This technical rider contains the only the general requirements for a successful performance of Theatre Junction’s production *Lucy Lost Her Heart*. More specific technical information will be forthcoming. This information cannot be modified without the consent of Theatre Junction.

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### 1. CONTACT INFORMATION:

**MAILING ADDRESS:**
Theatre Junction GRAND
608 1st Street SW
Calgary, AB
Canada T2P 1M6

**WEBSITE:**
theatrejunction.com

**TELEPHONE & EMAILS:**
Main Line: 403 205 2922
Fax: 403 263 3605
Managing Director – Tod Petersen: ext 206 / tod@theatrejunction.com
Director of Production – Geoff Bouckley: ext 204 / geoff.bouckley@theatrejunction.com
Production Coordinator – Chiharu Ono: ext 227 / chiharu@theatrejunction.com
Artistic Director – Mark Lawes: mark.lawes@theatrejunction.com

### 2. GENERAL PRODUCTION INFORMATION:

- Production Length – 65min with No Intermission
- No late comers will be allowed entry
- The performers begin onstage prior to the house opening for the audience. We therefore request that we hold the house for as long as possible and “load-in” the audience as quickly as reasonable

3. MINIMUM TOURING PERSONELL:

1 – Director
1 – Technical Director / Lighting Director
1 – Stage Manager
6 – Performers (5 Actors / 1 Musician)

4. MINIMUM PRODUCTION PERSONELL (provided by Theatre):

1 – Head of Lighting / Lighting Operator
1 – Head of Audio / Audio Operator
1 – Head Rigger / Live Camera Operator
1 – Surtitles Operator (must be fluent in English & French)

5. STAGE & PERFORMANCE AREA:

Ideal Performance Area:
where possible in flexible spaces a stage width of 70’-0” (21m 33cm) is ideal
where possible in flexible spaces a stage depth of 32’-0” (9m 75cm) is ideal
where possible in flexible spaces a lighting grid height of 23’ (7m) to 30’ (9m) is ideal

Minimum Performance Area:
a minimum width of 50’-0” (15m 24cm) is required
a minimum depth of 28’-0” (8m 53cm) is required
a minimum lighting grid height of 20’ (6m 96cm) is required

Given enough time and discussion there may be potential to stage the production on areas smaller than the minimum listed.

Stage Line Sets OR Grid Requirements:
6 – Lighting (minimum)
4 – Separate Rigging Points (Stage Left)
3 – Audio (minimum)

Generalities:
the stage floor must be smooth, even and level
the theater must have loading access of at least 6’ wide (double doors) with direct access to the stage
if the stage loading is accessible only through an elevator it must be able to accommodate an metal object 12’-6” long
the performance area must be kept to a minimum of 21°C for all rehearsal and performance times

6. FACILITIES REQUIREMENTS:

Dressing Rooms
The company requires two (2) dressing rooms for six (6) performers (4 men / 2 women). The dressing rooms must be properly heated and in safe and good sanitary condition. Each dressing room should be equipped with sufficient lighting, tables, chairs, mirrors, toilet and shower.

Kitchen / Green Room Facilities
The company would love to have access to a common space that ideal comes complete with tables, chairs, microwave and refrigerator

Production Office
The company director, stage manager and technical director require a production office to make phone calls, access the internet and other sundry duties. The office must contain a table, chairs, electricity, a phone line to the outside and a good internet connection. Should the facility have extra dressing rooms it is possible to consider a dressing room as the production office as long as it fulfills the requirements listed.

The Presenter will supply the following:
6 clean towels placed in the dressing rooms for each performance or rehearsal
Access to spring water (non-carbonated) either through water cooler or bottles

7. GENERAL SET REQUIREMENTS:
The set for Lucy Lost Her Heart consists of 7 elements:
A wooden structure that travels in 3 pieces and bolts together to create a single contiguous structure that sits on the stage right side. We bring this set piece and all needed hardware with us.
A white dance floor (25’ long x 13’ wide) that is lain down approximately in the middle of the stage on a slight angle. We bring this dance floor and needed tape for laying with us.
5 wooden stools or “bench pieces” painted yellow that the performers move about during the show. We bring these with us.
4 small wooden tables painted black that are arranged around the musician’s area downstage right. We bring these with us.
A “floating shack” with 2 aluminum I-beams. The shack and beams arrive disassembled and will require time and crew to assemble. The beam pieces are transported in 12’ sections and are bolted together to form 2 beams of 24’ in length. The shack is assemble from aluminum square tubing that slide over each other and are locked into form with bolts. The shack is approximately 9’ wide x 12’ long x 12’ high to it’s peak. Once the shack frame is assembled we apply a fabric to its sides, roof and front face. The shack is then attached to one of the I-beams on hinges and then it and the beam are flown to trim height (approx. 20’ above deck at the top). This flying is done from 2 pick-up points at either ends of the I-beam and 1 pick-up point located towards the front of the shack. By adjusting the point’s heights we can orient the shack in a “precarious looking” position as if it were tipping forwards. All of this is also rigged on a planar angle with the front of the shack facing towards downstage right from upstage left.
The second I-beam is rigged from 1 point on its off-stage end with its onstage end touching the ground near the dance floor. This beam is meant to look as if it may have collapsed from the structure floating above. Attached to the 2nd I-beam near the floor is a 4 step wooden step unit bolted into place. Depending on the venue, we may find a place to locate a pile of rocks and aggregate. This pile would be ideally located extreme stage left. It is not essential to the performance, but is a wonderful addition to the scenography.

