

Technical rider – Compagnie José Besprosvany - Oedipe
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Should you encounter any difficulties with the technical specifications, please let us know as soon as possible, so that we can work on finding a solution together. If our technician agrees, slight modifications are always possible to avoid undermining the quality of the show.

Duration of the show:

- 80 minutes, no interval.

Team and dressing rooms:

- 5 actors and 5 dancers

- 3 technical staff

- Provide one dressing room per actor. Each dressing room should be equipped with a table and a mirror with lights for make-up, a comfortable chair, a waste bin, a clothes rack and hangers.
- Actors should be able to lock their rooms and keep their keys during the show(s).
- Provide an ironing board and an iron.
- Toilets and showers should be accessible from the dressing rooms, without having to go in front of the audience.
- Provide as necessary: mineral water, tea, coffee, fruit and dry biscuits for the whole team.

Staff required:

- 1 stage manager (**SM**)

- 1 sound technician (**ST**)

- 1 stage technician (**STT**)

- 1 light technician (**LT**)

- 2 lighting crew (**LC**)

- 4 grips (if short stage access) or 6 grips (if long stage access) (**Grip**)

Schedule:

1st day:

Technicians arrive – unload décor (**SM, STT, 4/6 Grips**)

Light set-up – set up décor (**SM, STT, LT, 2 LC, 4/6 Grips**)

Light check – video check (**SM, LT, 2 LC, 2 Grips**)

2nd day:

Light check (**SM, LT, 2 LC**)

Light run – sound balance (**SM, ST, LT**)

Actor rehearsal (**SM, ST, LT**)

Show (**SM, ST, LT**)

Dismantling (**SM, LT, STT, 4/6 Grips**)

A more detailed schedule will be drawn up for specific venues.

Stage:

- Minimum gap at stage edge: 7 m.
- Minimum wall-to-wall width: 15 m.
- Minimum depth (downstage to upstage): 10.50 m.
- Space under perches: 8 m.
- Before the Compagnie's arrival, the front stage floor should be made black (paint or dance mat).
- An access is necessary between stage left and right with a quick dressing area close to the stage. Provide carpeting to muffle artists' movements in the wings.

Décor:

The décor comprises:

- 1 steel riser 8m (or 9m) wide x 9m deep, covered with 22mm multiplex panels.
- 8 steel panels measuring 2.5m high x 1.3m wide, on a base on wheels, covered with tulle, plexiglass and a projection screen.
- A projection screen mounted on one of the venue's perches.

The décor weighs around 2,000 kg distributed over 80 m²

Borders and legs:

Borders and legs should be black and preferably velvet:

- 6 borders minimum to mask the projectors.
- 1 border to complete the top of the screen.
- Sufficient sets of legs to make a tab curtain black box.
- Set of legs to close the sides of the screen.

(see layout).

Lighting:

- Lighting in the theatre will either be commanded by the lighting console or by a "control box" located beside the lighting console that can be used to dim lighting in the theatre.
- Lighting production will be located at the back of the theatre facing the stage.
- The lighting console (controller) can be used to record and restore the lighting phases of the show.
- When there are several dates at the same theatre, the lighting phases will be stored on a separate backup device.
- For the lighting check, a lightweight system (e.g. scaffolding on rollers) will be required (access height 8m). A telescopic elevating platform (e.g. Genie) can be used if it weighs no more than 300Kg. This load will be distributed on a wooden multiplex sheet minimum 22mm thick with a 3m² surface area. In no case shall the company be held responsible if the décor structure breaks due to incorrect distribution of the load on the elevating platform.
- Cyc measuring at least 7 m high with a 10 m opening placed behind the company's cyc to reflect the fluorescent tubes.
- A 7 m weighting bar for the company's cyc.

Dimmers:

Dimmers must be of professional quality. They must comply with current standards and operate from 0% to 100% in a line.

- Theatre: - 18 dimmers 2 Kw minimum.
- Stage: - 65 dimmers 2Kw spread out on the perches.

- 2 dimmers 5Kw spread out on the perches.
(see layout)

Direct electricity supply:

- 2 20A supply points for the Sunstrip ramps under the décor.
- 1 20A supply point for the Fluo dimmer
- 1 direct 16A supply (video projector) on a perch.
- 1 direct 16A supply (video projector) on the ground downstage.

DMX:

The DMX512 network should comprise:

- Two lines for the video shutters.
- A line for the Sunstrip ramps.
- A line for the fluo dimmer.

These lines should be independent from the line commanding the venue's dimmers. These DMX lines should be linked up to the console's second DMX outlet or the 2nd DMX universe.

A DMX booster will be inserted between the console and the various receivers (dichroic ramp, TL and shutter) if the total distance of all of these DMX lines exceeds 250m.

Projectors:

The lighting supplied will be in good working order and complete with all of its accessories (slings, hooks, flaps, shutters, gobo holders, etc.) as required.

