will provide all ladders and/or lifts for focusing.

SOUND:

- **The Artist** provides one director of sound/technical director who runs sound for all rehearsals and performances.
- **The sound operator and the theatre's sound system will be in a house position, outside of the control booth.**
- **The Artist** will use the main house speaker set up.
- **The Artist** must have access to adjust the output level of the main systems' amplifiers.
- **The Presenter** will supply one (1) CD player patched into the system, for pre-show announcements (if presenter has one), and as back up for sound cues.
- **The Presenter** will provide 4 additional speakers to the house set up.
 - 2 for upstage of the set, behind a traveler. These should be at the height of at least 4' - 3". **The Artist** can supply two of our crates (if necessary) for the speakers to sit on.
 - 2 for monitors for The Artist. The monitors should be at the height of at least 8' - 3" and no higher than 12'-0", not placed in the grid. Placement for pre-rig provided by **the Artist**.
- **The Artist** provides the 2 mini disk players that the show is run off of.
- **The Artist** will provide information on monitor speaker positions. Where possible, these should be hung prior to the company arriving for first day of set-up/during the lighting pre-rig.

OTHER:

- **The Artist** provides one stage manager to call the show.
- **The Artist** must have **thirty (30) minutes** following the closing performance, before the strike crew arrives on stage, to clear the puppets into the packing area.
- **The Presenter** must provide a clean, secure, well-lit area where the puppets can be unpacked. The ceiling height must be 102” from floor to ceiling in order to accommodate the puppet hanging stands. **The Presenter** will provide one 4’ or 6’ ladder dedicated to the puppets for placing them on and off the stands.
- **The Presenter** will provide an infrared camera and light source with a video monitor for the Stage Manager.
- **The Presenter** will provide a cue light near the curtain split for the artist's entrance, controlled either by the Stage Manager or through the lighting board.

TECHNICAL TIME AND PERSONNEL PROVIDED BY THE PRESENTER:

Load-in/Set-up:

Six stage hands for five hours to load-in and set-up
Two sound technicians for three hours for speaker placement/sound set-up once set is in place and underway
Five electricians for eight hours to focus lights

Eight hours for light cue plotting
Four hours for sound cue levels

Four hours for a cue to cue rehearsal
Four hours for a technical rehearsal
Four hours for a dress rehearsal

Eight hours for technical notes during tech period

Strike/Load-out:

Six stage hands to strike set and load the truck for a total of ***four hours***
One electrician to strike gobos and gels from lighting instruments

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.

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. 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 three dressing rooms dedicated specifically for the Artist, the stage manager, and the lighting and sound operators from the start date of the contract until the end of engagement.
- **The Presenter** will provide a 4' or 6' ladder to be used to hang puppets on their hanging racks

The Artist's production manager provides a production/performance schedule for each venue.

Sample schedule for tech period of Billy Twinkle: Requiem for a Golden Boy

Please note – prior to the following four days, the venue will provide an advance hang of the lighting plot that must be hung, cabled, coloured and patched. The lighting plot will be provided in advance to accommodate the pre-rig. All masking must be in place.

Day One Tech	8:00 am	Cargo arrives- Load in Set-up (6 crew for a 5 hour call) Unpack puppets
	1:00 pm	Lunch/Set-up complete (Release set-up crew) Lighting focus (Head LX + 4 crew - 4 hours)
	3:00 pm	Sound Install (2 sound crew – 3 hours)
	5:00 pm	Dinner
	6:00 pm	Lighting focus (Head LX + 4 crew - 4 hours)
	10:00 pm	End of Day
Day Two Tech	8:00 am	Lighting Levels (Head LX - 4 hours)
	12:00 pm	Lunch
	1:00 pm	Lighting Levels (Head LX - 4 hours)
	5:00 pm	Dinner/Sound Quiet Time
	6:00 pm	Sound Levels (Head Sound - 4 hours)
	10:00 pm	End of Day/SCENIC PAINTER TBD-Paint Call
Day Three Tech	8:00 am	Tech Notes (2 crew TBD)
	12:00 pm	Lunch
	1:00 pm	Preset
	2:00 pm	Cue to Cue/Run Through (no viewers)
	5:00 pm	End of Day/OR Dinner
	6:00 pm	Continue work where required
	10:00 pm	End of Day/SCENIC PAINTER TBD-Paint Call
Day Four Tech	8:00 am	Tech Notes (2 crew TBD)
	12:00 pm	Lunch
	1:00 pm	Half hour
	1:30 pm	Media Call
	2:30 pm	End of Media Call/Break
	5:30 pm	Quiet Time (Artist and SM alone onstage)
	6:30 pm	Crew Call
	7:30 pm	Half Hour
	8:00 pm	Performance

Day One – 6 set-up crew x 5 hours; 5 LX Crew x 8 hours; 2 sound crew x 3 hours

Day Two – 1 Head LX x 8 hours; 1 Head Sound x 4 hours

Day Three – 2 notes crew x 4 hours - TBD

Day Four – 2 notes crew x 4 hours - TBD

During Previews and Post-Opening of the Show, note time will be scheduled in 4 hour blocks on each Preview and/or Opening Show Day.

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

FOR FURTHER INFORMATION, CONTACT Terri Gillis, Production Manager/Artistic Associate 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.

Complete scale drawings of the set (Plan, Section, Elevation) are also available in 'AutoCad' or 'Vectorworks' format, available upon request.

