

Claire Croizé / Action Scènique - Technical Rider – *The Farewell*

This is a general rider based on the opening night situation. A technical communication fine tuning set-up plans as well as working schedules should be held for each individual venue. Though certain technical conditions and availability of technical stock are open for negotiation, this rider is NOT liable to unilateral reduction. Please contact company and technical co-ordinator for any adaptation.

GENERAL INFORMATION

- **The duration of the performance is approx. 1 hour, without a pause.**
- **The intimate character of the performance cannot deal with late coming audience.** We prefer a short condensed coming in of the audience, the latest possible.
- The cast counts **1 dancer, 1 assistant** and a **1 technician** running both sound and light.
- For get-in and performances, we count on a **full technical house crew** adapted to the situation of both venue's and performance's needs.
- **A get-in day prior to the first performance day is necessary.** We expect to arrive in an empty theatre (no past performances still partly to strike down).
- **In festival situations** where technical working time, rehearsing time and performing time is precious for all, **we do expect the necessary technical attention, working time and adequate working schedules**, eventually altered based upon the possibilities but at no condition simply reduced to a minimal time schedule on the performance day itself.
- **Simply the possibility of a double bill situation needs extra attention and should be part of a individual case study** since the implemented light scenography (both back wall light and fluorescent chandelier, see visuals attached) are not quickly removable.
- **The company set travels with a 10m3 van**, please provide a route description, adequate load in possibilities and parking facilities.

STAGE & SCENERY

Please send us complete technical plans of stage AND audience situation

- Minimal performing area is 12m. by 12 m., though is ideally wider. Smaller spaces are to be case-studied.
- Minimal height for lighting is 6m. Lower spaces are to be case-studied.
- The company brings a grey dance vinyl of 12m wide to 9 m deep. Ideally, some extra space around this performing area both back, front and side wise should be free and fully covered by black dance floor when not black by nature.
- The use of black curtains is depending on the venue's character and therefore will be decided on the spot. In case of non black stage walls, for sure the upstage and stage left (jardin) wall need to be covered with black curtains, stretched, not folded, no wings. The use of curtains on the stage right wall (cour) is then to be decided on the spot.
- The technical booth for sound and light should be with good and direct audiovisual communication with stage (could be last rows of the audience). Light and sound are operated by the same person!

SOUND

Theatre provides:

- good quality sound system well balanced and EQ-ed to the venue's acoustics and the symphonic characteristics of the music, including:
 - a stereo back line of top and sub bass, serving the audience and the stage
 - a flown front stereo pair of top speakers, delayed in function of the back line set up
 - additionally, an extra sub bass speaker under the audience seating.
 - Additionally, a full range FOH house system in case of bigger venues.
- good quality mixing desk adequately and separately routing all speakers through individual subgroups. Inputs for 1 CD player (rehearsals) and a stereo line from a computer sound card.
- An sound engineer/technician to well balance the sound system onto both venue's and performance's needs

The company provides:

- a professional computer sound card interface with balanced stereo output, 2x 3-pin XLR connectors

LIGHT

See also schematic plan and visuals for details. Please be open to on-site decisions altering the light plot onto the venue's characteristics!

Theatre provides (in some extent adaptable to the venues size and stock):

- 1 x 5kW fresnel, no barn doors, no filter media
- 4 x 2kW identical fresnel, no barn doors, no filter media:
 - could be replaced by 2kW PC's with Rosco SG 114 filter
 - all individual dimmer channels
- 9 x 1kW identical PC with barn door and filter frame:
 - stage left side light in 3 rows of 3 units
 - preferably all individual dimmer channels
 - filter media: LEE 188
- 5 x 1kW identical wide angled profiles or PC with barn door and filter frame:
 - general front light line
 - preferably all individual dimmer channels
 - filter media: Rosco SG 371 & 132/119
- 6 x PAR 64 CP 61 with filter frames
 - far flat front light from behind the audience, concentrated and slightly off centre
 - fixtures can be paired on dimmer channels
 - filter media: Rosco SG 371 + LEE 250
- 4 x asymmetric 1kW flood lights
 - side and front general washes
 - preferably small units with barn doors
 - all individual dimmer channels
 - filter media: none
- 14 x PAR 64 CP 62:
 - back light wall scenography, see visuals and further details
 - all identical long nose black cans with black filter frames and identical hooks!
 - all individual dimmer channels!!
 - filter media: will be brought by the company
- 12 x asymmetric cyclorama lights:
 - back light wall scenography, see visuals and further details
 - all identical "large surface" units for plastic filters and with identical hooks!
 - 1 or 1,2 kW lamps but all identical!!
 - all individual dimmer channels!!
 - filter media: will be brought by the company
- The necessary cables to secure a clean and safe hook up
- The necessary dimmers, preferably identical and all set to linear tension curves.
- The necessary DMX and power connections as described here under.
- The necessary rigging gear for the back light scenography (see visuals and plans):
 - 9m black rigging bar for all cyclorama lights, height to be adjusted within the sight lines of the audience, positioned within the last 50 cm depth of the dance floor
 - 6m black rigging bar for 8 Pars, 75 cm lower and 50-75 cm more deep then the cyclorama light bar.
 - 3m black rigging bar for 6 Pars, 75 cm lower then the 6m Par light bar.
 - Clean and discrete cabling for all individual channels.

The company provides:

- Additional filter media to the venue's stock and additional rigging gear for the back light scenography upon request.
- a fluorescent tube chandelier (100 kg, see visuals, plans) to be rigged on 4 points site specifically front stage right, including all electronics and dimmers. Please provide locally:
 - DMX line with 5 pin XLR connector
 - Full 16 amp (on a 2,5 mm² cable!) mono phase fix current line with shocko plug.
- a 4 unit floor based Sox light set up (see visuals, plans) positiond front stage right, including all electronics and dimmers. Please provide locally:
 - DMX line with 5 pin XLR connector
 - 10 amp mono phase fix current line with shocko plug.
- A computer based light control DMX interface for soft patching, editing and live control. Please provide clean fix current and DMX 512 communication to the venue's dimmers through a XLR 5 pin connection (only 1 universe can be dealt with for all dimmers and the additional DMX lines for chandelier and soxes!)

COSTUMES & MISCELLANIOUS

Theatre provides:

- Properly heated, clean and secure dressing room for 1 person.
- Properly heated and clean shower provided with towels.
- The performing area should be properly heated during performance AND technical rehearsals.
- Please provide an iron and ironing board.
- Please provide sufficient flat mineral water in the dressing rooms and on stage during rehearsals and performances. Access to a coffee machine and a water boiler for tea is highly appreciated. Snacks, fruits and juices are welcome.

GENERAL WORKING & PRODUCTION SCHEDULE

With respect to local services!

- Set-up day:
 - morning/afternoon: load in, general set up for light, sound and stage with full technical crew in perspective to the performance needs in the venue's specific technical situation
 - late afternoon: focussing and programming light
 - during dinner break: sound balance with sound engineer's assistance and warm up dancers
 - evening: technical rehearsals and general technical run (performance conditions)
- 1st performance day:
 - morning: fine tuning set up and possible corrections
 - afternoon: fine tuning light programming and sound balancing
 - late afternoon: warm up dancers and technical run (performance conditions)
 - evening: mise and performance
- performance day X:
 - (late) afternoon: technical check, warm up dancer and technical rehearsals
 - evening: mise and performance
 - additionally: get out and load out (2? hours).

For questions and further information, please contact company responsible

Company & Tour Management:
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Technical direction:
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