

WEB

Technical Rider

OR/ELLER - WEB

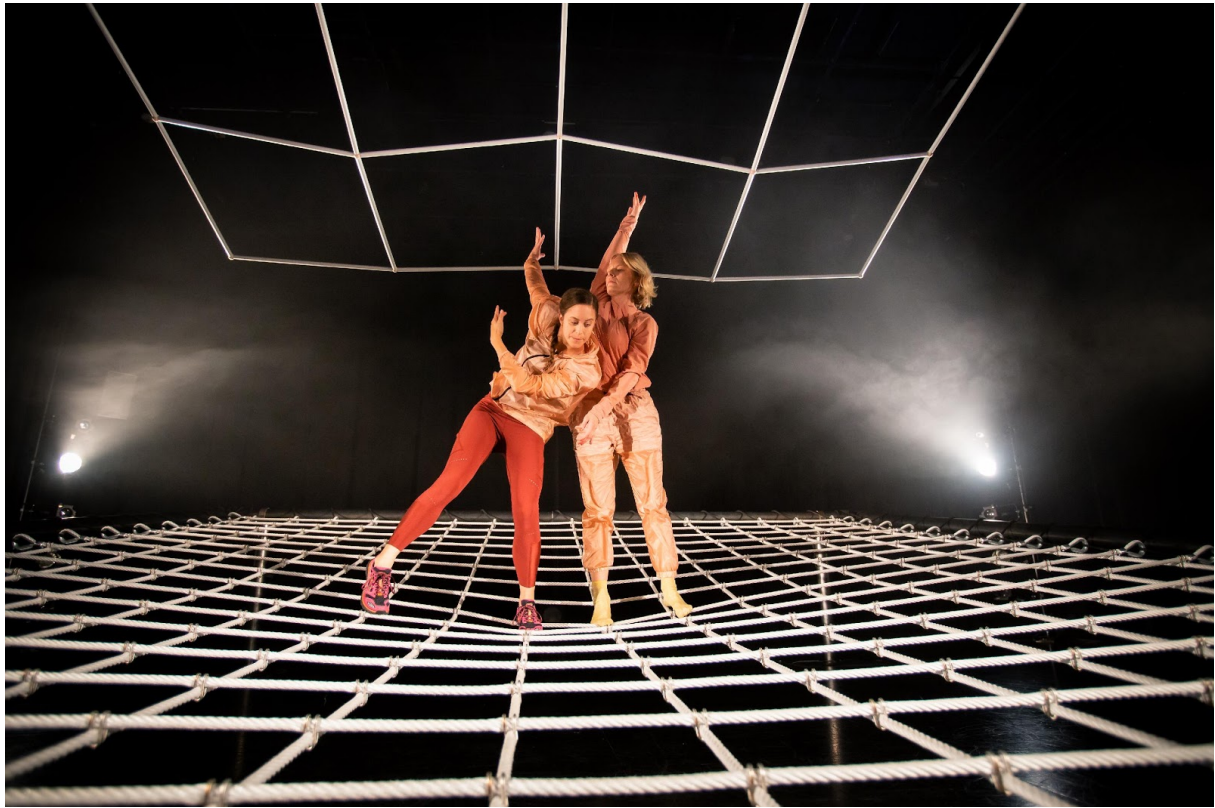


photo: Håkan Larsson

This technical rider is an integral part of the contract regarding the performance of **WEB**. The requirements stated herein have been set for the mutual benefit of the Presenter and the Company to achieve a basis for the successful technical presentation of the piece.

No part of this rider can be changed without the written consent of the company.

The technical rider for **WEB** consists of the following:

1. General
2. Theatre
3. Technical requirements
4. Preliminary technical schedule
5. Light Plot (external .pdf)

RIDER : WEB

If any of the sections listed above are missing, please contact us immediately for replacement.

1.1 GENERAL INFORMATION

Name of the piece:

WEB

Performance duration:

35 min

Choreography: OR/ELLER - Anja Arnquist & Madeleine Lindh

Dancers: Anja Arnquist & Madeleine Lindh

Set design: Johannes Fäst

Light design: Tobias Hallgren

Music and sound design: William Rickman

Illustration: Agnes Florin

Press photo: Håkan Larsson

Contact:

Anja Arnquist, Producer

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Tobias Hallgren, technical coordinator

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We carry set, costumes, light- and sound equipment.

We require the Organizer to provide lighting and sound equipment, seating (for 15 children plus teachers, preferably benches), crew, adequate stage surface for dancing, and dressing room facilities as noted below.

Drawings of your venue, plan and section are to be sent to the technical coordinator. as well as relevant inventory lists and digital photos showing the stage.

If you are in any doubt to whether or not you are able to meet our demands, please do not hesitate to contact us in order to work out a solution. It is very important that all technical issues are solved prior to our arrival.

