



The Boy Who Cried Wolf

by Mike Kenny

Technical Information

Venues

The show is fully adaptable and is suitable for a small, medium and large theatre venues and arts centres. The performance area must be warm with a clean, splinter free floor.

Performance Space

We require a clear performing area of **20' wide x 20' deep by 12' height**. The performance space does not require wing access. The show is designed to be played end on with the audience sitting as close to the performance area as possible. A floor cloth forms part of the set and will need to be taped to the stage floor with gaffer tape, please let us know if you have specific tape you would like us to use.

The set requires the venue to have a hanging bar a minimum of 20' wide for the backdrop at the back of the performance space. The height of the bar can either sit at 12' or 14'. The hanging backdrop material will have material hoops or some other mechanism to attach to the bar. Please have this bar flown in / in situ for our arrival. Please can you provide a weight or a bar for us to weight the backdrop to the floor, there is no pocket in our backdrop for a conduit bar.

Audience members are not permitted on the set. We would request a member of the front of house team to assist in this - particularly post-show.

Load in/Load out

We require clear access to the performance space 4 hours prior to the start of the show. This can be the afternoon before the first performance day. Two technicians should be available from the venue to support the load in, focus, sound establishment and load out.

Load out will be 1 hour maximum and normally take place after the last performance. However, where performance times are very close together, and no clear half hour break is possible between shows, the team will require a 1-hour dinner break after the second show and before the load out. The team may reduce this to a half hour at their discretion which will be communicated to the venue in advance. In these circumstances it would be greatly appreciated if lunch for the touring team was provided by the venue - dietary requirements will follow as a separate rider.

We require either 1 large, clean dressing room, which should be lockable and not accessible by members of the public, or two small ones where this is not possible. Ideally close to the stage.

Show duration

60 minutes with no intermission. As the performers set the scene by interacting with the audience as they arrive to their seats, we request that the doors are opened no longer than 30 mins prior to the start of the show. This must be checked with the touring stage manager before opening. One technician and one front-of-house member of staff should be present throughout the performance.

Set

We require the stage to be completely clear and we cannot perform on top of another set.

Lights

An LX plan will be sent to venues in advance of the tour. We ask the venue to pre-rig and gel where possible prior to the load in. We do carry extra lighting gels but please adapt to suit your stock where possible.

We tour gobos and will need appropriate holders, alternatively if your lanterns use another size please provide gobos that create similar effects. See our LX plan for more information.

Sound

The show will comprise live and recorded music - run using Qlab from a MacBook. Please provide 2 foldback monitors on stage. Sound will be run through the venue's PA system.

The company tours a mic belt and full mic set up for each actor, but a back-up bodypack, wireless mic set up with double ear hooks in skin colour and receiver per actor needs to be provided by the venue in case of issues technical issues with the touring mic set up.

Operation

Where possible the touring stage manager needs to be able to operate lighting and sound throughout the performance. Please arrange your venue accordingly. Where a sound technician is provided for the performance, they will operate the microphone levels but the touring stage manager will need to operate Q-lab from the lighting desk.

Power

We require 6 standard US 15amp plug sockets.

Washing Facilities

As we are touring, we may require the use of your washing/drying facilities. Please advise if this is/not possible.

Parking

We will be touring in one long wheelbase Sprinter/van or 10 seat passenger van and require parking for the vehicle.

Audience

The work is designed for children aged 4+ and their families and teachers. Recommended audience size is 400 although larger audiences may be possible depending on venue layout.

Latecomers

Latecomers should be admitted with as little disruption to the performance as possible.

Photography and videos

We kindly request that photographs and videos are not taken during the performance.

Touring Team

The *Boy Who Cried Wolf* team will comprise 3 actors and 1 Stage Manager. The touring team will be recruited in 2020:

- Stage Manager - Kirsty Smith
- Silas (The Young Boy) and Ensemble - Alex Winfield
- Mother and Ensemble - Dora Rubinstein
- Old Grandfather and Ensemble - Danny Childs

Creative Team

- Director - Wendy Harris, Artistic Director, tutti frutti
- Writer - Mike Kenny
- Composer / Musical Director - Dominic Sales
- Movement Director - Joanne Bernard
- Original Design - Hannah Sibai
- Designer - Rebecca Constable
- Lighting Designer - Mike Redley

Office Team

- Executive Director - Emma Killick emma@tutti-frutti.org.uk
- Admin & Operations Manager - Mosa Mpetha mosa@tutti-frutti.org.uk
- Sales & Marketing Manager - Sophie Backhouse

Photos of Set





Presenter and Technical Director: Please sign here to acknowledge and accept the terms of this technical rider. In doing so, you are confirming that you have noted and initialed on this rider any adjustments or concerns that need to be addressed during the advance.

Presenter

Date

Technical Director

Date