TERRAPIN
PUPPET THEATRE

Red Racing Hood

Technical Requirements

Set
The set consists of a raked playboard 3.6m (11' 10") wide by 3m (9' 10") deep. The playboard has 2 slot car tracks in it which are powered by 2 controllers positioned at the rear of the set. It also has space cut out in the middle for the performers. It is approx 600mm (2') high at the front and 900mm (3') high at the rear and has access at the front via a door and from behind via 2 crawl spaces. There is a 2m deep 4m wide area of artificial turf in front of the main set. Behind (1m upstage) the set is either a flat screen television mounted on a 2m high section of tri-truss, or a suspended rear projection screen rigged from either a flown bar or a fixed grid. Which of these 2 elements is used depends on the size of the auditorium. In the case of the rear projection screen, a digital projector is rigged either overhead or on a stage approx 1m upstage of the screen. There are PVC pipe runners on the prompt side of the set for a camera dolly to travel on running up/down stage. None of the set elements move during the performance.
Non dimmed power is needed at the rear of the set for the slot car track.

Playing Space
The playing space required is 7m (23' 4") wide and 8m (26' 8") deep (at its deepest point). The depth is needed for the positioning of the projectors tower.
There also needs to be at least 1.5m (5') of wing space each side.
It needs a minimum height of 4.5m (15') (to grid).
The stage needs to be a flat (no rake), black with a matt or low sheen finish.
There needs to be access from the auditorium to the stage during the performance.

Masking
Black soft masking of legs and borders is required to provide a full stage mask.

Lighting
The lighting requirements are as follows:

Lighting positions
- 3 x overhead lighting bars
- 2 x FOH lighting bar or 1 x FOH and 1 x orchestra bar
- 2 x Box boom lighting positions, or equivalent (perches)

Lamp requirements
- 30 x profiles (zoom spots preferred) (at least 2 suitable for M size gobo). Depending on beam angles and lighting positions up to 6 of these may require irises. At least 5 of them need to have rotating barrels.
- 15 x fresnels (or equivalent)
- 36 dimmers
- Appropriate cabling to patch the rig
- Colour frames in all lamps and barn doors (on all fresnels)
- Venues to provide colour.

Control
The lighting is be controlled using LightFactory v2 from a laptop (toured), connecting into the venues DMX via a USB dongle (toured) – This is compatible with the Strand NEO format.
A venue specific lighting plan will be provided a minimum of 1 week in advance of load in to facilitate a lighting pre rig.

Sound
The audio is both live and pre-recorded, with the pre-recorded audio being played from a laptop (toured) running Qlab, positioned under the set and controlled by the performers using midi controllers which are situated at various positions around the set. This is connected into the house system via a USB DI (toured). The 3 performers are fitted with radio mics (toured).
The venue is to supply the in-house audio system with a minimum of 2 stereo inputs (one from the laptop on stage, and one at FOH for pre show music), and 3 mono inputs from the radio mics. The system needs to include both FOH PA and onstage fold back speakers. Audio power is needed to the rear of the set to power the AV laptop, switcher and cameras. It is also needed to the camera rigged overhead.

Audio Visual
The show uses 1 digital projector and rear projection screen or a flat screen TV, depending on the venue, with signal coming from the audio laptop and 3 cameras providing live feed, via an ATEM vision switcher. This switcher is connected to the TV or projector via HDMI or HDMI over Cat5. The laptop and vision switcher are situated under the set upstage prompt side. The ATEM switcher is controlled from FOH using another laptop connected via Cat5 (or 6) there is also a preview monitor at FOH, also connected via HDMI over Cat5 (or 6). As such, 2 x Cat5 (or 6) feeds are needed from the set to the FOH operating position. One of the cameras is rigged overhead (at the downstage edge of he set) with feed going to the ATEM switcher via HDMI and SDI. The second camera is attached to the downstage OP corner of the set and is also connected to the ATEM via HDM and SDI. Both of these cameras have a fixed shot. The third camera is on a dolly which tracks up and down the prompt side of the set and is operated by the performers. It is connected to the switcher via HDMI.

All of the A/V equipment is toured, including 30m (100') Ethernet cables. If the cable run from the upstage of the set to FOH control is greater than 30m (100'), the venue is to supply Ethernet cables.

Other venue requirements
- A communication system between the Sound/AV operating position, lighting operator, the stage (DS OP) and the dressing room is required.
- Load in access - standard door sizes are adequate to load in the set pieces.
- Dressing rooms with mirrors and costume racks to accommodate 3 people.
- Access to a washing machine & dryer, iron & ironing board.

Transport / Freight
The set tours in Hiace van or similar

Crew requirements & access
- Bump in (Load in) will take five hours (including plotting and tech/dress run). **Time and Crew numbers assume that the lighting pre-rig (including colour, patch and flash) has been completed prior to the arrival of the company.**
- For an 8am load in, the first possible performance can be at 2pm that day.
- Access to the theatre will be required 1 ½ hours prior to a show and until 30 minutes after.
- A schedule will be supplied, prior to bump-in

Bump in (Load in)

Sound/AV	1 x 2 hrs
Lighting	2 x 3 hrs (LX focus)
Staging	2 x 2 hrs

Performances

House Technician (LX)	1 x 2 hrs

Bump out (Load out)

House Technician	2 x 2 hrs