

Emmanuel Van Der Auwera

can you make a hurricane

Provisional technical rider 26.05.20



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TECHNICAL CONTACT:

Technical coordination / light : Grégory Rivoux - gregory.rivoux@gmail.com +32 487 42 90 38

Sound / Video : Morgan Souren - morgan.souren@halles.be +32 484 39 93 41

Camera operator : Julien Stroïnovsky – Julien@novskyfilm.com +32 486 41 30 81

GENERAL

The technical rider is part of the contract between the venue and the company. Technical requirements may be adapted in accordance with the particularities of the venue, only in coordination between the company and the venue's technical coordinators. Thanks to contact us if you encounter any problem. We'll try to find a solution

Please send us:

- The name and contact details of the technical director
- DWG or PDF plans and pictures of the venue
- The address of the theatre / loading dock & artist entrance and a map of the area.

Crew on tour:

- 3 performers
- 3 technicians
- 1 director
- 1 tour/production manager

DURATION OF THE PERFORMANCE

Approximately **45 min**

AUDIENCE / CLOAK ROOM

No latecomers are allowed after the start of the performance

DRESSING ROOMS & LAVATORY / PRODUCTION OFFICE / CATERING:

to be provided by the venue:

- 2 dressing rooms for the performers with tables, mirrors and make-up lights
- Non-public lavatory facilities and showers with hot and cold running water
- 3 towels per performance

- 1 production office with WI-FI access

- Ample drinking water, coffee & tea during set-up, rehearsals and shows
- Backstage catering: fruits, cereal bars, black chocolate, nuts, cookies, honey,

STAGE/ SCENOGRAPHY



To be provided by the venue:

Ideally, a versatile venue such as an old market hall or a former factory.

We can, of course, adapt to any performance space that meets the minimum size requirements and access for cars

The photos and plans are for illustrative purposes. They show the venue where the show was created.

- A bare stage, minimum space dimensions (*performance area*): 12m depth x 15m width
- No curtains are needed if the black room is reached
- Height of hanging trusses at minimum 7m
- 1 BLUE CAR to define, compliant with the safety regulations in effect in your country
- Technical chair without armrests, with a height adjustable from 50 to 80 cm

The company brings:

- 1 folding table
- 1 folding chair

LIGHTING



To be provided by the venue:

The lighting setup depends on the venue.

We will provide you with a plan once we receive information about the venue where the play will be performed.

In the meantime, please ensure you have at least the following equipment:

- SACN connection from FOH
- Sufficient nodes to convert SACN to DMX
- Power, DMX and cable supply for all fixtures
- 15 x led profile type ROBE T11 or equal with our agreement
- 10 x led Fresnel type ROBE T11 (Fresnel lens) or equal with our agreement
- 9 x led panel RGBW type CHAUVET ON AIR 1 or equal with our agreement
- 12 x dimmable fluorescent light 6500 Kelvin type RJ 744v or equal with our agreement
- 3 x dimmer for fluorescent light

The company brings:

- 1 MACBOOK PRO
- 1 GMA3 wing on pc
- 1 APERTURE MC PRO KIT with CRMX
- 2 LIGHT REFLECTORS with STANDS

VIDEO



To be provided by the venue:

The video setup depends on the venue.

We will provide you with a plan once we receive information about the venue where the play will be performed.

In the meantime, please ensure you have at least the following equipment:

Screens

- 2× front-projection screens, white surface, 16:9, minimum width ≈ 4 m, with full blackout backing (light-blocking rear).

Projection

- 2× video projectors, min. 10,000 ANSI lumens, WUXGA (1920×1200) or higher (Panasonic PT-REZ10 or equivalent — suggestions welcome). Please confirm the lens / throw ratio suited to the throw distance and screen size.
- Each projector to be rigged **directly in front of its own screen, centered on the screen's horizontal axis, and as close to on-axis (perpendicular) as possible**, so that the image fits the screen using **optical lens shift only** (as much as possible)
- Rigging system per projector allowing fine adjustment: tilt (up/down), pan (left/right) and roll.

