technical rider

Ithaque

director :
Christiane Jatahy

premiere in Odéon-Ateliers Berhier 2018/03/16

CONTENTS

technical contact :

1. STAFF

Tech crew for get-in, run & get-out
1 tour manager / subtitles operator Ulysses's side
1 set/light designer
1 light manager
2 video manager
4 stage managers
1 sound manager
1 subtutles operator Penelope's side
1 artistic director
6 actors on stage (3 women, 3 men)

LOCAL STAFF for get-in, run & get-out
Dresser
Eletricians / Light managers
Stage managers
Video manager
Sound manager

thank you to provide:
one office with internet access
small water bottles for all the staff, during all the period

2. SHOW DURATION :

1h45 without intermission (1st part 30mn / 2nd part 1h15)

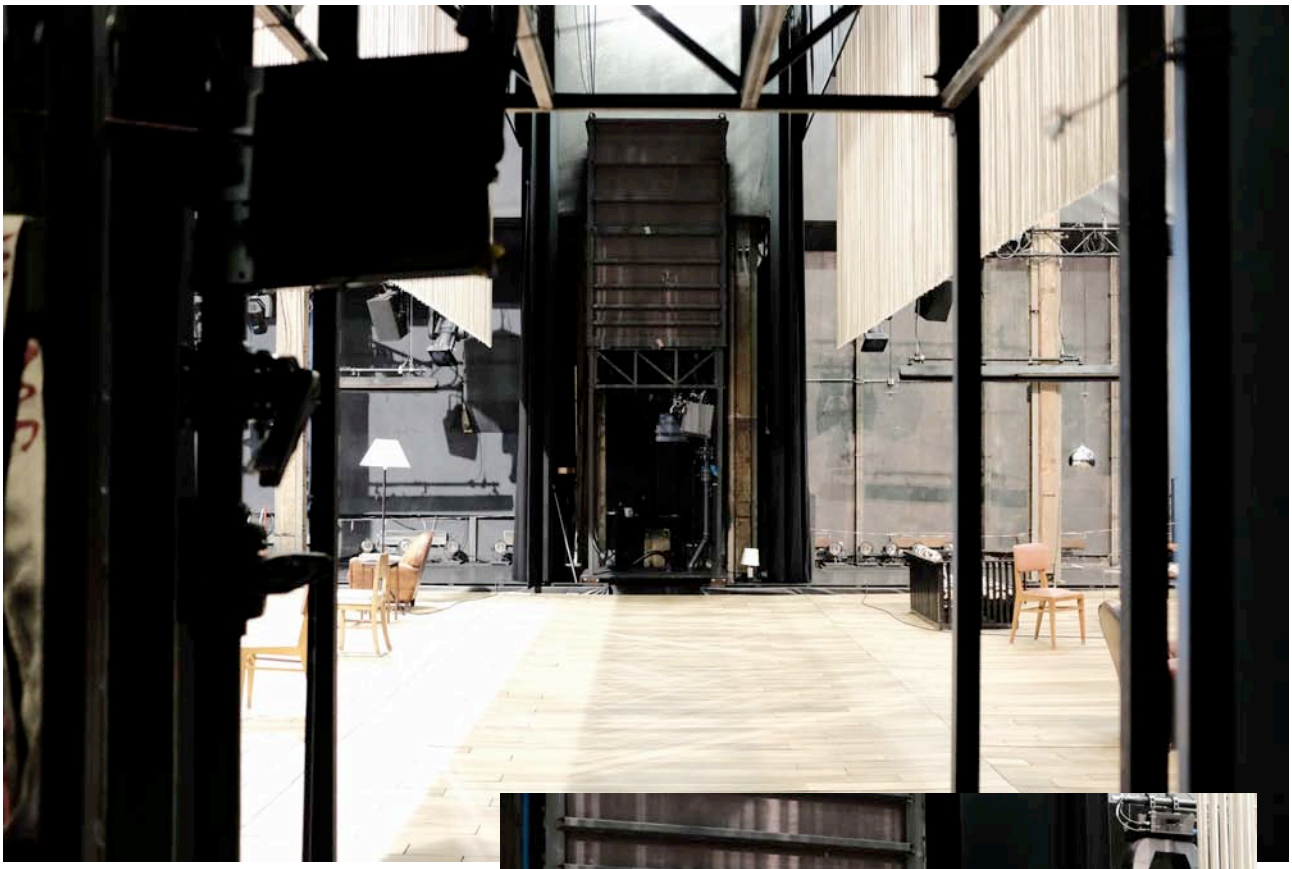
3. OVERVIEW

PLEASE NOTE
« Ithaque » can't be performed if the Portable Appliance Testing (PAT) is not complete on everything on stage and around the stage.
We will have all bars, audience seats, scenery elements, lighting fixtures… tested for its **earth continuity** before we can use the water on stage, for the crew and audience safety.

