

## Claire Croizé - Technical Reader – affected

***This is a general rider. A technical communication fine tuning set-up plans as well as working schedules should be held for each individual venue.***

***This rider is NOT liable to unilateral reduction. Please contact company and technical co-ordinator for any adaptation.***

### CAST:

Mariana Garzon Garcia, Claire Godsmark, Varinia Canto Villa

### CREW:

Claire Croize (choreography & artistic direction), Jan Maertens (light design and technical co-ordination), NN (production & tour manager)

### GENERAL INFORMATION

- **The duration of the performance is approx. 1 hour 20min, without a pause.**
- 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/double bill situations** where technical working time, rehearsing time and performing time is precious for all, **we do expect the necessary technical working time as well as rehearsing time and adequate working schedules**, eventually altered based upon the possibilities but at no condition simply reduced to a minimal or collective technical time schedule on the performance day itself. A detailed working schedule should be discussed then for each individual situation.

### STAGE & SCENERY

***Please send us complete technical plans of stage and audience situation***

- Performing area is minimal 10m. by 10 m., though is ideally bigger. All smaller spaces are to be case studied. A conventional open theatre stage suits the piece the best.
- Minimal height for lighting is 6m. Lower spaces are to be case-studied.
- The performing area should be completely covered by white dance vinyl, as wide as possible and preferably with lanes from stage left to right. The most upstage lane of dance vinyl should than be a black dance vinyl. When lanes are laid out from down to up stage. An extra lane of black dance vinyl should cover the upstage area.
- Curtain situation:
  - When the back wall is not black and neutral, a black curtain should be installed, covering the complete width of the performing area.
  - 1 full length border should mask the TL' lights lighting the white scrim (see further)
  - no side wings or curtains. The sides should stay completely open. Only when the stage's side walls are too reflecting and not neutrally coloured, a side curtain situation might be installed (to be decided on the spot).
- The set idea is thought out as followed:
  - A white scrim will be installed up stage approx. 1 m. from the back wall/curtain.
  - The white scrim should have following dimensions:
    - Height: full height according to technical ceiling (6m)
    - Width: at least 8 m. wide, but should be wider within wider venues to cover an optimal back stage view. At no conditions the scrim should touch the side walls, a "breathing" space should be left open on both sides
    - With tubes on the bottom side and both up standing sides, the scrim will be held in position to form a rectangular shape (only the top side will be masked with a border, no side wings)
  - When available, we use the white scrim of the theatre. When not available, we'll need to look for the best option whether to have one rented or to bring one (depending on the venue's dimensions).
- The technical booth for sound and light should be with good and direct audiovisual communication with stage (could be last rows of the audience)

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### **SOUND**

#### **Theatre provides:**

- 2 good quality top speakers positioned or flown up stage
- Only bigger venues might need in addition an FOH as extra fill in.
- 2 CD players & mixing desk of good professional quality

### **LIGHT**

#### **See also attached plans for details**

#### **Theatre provides:**

- 15 x 1kW fresnel with barn doors and filter frames
  - could possibly be replaced by PC with Rosco 119
  - preferably (but not strictly) all single circuits
  - filter media: 8 x LEE 156 + 7x LEE 711
- 4 x 1kW PC with barn doors and filter frames
  - preferably (but not strictly) all single circuits
  - filter media : 4x LEE 201
- 26 x PAR 64 cp 61or 62 (depending on rigging height) with filter frames
  - can be patched 2 by 2 on the same dimmer except for 4 units
  - filter media: 8x LEE 224 + 18x LEE 188
- FOH 5x PC or zoom profile 1kW or 2kW depending on disposition for rigging
  - preferably (but not strictly) all single circuits
  - filter media: 5x LEE 711 (+ possibly Rosco Supergell 132 when using profiles)
- for dimmable TL systems (see down):
  - 3 x 10 Amp 220V- 50 Hz fixed current by means of shucko plug
  - 3 x DMX 512 input for TL dimmers by means of XLR 5-pin connector
  - positions: 1x upstage in rig; 1x centre stage in rig; 1x down stage on floor
- House lights preferably controllable by DMX
- The necessary cables to secure a clean and safe hook up
- The necessary dimmers, preferably identical and all set to linear tension curves.

#### **The company provides:**

- Additional filter media to the venue's stock
- 3 dimmable TL systems including dimmers:
  - system 1: tube 12 units lighting the white scrim frontal and from top: 2 colours, 4 channels
  - system 2: 16 tube units top down, rigged in the middle of the stage: 2 colours, 4 channels
  - system 3: 12 units limelight down stage floor based: 2 colours, 8 channels
- A computer based light control DMX interface for soft patching & programming. Please provide:
  - DMX 512 communication to the venue's dimmers through a XLR 5 pin connecting cable and additionally a DMX booster.
  - Clean fix current 100 – 240 V / 50 – 60 Hz and additionally a universal plug for standard European shucko plug.

### **COSTUMES & MISCELLANIOUS**

#### **Theatre provides:**

- Properly heated, clean and secure dressing rooms for 3 persons.
- Properly heated and clean showers provided with towels.
- The performing area should be properly heated during performance AND technical rehearsals.
- Please provide flat mineral water in the dressing rooms and on stage for the dancers during rehearsals and performances. Access to a coffee machine and a water boiler for tea is highly appreciated.

#### **For all further technical information and questions:**

Jan Maertens: +32 495 / 22.21.22

maertens.jan@skynet.be

skype: janmaertens