Sound:

- The electricity supply for the sound will be on a different circuit from the lighting. In all cases the supply must be clean and isolated from the lighting.
- The sound production will be located at the back of the theatre facing the stage.
- We request:
 - Professional quality sound in perfect working order (Nexo PS15, Meyer UPA).
 - The system will comprise at least 2 Sub basses adapted to the system in place.
 - The system's power will be calculated according to the size of the venue and the number of spectators.
 - HP in the theatre.
 - 3 HP on stage: 1 centre back (ht. +-7.00m), 1 stage right (ht. +-2.00m), 1 stage left (ht. +-2.00m)
 - 1 mixing table with minimum: 1 stereo input, 5 microphone inputs and 10 outputs. Each input section should have a parametric equalizer and a compressor. Each output should have its own delay settings (highly percussive music). One reverb for general effect and one for occasional effects.
 - 5 Sennheizer-type emitters/receivers 100 EW 172 series
 - 5 Mini DPA 4061 micros (flesh colour)
 - 1 professional quality interphone set (wired or HF) should be available:
 - 1 interphone on the stage
 - 1 interphone at light production
 - 1 interphone at sound production

Video:

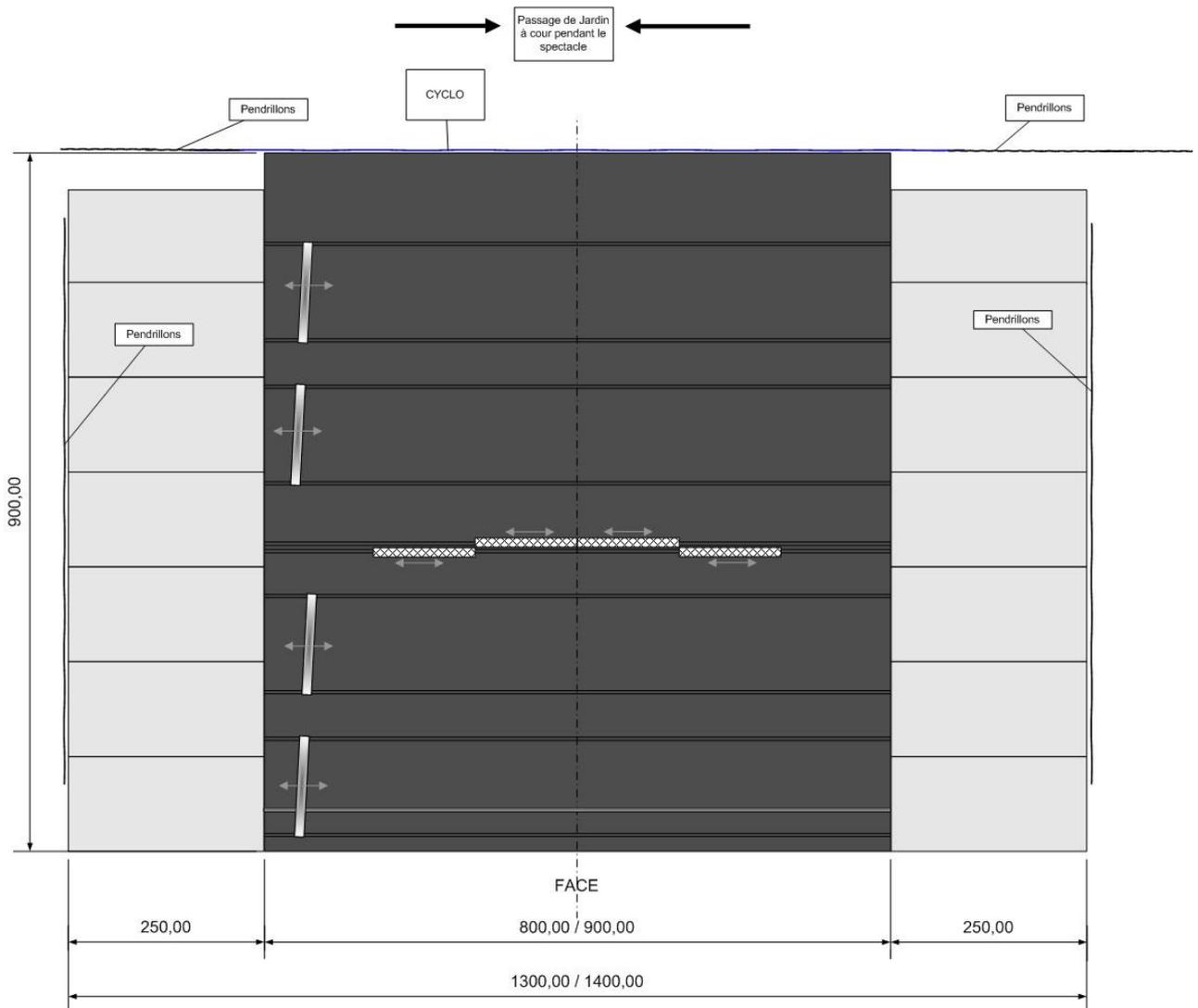
We request:

- 1 video projector minimum 6000ANSI Lumens, with a wide-angle objective and a system to attach it under a perch. This projector will give a clear image measuring 8m (or 9m) wide by 6.50m high (see layout). This projector shall be equipped with a mechanical shutter (controlled by DMX).
- 1 3500ANSI Lumens video projector with a wide-angle objective. This projector should be placed on the ground behind the décor. The projector should be equipped with a mechanical shutter (controlled by DMX).
- SVGA video wiring between the sound production computer and the video projectors. The two video projectors will project different images, so the 2 SVGA lines should come from the sound production unit independently.