It should be noted that the performance also involves the handling and spilling of chunks of real coal. Some of this coal will get on the stage and does leave dust and residue that requires cleaning after each performance. This cleaning is not difficult and we will advise on its best methods.

8. GENERAL LIGHTING REQUIREMENTS:

The presenter must provide:
- 6x Line sets to hang lighting off (minimum & includes FOH positions)
- 96x 2.4Kw DMX 512 protocol dimmers in total (minimum)
  - 16x 2.4Kw Dimmers on the stage deck
  - 28x 2.4Kw Dimmers in the FOH
  - 52x 2.4Kw Dimmers above the Stage
- 6x Booms of 5’-0” minimum height
- 6x Floor Bases
- 3x Iris Kits
- 6x 1Kw Fresnels with Barndoors
- 6x Single Cell Cyclorama Cell Lights (placed on floor)
- 22x ETC Source 4 PARS @ 750W ideally (or equivalent) with Barndoors if possible
- 4x 19° ETC Source 4 @ 750W or equivalent
- 27x 26° ETC Source 4 @ 750W or equivalent
- 19x 36° ETC Source 4 @ 750W or equivalent
- 12x 50° ETC Source 4 @ 750W or equivalent

The final lighting state of the performance is ideally a very industrial look using the venue’s work lights, fluorescents and flood lights. Depending on the venue’s capabilities we may need to augment the lighting needs to create a false sense of this effect on the stage.

Should the venue be equipped with 575W lamps then only 12x 36° ETC Source 4’s absolutely require 750W lamps.

It should be noted that these are minimum requirements and are subject to change based on venue shape & size.

The Company will provide the following:
1x 25W frosted bulb with necessary socket and cable (rigged inside “floating shack”)
All necessary colour filters
9. GENERAL AUDIO REQUIREMENTS:

The Presenter must provide:
1 stereo PA system able to produce from 30 Hz to 18 kHz at 105 dB at the centre of the hall and that allows an equal dispersion of sound in 80% of the house
A means of providing 5.1 surround sound mixing throughout the hall covering the following:
Mains
Behind the audience (House Left and House Right)
Back of stage monitoring
Subs
3x bars to hang speakers in the following locations / purposes
Main clusters hung immediately downstage of the performance area - used for performance microphones & potentially music reinforcement
Behind the audience in the back corners of the house – used for some special surround sound effects
Back of the stage behind the performance area – used for music reinforcement only
Subs – located beneath the audience risers if possible (otherwise a location will need to be discussed)
A means of connecting the output signal from the onstage musician’s equipment to the sound control board (XLR Stereo Connection)
A communications system for the technical crew encompassing at least 5 headsets with 1 being wireless (i.e. Clear Comm)

The Company will supply:
5x wireless microphones for the performers
Medical tape for attaching the microphones to performers
All needed instruments and sound processing equipment (i.e. loop station) for the onstage musician
All needed batteries
Audio Laptop for interface with venue digital control console
If required the company will bring its digital audio control console should the venue not have one or be able to procure one

The sound system must be on a different grounded power supply isolated from the rest of the venue equipments.

Because the production requires live mixing of performers’ microphones as well as music it is essential that the sound control position be located in the back area of the seating, ideally in the centre section.

