

ROSE IN THE MACHINE

Technical rider

(March 2024 version)



A Porte Parole Production

production premiered in French

Rose et la machine

Created at Jean Duceppe Theatre, in Montreal, November 2021

Written by Maude Laurendeau

Dramaturgy | Annabel Soutar

Directed by Édith Patenaude

Assistant director and stage manager | Caroline Boucher-Boudreau

Original cast

Maude Laurendeau

Julie Le Breton

English cast

Julie Trépanier

Nathalie Tannous

Creative Team

Set Design | Patrice Charbonneau-Brunelle

Set design assistant and props | Margot Lacoste

Lighting Design | Julie Basse

Sound Design | Frédéric Auger

Costume Design | Estelle Charron

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The following requests and points of information serve as guidelines to achieve optimal artistic objectives for the production. They will be adapted according to each venue's technical infrastructures, in-house rules, and personnel labor agreements.

GENERAL REQUIREMENTS

- For the purpose of the present document, the PRODUCER refers to PORTE PAROLE, and the PRESENTER refers to the entity presenting the production in a chosen theatre venue.
- All requirements below are an integral part of the contract to be negotiated.

Planning :

The PRESENTER must supply the following in digital format (DWG file)

- Plans of the theatre :
 - Detailed ground plan (with seating)
 - Section view plan (with seating)
- Theatre's full technical rider

Upon receipt of the above-mentioned documents, the PRODUCER will confirm the following:

- Technical feasibility of the project (preliminary plan and schedule)
- Sightline issues and confirmation of the audience capacity

Minimum Stage Requirements :

- Necessary dimensions of the available playing space:

WIDTH (of pros opening)	Ideal:	40'0"	(12,2 m)
	Minimal:	34'0"	(10,4 m)
DEPTH (From plaster line to last hanging position)	Ideal:	28'0"	(8,5 m)
	Minimal:	24'0"	(7,3 m)
CLEAR HEIGHT (Under the hanging position)	Ideal:	20'0"	(6,1 m)
	Minimal:	16'0"	(4,9 m)

WINGS : Space in the wings to allow installation of booms (see lx plan)



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TECHNICAL REQUIREMENTS

1- STAGE EQUIPMENT

Equipment supplied by the PRODUCER

- A dance floor painted with a grid design (Dimension: 36'0" x 23'0")
- The set is composed of various geometric three dimensional objects positioned on the floor.
- All objects are self-supported.

Equipment supplied by the PRESENTER

- Hanging system- fly loft
 - Whether manual or automated, the theatre should offer a flexible system for the hanging of lights, and scenery. Other types of hanging system (especially dead-hang grids or pipes) may increase the required set-up time.
- Soft goods will be adapted to each venue
 - 3 sets of black velour legs
 - 3 black velour borders
 - 1 blackout curtain at the most upstage hanging position available

2- LIGHTING

Equipment supplied by the PRODUCER

- 1 ETC Element lighting console/ or ETC Nomad system with monitors
- 2 19° ETC Source 4/ 2 Rosco ICUE mirrors/ 2 Appolo EZ-Iris
- 6 Colorado Quad Zoom 1 instruments/ 3 250-watt mini Fresnels/ 1 Fresnel 8" on floor stand

Equipment supplied by the PRESENTER

- **Dimmers and control**
 - 96 2,4 kW dimmer system with DMX 512 PROTOCOL
- **Lighting instruments and accessories**
 - Degree requirements may change per venue If height of the grid or lighting pipe is less than 20'0".
 - ETC Source 4's are preferred. Clean, sharp shutter cuts are a must.
 - A lighting plot will be provided 2 weeks prior to opening night.
 - 2 19° ETC Source 4, (or equivalent)
 - 17 26° ETC Source 4, (or equivalent)
 - 31 36° ETC Source 4, (or equivalent)
 - 4 50° ETC Source 4, (or equivalent)
 - 21 Fresnel 1kW, with barndoors
 - 2 Fresnel 2kW, with barndoors
 - 21 Pars 64 MFL 1kW
 - 6 Booms (4 @ 8' height + 2 @ 12' height)
 - 16 Floor plates
 - MDG Atmosphere haze generator

+ Gel frames and security chains for all hung instruments

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3- SOUND

Sound mixing position must be in the main hall, ideally at the same level as the main audience

- Considering the nature of the sound mixing work being done live (spatialization, sound treatment) the technician's position must be at the audience level. The space should allow for a table 5' wide by 3'.

