

Hofesh Shechter Company

'Political Mother'

Technical rider

NB: An excellent quality blackout and a high quantity of haze are essential to the running of this piece, please be in touch as soon as possible if you have any concerns about light spill from the auditorium on to stage or if you have only a limited control over the venue air-handling/conditioning during set up, rehearsal or performance.

1. Stage

- The optimal performance area would be 12m x 14m (including upstage Platform), however the performance is adaptable for smaller spaces.
- The company requires that the stage is to be heated to a minimum of +21C while the dancers are using the stage
- We require a sprung or semi sprung wooden floor with a black vinyl dance floor covering the performance space and 2m into the wings on either side of stage. The stage surface must be smooth, level and clean.
- We require a multi level platform positioned, upstage measuring 2.9m high, 14m wide and by 2m deep. It has a lower and an upper level, the lower at 0.6m, the upper at 3.5m, 3.3m, 3.1m and 2.9m. The platform has handrails to 3 sides with the downstage edge left open and one set of steps running up to the upper level on both Stage Right and Stage Left. See attached sketch.
- We tour an LED sign that is mounted on a Black 'Border' masking the front of the upper level of the Platform. The Control for it will need 240v hard power and a DMX feed.

NB. 13m x 14m represents the performance area required for the dance piece only, and does not take in to consideration the additional space required for wings, and the placement of lighting booms, etc...

2.1 Masking

- A FLAT Black back drop is positioned upstage of the Platform
- We require a dancer crossover upstage and the surrounding wings and upstage areas must be clean and clear of any flight cases, ladders, un-used equipment, and any trip hazard.
- A black gauze (minimum 14m wide by 9m drop) is flown in front of the platform, it remains throughout the piece.
- At least 5 Black Borders weighted with conduit and a house header
- The piece uses five or six booms per side (depending on the depth of the space), partially revealed and we require Black Masking Legs for each boom, one set for the Gauze and borders for each set of Legs.
- Each Black Masking Leg must be in excellent condition and stretched to make a very smooth surface.
- The piece requires a House Tab/Curtain at the start and end of the show, ideally it will be a Red Curtain, the more theatrical the better.

NB. Due to the brightness of the Booms, We rig legs on two consecutive bars meaning the offstage edge of the legs are further upstage than the onstage edge. All legs must be in very good condition and battened or weighted to the floor to ensure they present a VERY smooth flat front.

