

**Lost and Found Theatre**

# **THE LOST MOON**

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# TECHNICAL RIDER

## THE LOST MOON

- **PERSONNEL:** The production tours with 2 people; Mandy Travis; performer/puppeteer and Hannah Marshall; musician/sound. Both remain on stage for the entire performance
- **GET IN TIME:** At least 5 hours prior to performance time. This gives the company enough time to set up, and for the house technician to focus lights and plot cues in and have a full technical rehearsal.
- **ACCESS:** Please advise if access to the stage from the loading area is restricted in anyway; i.e. lots of stairs, small doorways and corridors, public areas etc.
- **GET OUT TIME:** Dependant on access, within 1 hour of end of show.
- **PARKING:** We would like to be able to park our Toyota people carrier (Registration No. K113 EMO) as close to the theatre loading bay for the entire day. If this is not possible, please advise the nearest parking space.
- **CREW:** We require 1 member of staff who is familiar with the technical facilities of the theatre to be present from get-in to assist in the setting up; and to rig, focus and operate the lighting for the show and get out. (Please advise of any additional costs this may incur to the administrator.)
- **DRESSING ROOM:** 1 lockable/secure, warm and well lit room to accommodate 2 people. Access to tea and coffee making facilities would be appreciated.

## STAGE REQUIREMENTS

- **PERFORMANCE AREA:** Preferably a standard black box stage space with a minimum floor area of 4.5 x 4.5 metres, and 3 metres clearance from floor to grid.
- **SET:** The touring set consists of a large table, approximately 3 metres in length and 0.8 metres deep, that is positioned close to the D/S edge of the performance area. Behind this, leaving a gap of approx 1 metre, is a freestanding wooden framed screen, 3 metres wide and 2.6 metres high. We need 2 metres behind the screen to position some of the lighting and for the performer to work in.

- **LIGHTING:**

(The numbers in brackets correspond to the lantern numbers as written in the lighting cues on the script)

- It is essential to the performance that a complete blackout can be achieved in the theatre, as a lot of shadow work is done using the screen.
- We tour a small hand-held light that is used for creating shadows onto the screen. For this we need a single 15A dimmable circuit on the floor, S/R. (6)
- We also need 1 other 15A circuit for our small halogen shadow light which is attached to the screen. (9)
- 5 lanterns, ideally profiles with shutters in open-white, rigged from above, ideally directly above the table, focussed to divide the table area into 5 separate sections from S/R to S/L. (1) – (5)
- 1 profile, with an iris, rigged in front of the shadow screen to project a sharp-edged small spot (to represent the moon) on the top S/L corner of the screen. (7)
- 1 profile with iris rigged FOH to be focussed on the centre of the table. (11)
- 1 fresnel with barn doors in colour Blue (Lee 132, 716 or similar), behind the screen, on the floor. (8)
- 1 fresnel or profile in colour Red (Lee 106 or similar) from front of house. (10)
- Some lighting from FOH (Lee 103, 152 or similar), to cover the table for a bit of front fill. (12)

- We require a technician from the theatre to operate the lighting for the performance. A fully marked up script and cue list will be provided. The company will also need a full technical rehearsal at least 2 hours before house opening to go through the cues.

**SOUND:** The sound is operated by the musician sat on the S/L side of the performance space. We need to be linked from our small mixer into the house PA system /mixing desk via 2 ¼” jacks using DI box. A 13A 4-way power supply is required close to this position. Cables must run from Sound System to Musicians operating table Stage Left of Puppet Table.

**CONTACT:**

If you have any queries or problems from the above information, please contact us as soon as possible.

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**We look forward to working with you and thank you for your kind co-operation.**