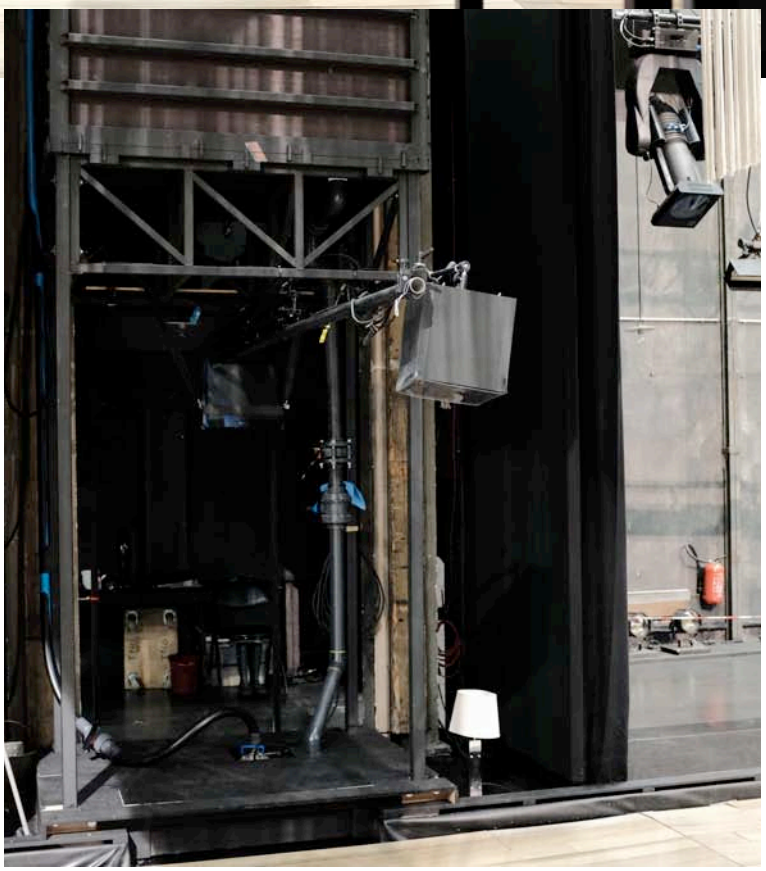
Bifrontal configuration (2 identical bleachers), with a central stage: public will shift position during the show.
The whole stage is a pool with a waterproof liner at the bottom, covered by a wooden deck. The stage is divided in 3 spaces with the help of 2 moveables curtains made of multiple threads (string curtains).
During the show, the pool fills with water coming from 2 tanks (5 m3 each). We bring the whole equipment to heat, to filter and to treat the water coming from our tanks. We need power supply (2* 32A tri, 2*16A, see below).
The pool is equipped with liner and overflow channel, that makes it waterproof. But it would be better to protect your deck with a plastic film polyane, or other appropriate solution.
We need 8m3 water to fill the tank, and a large drainage system to release it after the last performance.

4. WATER TANKS

- total height : 5,80 m
- tank height : 2,75 m
- weight : approx. 1 T (empty) / 6 T (filled with water)



We have to pay special attention to **foundation loads,** regarding the weight that 4 steel poles have to support.



