

Fist and Heel Technical Rider 05/30/2013

This technical rider is for the performance of “ Moseses ” The piece is in development now but is expected to be 1:15 long. The piece has developed considerably in the last two months. Much is still in development. This document is based on the present ideas for the piece as it stands as of today. Venue provides...

Dressing Rooms and wardrobe

- 2 Large heated dressing rooms with 6 chairs and makeup mirrors per room. Dressing rooms should be easily accessible to and from the performance stage.
- Ironing and laundry facilities for wardrobe should be available load in day, before and directly after each performance or dress rehearsal.
- On days of dress rehearsal or performance at least one hot water and tea service for all performers 2 hours before show/rehearsal call
- If the stage is not available 3 hours before performance then a heated studio with ballet barres for 8 dancers should be made available for company class/warm-up before all rehearsals or performances.
- We prefer to have some sort of paging system from the booth to the dressing rooms.

The stage:

- The stage area should be clean, safe and heated to a minimum of 74 degrees Fahrenheit
- Stage should be a minimum of 35'-0" deep from downstage edge to upstage wall.
- Stage should be a minimum of 50'-5'-00" wide from wing to wing.
- The performing space should be covered with 40' by 30' black "Marley" type dance floor in good condition.
- The stage should be a sprung floor and should be swept and mopped 2 hours before every performance or rehearsal.
- Sufficient back stage lighting to make should be provided for the offstage area to be safe to negotiate in and onstage black out and discrete enough to be not visible from the audience.

Sound:

The piece will both require cued playback and live singing . Preferred playback is by Protools sessions as cues are all in a 4 channel surround mix.

Therefore the following is required

A good quality PA system including:

- A stereo full range FOH speaker system on level with EV – Delta max, Apogee AE-5, EAW, Meyer or the like.
- 2 full range speaker set for Rear 2 channels of the quad mix.
- A good quality fold-back monitor system to allow dancers to hear the FOH mix from any part of the stage.
- 1 Good quality sound desk (Allen & Heath GS-R24, Midas Pro1, Tascam DM4800) with surround panning/ quad monitoring capability, at least 2 pre-fade and 2 post-fader aux outs, phase reversal, Mute masters, 4-band parametric eq's with two sweepable midrange frequency selectors, hi-pass filter and at least 6 balanced microphone inputs and 6 line level inputs, all with insert capability. Also alternate inputs/ outputs for stereo playback from sources outside of Protools sessions such as a cd player or other device. If the FOH console does not have surround monitoring, then a suitable Protools controller must be provided (Avid Artist Control, Mackie Control Universal Pro).
- sound board should be in the house (As opposed to in booth) as level changes are necessary throughout the performance.

Required Playback equipment:

- computer equipped with Protools 9 or later
- four channel analogue output from Protools
- If Protools set up is not available, please contact tech director for alternatives.

Microphones: There are 3 live singers in the piece . They will be moving, and rolling while singing. The following are what we have used in the past.

- 3 good quality wireless lavalier microphones with professional dual-diversity uhf transmitter/receivers are required. The Countryman B-3 microphone or Sennheiser MKII and Shure U1 transmitter/receiver or the like is preferred. Please call company manager to discuss what is available.
- 3 SHURE BETA 58 microphones on boom stands USL
- Please supply fresh Procell® batteries for the transmitters for dress rehearsal and show. If there is more than one performance, I have no problem with using the same batteries for 2 consecutive shows
- In larger houses a switch able “voice of God “ Microphone should be run from the tech table to sound desk.

Outboard equipment: The following equipment is not absolutely essential but will make the sound operators ability to engineer the show considerably easier

- 2 good quality stereo compressor/limiters
- 1 good reverb effects unit if the hall is particularly dry sounding ; lexicon mpx 500 preferred
- 4 insert cables
- patch cables for reverb unit
- **Note; The singers will be moving around throughout the piece. By moving around I mean rolling around on the floor while singing and at times dancing and at other times singing with their heads together. Any sound person worth their salt can appreciate the importance in such a situation of having very, very good quality outboard equipment as well as plenty of rehearsal time. Phase cancellation and feedback are constant concerns during this piece.**

Head set: Head set stations for the tech/dress should be as following

- 1 at design table
- 1 at sound desk
- 1 at light board
- 1 at back stage ASM position.

