

QUINTETTE

TECH RIDER

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The Venue shall provide as complete as possible technical specifications (description of the stage and the rigging possibilities in the auditorium, masking equipment, light and sound equipment, technical contacts...) with a ground plan and a cross section of both the auditorium and the stage at a scale of 1/50 if possible. An Autocad file (as autocad 2010) of the venue is also required.

A technical schedule and a specific lighting plot with the stage configuration adapted to the venue will be sent in return.

GENERAL INFORMATION

Running time: 50 minutes

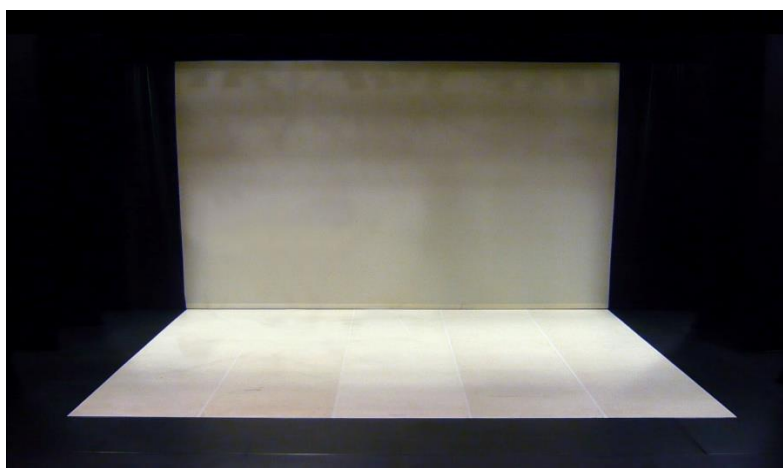
Company:

- 5 dancers (3 women, 2 men)
- 1 technical manager / lighting manager
- 1 sound and video manager
- 1 producer / tour manager (occasionally)

STAGE CONFIGURATION

The performing space is an Italian type black box, upstage is a white cyclorama framed by legs and a border. The floor is partly covered with a rectangular white marley starting in front of the cyclorama and which width matches the opening of the cyc. The rest of the stage around is in black marley.

The cyclorama is lit from the back with floods (2m away). A front video-projection (with 1 projector) plays on the entire white marley and cyclorama



TECHNICAL SPECIFICATIONS

STAGE

- Italian type black box: 11m wide x 11m deep – *minimum size: 9m x 8m*
- Total width from side wall to side wall: *minimum 12m*
- Total depth from apron to back wall (or last fly-bar): *minimum 9m*
- White Marley: 9m wide x 8m deep (*minimum 8m x 7m*), starting from the cyc, laid left/right if possible. The rest of the stage floor is black marley
- White PVC rear-projection Cyclorama: *minimum* width is 10m. I29°t is framed at 9m wide with legs and 5m high with a border). The floods are minimum 1,5m away from the cyc
- Height of fly-bars or grid: *minimum 5,5m*
- The main curtain is not used. There is no cross-over of dancers behind the cyc or in the side wings.

The white marley and the white cyclorama have to be provided by the venue.

LIGHTS (see attached *Theoretical Lighting Plot*)

- 2kw PC: 2
- 1kw PC: 28
- 2kw Profile 29°-50° (Robert Juliat 713SX): 1
- 1kw Profile 16°-35°: 1
- 1kw Profile 28°-54°: 16
- 250w Low Voltage 24V focusabled Spotlight (E27 lamp with mirror): 1
- 1kw PAR 64 CP 62 MFL: 2
- 1kw Asymmetric Flood: 21 (9 on the floor)

- 8 booms for side lighting instruments (heights of lens: 0,25m ; 1,40m)
- 9 floor stands for floods on the floor behind the cyc

- 3kw channel: 53 (17 on the floor)
- Lighting desk with programmable cues, submasters, chasers, effect (Avab Cobalt)
- Working height of lighting fly-bars: 7m

- LEE filter: 053 – 142 – 197 – 200 – 201 – 202 – 209 – 249 – 501
- ROSCO frost: 100 – 114 – 119 – 132

- Please provide a DMX feed at the video-projector to control a mechanic shutter.

SOUND

The sound and video mix must be located at the back of the house, not in the tech booth.

