

HOFESH SHECHTER COMPANY

‘Uprising’ & ‘The Art Of Not Looking Back’ Technical rider

1. Staging The size of the performance area is adaptable and will vary depending on the venue.

- We require a sprung or semi sprung wooden floor with a black vinyl dance floor. The stage surface must be smooth, level and clean.
 - The optimal performance area would be 10m x 10m, however the performance is adaptable.
 - The surrounding wings and upstage areas must be clean and clear of any flight cases, ladders, un-used equipment, and anything that could act as a trip hazard.
- The same performance space is used for both ‘Uprising’ and ‘Art Of Not Looking Back’.

1.1 Uprising ‘Uprising’ is set on a bare open stage, with black dance floor, no legs (masking), and no full black backdrop. Borders will not be moved as with the position of the DS portal (if false). We are happy to show the architecture of the building in its true form and reveal the space and walls as much as possible if they are black or dark in appearance. If the space beyond the performance area is not black, or for extremely wide stages (20m+), the company may use masking to achieve the optimum effect.

1.2 Art Of Not Looking Back

‘Art Of Not Looking Back’ is set in a white box, with white dance floor, white cyc and white solid ‘german’ masking running up and down stage. These walls will need to be flown pieces to ensure an interval of 20mins.

1.3 Black Out

It is essential that we can achieve a good blackout in both auditorium and on stage throughout both pieces. 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. The piece will not be performed without an excellent blackout.

1.4 Other

• **House Tab**, Both pieces will use a House Tab/Curtain at both the top of the show and at the interval. Control of the flown pieces should be at the side of stage and will be cued by the Stage Manager.

• **Heating**. The company requires that the stage is to be heated to a minimum of +21C while the dancers are using the stage.

2. Lighting A lighting plan will be supplied following full consultation with your technical team at least 4 weeks prior to the performances.

2.1 Required Lighting Stock

2x 5kw Fresnel/PC
15x 2kw Fresnel/PC
1x ETC Source Four 26° 750w
34x ETC Source Four 36° 750w
18x Source Four 50° 750w
18x Source Four 25°/50° 750w
38x Thomas Par 64's CP62 1 kw
30x Assymetric Flood 1 kw
5x 4 Cell Molefay
2x MDG Atmosphere^{APS}

2.2 Notes

- Two (2) MDG Hazer's will be required for the duration of the set-up, focus and performances. These will be running throughout all technical, rehearsal, and performances times. Please ensure that you have sufficient fluid and CO2 available.
- 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. A DMX cable 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).
- We will require you to supply a VGA connected monitor for use with the lighting desk.

3. Sound The sound tracks for both pieces are run from a laptop with back-up versions running simultaneously on a second laptop.

3.1 PA A high quality PA is required capable of delivering full-range stereo throughout the venue at a high level with no distortion, buzz, hum or similar (D&B, EAW, Meyer, or similar).

- Amps must be of suitable power and quality for the speakers used.
- Subs are required and should have a separate feed.
- If the venue has balconies, delay speakers should be supplied and delayed accordingly.
- If the method of delaying the speakers does not feature EQ, then additional EQs are preferred for the outputs.

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.

3.2 Monitors Four full range fold back speakers for the dancers (minimum 12")(D&B, Meyer, Nexo) These can be powered or driven from appropriate amps, and will require a separate control.

3.3 Comms Adequate and suitable communications between the stage, and dressing rooms, as well as the operators of Stage, LX, Sound, and Fly's must be provided to facilitate the smooth running of the show. 6x Wired Headsets, 2x Wireless Headsets.

4. Schedule Some technical preparation prior to our arrival is required if we are to complete the set-up on time. We will supply a hanging plot for your venue.

- All bars should be at floor level ready for rigging.
 - Lanterns hung on bars and prepped but not cabled.
 - Masking (Legs and Borders) in place.
 - Dance Floors in place. Black on the bottom and white on top.
- We will then require one full day get-in before the day of performance to complete the set-up (finalize the rig, focus and plotting). Sound checks, mark-up, and rehearsals will be held on the first performance day. A typical schedule is shown below.