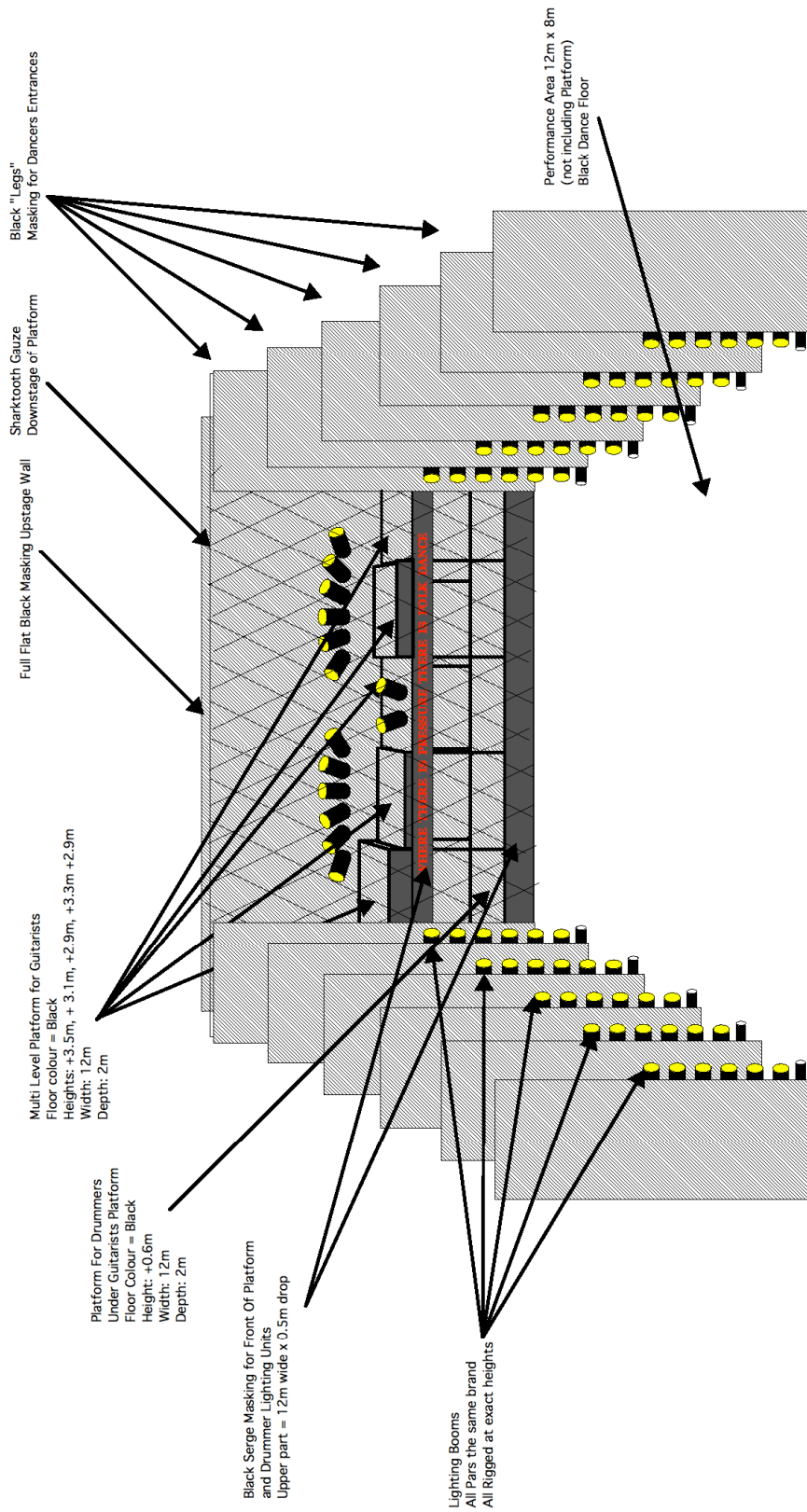
1.2 Black Out

It is ESSENTIAL that a good blackout is achieved throughout the piece.