The company provides:

- 1 Mac laptop for the soundtrack with a sound controller (8 independent outputs - Jack TRS or Adat)
- 1 Mac laptop for the video (HDMI output) and for the sound backup through DANTE (DVS)
- the following accessories: 1 Wifi 2.4Ghz router, 2 ADAT optic fibers, 1 BNC cable (world clock).

To be provided by the venue:

Position of the boxes:

- Mono upstage: 1 solo speaker (8") behind the cyc, on the floor, where the floods are
- Upstage stereo speakers: 1 pair of stereo speakers (12" or 15"), under-rigged at 5,5m high on the lights fly-bar in front of the cyc, outside of the cyc
- FOH: stereo sound system adapted to the house with independent subwoofers on the proscenium
- Back of house: 1 pair of stereo speakers rigged or on stands (8" if possible) on each side of the house or at the back of the house (surround effect)
- Stage monitors: 2 pairs of stereo speakers (12" or 15", 4 separate channels) on stands in wings 1 and 3
- Please provide 1 mono speaker as a front cluster if the opening of the proscenium is wider than 17m

Mixing desk:

- Digital sound desk Yamaha CL/QL (no Berinnger) which allows controlling each speaker independently (eq, volume, delays...)
- The sound desk has to receive 16 independent inputs (8 coming from the company sound controller and 8 from DANTE). ADAT optical connection is possible (the company provides a 1,5m long optic fiber and a BNC world clock). Otherwise, please provide 8 connectors Jack TRS (6,35mm) / XLR and XLR cables. Please also provide 6 AC sockets
- If a mono cluster speaker is used, provide an extra input in the sound desk
- For the rehearsals: 1 hand held HF mic and 1 talkback mic
- Clearcom capabilities between the light desk, the sound desk and the stage (left wing)

VIDEO

The company provides a laptop with some video adaptors (miniDisplayPort > vga ; miniDisplayPort > HDMI ; usb c > vga ; usb c > HDMI) and a mechanic shutter DMX controlled.

To be provided by the venue:

- 1 video-projector of a minimum of 7000 lumens. For longer distance, please provide a 10 000 lumens projector. Minimum native resolution: XGA (1024 x 768)
- The beam of the projector has to cover the entire white marley and cyclorama. Its position depends on the front rigging possibilities as well as the distance from the downstage edge of the white marley. The projector is usually rigged at the back of the house or in the tech booth in order to cover the height of the cyc. The lens required for a 9m wide image on the marley depends on the position of the projector
- Please provide the rigging equipment to set the projector: ceiling mount and hook, tubes and clamps in case of under-rig, risers, safety chains...
- Appropriate data cable between the projector and the sound/video mixing position at the back of the house

REQUIRED CREW & WORKING HOURS

The load-in starts the day before the performance.

D-1:

- > 9h – 13h: stage setup (soft goods, cyclorama, marley), lights, sound and video setup (3 lighting technicians, 3 stage technicians with 1 fly person, 1 sound/video technician)
- > 13h – 14h: sound tuning during lunch break (1 sound/video technician)
- > 14h – 18h: end of the stage and lights setup. Start focusing of the lights. Sound/video programming (2 lighting technicians, 1 stage manager, 1 stage/fly technician, 1 sound/video technician with 1 hour lunch break)
- > 19h – 23h: end of the focusing of the lights (2 lighting technicians, 1 stage manager)

If a complete preset of the stage/lights/sound is done before the load-in day, the schedule is reduced to 9h – 19h as follow:

- > 9h – 13h: *video setup + check of the lights/stage/sound preset. Start of the focusing of the lights. Installation of the sound & video desk (2 lighting technicians, 1 stage manager, 1 stage/fly technician, 1 sound/video technician)*
- > 13h – 14h: *sound check during lunch break (1 sound/video technician)*
- > 14h – 19h: *focusing of the lights (2 lighting technicians, 1 stage manager, 1 stage/fly technician)*

D (performance day): please provide a rehearsal studio for the dancers from 10h to 14h, if possible

- > 9h – 13h: stage finishing and cleaning. Lights programming (1 stage manager, 1 lighting manager)
- > 11h – 13h: sound check (1 sound/video manager)
- > 14h – 18h: rehearsal and run-through (1 stage manager, 1 lighting manager, 1 sound/video manager)
- > 19h: stage cleaning and setup of the show
- > 20h: performance (1 stage manager, 1 lighting manager, 1 sound/video technician)
- > Load-out (30 minutes: shutter for the video-projector and maybe some colour filters)