4.1 Basic Schedule

| Day 1 | Description | LX | STG | SND | WDR |
|-------------|-------------------------------------|----|-----|-----|-----|
| 09:00-13:00 | Mark-up. | 6 | 4 | | 0 |
| | Finalize Lighting Rig & Cable. | | | | |
| | Install Masking walls. | | | | |
| 14:00-18:00 | Complete LX rig. | 6 | 4 | 1 | |
| | Complete masking and stage set-up. | | | | |
| | Start focus. | | | | |
| | Set-up sound system. (if not fixed) | | | | |
| 19:00-23:00 | Complete focus. | 6 | 1 | | |

| Day 2 | Description | LX | STG | SND | WDR |
|--------------------|--------------------------------------|----|-----|-----|-----|
| 09:00-13:00 | Complete technical work as required. | 4 | 2 | 1 | 1 |
| 0900-12:30 | LX plot. | | | | |
| 12:30-14:00 | Sound Check. | | | | |
| 13:00-14:00 | BREAK. Sound crew break later | | | 1 | |
| 14:00 | Dancers onstage. | 2 | 2 | | 1 |
| 14:30 | Mark-up onstage. | | | | |
| 16:00 | Tech-run 'AONLB' | | | 1 | |
| 17:00 | Interval change rehearsal. | 2 | 4 | | |
| 17:30 | Tech-run 'Uprising' | | | | |
| 18:00-19:00 | BREAK. | | | | |
| 19:00 | Tech notes and Preset. | 1 | 4 | 1 | |
| 19:30 | Open House. | | | | |
| 20:00 | Performance. | | | | |

NB. Please note that depending on performance times, it may be necessary to work through breaks in order to complete the schedule. In this instance sufficient technical cover should be made available by the venue.

The above schedule is for a two-day set-up, and represents an ideal scenario for the set-up of this programme (including a performance on day two). However, for various reasons either the numbers of crew, length of the working day, or conditions of the theatre the specified schedule may not be possible to achieve. If this is the case a third day will be required to complete the installation of this show, or at the very least installation of the dance floor and initial rigging of the lighting and masking will be needed prior to the morning of day one.

We will require one or more individual (Head of Stage / LX etc....) to be available to liaise with the company in directing the crew for the installation, and that this person / persons remain available to the company throughout the set-up period.

NB. If needed an interpreter is to be provided to facilitate the process of the set-up where languages are an issue.

Crew provided for the Tech-runs on Day 2/3 must also be available as the show crew, thus providing proper continuity into the performances.

4.2 Wardrobe Wardrobe will be required on Day 2 at 09:00, and on subsequent performance days following that. Duties will cover the washing, drying, ironing, and some small repairs of the costumes. There are elements of both hand washing which will need to be air-dried, as well as regular machine washing and drying.

4.3 Rehearsals The company will require access to a suitable rehearsal room / dance studio for dance class during the day of the first performance (12:00-15:00). This does not need to be part of the venue but is preferable.

The company will also require the use of the stage from 14.00 on all further performance days for the purpose of rehearsals, class, warm up etc.... The stage should be warm and lit with adequate working lights. The Company Stage Manager will arrange any further use of the stage in advance, and with your agreement.

NB. The company must be informed at the earliest possible moment if the stage is not available for the prescribed times, so that alternate options can be discussed.

4.4 Additional Charges You are required to inform the company at the earliest possible opportunity of any additional costs for equipment hires or overtime incurred by either the schedule or the technical details presented here, and that in turn exceeds any previous contractual agreement.

5. General Information

5.1 Programme Order 'Uprising' - 26mins (7 male dancers)

Interval - 20mins

'Art Of Not Looking Back' - 30mins (6 female dancers)

Total running time: approx **1hour 20mins**

5.2 Touring Company

Artistic Director

Executive Director

Rehearsal Director

14 dancers (including understudy)

Technical Production Manager

Company Manager

Stage Manager

LX Technician

Sound Technician

Wardrobe Assistant

5.3 Dressing rooms The Company requires dressing rooms equipped with mirrors and adequate Lighting, located near to the stage. The dressing rooms must have a minimum room temperature of +21°C with close access to toilets and showers. The Company requires clean, fresh drinking water (preferred in bottles in a fridge) available during rehearsal, run through and performance times. Clean towels should be provided, one per dancer for each performance.

5.6 Production Office We will require access to an office space for the management and technical team. This should include a phone and broadband access. Access should be available at all times, and is preferable if it was located close to the dressing rooms.

5.7 Front of House Latecomers' policy:

We would prefer for the performance to go up 5 minutes after the scheduled start time so that patrons who are late do not cause disruption and are not disappointed. Once Uprising has begun, latecomers should be admitted in one group after the first 5 minutes has elapsed.

FOH must check with the company before opening the house and must give clearance for the show to commence to the Company Stage Manager. The Company Stage manager will be solely responsible for starting the show, and will not do so until all complete blackout has been achieved.

This technical rider contains the specific minimum requirements for a successful performance of Hofesh Shechter's 'Uprising' and 'Art Of Not Looking Back' and forms a part of the contract between the venue and the company. Please note that all **Final** Technical requirements are to be verified by the Production Manager in consultation with the venue, and will vary depending on the venue itself.

Any variation to these agreements must be discussed with us and agreed at least four weeks prior to the companies arrival.

Please do not hesitate to contact us should you need to discuss any of the above or if you can see any areas of concern.

We look forward to working with you.

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