

Paper Canoe Projects

A Side of Dreams

Technical Tour Rider

CONTACTS

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Technical Director

THE COMPANY

Jani Lauzon Producer/Writer/Actor
Melissa Joakin SM/Technical Director/Lighting and Projection
Trish Leeper Puppet & Mask Design/Actor/Puppeteer
Jessica Barrera Hoop Coach/Choreography/Actor/Puppeteer
Marsha Coffey Sound and Music

STAGING

A proscenium theatre with an entrance from USR and USL is required. A black stage surface with black masking covering the entire back wall and three sets of black legs are required.

The following are the minimum stage dimensions required:

Width: 40 feet (12.1 meters)

Depth: 30 feet (9.1 meters)

Height: 14 feet (3.5 meters)

SET

It is required that the theatre or producing festival supply all black masking and legs. Upstage of the black masking or backstage will be a crossover.

The Set consists of a free-standing aerial rig made out of light weight aluminum that stands approx. 10' high. On the back extension of the rig hangs a Black Sharkstooth scrim. On either side of the rig there are two freestanding projection scrims.



Enough stage carpenters must be present for the masking hang and set installation. This should not be less than 2.

A 10' ladder is essential for the rig assembly and hanging of the aerial hoop.

LIGHTING

A lighting design will be created based on your theatre's existing house plot. However, we have included, by permission,

the house plot of the AKI Studio in Toronto, which the original design was based upon. There are additional specials.

Paper Canoe Projects will supply the specific gobos required.

Enough experienced technicians must be present for the lighting hang and focus. This should include one Head Electrician.

The producer of the venue must provide the list of equipment available at the venue. If substitutions are required, this must be agreed upon prior to the set up by the Presenter and Paper Canoe Projects.

Here is a list of suggested requirements can be negotiated.

Note: House light control is required through the console.

VIDEO

Paper Canoe Projects will supply the projector.
Make and model is as follows: BenQ SH915 Full HD 3d Projector
It is the responsibility to the Theatre to provide a projector mount.

Our image needs to be 10 feet high by approx. 13 feet wide

Projector distance from back scrim is approx.:

SPECIAL EFFECTS

A Side of Dreams incorporates the use of a Fog Machine during the show. Make and Model are as follows: Antari W-510 Fog Machine with remote.

Please note: the fog machine is activated by the ASM and is part of the Backstage track.

SOUND

A PA system capable of loud, distortion free, full range (including full subsonics) audio reinforcement. Two pairs of stereo speakers are required as well as two monitors. All sound cues are run off of Q-Lab.

Paper Canoe Projects will supply the computer. The computer requires an input in to the sound console.

A Side of Dreams also travels with a wireless lav mic that will need to be patched through the sound Board. This mic is situated inside the mask of one of the Characters.

We will need to clarify if the house sound Board has effects pre-sets or does it have an effects send and return.

SET UP AND PERSONNEL

The presenter must designate a Technical Director for the venue to be present, responsible for, and accessible to us for consultation during pre-production, and at all times during load-in, rehearsals, run, and strike. An adequate crew of experienced technicians must be present for the set-up.

Depending on whether the house is Union or non-union will further determine the need for crew. The Aerial Rig is a precise and complicated set up. We prefer to do it ourselves. Support crew could be as follows:

Day 1. The crew size should never be less than 2 lighting technicians, 2 stage carpenters and 1 sound technician.

Day 2 and run of show. The crew should consist of at least 1 head technician to run sound/lights/video. We also require an ASM backstage to run the ASM track.

Otherwise, it is the responsibility of the technical director to judge the necessary crew size to accomplish the contents of this rider in his/her venue.

Ideally we require a two-day set-up period, which includes rehearsals in the space however we are aware that some festivals will require us to do so in one day.

A one-day sample schedule is provided below and a specific set-up schedule will be forwarded to you when dates and times are confirmed. Opening is ideally on the evening of the second full day on-site.

BACKSTAGE

Proper running lights are required for the crossover. It is the responsibility of the theatre to provide an ASM to run the backstage track.

DRESSING ROOM AND HOSPITALITY

One dressing room is required with access to a toilet, sink and stations for 3 performers. We appreciate washing facilities on site.

PERFORMANCES

A maximum of 8 performances per week with no more than 2 in one day. One day off per week is required.

A Side of Dreams runs approximately 60 minutes without an intermission.

LOCAL INFORMATION

Upon arrival, please supply us with information including address, phone number and contact name (if possible) for the following:

- Emergency Medical Services, Dentist, Chiropractor and Physiotherapist
- Listing of Restaurants close to theatre and hotel including food type, quality and price range.

ACCOMMODATION

Paper Canoe Projects travels with a total of 5 company members. This includes 3 performers, 1 stage manager, 1 lighting/projection designer who also functions as the Technical Director.

IMPORTANT

Please forward the following if you have not already done so: a Vectorworks or AutoCAD drawing of the ground plan of the theatre indicating stage, house, backstage, booth, and dressing rooms, a section showing stage, house, booth, and a grid plan showing grid, circuit positions, and any permanent fixtures -complete inventories of lighting and sound equipment, masking types and availability

***ALL PLANS MUST BE TO SCALE WITH SCALE INDICATED ON THE DRAWING AND SHOULD BE FORWARDED TO info@papercanoeprojects.com**

The following is a typical schedule for the companies technical and performance activities.

PRODUCTION SCHEDULE DAY ONE

Breaks are taken as appropriate

09:00 - 9:30 – Load in

9:30 – 12:00 – Assembly and Set up of aerial rig and remaining set, legs, blacks, mics etc.

12:00 – 1:00 LX Hang and focus

1:00 – 2:00 Lunch

2:00 – 3:00 Level set

3:00 - 6:00 – Spacing and technical rehearsal

6:00 - 7:30 – Dinner break

7:30 – 9:00 – Q - Q

End of day

PRODUCTION SCHEDULE DAY TWO

Please note: a later start would be called should the show be an evening show.

10:00 – 11:00 tech notes

11:00 – 1:00 Dress Rehearsal

12:00 – 1:30 lunch

1:30 – Show

Strike Time:

2.5 hours with 4 Cast/Crew and 3 additional crew (supplied by the theatre)