

# Faust technical rider

Updated 27.03.2010 by Kári Gíslason, Production Manager.

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**This rider is according to how the show was mounted at the Reykjavik City Theatre. So all numbers and specifics relate to that particular venue. The show is quite adaptable and designed with travelling and ammendments in mind. So it can in fact be re-designed into various venues of different shape and size.**

## **Includes:**

- 1. Set description and stage requirements**
- 2. Rigging requirements**
- 3. Stage Management requirements**
- 4. Light requirements**
- 5. Sound requirements**

Note: Text in **red** are things that presenter must supply.

## **1.0 Set description and stage requirements:**

**1.1 The set comes in one 20ft container.**

**1.2 Performance and set space on stage floor:**

Width at the Reykjavik City Theatre: 16000mm (can be less or more)

Depth: 20000mm (front to back) (can be less or more)

Rigging clearance onstage at the RCT: 20000mm

Height of proscenium at the RCT: 8000mm (can be lower or higher)

Width of proscenium at RCT: 13400mm

**1.3 Floor materials**

-The main acting area on stage is covered with a stage cloth (SAMOS plus from Gerriets). Firerating is B1

-Behind the actual set will be rain. At the RCT this is approx. 14m wide and 2m deep. We bring a waterproof cloth, but some of the water might spill outside the cloth.

#### 1.4 Net

-The net over the audience is made by Barry (barry.ca) FN700-2.5. Firerating is NFPA 701.

-The net is attached to 2 ropes (Dyrex75 32mm from Hampidjan, www.hampidjan.is) **The presenter must supply rigging points that hold 5000kg in a tow. There are various ways to do this and will best be found out in collaboration with the venue in question. Nonetheless the rigging points that will be mutually discovered and the responsibility for the set up, the cost for the set up and the security of those point remain with the presenter.** See plans for position of rigging points at RCT. (net.pdf and netsection.pdf)

-Due to the net, fire curtains can not be set down immediately. We have a quick release for the net, it takes about 1 minute to prepare the net before the fire curtain can be let down.

#### 1.5 Openings to understage

-At the RCT there are 5 openings to the understage (see opening.pdf). We realise not all venues share this luxury, so we have different solutions depending on number of openings at the venue in question.

1. One **opening** to the understage that is 1,8m x 1,8m. Approx. 1,2m under the stage is a trampoline. The size of our trampoline is 2,8m x 4,8m. The stage is open from the understage during the performance. At trampoline has to be a **rigging point** with a point load of 500 kg used in connection with a bungee flight. This can also be a point from the floor, hidden behind the piano.
2. One opening is 0,5m x 1m at the RCT. This can be bigger, but not much smaller. We bring an airdraulic lift to open and close the stage. The unit is 0,62m x 0,62m and about 2m high. This is attached to the underside of the stage at the RCT.
3. At the RCT there are two openings directly under each rope approx. 1,5m behind the backwall of the set. The size of the openings 0,1m x 0,1m. The ropes are pulled down (see section.pdf) The tension is about 1000kg.
4. One opening is a **grid** (mesh size 30mm x 30mm), which is lit through. The grid is approx. 2m x 1m. This is optimal, but we can make it work without this grid and backlight it instead.

Under the stage at the RCT we use smokemachines, lights and a windmachine. This is adaptable.

**1.6 Masking onstage (this is an estimate based on how we do it at RCT. This is subject to changes depending on the venue in question.) (see masking.pdf)**

-8. leggs (hard or soft), four on each side of set. Dimensions of each c.a: 10.m high and 3.5-4.m wide.

- **Five borders** on flybars used to cover lightbars at the RCT.

### 1.7 Projection screen

-At the RCT we use a white projection screen, 14m wide and 7m high on a flybar and a black sharktooth in front of it, same dimension. This is adaptable.

### 1.8 Flybars from front to back at the RCT. (see flybars.pdf) Again, this is adaptable.

1. Gallows: static through the performance. Actors need to have access from above to the gallows
2. Lighting bar 1
3. Gretchen flight 1: flies one person during the performance.
4. Hanging of Faust: flies/hangs one person during performance
5. Hang release: connected to a quick release on bar no.4
6. **Border**
7. Lighting bar 2
8. Hanging lamps: Two hanging lamps are fixed to this bar. They need be connected to separated dimmers.
9. **Border**
10. **Legs**
11. Back wall of set:
12. Gretchen flight 2: flies one person during the performance. Has to fly down at at least 1,5m/s
13. **Border**
14. Lighting bar 3
15. Rain: Water has to be connected to a pipe we provide.
16. **Border**
17. Lighting bar 4
18. Snow: An old fashion snowmachine which is silent.
19. Snow
20. Lighting bar 5
21. **Border**
22. Stars: They need to be connected to a dimmer. Needs to fly during performance.
23. Lighting bar 6
24. **Black sharktooth:** in case of a white or light gray projection screen on bar. Needs to fly during performance.
25. **Projectionscreen:** Needs to fly during performance.

