

ONASSIS STEGI

TO BE

POSSESSED Chara

Kotsali

TECHNICAL RIDER



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Presenters Tech Details

Please email all your up-to-date technical documentation to the production and tour manager at the earliest possible time. Scale drawings and plans are to be provided. The preferred file format is .dwg. Please send any .pdf files with a scale bar.

- Architectural drawings including section and plan views
- Seating Plan
- Stage Plan
- Pictures of:
 - The empty stage
 - The stage floor
 - The back wall
 - Rigging points
- Standard Hanging Plot
- Inventory of Lighting Equipment
- Inventory of Audio Equipment
- Details on your Surtitles Set/ Software/ Projection etc.
- Regulations (noise levels, fire codes etc.)
- Venue Contact Details

Any information particular to the functioning of your venue is most welcome. Such as policy on latecomers, prearranged breaks for your technical crew etc.

A specific work schedule will be provided according to the venue specifications.

Contacts

Chara Kotsali	Choreographer	kotsalichara@gmail.com
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Dimitris Koutsoumpas	Production Assistant	production@delta-pi.org
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Jeph Vanger	Sound Designer	info@jephvanger.com
Dimitra Mitropoulou	Dramatourg	d_mitropoulou@yahoo.gr
Periklis Pravitas	Set Designer	pravitas82@yahoo.gr
Christina Liata	Tour manager	c.liata@onassis.org
Stavros Kariotoglou	Technical manager	sKariotoglou@onassis.org

Description

TO BE POSSESSED is a contemporary dance show.

Running Time

Running time is approximately 45 minutes with no intermission

Touring Company

4 or 5 People in total

Essential:

- 1 x Performer/choreographer
- 1 x Production manager
- 1 x Sound Technician
- 1 x Tour lighting designer - Technical supervisor

Optional:

- 1 x Technical supervisor

Touring Freight

All set items can be found locally

Local crew requirements

All technical crew requirements are indicative and can be discussed according to the capacities of each venue.

Specialty	Load-In Crew	Setup Crew	Show Crew	Strike Crew
Loaders	2	0	0	2
Carpenter/Stage Technician	0	2	0	2
Flys Operator (If needed)	0	1	1	0
Electrician/Lighting Technician	0	3	1	1
Light Board programmer/Operator	0	1	1	0
Audio Technician	0	1	1	0
Stage Manager	0	1	1	0
Video Technician (For Surtitles)	0	1	1	0
Wardrobe Assistant	0	0	0	0

Typical Work and Performance Schedule

DAY 0		Pre-rig Lights, Sound	
DAY 1	0900-1300	Lights setup, stage setup, focusing lights	Setup Crew
	1300-1700	Lighting desk programming	Setup Crew
	1700-2100	Sound setup, surtitles setup	Setup Crew
	2100-2300	Technical rehearsal	Setup Crew
DAY 2	0900-1400	Tech works as required (lights, sound)	Setup Crew
	1500-1800	Rehearsal	Show Crew
	2100-2200	Show	Show Crew

The Stage

- Flat floor, leveled boards without gaps. **The floor must be covered with white dance floor 10m x 10m.** Flat floor, leveled boards without gaps. **The floor must be covered with white dance floor 10m x 10m. (Adaptable)**
Important Note: Ideally, the 10m x 10m area should be within the lighting grid area. So, for example, the space under balconies or catwalks around the stage should not be considered useful
The stage must be clean and prepared for set up before our arrival.
- Safety lights for the edge of the stage.

Scenery:

- Black box.

Stage dimensions:

- Floor: 12m x 10m width x depth (ideally).
- Lighting trim height: At least 5.5m.

The Set

Parts provided by the presenter:

- 3 stands 0.35m x 0.35m x 1m, same color with the floor
- Wooden construction / backdrop panel 1.60m x 2.30m (where performer glues the images/posters)
- Bowl (preferably glass). As seen in the pictures, it should be a plain and transparent.
- Brush
- Glue suitable to glue paper to wood (e.g., glutoline or other tapestry glue)
- Small knife or paper cutter and white water-soluble acrylic paint (the company can as well provide them, but they are required in case the airline rules don't allow those materials in the prop luggage).
- 100lt of hay





Lights

The following list of lights is indicative and will be adjusted and completed according to particular venues by means of specifications and adaptations agreed upon directly between the venue and the company.

