

L'ARSENAL

THE ARK

CIRCUS, MUSIC, PROJECTIONS

TECHNICAL RIDER

April 2010

L'ARSENAL

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THE ARK

TOURING MEMBERS

Up to 13 people :

- 1 Tour Director
- 1 Technical Director
- 1 Lighting Technician
- 1 Video operator
- 1 Sound Engineer

- 7 Artists: 1 percussionnist, 1 juggler, 1 acrobat, 1 comic actor, 1 equilibrist, 1acrobat and roue Cyr, 1 contorsionist and aerial silk artist

- 1 company representative

LENGTH

The performance lasts approximately 75 minutes.

Rehearsing will occur before each performance. Approx. Two (2) hours
Showcall is two (2) hours before each performance.

SET-UP TIME

8 hours (see APPENDIX A)

TECHNICAL PRE-HANG

A complete pre-set must be done prior to the first day of set up, including masking, pre-hang of lighting equipment and sound equipment set-up. L'ARSENAL will provide to the theatre Technical Director all documents, lineset, complete plot, and lighting hookup sheets.

If the schedule allows, it would also be appreciated if L'ARSENAL could arrange for the delivery of the material for the show two (2) days before the day of performance.

STRIKE

Approximately 2 hours

STAGE

The stage must be level and measure at least 32 feet (9m75) wide, 30 feet (9m14) deep and 18 feet (5m49) high – excluding the wings.

The wings must be at least 5 feet (1m52) wide. During the performance, the artists need to pass behind the stage backdrop. This passage must be clear and safe.

The stage floor must be covered with a **black dance marley** (to be provided by the PRESENTER) measuring at least 30 feet (9m14) wide by 20 feet (6m10) deep. The surface of the *marley* will be equally divided between the two (2) projection scrims.

Stages covered with another surface suitable for acrobatics may satisfy the production's needs. In such cases, a special agreement must be made in advance.

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STAGE DRESSING

The PRESENTER must provide black velvet stage dressing, including backdrop, three (3) or four (4) pairs of legs and four (4) or five (5) borders.

SCRIMS

Two (2) transparent projection scrims covering the stage opening and the backdrop are provided by L'ARSENAL

The two (2) scrims are hung with laces on perches. L'ARSENAL has aluminum tubes (in 6-foot sections) that can be attached together with *Kee clamps* to be used as weights for the bottom of the scrims.

The forescrim will be set up just after the stage opening. The back scrim is to be installed directly on the curtain at the back of the stage. This curtain must be black. The scrims remain in place for the duration of the performance.

The back scrim will respect as much as possible a ratio of 16:9. The image projected on the forescrim will be adjusted according to the stage opening, in order to cover as much area as possible.

VIDEO PROJECTIONS

L'ARSENAL has a video projection system containing two (2) *Christie LX100* projectors and a *Dataton Watchout* module.

The video technician will be placed at the back of the house. An independent 15A circuit is required for the *Dataton Watchout* module.

The first projector will be set up, either in the house in a projection booth or in the technician's booth, at a sufficient distance for the projections.

The second projector will be set up just behind the first scrim on a perch.

L'ARSENAL has all of the necessary fixtures to set up the two (2) projectors. Each projector requires an independent 15A circuit.

WIRING

RGB cables provided by L'ARSENAL will connect the video board to the two (2) projectors.

A stereo audio connection is also required between the sound and video boards.

SOUND

The PRESENTER must provide a complete professional sound system adapted to the theatre, and containing a minimum of four (4) auxiliary sends, one (1) reverb unit and the microphones recommended in **APPENDIX B**.

The PRESENTER must also make available for the production a sound technician who will effect the setup and operate the sound equipment described in **APPENDIX B** during the performance.

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A monitor system that adequately covers the stage should be part of the setup.

LIGHTING

The PRESENTER must provide L'ARSENAL with a complete professional lighting system including a minimum of:

- 60 faders
- 24 *Leko* lamps
- 20 *Fresnel* lamps
- 18 *Par* lamps
- 6 U-ground / Twist Lock adapters

The controls for the house lights must be accessible from the lighting board.

Total darkness is absolutely necessary for the working of the performance.

RIGGING

A secure rigging (2000lbs) must be situated in the centre of the stage, on the grid for the drapery fly system. As the drapery fly system describes circles it is VERY IMPORTANT that the rigging point is at the same level than the lightgrid. if not a piece of truss must be rigged at the light grid level

L'ARSENAL has the equipment to install this rigging. In theatres that have mobile perches, the rigging is set up on two (2) perches held together with *Cheeseborough clamps* and secured with cables on either side.