## **2.0 Rigging requirements**

This is a major element of the show at the RCT. So like stated above this all needs to be evaluated seperately.

**Rigging points and even a trussbridge might have to be supplied by the presenter (this depends on the architecture of the venue in question).**

**Presenter should consult our rigger and then have it approved by a local certified rigger.** We bring all the small rigging equipment such as flybelts, bungee cord, carabines and pulleys.

**In short the flying/rigging elements in the show consist of the following:**

2.1 The net is is connected to two ropes. The two ropes are connected as shown on the drawings. To get a good tension on the net, the ropes are pulled down to the understage just behind the set. **The presenter has to provide connection to the walls that hold 5000kg.** (see **net.pdf** and **netsection.pdf**) The rigging points under the stage have to hold 1000kg. There are different ways to solve this, depending on each venue and could be connected to further ropes. The RCT did'nt have any rigging points to the sides, so we solved this by using 4 points only.

2.2 Normally the actors jump out of the FOH-lighting bridges, it might be necessary to build some trussbridges if the distance from lighting bridge to the net is to much. This needs to be evaluated seperatly for each venue.

2.3 Pulley system no.1. The point load is 1000kg. We bring everything for this. (see **pulley.pdf**)

2.4. Pulley system no.2. The point load is 500kg. We bring everything for this. (see **pulley.pdf**)

2.5 Bungee flight (Pulley system no.3). The point load is 1000 kg. We bring everything for this. (see **pulley.pdf**)

This is the technical rider for the RCT. There are many ways to do this show and adapt it to every given venue. With good collaboration we are optimistic that there are adaptable solutions to most elements in the show.

For more detailed questions on set and rigging please contact:  
Einar Rúnarsson, Rigger: [einar@borgarleikhus.is](mailto:einar@borgarleikhus.is)

## **3.0 Stage Manager requirements:**

### **3.1 Costumes / Properties / Make-up:**

- 3 props tables (1m X 2)
- 3 portable costume racks
- Dresser for servicing costumes and repairing if necessary.
- Costumes need to be washed and dried after each performance.
- Sewing machine for basic maintainance.....(sissors, thread, needles etc.)
- Make-up room
- 10 bath towels

### **3.2 Set-up/Load Crew**

- 6 stagehands
- One flybar operator
- 4 lighting technicians (one operator)?
- 2 sound technicians

### **3.3 Running Crew**

- 1 flybar operators
- 3 stage hands
- 1 lighting technician
- 4 followspott operators (depending on venue)
- 1 sound technician
- 1 make-up assistant.
- 1 wardrobe

### **3.4. Set-up time**

- 3 days.
- 1st performance on the 4th day. Depending on the venue. We might be able to do first performance on the 3rd day. This is a collective decision.

### **3.4 Strike/Unload Crew**

- 6 stagehands
- 1 flybar operator
- 1 wardrobe

### **3.5 Other**

- It is very convenient to have a scissor lift, genie or something similar.
- Pyrotechnics. There is one explosion during the performance, aerial burst small from Stage FX.
- The presenter has to provide 12 intercoms, 5 need to be wireless.

For questions please contact: Pála Kristjánsdóttir, Stage Manager  
[pala@borgarleikhus.is](mailto:pala@borgarleikhus.is)

## **4.0 Light requirements:**

### **Introduction**

The lighting requirements for Faust are shown on WYSIWYG drawing „Reykjavik City Theatre - Faust“ and associated luminaire schedule.

This document is meant to aid the plot drawing and luminaire schedule with additional information and further clarifications.

### **Area by area clarification:**

#### **General**

Exact luminaire type wattage and lens size pending the size / throw distance of each venue.

Smoke machines used in original production were Martin Magnum 1800.

Haze machine used in original production was MDG Atmosphere Hazer.

Luminaire type Chinese Lantern - White 24" is a stand in item for miscellaneous luminaire / items such as Christmas light festoons, hanging pendants or star cloths.

