

Alexander /
Vantournhout
/not
standing
/



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Contre-jour

technical rider

v1.2

6th of December 2021

technical coordination

Bram Vandeghinste
+32 485 750 953
bram@notstanding.com

production manager

Aïda Gabriels
+32 474 05 14 55
aida@notstanding.com

booking agent

Flore Roggeman
+32 9 234 12 12
flore@fransbrood.com

**This technical rider is fully part of the contract.
Adjustments (due to specific features of the venue) only can be made
in negotiation with the company.**

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General info

▪ **team on tour**

Touring members – avg. 9 - 11 people
(a definitive list will be sent well in advance)

Performers – 5 people

Tina Breiova
Ariadna Girones Mata
Noémi Devaux / Esse Vanderbruggen
Philomène Authelet
Aymara Parola / Jessica Eirado Enes

Technicians – 2 people

Bram Vandeghinste / Rinus Samyn light
Tijs Bonner / Matisse De Groote audio & video

Choreographer – 1 person

Alexander Vantournhout

Tour Manager – 1 person

Aïda Gabriels or Barbara Fälter or a colleague

optional

Rehearsal Director – 1 person

Depending on the tour (if Alexander Vantournhout is not present)

not standing representative – 1 person

Esther Maas (company manager) or a colleague

Distribution Frans Brood Productions - 1 person

Flore Roggeman or a colleague

- **duration of the performance** 60 minutes, no intermission
- **stage** proscenium stage and frontal audience (no audience on the sides)
- **stage dimensions** **min. 12m wide / min. 11m deep / min. 7.5m height to flybars/grid**
- **recommended age** 12+
- **venue crew** 3 light technicians, 1 sound technician, 1 all-round technician
- **venue crew during performance** 1 all-round technician

note: all technicians should be familiar with their technical equipment and their venue.

The company requests that all current technical documentation for the proposed venue is sent by email to the technical coordinator (bram@notstanding.com) as soon as possible:

- a. architectural drawings (**please send .dwg if available**) including section and plan views
- b. stage plan
- c. pictures of the venue
- d. standard lighting plot
- e. inventory of lighting equipment
- f. inventory of sound equipment
- g. local regulations (sound levels, fire codes, curfews etc)
- h. seating plan

Typical Schedule

This example is based on the show starting at 20h00 (which is not always the case).

This is for reference only. Times are subject to change.

Day	Time	Activity	Venue Crew			Company Crew
			Light	Audio	Allround	
D-2 Travel Tech		Technicians travel and arrive				2

D-1 Travel cast + Setup	...	Rest of the team travel and arrive				
	09h	Load-out + get-in	3		1	2
	09h-13h	Rigging light + sound + video	3	1	1	2
	13h-14h	Lunch for technicians				
	14h-19h	Focus lights	2		1	2
	19h-20h	Focus video	1		1	2

D Setup + Show	09h-13h	Setup and test sound + finish light	1	1		2
	13h-14h	Lunch for the team				
	14h-15h	Warm-up	1			2
	15h-17h	Rehearsal on stage	1	1		2
	17h-18h	Stage cleaning	2	1	1	
	17h-19h	Dinner break (for those eating before the show)				
	19h-20h	Prepare for the show	1	1		2
	20h-21h	SHOW			1	2
21h-23h	Dinner (for those eating after the show) Breakdown (in case of only one show)	3	1	1	2	

D+1 Extra Showdays	15h onwards	Technicians prepare			1	2
	15h-16h	Performers warm-up on stage			1	2
	16h-17h	Rehearsal on stage			1	2
	17h-18h	Stage cleaning	2	1	1	
	17h-19h	Dinner break				
	19h-20h	Prepare for the show			1	2
	20h-21h	SHOW			1	2
	21h-23h	Dinner (for those eating after the show) Breakdown	3	1	1	2

Depending on the location and planning:

Day after last show		Company departs				
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Important notes:

- > According to the needs of the company this tour schedule may change.
- > Rehearsals are private and strictly for company members; no programmers and press are allowed.

1. Stage

- a frontal stage is needed. No audience on the sides.
- a hard, flat, solid floor in good condition. No soft surface underneath.
- the company will decide in advance if they will play in a black box or without any kind of borders, so please provide us appropriate pictures of your venue with/without borders.
- the stage should entirely be **covered in black dance carpet upon arrival of the company.**
- the performance requires absolute silence in the house.
- performing on an inclined stage is possible, to be discussed in advance.

theatre provides

- > the stage completely covered in black dance carpet upon arrival of the company
- > at least 2 big brooms
- > an industrial vacuum cleaner comes in handy for the breakdown after the show
- > 2 unused rolls of black gaffer tape
- > 1 unused roll of white gaffer tape

company provides

- > a beige cotton dancefloor (dim. 9.4m wide x 9m deep), type Showtex SolinFix Ecreu (flame resistance class B-1)
- > a black powdercoated aluminum frame (dim. 9.4m wide x 9m deep)
- > 180kg of cork granulate (dim. 1-3mm) that we disperse inside the aluminum frame, on top of our beige dancefloor. The cork is transported in big sealable bags.
- > 3 shovels to clean up the cork
- > a vacuum cleaner to clean up ONLY the cork

notice:

Even though no kind of open flame or effect whatsoever is used during the performance, to ensure safety, the company has always 2 flame retardant blankets EU1869 (dim 1.20m x 1.80m) present on either side of the stage.



2. Lights

Our show starts in COMPLETE darkness for the first 8 minutes of the show. Please be aware of this!