Theatre provides:

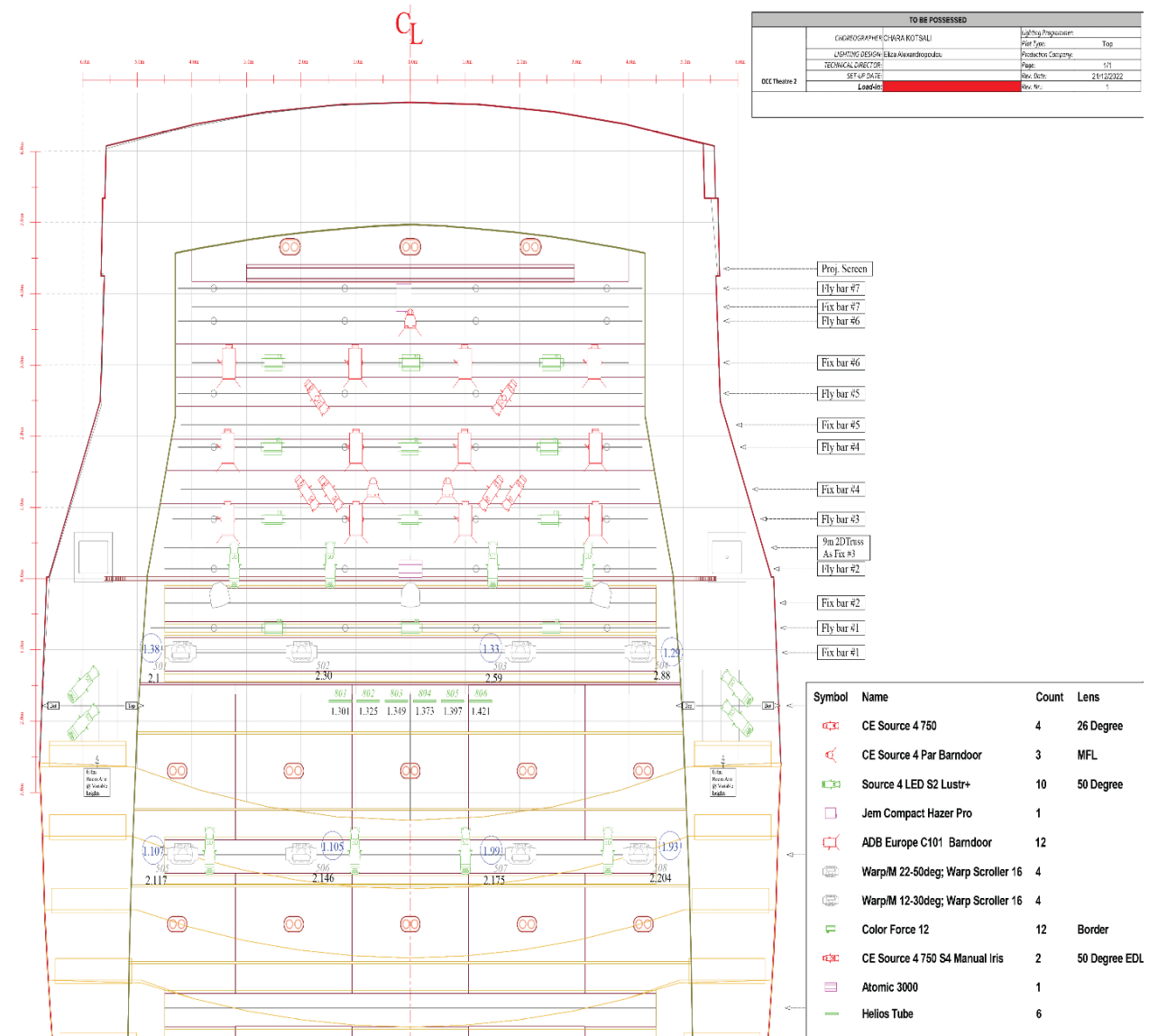
- 4 x ETC S4 PROFILE 26deg 750W
- 3x ETC S4 PARs
- 10 x ETC S4 LED S2 LUSTR (direct mode)
- 12 x ADB PCs Europe C101
- 4 x WARP 22-50deg
- 2 x WARP 12-30deg
- 12 x Color Force 12
- 2 x ETC S4 PROFILE 50deg 750W
- 6 x Astera Helios tube
- 1 x Atomic Strobe

Special Effects

- 1 x haze machine capable of covering the stage with haze

The theatre/venue must make all necessary precautions to secure the use of smoke throughout the rehearsals and performance.

Lighting Plan



Sound

PA System

An adequate sound system including mounting hardware and cabling. To ensure proper audio presentation, the sound engineer and necessary operating equipment shall be situated in the audience area or house tech open booth. There must be a clear and unobstructed view from the house mix position at all times. The Sound System supplied should be of sufficient size and power to fill the auditorium or audience area with clarity and without overload or delay must also have adequate equalization capability. The system should be capable of reproducing music and live voice at an audible level to the outermost seats without distortion or noise and with appropriate delay lines. Consistent coverage is crucial.

Ideally, a Yamaha QL1 mixing desk would be very handy as we already have the patching file.

MAIN P.A.

Class A P.A. System + 2x Subwoofers, preferably 18".
L-Acoustics, Meyer Sound, or similar.
Subwoofer on Auxiliary Channel.

