



## TECHNICAL RIDER QUI SOM?

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Running time: 1 hour 40 minutes with no intermission, followed by a fanfare composed by the artists that takes the audience through the theatre lobby for 30 minutes.

**Lighting pre-assembly on D-2, assembly on D-1, dismantling on D+1 over a 4-hour shift.**

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### **Team on tour :**

12 artists

1 dog

6 technician

1 production manager

1 general manager

1 cooker

***There will be enough dressing rooms for 13 people.***

**Showers:** Hot water is essential: the performers finish the shows with clay. There must be enough showers nearby for 12 people.

### **Transport :**

Convoy: Tractor + Semi-trailer + tailgate: 16.50m x 2.30m x 3.80m

A secure parking solution is required throughout the set-up and performance periods.

### **Theatre lobby**

The hall is taken over for the start and finish of the play. Our team, with the help of your technicians, transforms the installation in the lobby during the show.

Screen-printed elements are installed in the lobby for the public entrance and spectators discover a modified and colourful space when they leave the theatre.

#### **Public entrance :**

- 10 black boxes for displaying pots.
- 1 sound sculpture on pots.

#### **Public exit:**

- 10 black boxes for displaying pots (replaced by new pots during the show).
- 1 sound sculpture on pots (replaced by new pots during the show).
- 1 white net (6m x 4m, 11.30kg) installed during the show.
- 1 live screen-printing stand.
- 1 stand selling ceramic mugs.
- 1 Korean potter's wheel for live performance by the company's potters.

*\*The show ends with a moment of festive, musical celebration: the artists play a fanfare with a high noise level (beware of possible disturbances for other parallel activities) in the theatre's reception areas (inside or outside). There is no break between the end of the show on the stage, the troupe invite the audience to follow them from the auditorium to the hall.*

### **STAGE**

-Backstage curtain, if backstage clearance, provide an opening in the middle.  
With a clearance 2 m high and 2 to 3 m deep.

- German-style drapes in the courtyard and garden.
- 2 x 16A mono power supplies, one on the garden side (pot striker) and one on the courtyard side (potter's wheel).

#### **We come with a dance floor on tennis balls, it adapts in two sizes:**

-12x12m or 10.80x10.80m

We'll also be bringing our dance floors, but the whole stage - apart from our floor - will have to be covered with (black) dance floors right up to the edge of the stage and well beyond the playing area in the courtyard and garden.

## **Stage area with 2 possible configurations:**

### **Original space**

Slope: 0%.

- 14m opening to frame. (16m ideal)
- 16 m from wall to wall (18 m ideal)
- 15m depth
- CMU of the platform 500kg /M2
- Between 8.5m and 9.5m high for the bridge that supports our Truss.
- 10m length of Truss Cie
- 8.5m Minimum height for hanging under light poles

### **Reduced space**

0% slope

- 12m opening to frame.
- 15m wall to wall
- 13m depth
- CMU of the platform 500kg /M2
- Between 8m and 9m high for the bridge that supports our Truss
- 10m Truss Cie length
- 8m Minimum height for hanging under light poles

There are a lot of clay projections on the ground. Keep a reasonable distance from the front row to avoid splashing on the seats.

Artists enter and leave through the auditorium; stairs are needed between the stage and the auditorium in the courtyard and garden.

### **CLEANING:**

***You must have a scrubber-dryer to clean the stage area. A water supply and mops near the stage are also essential.***

### **Bridges and hooks**

We need :