It is of utmost importance that any disturbing or distracting lights e.g. led lights from machinery, emergency lighting, reflective areas like metal borders or shiny elements are removed or covered. For security reasons, think well in advance of a suitable replacement or make a correct risk-analysis.

theatre provides

- > all the fixtures and gels indicated on the lightplot (see attached lightplot)
- > **black alu tape (minimum 2 unused rolls)**
- > a minimum of 120 dimmers 2,5kW
- > all necessary safety cables to secure a clean and safe hookup
- > a clean DMX512 connection (5-pin connector)
- > house lights on dimmer, to be controlled from booth
- > **6 identical black lighting towers with bars on 70cm H and 150cm H**
- > we only use 4 barndoors on 4 Fresnell's 2kW
please remove all other barndoors prior to the setup

fixtures:

-	18x	PC 1kW
-	10x	Fresnell 1kW
-	8x	Fresnell 2kW
-	5x	Profile 1kW 15°-31°
-	13x	Profile 1kW 15°-38°
-	8x	Profile 1kW 38°-57°
-	1x	Profile 2kW 13°-36°
-	3x	Profile 2kW 30°-54°
-	15x	PAR64 CP62
-	12x	PAR64 CP61

gels:

please provide fresh and unburnt gels!

-	4x	LEE 201	Fresnell 2kW
-	1x	LEE 201	Profile 1kW
-	4x	LEE 053	Fresnell 2kW
-	4x	LEE 020	Fresnell 2kW
-	16x	LEE 200	PC 1kW
-	5x	LEE 174	Fresnell 1kW
-	6x	LEE 174	Profile 2kW
-	5x	LEE 152	Fresnell 1kW
-	6x	LEE 152	Profile 2kW
-	6x	LEE 717	PAR64
-	6x	LEE 158	Profile 2kW
-	16x	ROSCO R119	PC 1kW
-	19x	ROSCO R132	Profile 1kW

company provides

- > MacBook Pro with D::Light software as lighting console
- > Enttec DMX USB Pro (5-pin DMX out)
- > Korg NanoKontrol2
- > 8 lightstands for profiles on floor (nrs. 69 to 74 & 95+96 on plot)

You can find the most recent version (.pdf) of our lightplot (format A3) through this link:

<https://drive.google.com/file/d/1qIhPjQJK4MdQde2QHEeTftzv8cd2T2wK/view?usp=sharing>

3. Video

The performance uses a live feed from the camera on stage that is projected on your white backdrop / filmscreen. The screen is masked with borders and legs attached on the same flybar of the screen to attain a projection surface of 9.4m wide (same width as our corkfloor) and 6m high.

Our camera is positioned in the exact middle of our corkfloor, facing top town on a flybar. (H 7.5m)

Our projector is also attached on a flybar at a height of 7.5m. Distance from screen is min 7m.

theatre provides

- > a clean white backdrop / filmscreen / cyclorama (min. 10m wide and 6m high)
- > all weighting rods for the backdrop / filmscreen / cyclorama
- > enough borders and legs (all same color please!) to create our masking for the screen
- > an ethernet connection between projector and booth (RJ-45 connector)
- > an XLR connection between projector and booth (for our remote)
- > 1x shucko 220v for the camera
- > 1x shucko 220v for the beamer

company provides

- > projector Panasonic PT-RZ970 with rental frame and mounting bracket
- > short throw lens Panasonic ET-DLE060
- > all SDI cables to connect projector and camera
- > camera Canon XA-55 with mounting bracket
- > Macbook Pro with Qlab software
- > Blackmagic Design Mini Recorder 3G
- > Blackmagic Design Mini Monitor 3G

4. Sound

theatre provides

- > a professional quality sound system with sufficient power to suit the venue, to be configured as L/R + SUB (mono). The system should be fully operational upon the arrival of our technical crew. All-time acces to amps and processors
- > 2 x 15" mono wedges (one upstage left and one upstage right), positioned behind the borders that mask the projection screen (so out of sight)
- > 2 x 15" mono wedges positioned left and right behind the last row of the audience
To be positioned on a tripod (H 1,6m) to create surround effect
- > a quality mixing console (preferably digital: Midas M32, Yamaha LS9, Yamaha TF-1,...) with a minimum of 12 inputs and 8 outputs
- > a stereo mini-jack connection at mixing desk

company provides

- > Macbook Pro with Qlab software
- > ESI U86 XT soundcard
- > jack-xlr cables from interface to mixing desk

mixing desk routing

input	routing
channel 1	upstage left + upstage right
channel 2	upstage left + upstage right
channel 3	FOH left
channel 4	FOH right
channel 5	surround left
channel 6	surround right

all inputs are sent POST-FADE
SUB on matrix

5. Lightplot

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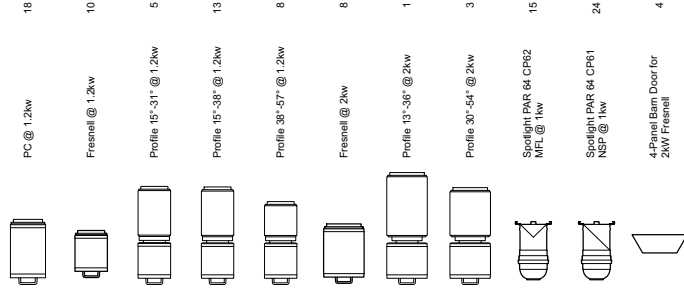
version 1.2 (6th of December 2021)

lightdesign by Harry Cole

Scale 1:50

drawn by Bram Vandegehinste
+32 (0) 485 750 953
bram@standing.com

Lamp Count



Gel + Frost Count