1.2 CREW

COMPANY CREW

2 performers
1 technician

ORGANIZERS CREW

For load-in and load-out (total 2 persons)
2 stage-hands

For setup (3 persons)
According to schedule

For rehearsal and performance (1 person)
1 stage manager

To setup **WEB** we need assistance as specified above. It is very important that at least one of your crew members has extensive knowledge regarding the venues electrical installations, stage machinery, sound- and light console etc. and is able to speak English and has budget authority.

1.3 MARKETING AND PRESS, ARTISTS TALK, ETC

In the case any marketing- or press activities involving the any of the crew this is to be settled before hand with production manager *Anja Arnquist*. Artists talk etc. are to be settled in contract.

Should the performance be taped we require a copy of the recording. The recording is not to be published on social media, the internet, public space, or with any marketing purpose due to the GDPR-law. the PR material OR/ELLER uses has the consent of all people that appear in the images.

2.1 THEATER

Stage Dimensions:

Company requires a minimum area of d 15 x w 10 m including seating for audience. Full fly height of 5.50 m is required.

Environment:

Stage area and dressing rooms must have an air temperature maintained at approx +22 degrees Celsius from 3 hours before any performance or rehearsal, through the conclusion of the performance or rehearsal.

Cleaning

Stage area must be adequately cleaned (swept and mopped) before rehearsal start, run-throughs and performances. The cleaning must be planned in order for the stage area to be dry and available for warm-up 60 minutes before run-throughs and performances.

Smoke alarm

Please note that it is absolutely necessary for us to be able to switch of any smoke detectors on stage or close enough to be effected of the smoke machine.

2.2 DRESSINGS ROOMS

Should fit 2 persons

Non-public lavatory facilities with hot and cold running water and showers.

2 sets of towels are to be available.

The dressing room must have a minimum room temperature of + 20 degrees Celsius with close access to toilets and showers.

We appreciate if coffee, tea, water and fruit could be made available from the day of the performance.

Access to kitchen and a washing-machine would be greatly appreciated.

3. TECHNICAL REQUIREMENTS

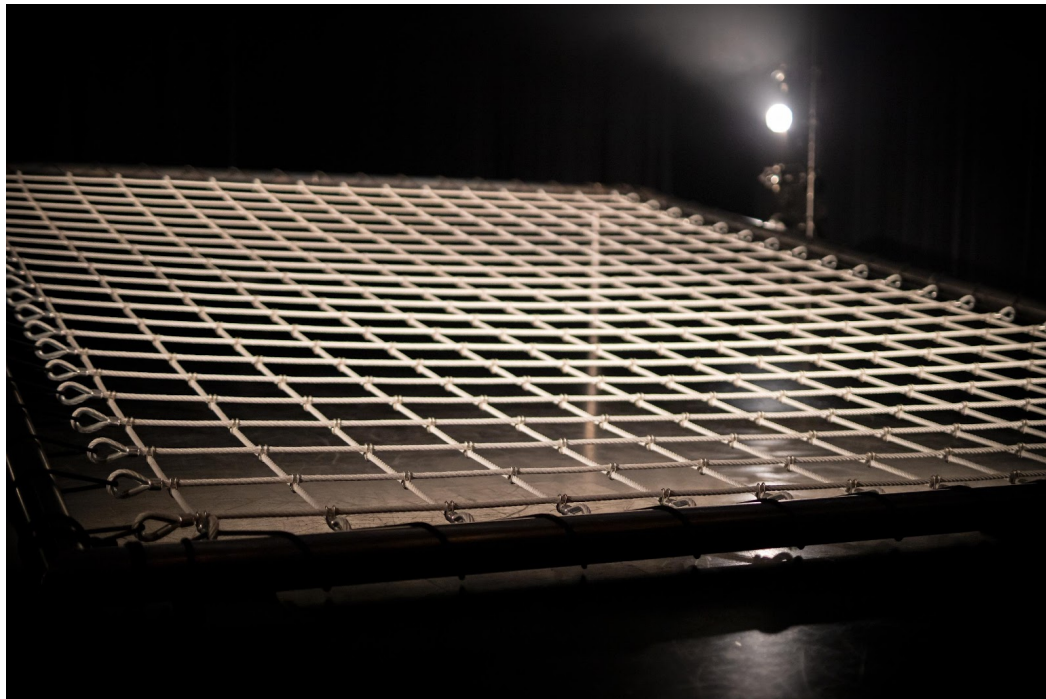
3.1 SET

The set consists of:

1 floorbased net construction (see picture 1)