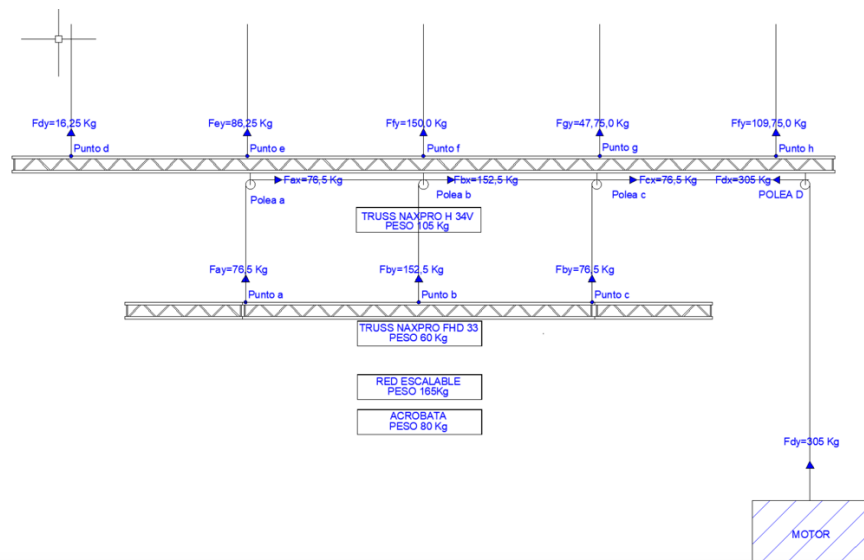
- a 400m bridge at least 14m long, hooked up by 5 250kg motors attached to the plumb bobs of our pulleys.



The attached plans detail the layout of the bridge and its attachments.

These elements will have to be assembled before our arrival.

You will need to provide guy wires for this bridge and their anchor points on your walls or walkways below the low level of the bridge. Ideally, the guy wires should be placed on the outside of the lighting ladders so that they are not in the beams of the entire fire plan for the show. The guy wires will be fixed at the end of the morning.



Our 10m long Truss (or 8m in the reduced space version) is attached to the pulleys under your deck.

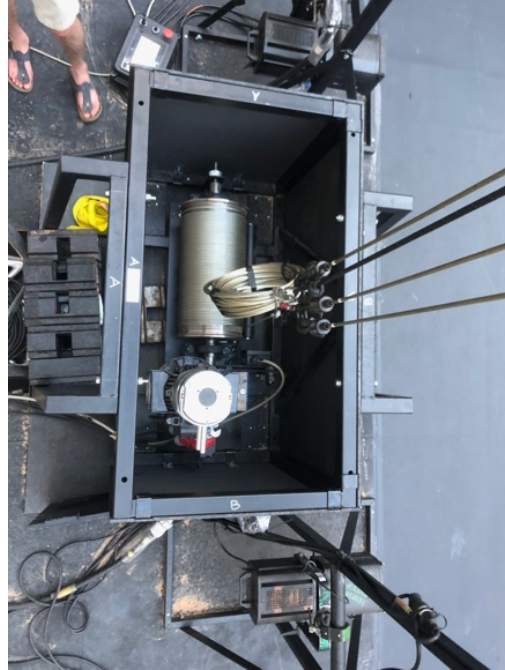
The net is then attached to this Truss.

During the show, this Truss is supported by one of our stage managers at 7.5m and then becomes a piece of equipment for the performers.

Our motor is fixed to a rack. The rack must be fitted with a total of 500 kg of cast iron blocks, weighted on each side (250 kg per side). Provide a load distribution plate (black if possible).

For this motor, we need a 32A Tetra (Tri+N+Earth) power supply to our cabinet.

This motor cannot be positioned anywhere other than in line with our Truss.



We'll also need two 40kg sets of ballast for the turntable supports.

We're bringing 12m3 of empty fireproof plastic bottles, which will be spread out on stage during the show by the artists. They will be part of the demise at the end of the show.

We need a compressor to re-inflate the bottles regularly.

These bottles are packed in 11 fireproof bags.

## **LIGHTS**

The show's lighting plan is made up of traditional, LED and servo-controlled spotlights installed on poles, in front of the audience, on the ground and on ladders.

**The lights and black box must be pre-assembled according to the adaptation plans we will provide.**

We supply 12 light ladders measuring 100cm x 50cm on the ground and 3m high and 12 protective covers for the dalis.

Adjustment height: 8m50



Adjustments are made without our floor in the second and third shifts on D-1 (or in the first shift on D-day depending on the configuration).

However, if any alterations or adjustments need to be made after the floor has been laid, they will have to be done using a Samia tower or a large Parisian ladder, ideally with castors.

*Fire plan attached.*

The lighting console **must be** an ETC Eos console with software version 3 minimum (Ion Xe20, Gio or Apex).

