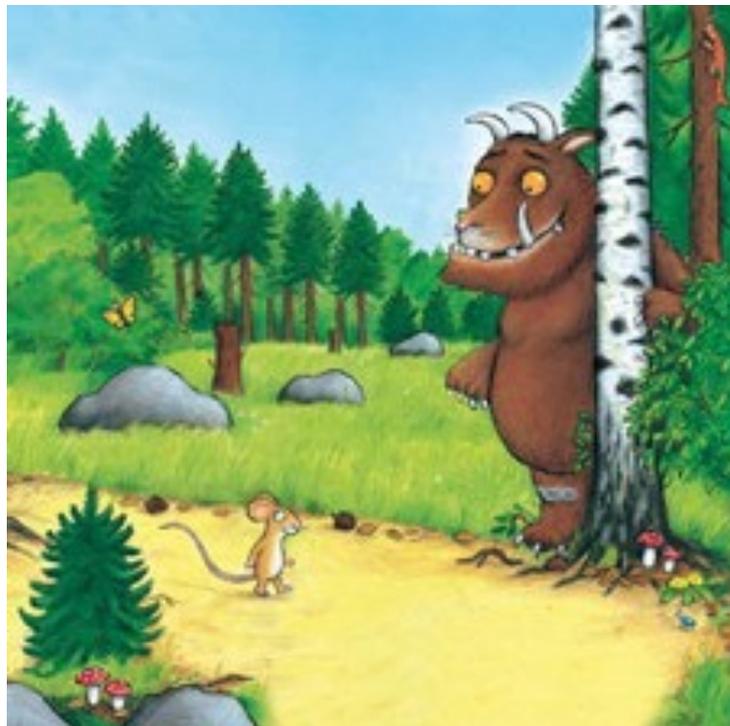




THE GRUFFALO



2019 UK Tour
Tech Rider

Contacts

Producers:	TALL STORIES THEATRE COMPANY
General Managers	KENNY WAX FAMILY ENTERTAINMENT 3 RD FLOOR 62 SHAFTESBURY AVENUE LONDON W1D 6LT TEL: 020 7437 1736 EMAIL: frontdesk@kennywax.com
Director	OLIVIA JACOBS
Creative Producer	TOBY MITCHELL
Designer	ISLA SHAW EMAIL: islatheatre@hotmail.com
Lighting Designer	JAMES WHITESIDE EMAIL: lighting@jameswhiteside.com
Production Manager	NICK MAY Tel: 07976 285989 Email: nick@nickmay.net
Costume Supervisor	LISA AITKEN EMAIL: lisa.aitken25@gmail.com
Puppet Designer	YVONNE STONE EMAIL: stone_yvonne@hotmail.com

Touring Production Staff 2019

Company Stage Manager	RACHEL PRYCE TEL: 07815 514001 EMAIL: rachelpryce1@gmail.com
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Set

The set consists of 5 screens. Three of which have light boxes, these are LED with built in controllers and will require one 16A feed and one DMX feed. There are 2 braces per screen.

There are 3 free standing trees with removable branches. Two of these have braces. The "fox" tree with a door has a weight box.

There are 3 trucked trees with additional branches. The owl tree has a working light.

There are between 2 and 4 little cut out grass stands and 2 rocks.

One pile of logs with fairy lights, these are battery operated and require no LX feed.

There are 4 rolls of painted Harlequin dance floor to create a 10m wide by 8 m deep floor.

There are no flown pieces.

The venue should provide a standard black box, wherever possible already in place for our arrival. A minimum of 20 stage weights will be required.

The set is of timber, bi wall and carved poly construction with a Jesmonite covering. It complies with all current UK fire regs, in accordance with BS EN 13501 Euroclasses B & C.

Set photograph:



Get In

The Fit Up will commence on the day and time as specified in the accompanying crew call document.

We require the venue to supply us with the following crew. (Unless otherwise stated)

Fit-up and get-out:

2 x Stage
2 x LX (1 to be responsible for the plugging up of our toured sound equipment)

Show Call

Pre-set and show:

1 Lx board operator
(an additional 2 Stage will be required where the show is playing alongside another show)

Please alert Production Manager as soon as possible if you have a minimum call greater than our requirement.

Running Times

Performance running time is approximately 55 minutes with no interval

Latecomers can be admitted but only at a point to be determined by the Company Stage Manager who will liaise with the FOH Manager.

Wardrobe

We require a designated wardrobe area with washing and ironing facilities, and costume rails.

Dressing Rooms Required:

The company comprises of
Company Stage Manager (on the book)
3 Actors (2 MALE, 1 FEMALE)
1 Understudy/ASM (MALE)

A minimum of 2 dressing rooms and access to a telephone line and internet access is required.

Q-Lights / Comms

Voice & Light communication is required between the DSM position and the LX board operator

Sound

Sound will be operated and mixed by our CSM, ideally from an available operating position front of house. We tour all of our own on stage sound equipment but will require a patch into the FoH system, **if there is no FOH system available please inform as soon as possible**

LX

A lighting plan is supplied with this rider in .pdf format. A .dwg version is available directly from the Lighting Designer.

The lighting rig is based on In-House equipment, one 16A onstage feed and one DMX onstage feed will be required upstage centre.

There is the addition of a paper roller type snow machine for the Xmas season, flown on a convenient bar a little way down stage from centre, the unit requires a single non dim feed and will require re filling occasionally so will need to be accessible.

We will have plotted the show on a Eos/lon and will have a printout for other consoles. We will be touring a stock of the colour and Gobos used, but unlikely to tour any pre cut filter.

Transport

When in the UK the show will travel in a long wheelbase van supplied by 'Comedy Entertainment Group'
Contact: Robert Ashby 07811 194251

Please arrange any parking dispensations that may be necessary for the van for the get-in and also for the get-out following the final performance.

With this document you should also have received (unless stated) 1. Crew Call 2. LX plan 3. Tour Risk Assessment, please advise if anything is missing, the requirements continued herein form a part of the contract between the venue and the producer, confirmation of receipt of this document and acceptance of its contents would be appreciated.