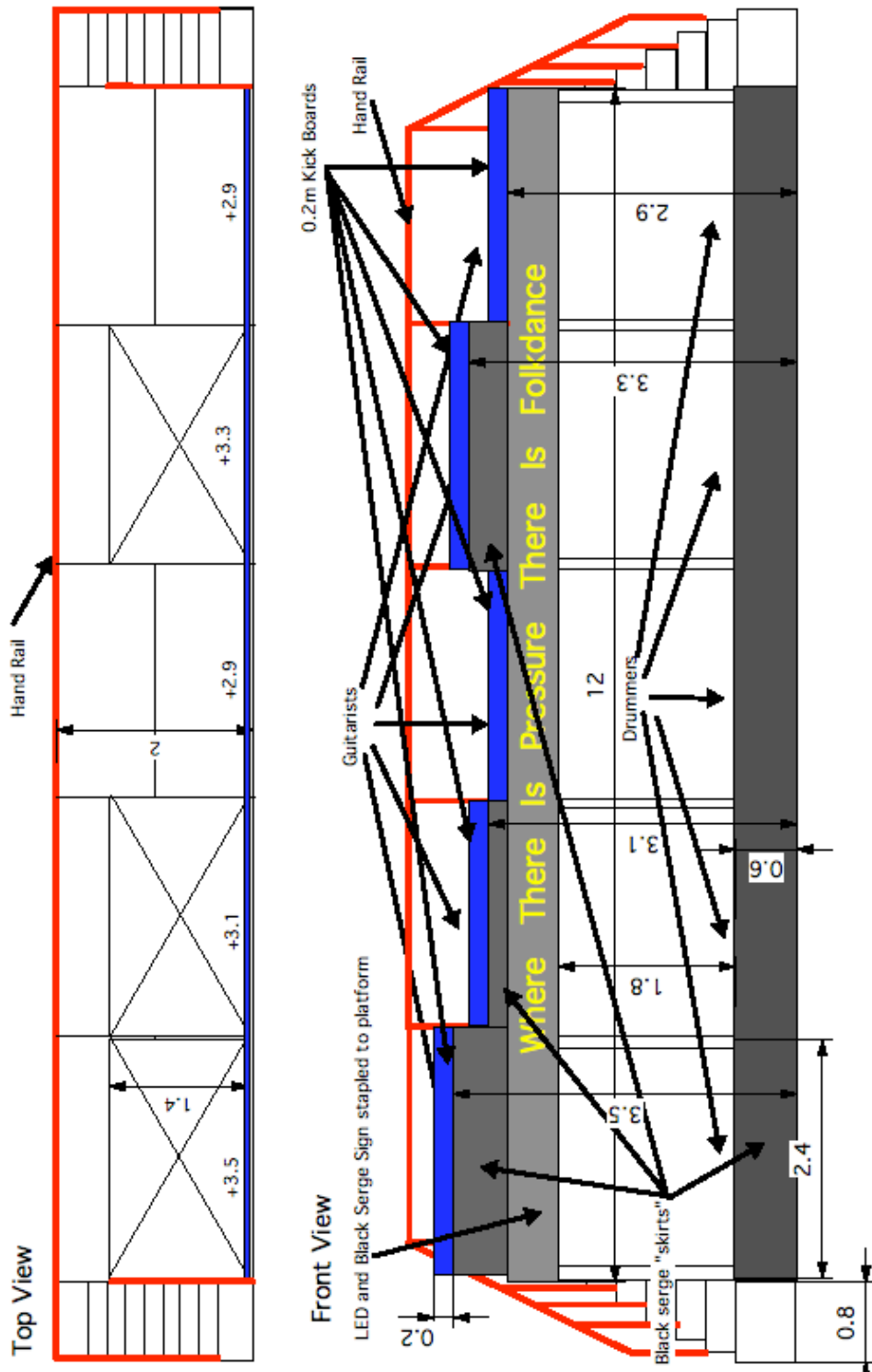
All exit signs, lights, working lights etc in the house and on stage should be either reduced to the lowest safe level allowed, or switched off in order to facilitate this. Required local authority special permissions to achieve a genuine blackout in the auditorium should be obtained for the performances.

The more that can be done to assist the blackout prior to the company's arrival the better as it will save time on the get in.

1.3 Stage Look



1.4 Platform Sketch:



All cross bracing must be at the back, there should be nothing between the performers and the audience.
 The Drummers must be able to move between bays but only need the first 1m of depth, so cross bracing can be behind them.
 All metal work must be masked or painted in black so as to 'disappear' when not lit.

1.5 Props:

Due to security issues during long haul flights we are unable to tour a toy gun that is used during the performance (though it is not fired). We therefore ask the venue to provide one that looks similar to this:



Roughly 15cm-20cm long.

The venue should also provide any permissions and storage requirement that might be necessary.

2. Lighting A Lighting plan will be supplied following full consultation with your technical team at least 3 weeks prior to the performances. Attached to this technical rider is a LX plot that typifies the requirements and rigging for lighting, staging, and masking requirements.

NB. Please note that this is not specific to your venue and will vary depending on both the size and the technical facilities available at the venue itself.

2.1 Required Lighting Equipment:

All lanterns must have excellent optics. The impact of the design will be hugely reduced and the focus time significantly increased if poorly maintained and dirty units are supplied.