DESK

Digital Mixing Desk with the ability of having 3 audio effects:

- Plate Reverb
- Chorus
- Distortion

MONITOR

- 4 x monitor speakers at the corners of the stage
- 2 x monitor speakers (surround) at the back of the audience (can be discussed depending on the venue)

WIRELESS MICROPHONES

- 1 x wireless handheld microphone with stand (on stage)
Shure UR2/BETA58A or similar, will be connected directly to the looper.

PLAYBACK

MacBook pro (provided by the company)
Ableton Live **4 x OUTPUTS** from our audio interface

- LEFT
- RIGHT
- SURROUND L
- SURROUND R

PROVIDED BY THE COMPANY:

- Cornet
- Boss Looper RC-202
- Akai mini-Sampler MPX8
- 2x Contact (piezo) Mics
- 1x MacBook Pro with Ableton Live software
- Motu Audio Interface
- Midi Controllers for Operation

Input list:

I/P Ch. FOH	Instrument	Mic-Di
1	LOOPER L	DI RADIAL PRO D2
2	LOOPER R	DI RADIAL PRO D2
3	PZM MIC	DI RADIAL PRO D2
4	PZM MIC	DI RADIAL PRO D2
5	MOTU L	DIRECT TO THE MIXER
6	MOTU R	DIRECT TO THE MIXER
7	MOTU SUR L	DIRECT TO THE MIXER
8	MOTU SUR R	DIRECT TO THE MIXER
9	UR2 SHURE BETA 58	DIRECT TO THE LOOPER
10	REVERB L	INTERNAL FX
11	REVERB R	INTERNAL FX
12	DISTORTION L	INTERNAL FX
13	DISTORTION R	INTERNAL FX
14	CHORUS L	INTERNAL FX
15	CHORUS R	INTERNAL FX

Output list:

MIXER	1x MIDAS PRO 1		
OUT	BUS		
1	LEFT	P.A. L	1 x d&b E12 (AMP d&b D12)
2	RIGHT	P.A. R	1 x d&b E12 (AMP d&b D12)
3	MONO OUT	CENTER	1 x d&b E12 (AMP d&b D12)
5	AUX 1	FRONT FILL L	1 x d&b E12 (AMP d&b D12)
6	AUX 2	FRONT FILL R	1 x d&b E12 (AMP d&b D12)
4	AUX 3	SUBS	2 x EASTERN ACOUSTICS SB 1000
11	AUX 5	SURROUND L	3 x d&b E0 (AMP d&b D6)
12	AUX 6	SURROUND R	3 x d&b E0 (AMP d&b D6)
13	AUX 7	BACK L	2 x JBL 8320 (AMP CROWN DSI 2000)
14	AUX 8	BACK R	2 x JBL 8320 (AMP CROWN DSI 2000)
7	AUX 11	MONITOR L	1 x d&b E12 (AMP d&b D12)
8	AUX 12	MONITOR R	1 x d&b E12 (AMP d&b D12)
9	AUX 13	MONITOR B.L.	1 x d&b E12 (AMP d&b D12)
10	AUX 14	MONITOR B.R.	1 x d&b E12 (AMP d&b D12)

Comms

Intercom communication is required between the stage manager’s position and:

- The Lighting operator (wired)
- The FOH Sound engineer (wired)

Projections/Surtitles

Surtitles projection will be required, there are eight parts within the show performed in English, 3 parts performed in Greek and one part in Spanish. Dimensions and positions will be determined on a case-by-case basis.

The Company will provide the translated text in English and will be responsible for the operation of the surtitles during the show. The presenter must provide all necessary projection equipment and screens. The surtitles should be projected at a point above the stage set area. Ideally, the size of the panel should not exceed the standard surtitle panel dimensions, so that the backdrop panel where the performer glues the posters remains the dominant visual element in the back of the stage.

Dressing Rooms & Production Office

- One dressing room for the performer
- One dressing room/office for production and crew is required from the set-up through to the strike down of the performance. This has to be equipped with high-speed internet access.
 - All dressing rooms should be clean, equipped with mirrors, toilets and showers.
 - Dressing rooms need clean towels for every performer.

- Dressing rooms need to lock.

Water

Still (without gas) on stage from the beginning of the setup, for the rehearsal and during the show and during the load out.

As part of Onassis Stegi's Green initiative we would like you to consider the use of reusable non-plastic drinking vessels, glasses, cups, bottles and china plates with metal cutlery.

A light catering would be appreciated by the company: coffee, tea, biscuits, chocolate and fruit. during rehearsal and show.

Cleaning

A total cleaning of stage and backstage areas is required prior and after to arrival, rehearsals and show.

Additionally we will need an iron for preparing the costume. In case of a second performance, we will also need washing and drying of the performer's costume.