COMMUNICATIONS

A communication system (*Clearcom*) connecting the sound, lighting and video and both wings must be operational and available upon the technicians' arrival.

EQUIPMENT

A motorized telescopic ladder (*Genie lift*) must be available at all times for set up and adjustments.

WINGS

The wings, backstage passages and hallways to the dressing rooms must be properly lit with low-intensity lamps for the working of the performance.

Must also be supplied in the wings by the PRESENTER:

- Two (2) large tables (measuring about 3 feet by 6 feet)
- Seven (7) large, clean bath towels
- Two (2) costume "racks"
- Two (2) quick-change locations with mirrors, small tables, lighting and chairs
- Two (2) fans (household, free standing to dry clothes)

During the rehearsals and performances, 5 lbs (2 kg) of cubed ice must be available backstage in case of injuries.

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DRESSING ROOMS

The dressing rooms must be clean, well heated and large enough for six (6) people, with showers, sinks and toilets. They must be made available to the artists upon their arrival. Clean bath towels must also be provided. Makeup tables with mirrors and adequate lighting should be available in the dressing rooms.

MAINTENANCE

The PRESENTER must ensure the cleaning and daily maintenance of the stage.

Generally, one (1) hour before the scheduled rehearsal or show call the cleaning of the dressing rooms will be done upon request from the L'ARSENAL'S stage manager.

WARM-UP SPACE

The presenter must provide the artists with sufficient space for warming up.

CATERING

For the comfort of L'ARSENAL artists and touring members, the PRESENTER must provide a light catering service with the following variety of light salads, vegetables, fruits, nuts, biscuits (cookies), juice, coffee and tea.

Catering should be provided during the technical set-up, as well as before each rehearsal and performance.

The PRESENTER must provide a sufficient number of 17 ounce bottles (500 ml) of spring water for each rehearsal and performance. These should be stored in the wing areas.

PRODUCTION OFFICE

A room which can be used as a production office, with a desk, a telephone (local line) and an **internet connection, wifi better**.

SECURITY

The PRESENTER must ensure that the theatre is secure and that L'ARSENAL equipment (set, tools, rigging equipment, personal possessions) are safe and attended for during the run of the production.

The PRESENTER will be responsible for any loss, damage or theft which may occur.

A first aid kit must be available to L'ARSENAL at all times

RESTAURANTS

A list of restaurants close to the theatre and the hotel, including food category, price range and business hours must be sent to L'ARSENAL .

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THE ARK**MEDICAL SERVICES**

A list of the following services and specialists, including phone numbers should be available to the stage manager upon arrival of L'ARSENAL

- Emergency ambulance
- Doctor
- Dentist
- Chiropractor
- Physiotherapist
- Nearest medical centre

PARKING

If required, The PRESENTER must be able to provide a safe and guarded parking space, within a reasonable distance of the site of the performance, for L'ARSENAL'S vehicles.

This Technical Rider constitutes an integral part of the contractual agreement between the PRESENTER and L'ARSENAL . Any modification of this technical rider must be negotiated between the technical directors of both parties and a signed copy must be attached to the contract.

For further information, please contact:

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THE ARK**APPENDIX A****TYPICAL SET-UP SCHEDULE****8:00 a.m. – 9:00 a.m.**

Arrival of L'ARSENAL , unloading of equipment and material, stage marking

9:00 a.m. – 12:00 p.m.

Setup lighting, video, video control board.

Installation of the *dance marley and scrims*.

Percussion and sound setup, wings, stage dressing.

12:00 p.m. – 1:00 p.m.

Lunch.

1:00 p.m. – 5:00 p.m.

Rigging, soundcheck.

Lighting and video focus.

5:30 p.m.– 6:30 p.m.

Rehersal

Dinner.

8:30 p.m. – 9:30 p.m.

Show

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10:00 p.m. – 12:00 a.m.

Strike

APPENDIX B

SOUND**Instruments****Microphones**

Bass drum	Beta 52 (supplied by l'Arsenal)
Snare 1	SM 57
Snare 2	SM 57
Hi-Hat	AKG 451
Tom 1	Senheiser 421
Tom 2	Senheiser 421
Tom 3	Senheiser 421
Big tom	Senheiser 421
Tambo	SM 57
Overhead stage right	AKG 451
Overhead stage left	AKG 451
Electronic left	DI
Electronic right	DI

Sends (mono or stereo depending on the number of available auxiliaries):

- 2 *side fill* monitors for the stage
- 1 *wedge* monitor for the percussion
- 1 *watchout* send for the *in-ear* mix
- 1 drum mix *send mix* for the *in-ear* mix