DMX device 1 is a stand in for smoke and haze machines.

Exact type of follow-spot to be determined pending venue size but tungsten spot with iris and gel holder is required.

#### **Basement**

In the basement there are 3no par cans (channel 365, 366, 368) on floor mounts underneath the trampoline.

Also there are 2no par cans (channel 367) on a stand, approx. 2m from floor level, to light through the trap door.

There are 2no DMX controlled smoke machines under the stage, one associated with the trampoline opening and one with the trap door.

#### **Back stage**

There are 2no 2 cell cyc lights (channels 417 and 418) to back light the cyc. Also there is a profile spotlight (channel 430) with gobo for image projection on the cyclorama.

The cyc is flown up 5 meters to allow a further profile spot (channel 416) to light performers on the net. A further profile spotlight (channel 429) acts as standby light for channel 416, as it is the only light for a whole scene.

#### **Stage area**

There are 2no conventional lighting ladders either side of the stage marked stand 4 and 5 on WYSIWYG drawing.

Stand 5 has par 64 at 1800mm height and profile spotlight at 1500mm height.

Stand 4 has par 64 at 1800mm height, profile spotlight at 1500mm height and profile spotlight at 1200mm height.

There are 6no moving light stands with TW1 80V wash fixtures at 1800mm height and further 6no TW1 80V wash fixtures at 5000mm height.

At the front of the stage are 36no birdies, 18no with 60 degree MR16 50W lamps and 18no with 30 degree MR16 50W lamps.

The main house wall has 2no socapex connections for Christmas lighting associates with the structure (11 channels in total). Each side wall requires further 3no channels.

There are 6no hanging pendants above the stage area as part of the set that are associated with the lighting bars (LX0, LX1, LX2, and LX4).

There are 6no 100 lamp white Christmas light festoons, forming a star cloth on flybar 59.

There is a requirement for 1no MDG Atmosphere haze machine or similar at the back stage area.

### Auditorium

There are 9no hanging pendants above the auditorium as part of the set but more could be added or less hung, pending the size of the auditorium.

There are 2no smoke machines above the auditorium but best is to keep them in adjacent spaces and duct the smoke via 200mm diameter flexible conduit with a air-conditioning fan at the machine end to keep noise to minimum.

There is a requirement for a star cloth or similar over the auditorium. In the original production this was achieved using 60no 100 lamp white Christmas light festoons.

### **Presenter needs to supply the following equipment:**

Type	Count	note
ADB A56C, PC 650W	3	
ADB ACV 1002 H asymmetric cyc lights	2	
Atomic 3000 strobe	1	
Birdie	36	See channel schedule for exact lamp type
CE Source 4 - 15/30 Zoom profile	40	Exact profile type pending venue
CE Source 4 - 25/50 Zoom profile	8	Exact profile type pending venue
Chinese Lantern - White 24" specials	20	See channel schedule for exact instrument type
DMX Device, smoke and haze machines	5	4no DMX controlled smoke machines, 1no MDG hazer
Mac 700	16	
Mac TW1 Wash 80V	28	
PAR 64	37	See channel schedule for exact lamp type

For any further information please contact: [orri@borgarleikhus.is](mailto:orri@borgarleikhus.is)

## **5.0 Sound requirements:**

### **Sound system:**

Because of the net extending over the audience and because of the “spooky” nature of the show we ask for a quadrasonic sound system for the audience as well as different speakers on stage.

1. Main L-R full range system capable of 110 dB SPL (30-16.000Hz) at front of house with good coverage of the seating area.
  - Ex.: Meyer Sound, D&B, Martin or any other high quality system with sufficient audience coverage (center fills and/or front fills if needed) The show is LOUD at times through the main system.
2. “Surround” back speakers in a L-R setup.
  - Small full range speakers like Meyer or D&B or Martin Sound UPJunior, UPM-1P or for smaller theaters even Meyer Sound MM-4 or MM-4XP will work. They will never play very loud
3. 2 full range speakers (ex. Meyersound UPA) in a L-R setup upstage playing to the audience. These can be either flown or on stands.
4. 1 wedge style monitor placed under the stage under the trampoline.
5. 2 Sidefill monitors for actors on stage
  - (ex.: 2 Meyersound UPA, UPJ or any wedge style)
6. In larger theaters (500+),: 1 subwoofer placed upstage left.