5. STAGE AND PROPS

- **your venue**
  - tiers :
    - bifrontal configuration with 12m inner space (10m inner space if small version set)
  - stage :
    - clean, without any slope
    - provide 2 trap-doors in the floor for water draining, height : 7cm, width and length: 30cm
  - fly with motorized fly bars (especially for the motion of curtains)
  - water supply for first (and then daily) tank filling : we have to use your water extinction network (make sure that water is clean)
  - we will not use your front curtain
  - please adjust the low limit cue of the iron curtain regarding our floor set thickness
  - stage and flies have to be free of any previous elements
  - provide a wide enough storage space for all flight cases and devices (~30m3)

- **max dimensions** of our elements
  - tanks : 2,80 m x 1,60 m x 1,75 m (h x l x w)
  - roles and curtain rails : 6 m length

- **to be provided** :
  - black leggs, borders with iron pipes at the bottom
  - tubes, slings and ropes for dead hungs (to specify)
  - 4 motors (500kg) or hoists to help the setting up of our water tanks
  - black circulation carpet, all around the set
  - 1 Genie personnel scissor lift (working height approx. 12 m)
  - 2 big stepladders
  - 1 big ladder
  - 2 Tri-phase 32A and 2 mono-phase 16A power source
  - 8 m3 water to fill the tanks (High flow faucet if possible, as fire faucet)
  - Large drainage system to evacuate the water after the last show
  - 2 water vacuums
  - 1 Dishwasher near the stage
  - A water supply nearby the stage

- **Props to provide each performance and rehearsal** :
  - 3 bags of crisps (3*400g)
  - 2 bags of peanuts (2*500g)

- **transport** : 2 semitrailers
  - Provide a forklift for truck unload and load
  - Provide a palette jack

- **fireproof certificates** of the set are at your disposal

6. LIGHT (you suply)

A venue specific lighting plan will be supplied following full consultation with your technical team. This one is a draft for discussion.

PLEASE NOTE

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- **Control**

a lighting control system (ADB Prego/Hathor) with the show pre-programmed

  -
  - Prego + Imago + backup + local network (output RJ-45 protocols sACN or Art-net or DMX512A with XLR5F)
  - 1 x transmitter DMX HF Lumen Radio
  - 3 x receivers DMX HF Lumen Radio [+1 spare]
  - 1 x flight network Cisco switch + Luminex DMX node

- **Moving heads & conventional**
  - 6 x Alpha Profile 800ST Clay Paky 7750°K Gobo [+ 1 spare unit]
  - 18 x Profile Led Warm 24v 1m [+ 7 spares units]
  - 8 x LDDE SpectraConnectT5/35W [+ 3 spare units]
  - 25 x fluolight solo dimmable Robert Juliat [+ 5 spare units]
- **Practicals & other**
  - 1 x panel led warm + cold on 'magic arm clamp' (accessory for the camera)
  - 9 x practicals, floor lamps– light bulb 12V (E27 60W, E14 40W, MR16 9W)
- **Dimmers**
  - 1 x Digi VI Fluos + power adaptators Harting / Wieland [+1 spare unit]
  - 2 x 2 power boxes 12V 3dimmers [+1 spare]
  - 1 x power box 19p (drivers, spare, DMX splitter, external power…)

The plugs we use are those : (**P**hase/**N**eutral/**G**round)

16A/220V P+N+G shuko / Legrand

P17 32A Tetra 3P+N+G

MARECHAL 90A 440V 3P+N+G

*Note : all our conventional fixtures are mounted with **50mm G clamps.** If your bars need different clamps please contact us.*

- **Conventionnals & Moving heads**
  - 17 x 1kW profiles (**611SX 11°-26°** Robert Juliat)
  - 18 x 2kW profiles (**714SX 15°-40°** Robert Juliat)
  - 13 x 1kW profiles (**613SX 28°-54°** Robert Juliat)
  - 2 x 1kW PC (**HPC310** Robert Juliat)
  - 12 x 1kW Fresnel (**HF310** Robert Juliat)
  - 22 x PAR 64 Thomas (**CP62**)

- 24 x ETC Source Four PAR HPL **575W VNSP lamp** (**CP60**)

note : all lanterns are to be supplied with adequate accessories : barndoors, colour frame and shutters.