- 10 x Boom stands (single pole on square bases)
- 60 x Par 64 Par Can (CP62) **NB. All pars must be the same brand.**
- 12 x Par 64 Par Can (CP61)
- 2 x Par 64 (CP60)
- 7 x 2KW Fresnel (Robert Juliat or ADB) with Barn Doors and Colour Frame
- 2 x 500w low profile sun floods (as sometimes used for security lights)
- 28 x ETC Source Four Zoom 25° - 50° **750w** with Colour Frames
- 2 x ETC Source Four Zoom 15° - 30° **750w** with Colour Frames
- 2 x ETC Source Four Zoom 19° **750w** with Colour Frames
- 27 x ETC Source Four Zoom 36° **750w** with Colour Frames
- 14 x MR16 'Birdies' with Colour Frames
- 12 x Half Hats for Par Cans
- 4 x Martin Atomic 3000 Strobes
- 2 x MDG Atmosphere Hazer (with fluid and CO2)
- 2 x Iris for Source Four Fixed Beam Profile
- 10 x 'B' size Glass Gobo Holder (if source fours not supplied)

We also require a FOH Front Wash that is used only in the call states and Tab Warmers (to illuminate the Main Curtain typically 2x 2kw fresnels cross lighting the main curtain)

DMX is required on stage for Focus Session

Venue to supply 2x flat screen monitors for use with our lighting desk. (VGA)

2.2 Notes

• It is vital to the show that there is a lot of Haze on stage Please contact us as soon as possible if the air handling or conditioning in the venue will prevent a thick haze effect.

• Both Hazer's will run for the duration of the set-up, focus and performances.

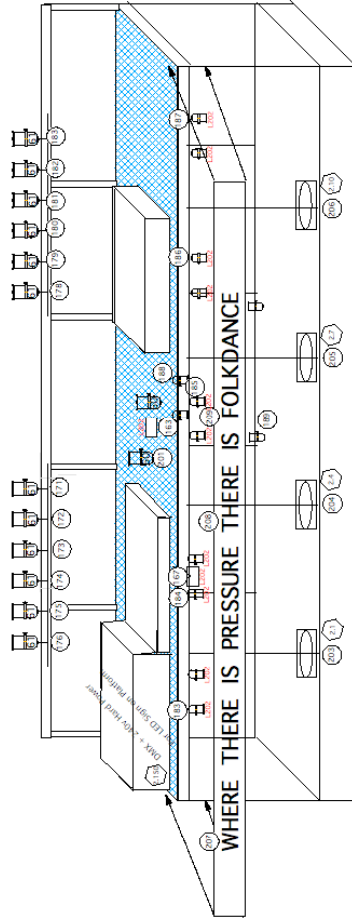
Please ensure that you have sufficient fluid and CO2 available, including the correct size of purge kit

• We tour with our own Lighting Desk (ETC 'Congo Junior'), which is pre-programmed with all the cues for the show. The desk should be positioned next to the sound desk for the duration of the performances, and in the auditorium for the period of the set-up. Two DMX cables should be provided at both locations in order to connect to your dimmers (if you have any doubt as to the connectivity of this desk to your dimmers please let us know as soon as possible).

• Lighting booms are on display to the audience so pars must be rigged at exact heights and all cabling must be exceptionally tidy.

• Lighting desk must be positioned next to the sound desk in the auditorium.