Equipment supplied by the PRODUCER

- 1 Yamaha DM1000 VCM digital console/ 1 Macbook Pro computer equipped with QLab
- Audio interface and MIDI controller
- 3 DPA 4088 headset microphones/3 Sennheiser UHF transmitter-receiver
- 3 Meyer amplified speakers with all rigging for hanging from lineset or grid

Equipment supplied by the PRESENTER

- A professional quality sound system, which covers all areas where audience is located uniformly and without audible distortion, including at least 10 independent mixes (fed from the control booth)
 - Main PA system at the stage opening (main left-right) with central cluster (if permanently installed)
 - 2 low frequency speakers, at the stage opening (possible on a mono send)
 - 2 speakers positioned on the floor behind the set
 - 2 speakers, for lateral feed, on stands, from the wings stage left and stage right
 - 2 speakers for a surround effect. They can be installed behind the audience or from above (to be confirmed during planning)

The following equipment must also be supplied by the PRESENTER:

- 4 audio lines between the stage and mixing position. (3 for the wireless microphones and 1 spare)
- 3 audio lines between the stage and mixing position (for the 3 speakers supplied by the PRODUCER)
- XLR and AC cables
- Clear-com communications: 4 stations wired or wireless

4- AUDIO « STREAMING »

- Certain performances may be chosen for live streaming (audio only) on the PRODUCER's website.
- To allow this audio stream, a wired network connection (CAT-5 or CAT-6) is required at the mixing position. Minimum upload connection speed: 1 Mb/s
- All other equipment required will be supplied by the PRODUCER

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LOGISTICS/ COORDINATION

The following information and guidelines serve to achieve optimal artistic impact in the best possible working conditions for all and with respect for the technical parameters and human resources of each venue.

1- TOURING TEAM

- 2 actresses
- 1 Technical Director
- 1 Head of Sound
- 1 Head of Lighting

2- BASIC PRODUCTION SCHEDULE AND STAFF

- FOLLOWING THE STUDY OF THE VENUE'S TECHNICAL PLANS AND INFORMATION, **A LOAD-IN IN 1 DAY MAY BE APPROVED, CONDITIONAL TO A PRE-HANGING OF ALL LIGHTING EQUIPMENT, TO BE DONE BEFORE THE ARRIVAL OF THE PRODUCTION'S TECHNICAL CREW THE MORNING OF THE PERFORMANCE.**
- THEREFORE, THE 1-DAY SCHEDULE BELOW IS TO SERVE ONLY AS INDICATION FOR THE PURPOSE OF THE BUDGETARY PLANNING OF THE TECHNICAL CREWS REQUIRED. TECHNICAL DIRECTIONS WILL AGREE TO A SPECIFIC SCHEDULE IN RESPECT TO EACH VENUE'S IN-HOUSE LABOR RULES AND REQUIREMENTS.

8h — 10h	Load-in Lay out Floor and Hang masking End of LX set-up : FOH/ booms/ floor plates/ FX Sound install (producer's equipment)	1 Head LX 1 Head Sound 1 Head Carpenter 5 technicians
10h — 12h	Set Install Tests and start of LX focus (overhead) Sound- FOH set up and line checks	1 Head LX 1 Head Sound 1 Head Carpenter 5 technicians
12h — 13h	Sound system Equalization check and tests	1 Head Sound
13h — 15h	LX Focus Set notes	1 Head LX 1 Head Carpenter 3 technicians
15h-18h	Lighting levels and / Tech notes/ sound notes	Show crew
18h-19h	Dinner/ Artists arrive	All
19h	SHOWCALL Sound check with artists	Show crew
20h- 22h	PERFORMANCE	Show crew
22h15	Strike	Show crew + 4 technicians

- Tour team operates their own equipment (lights and sound).
- « Show crew » designates the PRESENTER'S minimum personnel required for a public performance
- For long runs of performances, The PRESENTER must supply a dry cleaning service once a week
- Strike occurs directly after the last performance, unless otherwise negotiated.