- **Rigging**
  - 10 x electrified booms H=3m
  - 2 x electrified booms H=2m
  - small pipes (1m, 2m) and rigging clamps
  - 5 x 10m pipes
  - 28 x 6m slings
- **Electrical supply**

	DIMMERS		**Notes**
	NB	**KIND**	
Bars	24	16A	Gallery and LX bars
Stage	17	16A	Floor and booms
Audience balcony	21	16A	
Audience stalls (proscenium)	6	16A	PAR cans

	NON DIM		**Notes**
	NB	**KIND**	
Bars	10	16A	Devices & HF receivers
Stage	8	16A	Devices & 12V drivers
Gallery	1 or 2*	32A tri	Digitour 6 FLUO
	3	16A	Driver, HF transmitter, node...
Audience stalls (balcony)	2	16A	Devices

** depends on if we can wire the audience fluolights to the same digitour as the one below the gallery or not*

<u>note</u> : please note that we won't use static dimmers as non-dimmable power supply for the movers : every power supply *will be distinctively labelled.*

- **DMX 512 / network**

Universe 1 : dimmers

Universe 2 : devices

- **GELS**

We provide all the gels

- **House lights**, working lights and

backstage lights should be dimmable. We whould be able to access to it throught your network/DMX.

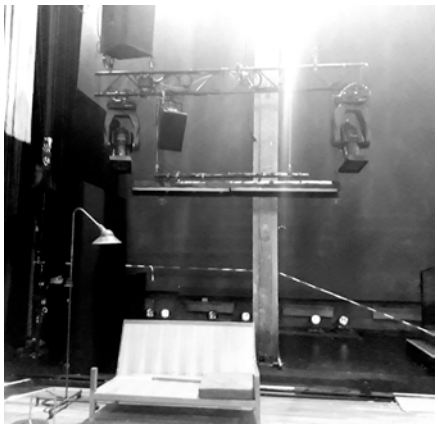
- **Emergency lights** shouldn't be a problem towards the quality of the lighting and the dark during the show.

Specific notes :

EARTH CONTINUITY ON EVERY LANTERN

NO 240V LANTERN CAN BE RIGGED AT LESS THAN 2.50m from the liner.

- **Dead hungs**
  - **7x 10m** pipes rigged below your pipes will be needed in order to be able to have it coming in and out between the water tanks and in front of the curtains as indicated on the plan.
  - 2x LDDE spectraconnect T5 devices will need a specific rigging in the audience, as well as 4 profiles.



- **Booms**
  - We need a specific rigging for the side lights located 2.5 to 3 meters from the ground.

>>> The booms as rigged in the Odeon Berthier.

- **Shinbusters**
  - All the PAR ETC on the floor will be placed in order to be at a 2.50m from the stage. The audience will walk behind or in front of those during the turn over. Few PAR cans need to be placed in the audience proscenium stalls.

General notes :

We will focus the lanterns in the middle of the stage with a genie before the floor is set. We need a flyman during all the fit up and focus.

Please feel free to contact us if you foresee any problem with this lighting rider.

7. SOUND

To be provide :

- **FOH "Ulysse" side (see plan)**
  - Low FOH : 2 UPA 1P (Meyersound) (LR) , height to define with us
  - High FOH : 2 x UPA 1P (Meyersound) on each side of the curtain, 6m height
  - 1 central cluster speaker 2 UPA 2P (Meyersound) or Line Array 4 M'ELODIE (Meyersound), height to define
  - 2x Sub 650 (Meyersound) on stage.

  This model is given for information only, you can suggest an equivalent model

- **FOH "Penelope"**
  - Same as "Ulysse" side
  - 4 x UPA1P (Meyersound)
  - 2 x UPA 2P ou 4 M'ELODIE
  - 2 x Sub 650

- **Surround system**
  - 4 x UPA 1P (Meyersound), 4 lines around "Ulysse" row
  - 4x UPA 1P (Meyersound), 4 lines around "Penelope" row

- **intercom and sound playback**
  - 4 wireless belt packs (stage manager – flyman – stage video – assistant stage manager)
  - 7 wired belt packs (light desk–sound desk–video desk-right stage–left stage- 2 surtitles desk)
  - Playback for dressing rooms

- **control room**
  - separate power (sound only)
  - 1 mixing desk 32 input 16 output (midas m32 preferred)
  - 2 ear monitors
  - 2 wireless microphones (Sennheiser 5000/5200 with Neuman KK104, or Shure Beta 87, or equivalent) .
  - Audio processing for each side (GALILEO,DME Yamaha ...)
  - Required cabling
  - 8 LR 06 batteries for each show and rehearsal
  - 1 computer
  - 1 ethernet switch
  - 1 wifi access point
  - 2 soundcard with 16 outputs

We supply :

- 2 JBL Xtrem speakers, batteries

Contact Sound :

8. VIDEO

Description

1) Show

The 2 curtains of the setting are projection areas. We project live capture from 2 cameras on stage with wireless kit.