HOFESH SHECHTER COMPANY



Ideal Heights
For Pars

- +2700
- +2300
- +1900
- +1500
- +1100
- +700
- +300

10 x Booms

8.5					
6.37					
4.25					
2.12					
-5.5	-2.25	0	2.25	5.5	

11m

Masking Opening = 12m

Lighting Bars @ +9m

- 7 x 2 KW Robert Juliat Fresnel
- 60 x Individual PAR64 CP62 (Same Brand 12 with scroller arms)
- 12 x PAR64 CP61 (Same Brand)
- 2 x PAR64 CP60 (Same Brand)
- 27 x ETC Source 4 750w 36°
- 2 x ETC Source 4 750w 19°
- 28 x ETC Source 4 750w 25°/50°
- 2 x Source Four 15°/30° (with balance cradle)
- 2 x Source Four 29°/50° SX 2kw
- 6 x Any 1kw Profile
- 2 x Any 2kw Fresnel / Frosted PC
- 2 x MDG APS Atmosphere Hazer (with CO2)
- 4 x Martin Atomic 3000 Strobes
- 14 x Dimmable Birdies (Par 16) Narrow beams
- 10 x Boom Bases
- 12 x Half Hats For Par Cans (HSC Tour)
- 2 x 500w Sun Floods (HSC Tour)

3. Sound

Please see attached sound rider for all information.

NB. The mixing desk must be in the auditorium and preferably positioned in the centre and not under a balcony. It is NOT acceptable to have the mixing desk in a booth.

The performance demands a system with high dynamic range, think rock and roll rather than a traditional theatre setup. Please contact us with any Questions or Concerns.

3.1 FOH SYSTEM

The FOH System should be configured from 6 outputs on the console: Main L, Main R, Mono Sub and Mono Front Fills.

Main Left & Right

Line Array systems: D&B Q series, Meyer M'elodie. dVdosc, Nexo Geo, Martin W8L.
As a guide, 9 boxes a side for a 1200 capacity hall.

Point Source systems: D&B C4, Meyer MSL3 or 4, Nexo Alpha, Court Black Box, Turbosound Flash/Floodlight.

Subs

Sub-Bass is a very important element to the show and true audio needs to be reproduced down to 25hz: D&B B2, Meyer 700HP, L'Acoustics SB28, Nexo CD18, Martin Wavefront. As a guide, 3 boxes per side.

Front Fills

Meyer UPM1-P, D&B E3, L'Acoustic 8XT, Nexo PS8, Martin WTUB.
4 across the front is normally fine.

3.2 FOH CONTROL

1x Yamaha M7CL or Yamaha PM5D-RH. **NO EXCEPTIONS**

3.3 CH INPUT MIC LOCATION

CH	INPUT	MIC	LOCATION
1	Guitar 1	Active DI	Upper Level
2	Guitar 2	Active DI	Upper Level
3	Guitar 3	Active DI	Upper Level
4	Guitar 4	Active DI	Upper Level
5	Guitar 5	Active DI	Upper Level
6	Floor	E604	Lower Level
7	Snare 1	Beta98	Lower Level
8	Snare 2	Beta98	Lower Level
9	Snare 3	Beta98	Lower Level
10	Kick	Beta98	Lower Level
11	Pandero	C418	Lower Level
12	Frame Drum	4080	Lower Level
13	Overhead	km184 x2	Lower Level
14	Vocal	Phillips	Upper Level
15	Talk To Stage	935	FOH
16		Sm 58	FOH

3.4 STAGE MONITORS

4 x full range speakers on 2 mixes (mix one downstage L&R, mix two upstage L&R). Meyer USM or MSL2, D&B MAX, Nexo PS15, Martin LE1500.

Microphones and Stage-box system

Company carries all microphones and clips. Venue supplies:

6x Active DI boxes (BSS AR113)

24x 10m XLR cables

24x 20m XLR cables.

1x Black Straight Mic Stand

Stage box should have a minimum of 24 XLR sends and is located Upstage of the Riser.

Headphone system

Company carries a headphone system that takes 8x xlr sends from the console. This is located with the stage box Upstage of the riser.

Power Distribution

1 x backline power output (preferably UK 240v) is required upstage left of the riser.

3.5 Communication System

All on the same channel

7 x Wired Headsets – lighting, sound, fly floor, Upper platform, Lower platform, Down stage left, Down stage right.

3 x Wireless headsets – Hofesh Shechter – Stage Manager – Production Manager

4. Backline Hires

Please confirm the hire of this equipment with the order list from your backline supplier.