It should be noted that these are minimum requirements and are subject to change based on venue shape & size.
10. GENERAL VIDEO REQUIREMENTS:

The Presenter must provide:
2x projectors of at least 3000lm intensity
1 is to be hung behind the “floating shack” as a rear-projection source onto the front fabric of the shack
1 is to be positioned to provide the surtitles
This location will have to be discussed based on venue size and shape
1x Surtitles Operator who must be bilingual in English and French
The operator must also be available prior to load-in to meet with the Director to discuss and practice the surtitles, as well as during the installation & rehearsal process and performance schedule
1x Live Camera Operator
During the performance there are 2 sections that require the live camera be positioned, framed up and operated
This person could be the venue Deck Carpenter
BNC cable to run from the live camera position (approx. downstage left) to the video mixer position in the booth (will require an RCA to BNC adaptor as well)
BNC or VGA cable to run from the video mixer to the rear projector (hung upstage left)
VGA cable to run from the surtitles laptop to the surtitles projector

The Company will provide:
1x video mixer (for shifting between recorded and live sources on the rear projection)
1x video camera w/ tripod (for live camera moments)
1x DVD player (for recorded video elements)
1x laptop with Power Point (for surtitles)

11. VENUE PLANS & INVENTORY:

The Presenter must provide the Company with plans and technical inventory list for the theatre as soon as possible so that we may analyze them. The presenter must provide these plans no later than 90 days prior to the productions load-in.

These plans should be of a scale no less than 1/8” = 1’-0” and ideal of ¼” = 1’-0” in size. These plans should include:
Ground Plan (plan view) showing the layout of the stage, backstage, loading area and audience seating.
Profile Plan (section view) showing the stage and audience areas, venue height including the FOH electrics, stage grid and the normal trim of onstage electrics and soft goods
Electrics Plan (plan view) showing all lighting positions, circuit positions, all permanently hung instruments and soft goods as well as the layout of all fly and electrical lines.
The inventory list should include all house sound, lighting and video equipment as well as soft goods and ideally a brief description of rigging capabilities.

If not available on the venue website the Company would also like good quality photographs of the venue sent to us.

12. TRANSPORT:

The Presenter must provide the Company with a map(s) of their location in the city as well as directions to the loading area and stage door.

The Presenter must aid in locating safe and local parking for the Company’s touring vehicle (likely a cargo van) which may not fit into underground parking garages.

13. SECURITY & EMERGENCY:

The Presenter shall protect and secure all Company personnel, equipment and belongings while the Company is at the venue. This includes all dressing, crew and production rooms, catering and hospitality areas, the stage, storage areas and front of house sound and lighting positions. This coverage must be continuous from the time the Company’s production staff arrives at the venue until their departure.

The Presenter must provide names and telephone numbers for the following medical services in the community: 24-hour emergency unit / General Practitioner / Chiropractor / Physiotherapist / Osteopath / Dentist / Masseur.

14. PRODUCTION SCHEDULE & LABOUR REQUIREMENTS:

This schedule is based upon the production’s in house lighting and sound equipment being pre-hung prior to the Company’s arrival.

Depending on the physical setup of the venue the schedule may alter if set and lighting needs cannot be accomplish simultaneously.

Day 1

9:00 – 13:00   Load-In, Finish Lighting Setup, Setup Dressing Rooms, Setup Wardrobe, Finish Masking Setup, Install Set (prep rigging), Setup Sound, Setup Video

13:00 – 14:00   Lunch

14:00 – 18:00   Finish Set Install (fly rigging), Lighting Focus, Finish Video Setup
18:00 – 19:00 Dinner (if possible cast would like to be in dressing rooms)

19:00 – 22:00 Cast Arrives on Deck, Sound Levels, Video & Surtitles Rehearsal

22:00 End of Day

Day 2

9:00 – 13:00 Lighting Cues (load into board and touch ups)

13:00 – 14:00 Lunch

14:00 – 15:00 Final Prep for Dress Rehearsal

15:00 – 16:30 Dress Rehearsal

16:30 – 17:30 Technical and Performance Notes
   (Technical Crew coffee breaks to be staggered)

17:30 – 18:30 Dinner

18:30 – 19:30 Prep & Setup for Performance

19:50 House Opens to Public (to be discussed)

20:00 – 21:05 Performance #1

21:10 – 21:30 “Talk Back” (if planned for)

21:30 – 22:00 Audience Exiting, Stage Cleaning & Venue Lock Down

22:00 End of Day

*** Post-show wardrobe will begin at 21:15 and will take at least 1 hour to complete ***

Day 3 (Performance Day / Strike Day if Applicable)

18:00 Show call for Technical Crew / Stage Available

18:00 – 19:30 Prep & Setup for Performance

19:50 House Opens to Public

20:00 – 21:05 Performance
21:10 – 21:30 “Talk Back” (if planned for)

21:30 – 22:00 Audience Exiting, Stage Cleaning & Venue Lock Down

OR

21:30 – 0:00 Company Strike & Load-Out

*** Appropriate Technical Crew Levels to be discussed between Venue Technical Director & Company Director of Production ***