Lighting equipment:

- 8x Pc 1Kw
- 12x Pc 2Kw + shutter
- 8x Fresnel 2Kw
- 1x HMI 2,5Kw + Jalousie
- 36x Cut-out 613sx
- 10x Cut-out 714sx + 3 Iris
- 28x Par 64 Cp62
- 12x Dalis 860
- 2x Robe forte knife controller

## **SOUND**

### **TO BE PROVIDED BY THE THEATER**

- A person from the reception venue will be responsible for the equipment and proper functioning of the wireless mics during rehearsals and performances. They will have to equip the children, help the actors and intervene in the event of a technical problem. Please provide a qualified person who is used to this position.
- Mandatory pre-assembly of all speakers is required, as well as all equipment on stage upon our arrival (plan provided)

### **DESK :**

- **1 digital console, imperatively Yamaha CL / QL / PM / DM (use of internal effects on the console, Midi controls, Dugan and Dante) + RIO 48/24 for the stage.**

The sound control cannot be in a closed room or under a balcony, it must be located in the room, in the field of the sound system.

#### **SPEAKERS :**

- 1 L/R FOH system adapted to the size of the room and uniformly covering the entire audience
- 1x central cluster allowing homogeneous diffusion of voices throughout the room
- 2x separate subs (FOH diffusion)
- Frontfills for the first rows (FOH diffusion)
- 2x 12 or 15 inch speakers backstage, on flying bar, 4m from the ground and spaced 5m from the center
- 2x 12 or 15 inch speakers at the front stage on stands
- 2x 8 inch speakers for monitors, on the ground
- 2x 8 or 12 inch speakers, on the sides of the room, suspended or on stands
- 2x 8 or 12 inch speakers, behind the audience, suspended or on stands
- Depending on the size of the room, please provide 2 monitors in the wings, type MSP3

#### **MICROPHONES :**

Please provide windscreens with the microphones, we use clay and paint on stage which can dirty the capsules.

We bring all the equipment for the dancers, who are the most sensitive to breakage. We ask you to provide those for the instruments and the child who are less exposed as well as the wireless hands which will be protected with windshields + cotton pads + cellophane. In addition, clay and paint come off easily with a soft cloth.

- 5 x KM 184
- 2 DI
- 8 x wireless Shure or Sennheiser transmitter-receiver kits with antennas and cables



- 4 x beltpacks with adapters
- 4 x DPA 4060 in black with adapters
- 3 x 4099 with wireless adapters
- 4 x wireless hands microphones (3x58 and 1 talk)
- 3 high microphone stands for the company antennas
- 3 small round table stands
- 2 mini jack-XLR

#### **STAGE :**

- An analog XLR that goes back to the console (cannot go through Dante, only analog cause its Data) and a 16A power supply at stage left for the music machine. XLR M side at the stage.
- Please refer to the wiring plan provided for cable crossing, patches requirements and necessary lengths.

No wiring is provided by our team. It is necessary to provide a large number of long XLRs for the floor microphones.

#### **CONSUMABLES :**

- Table for sound equipment (2m50 minimum)
- A large table for Hf microphones backstage
- Control lights welcome
- Batteries for wireless microphones (ok for rechargeable ones if less than a year old)

#### **INTERCOM for the company :**

- 3 wireless intercoms on stage
- 2 wired intercoms in light and sound control desk

## PROVIDED BY THE COMPANY

- Control: 1 mac mini computer, a midi controller, a Midi interface, an RME Dante sound card, **please provide a switch with Dante Primary and Secondary**
- Microphones: 2x SM58, 9x 411
- Wireless mics: 8x kits transmitters receivers + antennas + microphones
- IEM: 4 ear monitors transmitters receivers + antenna
- Set of rechargeable batteries