On Ulysses' side, we use two 5,5K WUXGA beamers in soft-edge.

We first project from the floor to almost 4 meters high in the parts 1 & 2 of the show, and then from 2,75m to 6,50m high and the 3rd part (for an opening of 12 meters).

So we have to shift up the projectors in between from the network remote.

They have to be hanged from 7 to 13 meters of the curtains for the big version, and from 6 to 11mfor the small one, and high enough to avoid light in the opposite side audience when curtains are up.

They might be easily accessible because the top of the 2 projection areas have to be perfectly aligned.

On Penelope's side, we use one 10K WUXGA beamer with 0.8–1:1 zoom lens.

We project from the floor to 6,50m meters high for the whole show (for an opening of 12 meters).

It has to be hanged high enough to avoid light in the opposite side audience when curtains are up.

2) Subtitles

We also project texts and subtitles.

They are fully part of the show : texts as elements of the story, and french <> portuguese traduction.

Those titles are playing during the whole show, but not permanently.

Those texts and subtitles are coming from 2 computers (one per side) and are embedded in the control desk in live capture, as same as the cameras, and are played on the show's diffusion system.

On tour, some subtitles are added for traduction only (english and/or country's langage).

Those are to be played permanently.

3) Monitoring

Because of the bifrontal installation, to play the show, the tech crew needs a multiviewed HD monitoring network.

This needs 2 HD cameras.

The multiview also integrate the show's cameras loop out signal (from the HDMI to SDI converters): it's important in case of signal loss (to locate easily the breakdown).

Also one SD camera is especially for sound control desk (direct link to a monitor on sound control booth).

It' has to be routed to 6 monitors :

- 3 to Ulysse's side for light, sound and video+subtitling control booth (if the subtitling is not at video control desk's side, another monitor will be added)
- 1 on Penelope's side for subtitling and production manager
- 1 for fly control booth
- 1 in backstage for stage tech crew

2 monitors are also needed on stage, for a copy of the broadcast program, for the actors, during the film part (or at least one, on right side of stage when you look from Ulysses to Penelope).

It can be a screening from the projection, which is the easier because splitters can't always distribute 1920x1200 signal.

It (or they) are hanged under the water tank : for safety reasons, it has to be powered in 12V, with an offset of 2,5m of security distance from water for the 220V power plug. It is really important to respect that, otherwise it could be a letal danger for the actors.

Equipment

1) Show kit

We provide :

Videoprojectors

- 1 Panasonic PT-RZ970 Lens ET-085 withmetal hanging device (on 4 attachment points)
- 2 Panasonic PT-EZ590 standard lenses (1.22–2.26:1)
- 2 hanging devices Audipack for PT-EZ590

Video Control desk

- 1 Mac Pro 2012 with Video input card Decklink HD-SDI x4
- 1 USB stick Isadora activation key
- Keyboard, mouse
- 2 Matrox DP cards (2x DP/mini DP) + 4x miniDP/HDMI adapters

Texts and subtitles

- 1 MacBookPro Glypheo + 1 mini DP/HDMI adaptater for subtitles (Ulysses' side)

Stage cameras

- 2 Sony Alpha 7S
- 2 cages Filmcity pour Alpha 7S
- 2 SHAPE shoulder
- 2 SHAPE ROD 15mm stands
- 2 x 2 Gripper 75-14,4V batteries + charger and powercon cable for Alpha7 and SWIT
- 4 micro HDMI-HDMI cables
- 1 Samyang 50mm lens
- 1 Samyang 35mm lens
- 4 Tiffen 77 UVP filters
- 2 tripod LIBREC
- 1 Clamp Manfrotto
- 1 pipe
- 1 tool box (BTR wrench, micro screwdriver, antistatic tissues, 1 spray JELT IPA…)

Transmission

- 2 SWIT HDMI couples wireless transmitter/receiver with clamps.
- 2 HDMI/SDI BlackMagic converters

Wiring

- 3x 50 meters fiber HDMI for beamers

We ask you to provide :

Video projectors

- 3x power supply 16A / 220V : they have to be fully protected and independant (1 per each beamer)
- rig solution for PT-RZ970 like slings...