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3 – PERFORMANCE

House opening: 30 minutes before the start time of the performance

- * **Note on latecomers:** All work together to start the performance on time. Latecomers may be admitted after the first five minutes.

Length of performance: 1 hour and 50 minutes (no intermission)

- * Upon request, a performance may be followed, after a short pause for the 2 artists, by a public discussion which should last 20 minutes (to be agreed upon at least 1 month before the event)
- * The PRODUCER provides a digital program via QR code to be made available to the audience by the PRESENTER

4 – CATERING

- * In an effort to be eco-responsible, we encourage all partners to offer local products and to have recycling facilities available to cast and crew.
- * During the load-in day, snacks and refreshments are appreciated. The following list serves as an example :
 - Snacks- cheese, nuts, fruits
 - Coffee, tea, water.
- * If the load-in and performance happen in one day:
 - A catered meal delivered to the venue (for 5 cast and crew) is required 2 hours before showtime.
- * After the performance, beer and wine are appreciated

5 – DRESSING ROOMS/ FACILITIES

- * 2 heated dressing rooms furnished with mirrors, washrooms and shower with soap and towels.
- * Accessible facilities for washing and drying of the costumes.
- * A vertical steamer for costumes is preferable, but otherwise a steam iron is acceptable.

Pour plus d'information, merci de contacter :

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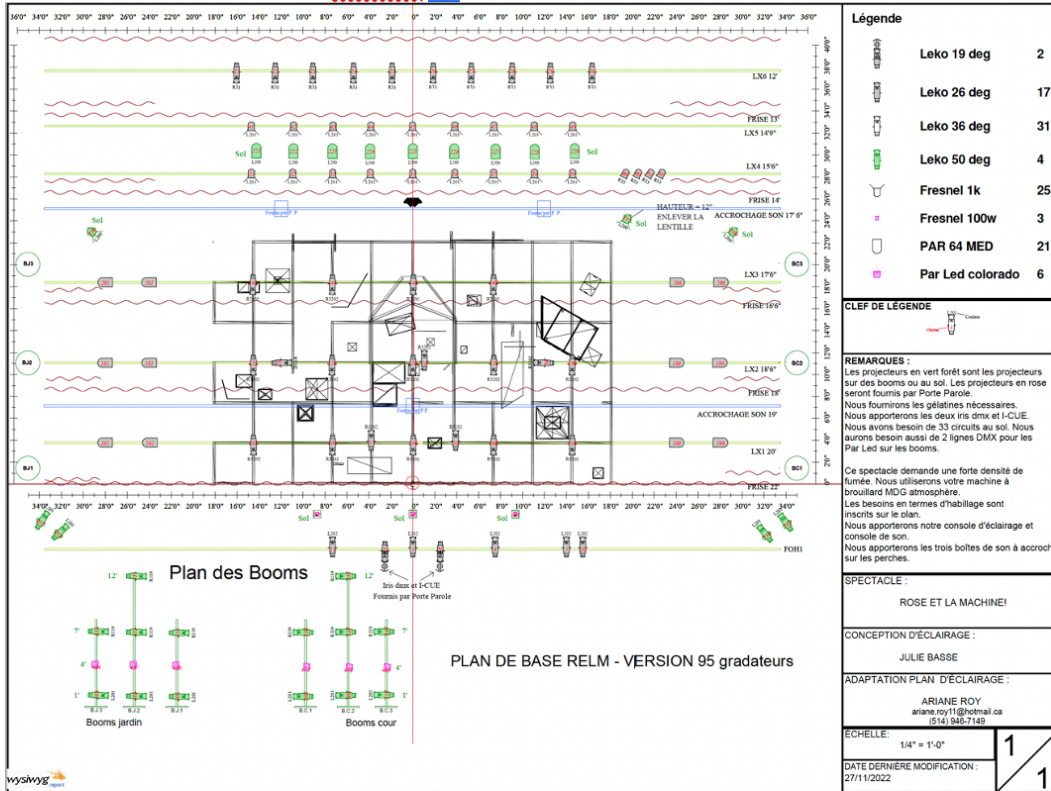
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Annexe A : Lighting plan Template



Annexe B : Cross section Template