WARDROBE

- 1 wardrobe call of 3 hours for the washing and the ironing of the costumes, in the morning of the day of the performance. We have 2 sets of costumes: 1 set is clean and has to be ironed/steamed ; 1 set is dirty and has to be washed. The costumes are delicates: they are washed in a washing machine with a cold wool program, or by hand. They dry on hangers in open air not in a dryer. The ironing/steaming of some costumes is done inside-out or with a towel.
- Between 2 performances: washing, drying on hangers and ironing/steaming

Instruction for the cleaning of each costume:

Maria Fonseca:

- **2 black velvet body suits 100 % polyester:** Machine wash upside down in wool cycle or silk cycle, low spinning, after each performance with washing powder for black. Use the doubles. Open air drying on hanger. Check the armpits seams.
- **2 trousers smoking imitation polyester and elasthane:** Machine wash upside down, every 3 performance with washing powder for black, in wool cycle or silk cycle. Open air drying on hanger with clips. Mark the fold. When the trouser hasn't been washed, ironing dry paw. Check the crotch seams, sides, pockets, buttons, etc.
- **2 black bras:** Machine wash after each performance, wool cycle or silk cycle with the other costumes. Open air drying. Check the clips.

Jann Gallois:

- **2 transparent polyester shirts:** Handwash and open drying on hanger. Check the buttons and armpits, and body clips.
- **2 black polyester, viscose and elasthane trousers:** Machine wash lavage every 3 performance upside down in wool or silk cycle with washing powder for black. Open air drying right side out the check buttons, zips, crotches, pockets etc. When the trouser hasn't been washed, brush and iron it. Mark the fold and ironing dry paw.
- **2 bras with black underwires:** Wash with other costumes after each performance.

Aure Wachter:

- **2 black lace tops, polyester:** Machine wash every 3 performances upside down with washing powder for black, with wool or silk cycle in a safety net. Open air drying. No iron. Check the laces and zips as they are fragile.
- **2 black polyester and elasthane trousers:** Machine wash every 5 performances and before if necessary. Washing upside down with washing powder for black, wool or silk cycle. Right side drying, open air with hangers. Ironing dry paw. Check the seams, buttons etc.
- **2 rude color bras:** Machine wash after each performance. Open air drying. Check the clips.

Erik Lobelius:

