

Penny Plain
Ronnie Burkett Theatre of Marionettes
Technical Requirements
As Provided by Terri Gillis, Production Manager/Artistic Associate
403-620-6924



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Penny Plain – Technical Requirements Rider

Ronnie Burkett Theatre of Marionettes

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Set Description: **Footprint Required:** 36' wide x 30' deep x 14' high

The set is constructed of two levels; the first level at a height of 15" at the down stage edge from the stage floor. The second level is supported by a gallery within the existing set, connected on SR and SL by bridges and sits at 5'-3" from the stage floor. There are three gallery bridges that the Artist uses to perform the show from; the lower level is the acting space for the puppets. There are 25 long strung puppets (99") and 9 short strung puppets (51") that hang from a metal frame that surrounds the back of the set and the interior of the set. The set is self-supporting when constructed, built from wood and steel. The exterior of the set is lit with lighting instruments that hang off 3 lighting stands, which are provided 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 6' upstage of stage edge.

Type of venue: Traditional theatre venue.

Weight of cargo: Approximately 5,000 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
	3'-2"		1'-7"		2'-0"	100 lbs	5	SM Supplies
	8'-0"		3'-7"		4'-11"	800 lbs	6	Scenery
	8'-0"		3'-8"		5'-8"	800 lbs	7	Scenery
	8'-0"		3'-8"		5'-2"	800 lbs	8	Scenery
	10'-0"		2'-9"		2'-11"	800 lbs	9	Scenery
	9'-2"		3'-7"		5'-6"	800 lbs	10	Scenery

TECHNICAL REQUIREMENTS and PERSONNEL PROVIDED BY THE PRESENTER:

LIGHTING:

- The Presenter will supply:

- 65 Profile lighting instruments (ideally Source 4's); of these, 10 need to achieve 50 degrees (fixed degree or zoom); 2 of these are the instrument body only, the Artist supplies 90 degree lens tubes x 2; the remaining profiles will vary from 15 – 36 degree, depending on the venue.
- 4 @ 1000w fresnels with barn doors.
- 77 dimmers, not including venue houselights; 24 of these circuits are required at stage level for the instruments on the lighting stands (provided by the Artist), as well as set-mounted lighting.
- 9 iris units.
- 14 'B' size gobo holders.
- Power from either a dimmer (set as a non-dim) or a dedicated circuit, for the Artist's 6 LED fixtures. These 6 LED's are at stage level. All 6 fixtures can be plugged into the same circuit or they may be separate, whichever is best for the venue. These fixtures require DMX cable, which the Artist supplies. **The Presenter** will supply DMX to either the DSR or DSL corner of the stage to connect the first unit.
- 12 – 14 adapters to convert from standard 15 amp u-ground plugs to the venues dimming system.

- **The Artist** will provide 6 LED cyc lights used on the lighting stands and in the set.

- **The Artist** will endeavour to use "house" or "stock" equipment where possible.

- **The Artist** provides 3 lighting stands, one US of set, one SR and one SL.

- **The Artist** provides all gobos/templates, gobo rotators, and FX loops.

- **The Presenter will provide** Gel colours as follows:

- 1 sheet each of Roscolux 09, 16, 21, 25, 32, 55, 62, 65, 69, 86, 94, 96, 99 & 318.
 - 3 sheets each of Roscolux 132
- (some of these Gel colours are only needed for 1 or 2 pieces.)

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** provides a Director of Lighting for focus, level set, and technical rehearsals.

- **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 a lighting operator for focusing, cueing, notes sessions, technical rehearsals and the run of production.

- **The Presenter** will provide all ladders and/or lifts for focusing.

- **The Presenter** will provide 8 stage weights or sand bags for the 3 lighting stands provided by the Artist.

SOUND:

- **The Artist** provides one director of sound/technical director who runs sound for all rehearsals and performances

- **The Artist** provides the playback and back-up systems, which are run through the Presenter's mixing console from the house position. This system consists of two Mac mini's, two sound cards, 19" monitor, QLab, and all accessories to run the show through the Theatre's house speakers and console. The production is, ideally, run in 5.1 surround sound, but can also be run in stereo.

- **The sound operator and sound system 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** will supply two (2) CD players patched into the system as back up for sound cues, if the venue owns CD players; if not, these are **not** required equipment.

- **The Presenter** will provide 2 additional speakers to the house set up to be used as the Artist's monitors. The monitors must hang at a height between 11' and 12' from the theatre stage floor and hang in such a way that they do not interfere with lighting instruments. Placement for the monitors provided by **the Artist**.

- **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 **one hour** 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 a clean, secure, well-lit area where the puppets can be unpacked. The ceiling height must be eleven feet (11'-0") from floor to ceiling in order to accommodate the puppet hanging stands. **The Presenter** will provide one 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 in the control booth for the Stage Manager.

- **The Presenter** will provide a headset and a cue light at the Artist's backstage station 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 (Head of sound + sound tech) for four hours
speaker placement/sound set-up once set is in place and underway
Five electricians (including Head) for eight hours to focus lights

Eight hours for light cue plotting

Four hours for sound cue levels

Four hours for a Q2Q 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 and all floor mounted lights and lighting stands.

One Head of Sound to strike 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. **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 sound operator from the start date of the contract until the end of engagement.

-**The Presenter** will provide a 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 Penny Plain

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 – Ronnie, no crew
	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) Sound System Prep (Head Sound – 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 am	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 either 3 or 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/VENUE.

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.

