

Merkurius – Gunilla Heilborn

Technical Rider



Photo Märta Thisner

This technical rider is an integral part of the contract regarding the performance of Mercurius. Changes can only be made in collaboration with the Company. In this document The Company refers to Gunilla Heilborn with co-workers while the presenter refers to the hosting party.

The technical rider for Mercurius consists of the present document and Mercurius – Light plot

1. GENERAL INFORMATION

Name of the piece: Mercurius

Performance duration: 45 min

Director och choreography: Gunilla Heilborn

Set and costume design: Katarina Wiklund

Music: Foad Arbabi

Lighting design: Minna Tiikkainen

Producer: Jonsson&Bergsmark

Co produced with: Norrlandsoperan, MDT, Regionteatern Blekinge Kronoberg, Fabrik Potsdam och Life Long Burning – Towards a sustainable Eco-System for Contemporary Dance in Europe project (2018-2022) supported by the Creative Europe programme of the European Union

If this document raises any questions or doubts, please don't hesitate to get in touch. Most things can be solved, just *Give It Some Time*.

1.1 Contact

Choreographer

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Producer

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Technician

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1.2 Staff

The Company's touring party consists of:

- 1 choreographer
- 1 technician
- 1 performer

(And on occasion 1 producer)

To successfully set up and carry through the performance the Presenter must provide at least:

- 1 sound technician
- 1 light technician
- 1 stage manager

Additional carrying aid / stage hands must be provided by the Presenter if its regular staff cannot assist with that. Local technicians must have good knowledge about the facilities, power limitations etc.

2. THEATER

2.1 Stage

Stage Dimensions:

The stage opening and depth should be approx. 12 (width) x 12 (depth) meters, but this is adjustable and possible to discuss.

Lights and simple set pieces (see below) need to be dead- or fly hung at 4-4.5m height. Fly bars are preferred but a fixed grid is sufficient.

Environment:

Stage area and dressing rooms must have an air temperature maintained at approx +21 degrees Celsius from 3 hours before any performance or rehearsal, through the conclusion of the performance or rehearsal.

Cleaning:

Stage area must be adequately cleaned (swept and mopped) before rehearsal start, run-throughs and performances. The cleaning must be planned in order for the stage area to be dry and available for warm-up and soundcheck 45 minutes before run-throughs and performances.

2.2 Floor

Stage floor and backstage area must be clean and free of nails, splinters, or any other protrusions. The floor must be of wood with a sprung or a dance floor construction as well as smooth and level. The company will not rehearse or perform on a concrete floor, even if it is covered with linoleum or wood laid directly on the concrete.

2.3 Front of House

The light- and sound operator is in need of secure, easily accessible seating in the auditorium. Good uninhibited hearing and overlook of the entire stage is required.

2.4 Dressing rooms

The Company requires 1 dressing rooms. The dressing rooms should have access to a kitchen or a common area and two separate non-public lavatory facilities with hot and cold running water and showers.

The Company appreciates the following to be provided:

- Towels
- Fresh fruits
- Coffee and tea
- A locally produced sweet

2.5 Warm-up and rehearsal space

The company requires a warm-up space the day before the rehearsal and on the performance day for about 3h. Exact hours should be agreed separate between the company and the venue. The warm-up space must be close or possibly connected to the venue. The room temperature must be minimum + 21 degrees Celsius at floor level.

3. TECHNICAL REQUIREMENTS

3.1 Set

About the room

The performance needs white dance floor. With black masks covering the sides and back. The dance mat has to be in good condition and taped carefully. Before rehearsals and performance the mat should be cleaned.



The following is provided by the company

- A. One custom-made aluminium stand with a roll of fabric
- B. One plastic planet (flat)
- C. One L-shaped curtain
- D. One Pinspot on manfrotto stand
- E. One custom made keyboard stand w. decorations.
- F. One aluminium swan
- G. A model tent

The following needs to be provided by the presenter

White dance floor
Black masking

3.2 Light

The following equipment is to be provided by the presenter

33 Dimmer channels 10A (*or if possible: 59*)

10 1kW Profile 25-50° (of which 6 could be other, already existing front light)

6 pcs Pinspot (*Provided by company*)

5 pcs AC1001 or equivalent Assymetric Floodlight

4 pcs. 1 kW PAR64 CP62

8 pcs. 1 kW PAR64 CP60

1 pcs. Co² driven Hazer, preferably MDG.

GrandMa2, preferably Ma2 light, but a simpler setup is also possible.

Dmx controlled Audience lights.

The Presenter provides gels according to the light plot.

See *Merkurius – Light plot* for further reference.

The following equipment is provided by the company

6 pcs Pinspot 30W

1 pcs string of lights with small non dim LED lamps

1 Mirror Ball Motor w DMX

3.3 Sound

The following equipment is provided by the company

1 pcs MacBook Pro with qlab. Qlab is setup as follows:

- channel 1: Front left
- channel 2: Front right
- channel 3: Back left
- channel 4: Back right
- channel 5: In-ear

The following equipment is to be provided by the presenter

ALL sound equipment should be of high quality, for example Nexo, D&B Audiotechnik, Meyer Sound or L'Acoustics. No budget/disco brands is tolerated. The power for the sound should be totally separated from lights.

The touring technician is mainly a light tech so good sound support is needed from the

- Digital mixing desk, please confirm brand and model, good alternatives are DIgiCo, Allen & Heath D-live, Soundcraft VI or Midas Pro.
- The mixing desk needs to be able to act as a sound interface, or an 8ch sound interface needs to be provided.
- 2 pcs DPA 4061 microphone (or equivalent) in beige colour with wireless belt packs and receivers, preferably Sennheiser or Shure. One is for the performer and one is spare. Receivers placed offstage with external paddle antennas.
- 2 pcs in-ear-monitorsystems, preferably Sennheiser or Shure. One is for the performer and one is spare.
- PA-system, sufficient for the venue with separate subs. Front left + Front right, Back left + Back right, Sub. In some venues two extra speakers are needed to output the microphone, see "speaker setup" below.
- Enough cables to setup all sound equipment.

Speaker setup:

Front L+R upstage high, pointing towards audience.

Back L+R act as surround speakers, behind and to the side of the audience.

If necessary 2 45s L+R downstage only for microphone output.

4. SCHEDULE

All lights should preferably be hung prior to the Company's arrival.

Example for performance at 19:00. Adjustments are to be made in accordance with the Company.

	Task	Light Technician	Sound Technician	Stage Manager	Stage Hand(s)
DAY ONE					
13:00-14:00	Load-in, tape marks	1	1	1	x
14:00-17:00	Set Up, Focusing lights, Line check	1	1	1	x(?)
17:00-18:00	Light Adjustment	1		1	x
DAY TWO					
09:00-11:00	Additional Adjustment	1		1	
11:00-12:00	Soundcheck		1	1	
12:00-13:00	Lunch				
13:00-16:00	Walkthrough	1	1	1	
16:00-17:00	Additional adjustments	1	1	1	
17:00-17:30	Stage cleaning				x
17:30-18:30	Dinner				
18:30-19:00	Last pep and mic check		1		
19:00-20:15	Performance	1	1 (at FoH)	1	
20:15-22:00	Strike and Loadout	1	1	1	x

The Company’s technician runs the performance lights and sound. During the performance one sound technician needs to be at front of house to guarantee the quality of the sound.

Load-out should be done on the same night as the performance if possible.