Scenery

-In essence the stage and backstage area will be the scenery for the show. Therefore it is requested that all visible back stage area ladders, scenic pieces, orchestra clouds or the like be neatly stored for the show. Masking for the show will be stage right and stage left curtains running upstage to downstage with openings for entrances and exits about every 7 feet. An upstage black will run across about 3' from the back wall. Unique to the piece is that all masking is only 10'00" high. For this reason, it may be prudent to secure 3 sets of "pipe and drape" rather than house blacks.

Lighting

-The Moseses light plot is fairly unconventional for a typical modern dance piece. It probably requires more advance work than most. The following are required for the piece.

Iron, hardware etc:

- at least 5 45'-00" long over stage electric pipes with a minimum of 20 independent circuits per pipe
- 3 – Pipe and drape kits consisting of with 5 upright and 5 cross pieces and 4 10'by 10' black drapes per kit.
- 14 - 50lb boom bases
- 27 - Schedule 40 1 1/2" black pipes @ 10'-0"
- 18 – swivel cheeseboro clamps for 1 1/2" pipe
- 12 – rigid cheeseboro clamps for 1 1/2" pipe
- 3 – black pipe-and-drape systems with
- at least 3 FOH electric pipe with a minimum of 10 independent circuits per pipe
- 2 front diagonal box boom FOH positions with 3 circuits per pipe
- 3 rolls of white masking tape @ 2" by 60yards

Lighting Units:

- 14 – 3- circuit R-40 striplights lamped at 150 watts
- 5 - L&E MR-16 ministrip lights lamped @ 75w narrow flood (EYJC) @6'0"
- 56 – 36 degree Ellipsoidal Reflector Spotlights at 750 watts
- 21 – 26 degree ERS units at 750 watts or equivalent
- 60 – PAR 64 or Source PAR 750 MFL
- 2 – 2k fresnels with barn doors
- at least 200 dimmers at 2.4 K.
- 3 – Clay Paky sharpie or Chauvet legend 230SR Beam.
- 3 – "Disco" mirror balls @ 20" diameter or larger
- 68 – individual circuits for boom structure
- 36 – two-fer for above structure

Control.

- 200 channel computer control board. Etc ion preferred
- 1 light board monitor set up at the tech table
- DMX ports DSR and DSL for specialized lights brought by the company. Both units require 3 pin dmx.
- IN the best of situations here as many as 80 circuits on the boom structure distributed at roughly 24 stage right, 24 stage left and 27 along back wall. 12 – 6 channel socopec multicables will certainly go along way to making circuiting easier

Typical Schedule

This schedule assumes plot is not hung but floor is down, blacks are struck, sound system is set up. This is an extremely optimistic schedule with no contingency times. Please discuss local work rules and any other issues that you may know about.

First Day

- 9 AM – 2 PM receive rental equipment and build boom structure, hang+ circuit overhead
5 electricians, company TD, head electrician, fly crew if there is a fly system
- 2 PM – 3 PM Lunch
- 3- 8 PM Run circuits for boom structure. Most likely from overhead electrics while also hanging overhead. Many ladders may be required.
- 8-10 PM ring out, set up company floor lights, color and set up drape, mirror balls, tech table, Company rehearsal

Second day

- 9 AM – 1 PM Focus with board op. fly person and ladder crew
- 1 PM - Lunch for carp set up sound. (Assuming PA system is already set up) with:
1 sound op
- 2- 7 PM focus plot (1 fly person, 6 electricians, 1board op and 3 ladders)
- 8-10 PM continue focus and possibly cueing with above crew

Third day:

- 8 AM – 1 PM cue to cue (show crew plus fly person and extra electrician for contingency)
 - 1 PM – 2 PM sound check with singers (in costume)
 - 2 PM – 4 PM Dress rehearsal (show crew =1 board op, 1 ASM, 1 sound engineer)
 - 4 PM – 5 PM Notes 1 board op, 1 ASM, 1 sound engineer
 - 7 PM – 10 PM show call (assuming an 8 PM curtain) 1 board op, 1 ASM, 1 sound engineer
- * Note: Before house opens, stage should be mopped; dimmer check/ boom focus check, and sound check should be completed.

Subsequent performances schedule

- 4 PM - Dressing Rooms open
- 5 PM Company Class/warm-up
- 6 PM Crew call
- 8 PM show
- 10 PM Strike to follow last performance Crew to be determined by venue.

At your earliest opportunity after reading this document, please call, fax or email JONATHAN BELCHER at

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