INPUTS

N°	Name	Mics	Notes
1	Blai	Beltpack 1	Mix 23-24 to Live
2	Camille	Beltpack 2	Mix 23-24 to Live
3	//	Beltpack 3	Mix 23-24 to Live
4	Dimitri	Beltpack 4	Mix 23-24 to Live
5	Guillermo	Beltpack 5	Mix 23-24 to Live
6	Maria	Beltpack 6	Mix 23-24 to Live
7			
8	Wireless hand 1 « ITW »	copy of 9	Mix 23-24 to Live
9	Wireless hand 1 « Yolanda »	SM58 wireless	to be provided by the theater
10	Wireless hand 2 « Lucia »	SM58 wireless	to be provided by the theater
11			
12	Rita	Beltpack + DPA4060 black	to be provided by the theater
13	Oud	Beltpack + DPA4060 black	to be provided by the theater
14	Banjo Julian	4099	
15	Sousaphone Marti	Beltpack + 4099	to be provided by the theater
16	Kick Yolanda	Beltpack + 4099	to be provided by the theater
17	KM down L	KM184	DO Dante 49
18	KM down R	KM184	DO Dante 50
19	KM up L	KM184	Round table stand / DO Dante 51
20	KM up R	KM184	Round table stand DO Dante 52
21	KM Center	KM184	Round table stand DO Dante ?
22	411 stage 1	411	Mix 21-22 to Live
23	411 stage 2	411	Mix 21-22 to Live
24	411 stage 3	411	Mix 21-22 to Live
25	411 stage 4	411	Mix 21-22 to Live
26	411 stage 5	411	Mix 21-22 to Live
27	411 stage 6	411	Mix 21-22 to Live
28	411 stage 7	411	Mix 21-22 to Live
29	411 stage 8	411	Mix 21-22 to Live
30	411 stage Blaï	411	Mix 21-22 to Live
31	stage Blaï Monitor	(copy of 30)	only in monitors
32	411 stage C	411	Mix 21-22 to Live
33	Ableton 1 FOH L	RME DANTE 1	FOH desk
34	Ableton 2 FOH R	RME DANTE 2	FOH desk
35	Ableton 3 down stage L	RME DANTE 3	FOH desk
36	Ableton 4 down stage R	RME DANTE 4	FOH desk
37	Ableton 5 room L	RME DANTE 5	FOH desk
38	Ableton 6 room R	RME DANTE 6	FOH desk
39	Ableton 7 floor stage L	RME DANTE 7	FOH desk
40	Ableton 8 floor stag R	RME DANTE 8	FOH desk
41	Ableton 9 FX Subs	RME DANTE 9	FOH desk
42	Ableton 10 monitors	RME DANTE 10	FOH desk
43	Ableton 11 Rev desk	RME DANTE 11	FOH desk
44	Ableton 12 IEM Yolanda	RME DANTE 12	FOH desk
45	Ableton 13 IEM Compos	RME DANTE 13	FOH desk
46			
47			
48			
49	Pot	B98 with cable	from the company
50			
51	Camille to IEM	SM58 wireless hand 3	to be provided by the theater
52			
53	Spare wireless hand 4	SM58 wireless	to be provided by the theater
54	Spare beltpack	DPA 4060 black	beltpack from the company
55			
56	Stage orders	SM58	cie
57	Mini Jack on stage	DI + mini jack	to be provided by the theater
58	Mini Jack on stage	DI + mini jack	to be provided by the theater
59	TB	SM58	cie
60	Mini Jack on desk for FOH spare	Mini Jack	to be provided by the theater
61	Mini Jack on desk for FOH spare	Mini jack	to be provided by the theater
ST1	Hall wireless hands		
ST2	Dly bottles		
ST3	HQ Pitch		
ST4	Rev room Ableton		
ST5	Rev beltpacks		
ST6	Rev Instruments		