Three (3) 14"x6.5" Black Snare Drums. (Tama, Pearl, Yamaha)



One (1) 16"x16" Black Floor Tom. (Tama, Pearl, Yamaha)



One (1) 22"x18" Black Bass Drum. (Tama, Pearl, Yamaha) (Used on its end)



Three (3) Tall "Concert" Snare Stands Preferably Black (Pearl, DW, Gibraltar)
(If concert stands are unavailable 3 further Cymbal stands will be required)



Two (2) Boom Type Cymbal Stands Preferably Black (Pearl, DW, Gibraltar)



Two (2) 18" Crash Cymbals (Zildjian, Sabian)



Three (3) 14"x6.5" Black Snare Drums. (Tama, Pearl, Yamaha)



All drums should have new skins fitted and spare skins should be available.

5. Wardrobe

The venue should provide adequate wardrobe facilities and staff (of Wardrobe Mistress or senior Dresser Level) for the washing and maintenance of the costumes. Please see attached washing instructions for the Costumes many of which are dyed and require proper care when washing. Please translate these instructions if needed.

Hand Washing Facilities

2 x Large Top Loading Washing Machines

2 x Large Tumble Dryers

4 x Costume Rails

1 x Iron and Ironing Board

1 x Sewing Machine

Washing Consumerables:

Non - Bio Colour liquid

Handwash Colour Delicates liquid

Fabreeze

5. Crew Call

HOFESH SHECHTER COMPANY						
Standard Crew Call						
Pre Rig Day (if available)						
Rig LX / Rig Masking / Lay Dance Floor						
Get In Day						
	Stage	Fly	LX	Snd	Wrd	
9-1	6	1	4	2	-	Unload Truck / Rig Upstage LX, Hang Masking, Build Platform, Rig Sound, Rig Booms, Rig Remaining LX
2-6	3	1	4	2	-	Finish Masking/Platform, Install LX and sound on Platform, Patch and Flash LX
7-11	-	1	3	-	-	Focus LX
First Show Day						
	Stage	Fly	LX	Snd	Wrd	
9-1	2	1	3	1	2	Finish Focus / LX Plot / Costume Handover and Iron / Dress Legs
2-6	2	1	3	1	2	Sound Check / Tech Rehearsal
7-11	1	1	1	1	2	Show 1 / Notes for Following day / Wardrobe Washing Call

Second Show Day						
	Stage	Fly	LX	Snd	Wrđ	
9-1	2	1	2	1	1	Iron and Maintain Costume / Tech Work as Required
2-6	2	1	2	1	1	Dancer Class and Rehearsal / Hazers on at 6pm
7-11	1	1	1	1	2	Show 2-? / Notes for Following day / Wardrobe Washing Call
Final Show Day						
	Stage	Fly	LX	Snd	Wrđ	
9-1	-	-	-	-	1	Iron and Maintain Costume
2-6	1	-	-	1	-	Dancer Class and Rehearsal / Tech Work As Required / Hazers on at 6pm
7-8.45	1	1	1	1	-	Show ?
8.45-11	6	1	4	2	2	GET OUT / Load Truck/ limited wardrobe wash if truck not leaving immediately

6. Dressing Rooms

We require the following dressing rooms:

3 x large dressing rooms (8 people each) with shower and wash basin facilities.

1 x Individual Dressing Room (Artistic Director)

1 x Company Office (5 People)

NB The company will need a Mac compatible printer on a daily basis for the use of the company stage manager.

7. Artist Requirements

40x 500ml bottles of water daily.

8. FOH Information

Running time - 70mins. No Interval.

Latecomers Policy – No latecomers admitted before permission given by CSM (approx. 10 mins into the piece)

Strobe and Haze used during show

9. Touring Personnel

13 Dancers

7 Musicians

Artistic Director

Relighter

Sound Engineer

Assistant Stage Manager

Company Stage Manager – Lawrie McLennan
+447866 849417 – lawrie@hofesh.co.uk

Production Manager – Ed Trotter
+447780 972366 – ed@hofesh.co.uk