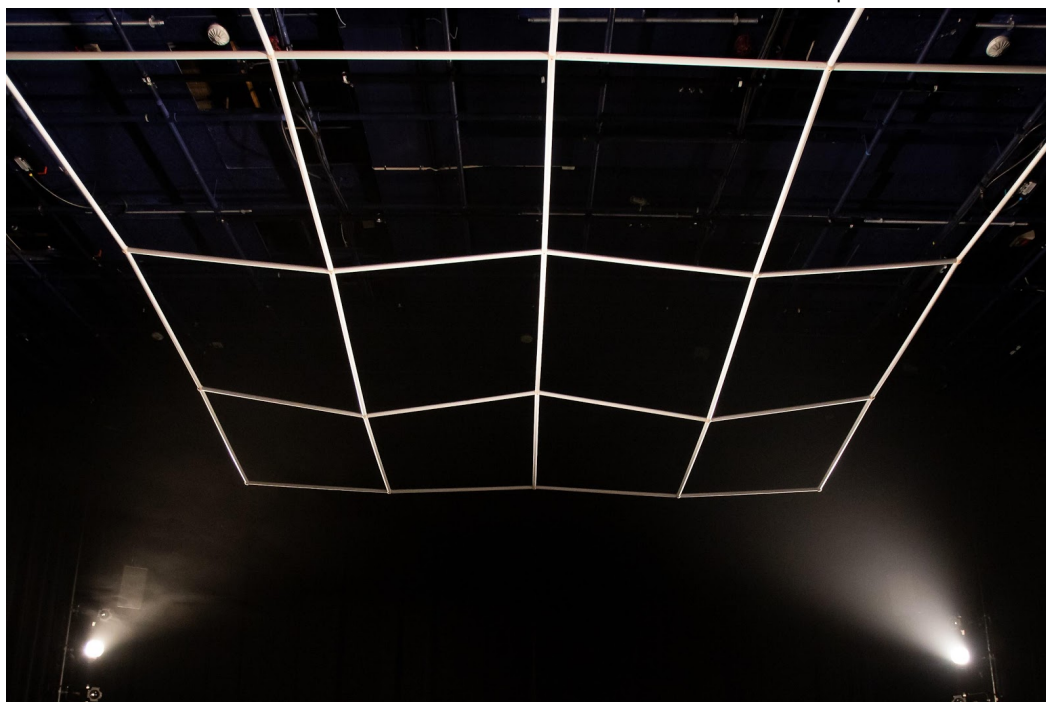
1 hanging net (see picture 2)

Seating, preferably benches - provided by the organizer (see picture 3)



Picture 1

photos: Håkan Larsson



Picture 2



Picture 3

If the theater does not have a fly bar system in the roof, a box truss with the dimension of 8x5,7m hanging preferably in four hanging points(see attached plot) plus 6 pcs of 6 meter long pipes and 18 Burton or Manfrotto clamps is necessary to mount the hanging net. This equipment is to be provided by the organizer and will become an additional cost. However the company can provide this technical solution. Contact our technical coordinator for information, support and budget.

3.2 LIGHT

The following equipment needs to be provided by the organizer:

- 6 pcs floorstands
- 16 pcs ETC Source 4 36° or equal
- 13 pcs PAR 64 CP62
- 2 pcs 500w floodlight

We bring:
PC based Lightcontroller

RIDER : WEB

Light setup:
See attached plot

Cables:
Enough to set the plot

Gels
We'll bring the gels.

Please make sure that all fly-bars/grid are empty upon arrival.

3.3 SOUND

ALL sound equipment should be of high quality, for example Nexo, d&b, Meyer. The power for the sound should be completely separated from lights.

The following equipment needs to be provided by the organizer:

- 4 speakers on stage, facing the stage from four directions; feeds from an aux in the mixing desk
- Subwoofer(s) sufficient for the venue PA-system and room size
- Audio cables to setup all sound equipment

The sound is quadraphonic. The speaker setup is shaped like a square, with the speakers facing towards the center of the room on a 45 degree angle.

Channel 1 and 2 can be thought of as Left and Right placed behind the web (facing the audience). Channel 3 and 4 can be thought of as Left and Right placed behind the audience:



The sub is not on a separate channel, but is derived from the main sound (from all four channels or just 1 and 2 will work fine), with a crossover at around 40-60 Hz, depending on room acoustics and speakers.

If the room is of a more rectangular shape, placing channel 1 and 2 further away from the audience, gain compensation should be added on those channels.

4. SCHEDULE AND ACCESS TO STAGE/THEATRE

All working hours will be agreed between the company and the venue in a separate schedule. Please contact the touring technician to decide on a final schedule for your venue.

Please note that the use of the theatre space is considered to be exclusive to **OR/ELLER**

No other activities may be scheduled to take place on stage or in appointed rehearsals spaces during the time the company is in residence. The time requirements as stated below are calculated in regards to this agreement:

Staff and schedule proposal:					
		Lighting	Stage	Stage	Sound
1st day:		manager	manager	hand	manager
09 - 12	load in and stage setup		1	1	2
					1
12 - 13	lunch				
13 - 18	continue setup	1	1		1
2nd day:					
08 - 09	Warmup		1		
09	PERFORMANCE	1			
11	PERFORMANCE	1			
12 - 15	take down and load out			1	2

SHOW DURATION

Approximately 35 minutes, no intermission.

TAKEDOWN

After the last show we need 3 hours of access to the venue with full crew for takedown.