Video control booth (Ulysses' side)

- USB/MIDI controler Nano Korg
- 1 monitor Full HD **HDMI input**
- 1x 2 meters table (minimum) for video control desk + 1x 1meter table (minimum) for subtitles
- Power supply in 220V/16A fully protected and independant, with 40 available plugs.
- 1 PC HP with Panasonic Multiprojector Control Software (free) to synchronize the beamers' shutters.

Network

- 2 x switch 5 ports
- 3 x RJ45 wires to join the 3 beamers for shutter control (from 50 to 80 meters to cross from control desk to Penelope's beamer)

Subtitles + network on Penelope's side :

- 1 MacBookPro with Glypheo (free software) and HDMI output for subtitles (Penelope's side)
- 2 HDMI/SDI converters & scalers (Decimator MD-HX type)
- 1x 1 meter table on Penelope's side + 1x1 meter table on Ulysses's side near video control booth.
- Power supply in 220V/16A with 5 plugs available.

Wiring

- Liaisons from the 2 cameras' receivers to control desk : 2x HD-SDI, from 20 to 40 meters (receivers have to be set up upon the corridor on both side with enough height to avoid the tanks)
- 1x 50 to 70 meters HD-SDI for Penelope's side subtitles.

For program return monitoring on stage

- 2 monitors (Neovo type) powered in 12v, with an offset of 2,5m of security distance from water for the 220V power plug. It is really important to respect that, otherwise it could be a letal danger for the actors. Those monitors will be hanged under the water tanks.

2) Monitoring kit

We ask you to provide :

- 2 HD-SDI cameras for each side
- 1 SD or HD camera for sound control desk (filming the telephone on Penelope's side) + adapted monitor and wiring (on sound control booth)
- 1 Multiviewer minimum 4 windows (2 monitoring cameras + 2 show's cameras loop out, for example Decimator DMON QUAD or DMON 4S)
- 6 HD monitors (at least 19 inches) + 1, in case of, for dresser
- Complete HD signal distribution : inputs of the 2 cameras + loop out of the show cameras A & B ; output and conversion to the monitors (see the wiring diagram as an example)
- Complete power distribution (see the wiring diagram)

NOTE : you'll find in attached files wiring diagrams for show kit, monitoring kit, and power and network distribution.
They show geographically how to spread bonds regarding to the setting, but are based on our theater, so some spots are to be adapted (fly control booth, multiview situation…).
They are not to scale.

Contact Video :

9. WARDROBE

to be provided :

- a **wardrobe room** :
  - 1 ironing board with drawing in
  - 1 sleeve board
  - 1 sewing machine, straight and zigzag stitches
  - 1 iron
  - 1 manual spin-dryer
  - 1 fan
- a **laundry** (close to the wardrobe room) :
  - 2 washing machines minimum
  - 2 tumble-dryers
  - 1 tray for hand washing
  - 1 electric fan for a quicker drying
- **consumables** & **miscellaneous materials** :
  - washing powder for white (40° - 90°)
  - soft washing liquid for delicate fabric and hand wash (30°)
  - glue (Patex...)
  - clothesbrush
  - bowls
  - large basket
  - 2 hanging system for socks
- **shoemaker** nearby (if necessary)
- **dressing-rooms**
  - 6 individuals dressing rooms with showers and toilets
  - 6 small towels + 6 large towels + bath soaps
- **on stage :**
  - 1 costume rack
- **staff** to be provided :
  - 1 laundry person (6 hours each day) who knows sewing and ironing
  - 1 dresser during the rehearsal and the show who must be the same person during all the period
- **washing** each day
  - 3 washing machine 30°
  - 1 washing machine of towels
  - hand wash on the evening after the show

for wardrobe, please contact :