# OUTPUTS

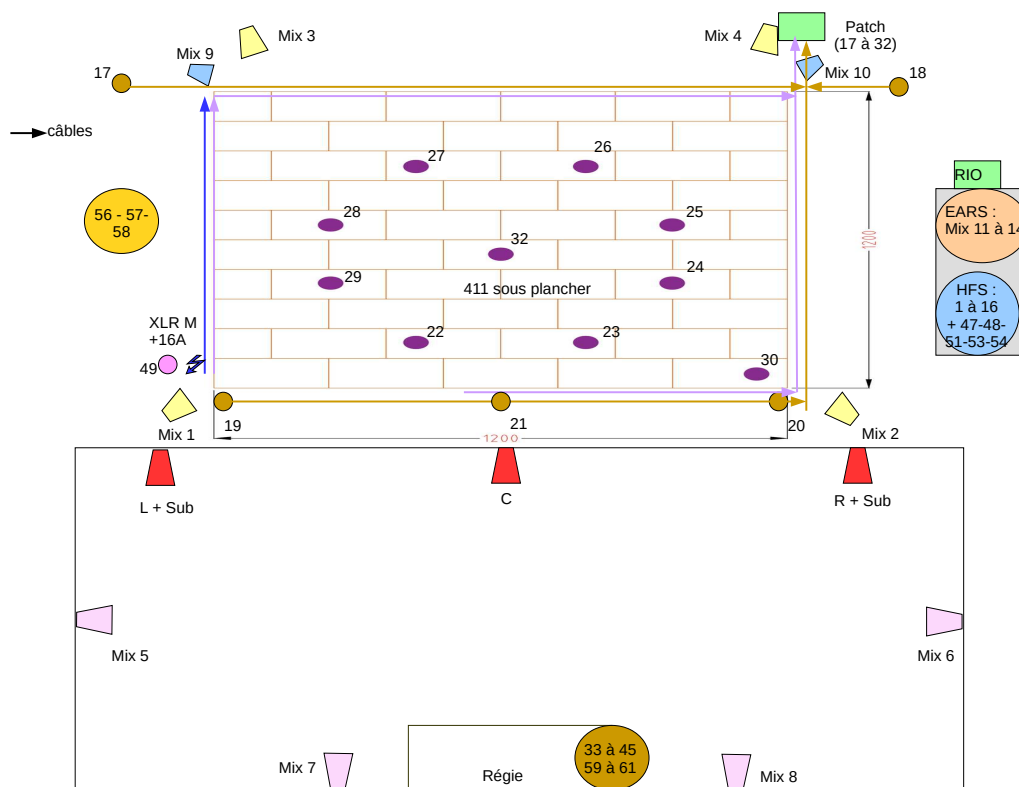
N°	Mix bus	Name	Matériel	Notes
1	Mix 1	Monitor L	12/15" on stand	to be provided by the theater
2	Mix 2	Monitor R	12/15" on stand	to be provided by the theater
3	Mix 3	Down Stage L	12/15" on flying bar	to be provided by the theater
4	Mix 4	Down Stage R	12/15" on flying bar	to be provided by the theater
5	Mix 5	Room Mid L	8/12" on flying bar or on stand	to be provided by the theater
6	Mix 6	Room Mid R	8/12" on flying bar or on stand	to be provided by the theater
7	Mix 7	Room Back L	8/12" on flying bar or on stand	to be provided by the theater
8	Mix 8	Room Back R	8/12" on flying bar or on stand	to be provided by the theater
9	Mix 9	Music monitors L	8" on floor	to be provided by the theater
10	Mix 10	Music monitors R	8" on floor	to be provided by the theater
11	Mix 11	Ear Yolanda	cie	
12	Mix 12	Ear Lucia	cie	
13	Mix 13	Ear kid 1/Rita	cie	
14	Mix 14	Ear Mathieu	cie	
15	Mix 15	FX 5 Instruments		
16	Mix 16	FX 6 Rev beltpacks		
	Mix 17	FX 1 Hall Vox		
	Mix 18	FX 2 Dly Vox		
	Mix 19	FX 3 Boom		
	Mix 20	FX 4 Rev Zik		
	Mix 21	411 to Live		Dante 55
	Mix 22	411 to Live		Dante 56
	Mix 23	Mix Vox L	all beltpacks and wireless hands to live	Dante 53
	Mix 24	Mix Vox R		Dante 54
17	MTX 1	FOH L		to be provided by the theater
18	MTX 2	FOH R		to be provided by the theater
19	MTX 3	Cluster		to be provided by the theater
20	MTX 4	Sub		to be provided by the theater
21	MTX 5	FF L		to be provided by the theater
22	MTX 6	FF R		to be provided by the theater
	MTX 7	Rec L		Dante 63
	MTX 8	Rec R		Dante 64
	ST	Stereo	To MTX	Music only

## STAGE PLAN

The scenography and the use of clay require us to pass the cables around the floor to the distant stage left or stage right, depending on the configurations and accesses.

No cable can cross between the ladders. It will therefore be necessary to provide either two RIOs that can be placed in different places or an analog patch long enough to connect to the RIO.

The RIO is ideally placed next to the wireless mics control room.



## **Ceramics workshop**



We need to install a 30m<sup>2</sup> ceramics workshop for modelling pots. Close to water and drainage. If possible on the same level as the stage.

