

## TECHNICAL RIDER

Performance: The Unremarkable Death of Marilyn Monroe  
 Performer: Lizzie Wort (07859 016318)  
 (ONLY for contact on day)  
**MAIN CONTACT (Pre-Performance): REBECCA VAUGHAN: 07957 381317**  
**rebecca@dyadproductions.com**

### BASIC INFORMATION

- *THE UNREMARKABLE DEATH OF MARILYN MONROE* is a solo show, performed by Lizzie Wort.
- Ms Wort will arrive at approx **noon** on the day of the performance.
- This is a very intimate show and should be played as far DS as possible. (Please see attached risk assessment Pg 3)

### CREW REQUIREMENTS

This production does not tour with a technician and therefore requires:

- a **minimum of ONE** in-house technician for the get in
- a **minimum of ONE** technician to operate the show (if both LX and sound cannot be operated from the same position then 2 technicians will be required to operate the show) The show will be operated from a fully marked up script, provided on the day.
- **ONE** technician to help with the get-out

### RUNNING TIME

85 minutes straight through.

### SCENIC ELEMENTS

The set includes (Please see photo on next page):

- 1 x bed (measures approx 2m long x 1m wide)
- 1 x mirrored tripod table (littered with props and practical lamp)
- 1 x white gauze (4m high x 1.5m wide) to be hung from the grid on a conduit bar provided by Dyad, weighing less than 2kg. **This will be ideally rigged approx 5 metres from front of the stage.**
- 1 x Lloyd Loom wicker chair.
- Sundry props litter the floor (shopping bags, clothes, shoes, pill bottles etc)

The desired **playing space** is 6m x 6m, but it can be larger than this. The stage needs to have complete black masking. To be played to DS to the setting line.

### DRESSING ROOM REQUIREMENTS

1 dressing room with tea/coffee & ironing facilities. Please ensure that the shower (if available) is clean and a fresh towel and soap are available.

### SOUND REQUIREMENTS

Sound will be provided on the day of performance, via QLAB. Sound consists of **17 sound cues**. Dyad Productions will provide the Apple Mac Laptop from which to operate the SFX. **The show should have onstage floor speakers** (ideally MSR and MSL) as the main source of sound for the show (there are SR 'telephone' SFX cues which need to come from the Stage (MSR), not FOH).

## **LX REQUIREMENTS**

There are 9 different lighting states (including the practical lamp) The names of the states are 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', & 'J' (See attached diagram for LX states)

- 'A' - is a **Warm Wash (using Lee 442)** covering entire playing space (from FOH, overhead and backlight) without bleeding into the masking
- 'B' - is a **Tungsten FOH Wash (using Lee 237)** using 3 lanterns (FOH: SR, CS and SL) to cover SR, CS and SL areas of stage respectively.
- 'C' - are **2 x Sunset Red specials (using Lee 025) – ideally Fresnels** rigged USL and USR, focussed across each other to create a 'corridor' of light upstage.
- 'D' - a **dark blue Fresnel (Lee 119)**. Rigged USL & focussed through the gauze
- 'E' - is an **open white spot** (preferably a Profile) to be rigged overhead, just left of CS, and needs to be a very **small** pool of light with a soft focus. (focussed on head and shoulders of actress) **May need frost and iris.**
- 'F' - is a **Tungsten (Lee 237) spot** (preferably a Fresnel) to be rigged onstage as far SR as possible with the hotspot on the bed.
- 'G' - is an **open white spot** to be rigged **FOH** midway between CS and SL – a soft focus pool of light focussed on actress mid-stage.
- 'H' - is a **practical lamp** to be rigged on the bedside table. This LX will be supplied by Dyad Productions (PAT tested) with a 13 amp plug and a 15 amp adaptor. Cabling will be required from SR.
- 'J' - is 4 x **open white Audience Blinders** (preferably 4 x floods) to be rigged upstage and focussed on the audience **PLUS** 1 x **open white overhead bed light** preferably **2K Fresnel or 650w Profile** (focused on bed, with soft edge)

There are 15 LX cues (IMPORTANT there are 4 follow-on cues & 1 wait cue, plus 2 cues with long fade times (38 & 20 mins) – contact if this is a problem) Please see *Lighting Programming sheet for details of cues.*

**THE WARM WASHES (L442/L237) MUST BE PRE-RIGGED BEFORE ARRIVAL.** Specials can be rigged when Dyad Productions arrive at the venue.

## **ADDITIONAL INFORMATION**

Please ensure that there is suitable parking for 1 car, which transports the set. Please provide refreshments for 1 person (sandwiches are fine) for approx 5pm.



Dyad Productions - Risk Assessment						
Performance		The Unremarkable Death of Marilyn Monroe			Updated: 04/09/2013	
Show Details: The Unremarkable Death of Marilyn Monroe is a solo show, comprising of no set build. There is 1 x light gauze hung from the grid, upstage. DYAD will provide all furniture and props but does not travel with a touring technician, therefore all generic risk assessments (working at height/with electricity) should be covered by the venue.						
Severity (S)		Likelihood (L)		Risk Factor (S X L) = RF		
1 – Negligible		1 – Improbable		0 – 6 – LOW (improve if possible)		
2 – Minor Injury		2 – Unlikely				
3 – Lost time to injury		3 – May occur		7 – 15 – MEDIUM (RF above 12 - further action required)		
4 – Major Injury		4 – Possible/May occur				
5 - Fatality		5 – Very Likely		16 – 25 HIGH (Immediate action required)		
Description of Risk/Hazard		People at Risk		Initial Assessment		
				S	L	RF
1	Hanging gauze. Possibly could fall from the rig	Performer	2	3	6	LOW
2	Much prop detritus on stage.	Performer	2	3	6	LOW
3	Water on stage—could be spilt causing slip hazard.	Performer	2	3	6	LOW
4	Glass on stage. (carafe and glass), could be knocked over and broken	Performer	2	3	6	LOW
Control Measures					Residual Risk	
					S	L
1	Gauze to be double-checked by theatre staff to ensure that it is securely fastened to the rig before the performance. The gauze is also very light, reducing the likelihood of gauze falling and injury caused by the gauze falling.				2	1
2	The performer will have sufficient rehearsal time before entering the theatre space, so that she is aware of the location of the littered props. The performer will also have time on stage before the performance to practice movement on stage and eliminate any possible trip hazards.				2	2
3	If water is spilt it will likely be on the table or onto a towel eliminating risk of slip.				2	1
4	The glass is used practically, and the action has been thoroughly rehearsed and is of an ‘everyday’ manner that would minimise any risk of breakage. Should the glass fall it would most likely land on the bed, minimising the risk of breakage.				2	2