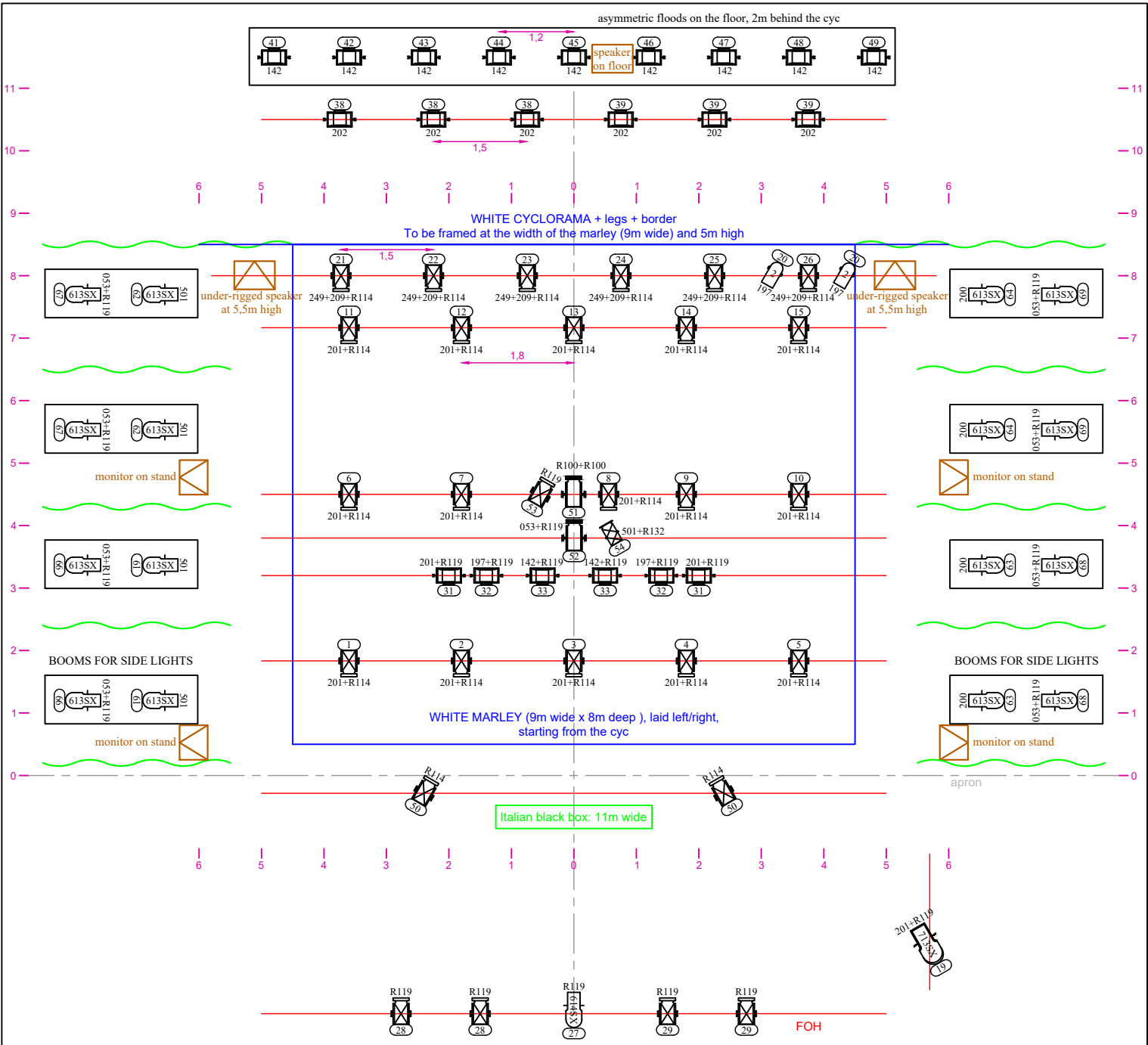
- **2 polyester and elasthane black trousers:** Machine wash upside down every 3 performances, wool or silk cycle with washing powder for black. Open air drying on the right side, then check the buttons, zips, crotches, pockets etc.. When no wash, check the seams, brush the trousers and iron it.
- **2 black cotton Kooples polo-shirts:** Machine wash after every performance upside down with washing powder for black. Open air drying on the right side on a hanger. Check buttons and seams then ironing underside.

Amaury Réot:

- **2 black Solidhom wool trousers:** Machine wash every 3 performances upside down with washing powder for black, in wool or silk cycle. Open air drying on hanger with clips on the right side. Then check the seams, crotches and buttons. Iron underside and use a paw to mark the fold. When not washed, check and iron it.
- **2 black tee shirts with flowers:** be careful, it is pretty fragile, machine wash every 2 performances, upside down with washing powder for black in wool or silk cycle. Open air drying on hanger. Check and iron it upside down only on the neckline, sleeves bottom, and tee shirt bottom (hem).

DRESSING ROOMS & CATERING

- 2 dressing rooms for the dancers with WC, shower, towels and soap.
- 1 dressing room/production office, with a window, for the technical manager and touring manager, with an internet/WIFI access.
- Please provide still water in bottles, fresh fruits (banana), unsweetened almonds and nuts, cereal and chocolate bars, honey, fruit juice, tea and coffee.
- Some dancers are vegan.



At the back of the house
 video-projector of a minimum of 7000 lumens
 with an appropriate zoom to have a 9m wide image at the
 downstage edge of the white marley and up to the top of the cyc.
 The company provides a DMX controlled shutter (channel 100)

- 2kw Profile 29°-50° (Robert Juliat 713SX) x 1
- 2kw PC x 2
- 1kw PC x 28
- 250w Low Voltage 24V focusable Spotlight (E27 lamp with mirror) x 1
- 1kw Profile 16°-35° x 1
- 1kw Profile 28°-54° x 16
- 1kw PAR 64 CP 62 MFL x 2
- 1kw Asymmetric Flood x 21

8 booms for side lights (heights of lens: 0,25m ; 1,40m)
 9 floor stands for floods on the floor

3kw dimmer channels: 53 (17 on the floor)
 Working height of the lighting fly-bars: 7m

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 Rosco frost: 100 - 114 - 119 - 132

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 Cie Burnout / Jann Gallois

Theoretical Lighting Plot
 December 2019

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