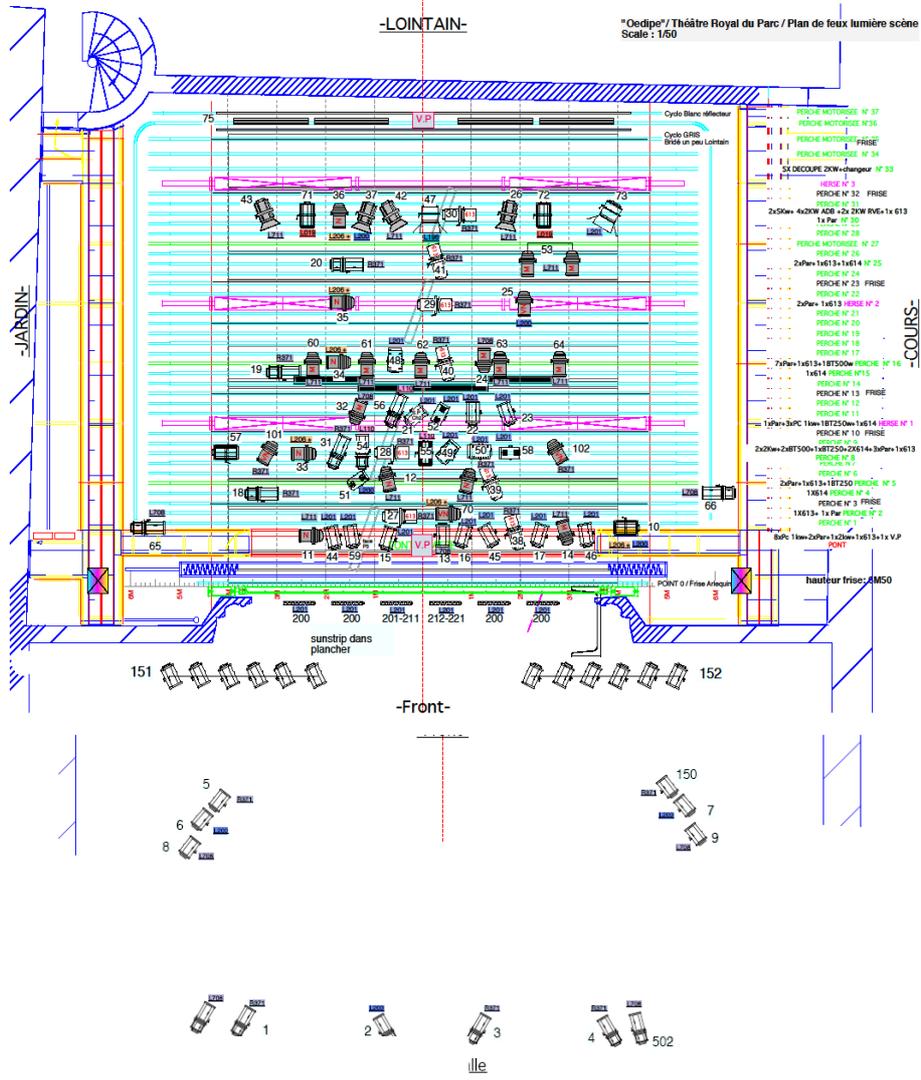
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Layout



Lighting layout



Listing matériel lumière:

- 28  PC 1Kw + volet
- 4  PC 2kw +volet
- 5  PC 2kw RVE +volet
- 2  Fresnel 5kw + Volets (300 mm lens)
- 8  Profile 1200 w (30°- 54°)
- 14  Profile1200 w (15°- 38°)
- 10  Par 64 1KW (cp62)
- 7  Par 64 1KW (cp61)
- 4  Par 64 1KW (cp60)
- 3  BT 500W / 24V
- 2  BT 250W / 24V
- 4  2 xT.L dimmable 58w/150cm au sol + grada.
- 6  Rampes Sunstrip Active DMX 10x 75w ou rampes Brabo R.Julia

- 2  pan de Magic Mirror à manipuler en spectacle "effet reflet d'eau"

Gels: LEE 019, 200, 201, 206, 708, 711
Rosco: 371#, 132#, gaffeur Aïu Noir, un rouleau de papier aluminium

"OEDIPE" -Plan lumière- Coupe
d'après Oedipe roi de Sophocle
Adaptation Olivier Kermis
Cie Besprosvany / José Besprosvany
Création Théâtre Royal du Parc
Janvier 2013
Création Lumière:
Marc Lhomme
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Scale : 1/75
Lightplot Version 2