Signal conversion

- 2× Blackmagic Micro Converter HDMI to SDI

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Cabling

- 3× HD-SDI BNC cables, 50 m
- 3× HD-SDI BNC cables, 25 m
- 10× HDMI cables, 1 m
- Power distribution and all required cabling for the video equipment.

Network

- Both projectors connected to a dedicated Ethernet switch, with an RJ45 link from that switch to the Video FOH position.
- Administrative Web Control access required on both projectors (username + password), including permission to set the IP address and subnet mask. We need to assign the projectors to our own addressing scheme for integration with the show-control system. Please also provide the PJLink password, or allow us to set it.

The company brings:

- 1 MACBOOK PRO
- 1 ATEM pro iso extreme HDMI 8x
- 4 BLACK MAGIC Ursa Broadcast G2 CAMERA + stands and accessories
- 1 BLACK MAGIC 6K pocket pro CAMERA + accessories
- 4 BLACK MAGIC SDI to HDMI

SOUND



To be provided by the venue:

Pa system adapted to the venue and providing 100 dBA full spectrum without distortion

PA SYSTEM

Professional PA system adapted to the venue, full-range and distortion-free, capable of 100 dB(A) continuous at the mix position with sufficient headroom.

All loudspeaker outputs are fed from discrete aux/mix buses (Aux 1–6), not from a main L/R bus. Please patch as follows:

Aux 1 & 2 — 1× full-range speaker above each screen (one per screen)

Aux 3 & 4 — 2× subwoofers

Aux 5 & 6 — 2× front-fill speakers placed close to the audience, dedicated to the wireless-mic voices, to improve intelligibility and minimise the venue's reverberation

Power and all required cabling for every loudspeaker position.

MICROPHONES & WIRELESS

3× DPA 4060 or 4061 lavalier microphones, terminated to match the supplied bodypack transmitters (please confirm connector type).

3× bodypack transmitters + 3× receivers (Sennheiser EW500 series or equivalent)

Fresh batteries + belt pouches to wear the transmitters (if available).

3.5 mm stereo minijack → dual mono TS jack (to connect MAC to mixer)

2× DI boxes (to connect MAC to mixer)

5 × XLR cables (for wireless receivers and Di Boxes)

MIXING CONSOLE

Digital mixing desk (Midas Pro1 or equivalent), providing at minimum:
12 inputs
6 aux / mix buses (discrete loudspeaker feeds, see PA section)
per-channel de-esser and multiband compression

CONTROL NETWORK (shared with Video — single network)

1× Ethernet switch for the show-control network, linking the MAC, the ATEM and the video projectors (control from the MAC via OSC / PJLink).
3× RJ45 patch cables (Cat5e or higher), 1 m.

POWER & GROUNDING

All video and sound equipment must be powered from the same electrical distribution (same phase, common earth) to avoid ground loops.
At least 5× power strips.

The company brings:

1 MACBOOK pro

TECHNICAL SET-UP TIME & CREW

1 set-up day prior to the performance day is necessary for the technical set-up, sound-checks & stage rehearsals. To be evaluated per venue and in function of the tour planning.

We require

- 1 experienced head technician fluent in English or French
- 1 dresser to wash, dry and iron costumes before & between the performances (depending on coordination with previous / following tours)

Planning:

Working schedule to be agreed upon between the technical coordination of the company and the venue in relation to the technical specifications of and performance time at the venue.

To respect the following schedules, it is important that the theater is in working order with prepared stage, light, video and sound equipment.

			VIDEO	LIGHT	SOUND
D-1	9h-13h	unload + set up Stage, Sound & light	2	4	2
	13h-14h	lunch			
	14h-18h	set up light + focus	1	2	
	18h-19h	Soundcheck			1
	19h-22h	rehearsal		1	1
D #	10h-13h	check & programming		1	1
	14h-18h	performers on stage		1	1
	18h-19h	break / stage cleaning			
	19h-20h	performers on stage		1	1
	20h	performance		1	1
	21h	dismantling	1	1	1
	22h	loading			
	23h	OFF			