Located very close to the stage, this space should be covered with tarpaulin on the walls. We require old dance mats for the floor if it cannot be easily washed. These protections must be made before our arrival and the location defined together in the preparations.

This location must not be a high-traffic area, otherwise bollards will be needed to create a work area. Dressing rooms nearby with showers and towels.

Earthen pots will be turned and transported from this area to the stage every day on a trolley.

Any sensitive areas between this area and the set will be protected and marked.

We are also installing - if necessary and depending on the location - protective covers on certain corners of the pendillons to prevent them from getting dirty.

Cleaning will be carried out every day.

### **Technical requirements for this space :**

- 1 water access, drainage.
- 4 PC 16amp and extension leads, independent for the two pottery wheels and a plodder.
- 2 mandarins on feet.
- 2x 10m extension leads.
- 1 Hoover.
- 2 x 2m tables, 3 chairs.

- *Bring polythene and gaffer.*
- *2 Praticables, with 40 or 50cm legs.*

## **KITCHEN**

We come with our own cooker and a mobile kitchen to provide meals for the team. We pay particular attention to the life of the troupe on tour, and we like to celebrate the exceptional nature of the moments we share through meals with the whole structure. This also enables us to ensure the quality and origin of the products, as part of a local approach.

### **Kitchen, catering:**

In the process of creating our show Qui som? we integrate our own catering into public spaces.

Our cook needs to know what the installation possibilities are.

**\*There will be 22 or 23 of us over the whole period.**

Several options are available.

### **If the show is performed outdoors:**

We are partly self-sufficient with a kitchen caravan. However, we would need :

- A sink
- A dishwasher
- A fridge
- A cool, dry place
- 5 x 2m tables
- Electricity for 2 hotplates (3500W x 2 + two bain-marie 1200W x 2), power to be determined according to the location.

### **If the show is indoors :**

- We prefer to invest in an existing fully-equipped kitchen close to a catering room.
- It is possible to adapt a place equipped by your care, at least :
  - A sink
  - A dishwasher
  - An oven
  - Three 2m tables (5 if auto wash).
  - An electricity supply to be determined according to the venue.

In all cases, the catering area, equipped with a sufficient number of tables and chairs, must be as close as possible to the kitchen area.

Finally, this must be approved by our head chef.

**We need to be able to eat in the theatre in the evening after the play and the demise: we therefore need to plan for the theatre to close 5.30 hours after the start of the show.** Please take this information into account, especially if you are not leaving the



theatre on your own. These conditions are an integral part of the company's artistic approach.

## **CLOTHING**

It is essential to have fast-track dressing rooms on the set or nearby in addition to the dressing rooms. (12 actors and a technical-administration dressing room).

### **Technical requirements for this space :**

- 3 washing machines, minimum 8kg**
- 2 drying machines**
- 2 vacuum ironing boards
- 2 ironing boards
- 1 drying cabinet
- 4 fans
- 4 plastic tubs for pre-washing
- 1 wringer
- 2 caddies for the game (Evacuation of costumes in game.)
- 10 racks, at least 1.60 m high (6 on the set, 4 for drying costumes).

At one o'clock before the show, it is advisable to clean black costumes using running water. It is essential to rinse the costumes with cornflour and water before putting them in the machine.

These costumes should be dried in another room, to avoid coming across the patinated costumes that come up from the stage covered in dust, clay and paint (red, blue).

Patinated costumes with a lot of clay and paint should be washed the same evening at the end of the show.

All others can be treated the next morning with a sponge or under running water.

### **Typical schedule for two days of play at 20:00**

#### ***D-1***

Unloading costumes, allocating dressing rooms

1 person, 9H00/ 13H00

1 person, 14H/ 18H Ironing

#### ***D***

1 hab, 9H00/ 13H00

1 hab, 14H00/ 18H00 mise costumes

2 hab, 20H00 / 00H00 **Show**

#### ***D+1,2 ect..***

2 people 9H00/ 13H00 Finishing and drying of patinated costumes.

2 people 14H00/ 18H00 Ironing and finishing, repairs.

1 person, 20H00 / 00H00 **Show**.

2 people 22H00/ 00H00 gros clean costumes (3 costumiers.)

***D+ 1 (the day after the last show)***

2 hab 9H00/ 13H00 Finishing drying of patinated costumes.

Putting in fly and loading on truck.