### **Microphones and connections:**

1. 2 x wireless bodypack transmitter + receiver (sennheiser series 3000 or 5000 or other high quality system).
  - We will bring DPA 4060 and 4061 mics for the transmitters. The mics are fitted with microdot connectors so, if possible, the transmitters will need to be fitted with that connector or a suitable adapter.
2. 1 wireless handheld mic (Shure SM58, UHF, Diversity or similar)
3. 1 x small diaphragm cardioid condenser microphone to place on the stage floor on stage lip center (Shure sm81, AKG 451, anything goes!). No stand.
4. 2 x small diaphragm cardioid condenser microphones with large stands to be placed under the stage by the trampoline (Shure sm81, AKG 451, anything goes!).
5. 1 D.I. box for bass guitar (Klark, Countryman, BSS) placed under stage by the trampoline.
6. 2 x Shure SM57 on small stands for micing guitar amps under the stage or ofstage somewhere.
7. In addition to connections for the equipment listed above we will need two to four mic lines from the set on stage. (Mic in set, on a piano and spare lines.) We bring our own playback system so either an easy access to input connections on the console or a connection point with 8 lines is needed at FOH

**Front of House - Mixing console and FX:**

24 inputs, 8 groups, 5 post Auxiliary sends.  
1 high quality Hall reverb, 1 mono delay, 4 Compressors  
and if possible: 1 multi effect unit with delay-pitch effect returning on a stereo return.

The console should preferably be a digital console (Yamaha, digidesign, digico, Innovason or other high quality) and capable of receiving midi control changes.

If analog; high quality, like Midas with four fully parametric EQ bands + sweepable high pass filter on every channel.

**We bring with us:**

2 Guitar amps and guitars (to be placed under the stage or on the side stage)  
Wireless systems for the guitars  
One wireless handheld mic as a spare.  
Laptop with soundcard and the necessary wiring for connecting this to the console.  
One Sennheiser small shotgun mic placed in the set.  
We bring a piano and a mic for that.

Feel free to contact the sound technician with any question and/or if you have any problems supplying the above mentioned. We will work out any problems.

If there are any questions the sound technicians can be reached through these e-mail addresses:

[thorbjoern@borgarleikhus.is](mailto:thorbjoern@borgarleikhus.is)

[jakobt@borgarleikhus.is](mailto:jakobt@borgarleikhus.is)

Line List below.

Faust Line List 2010

Ch.	Instrument	Microphone	Routing	Insert	Other
1	Wheel chair mic (wireless 1)	DPA 4061	Grp 1-2		
2	Bass	D.I.	Grp 1-2	Comp	
3	GTR 1	sm57	Grp 1-2		
4	GTR 2	sm57	Grp 1-2		
5	Piano	DPA 4060	Grp 1-2		
6	Vocal (wireless handheld)	Beta 58	Grp 1-2	Comp	
7	Trambolin mic 1	Condenser	Master L-R		
8	Trambolin mic 2	Condenser	Master L-R		
9	OH mic upstage	Shotgun (we bring)	no routing		
10	Stage lip mic	Condenser on floor	no routing		
11	Actor mic (wireless 2)	DPA 4060	no routing		
12	Qlab out 1		Master Left		
13	Qlab out 2		Master Right		
14	Qlab out 3 Surround Left		Grp 3		
15	Qlab out 4 Surround Right		Grp 4		
16	Qlab out 5 Upstage speaker Left		Grp 5		
17	Qlab out 6 Upstage speaker Right		Grp 6		
18	Qlab out 9 Under stage speaker (Aux 4)		no routing		
19	Qlab out 7 Upstage Subwoofer (Aux 5)		no routing		If available
20	Qlab out 8 stage floor speaker		Grp 7		If available
21	Qlab out 10 over net speaker		Grp 8		If available
22	Delay		Master L-R		
23	Reverb 1		Master Left		
24	Reverb 1		Master Right		

Auxiliary outputs:	Other
Aux 1 post: Mono Delay	
Aux 2 post: Reverb Hall	
Aux 3 post: del/pitch effect	If available
Aux 4 post: Under stage speaker	
Aux 5 post: Upstage Subwoofer	If available

Group&Master outputs:	Other
Master L: Main PA Left	
Master R: Main PA Right	
Grp 1: route to Master Left	Insert Comp
Grp 2: route to Master Right	Insert Comp
Grp 3: Surround speaker Left	
Grp 4: Surround speaker Right	
Grp 5: Upstage speaker Left	
Grp 6: Upstage speaker Right	
Grp 7: Stage floor speaker	If available
Grp 8: Over net speaker	If available

SAMPLE