

# Technical Rider

## MAELSTROM



ALUD Company

### Contacts:

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## General:

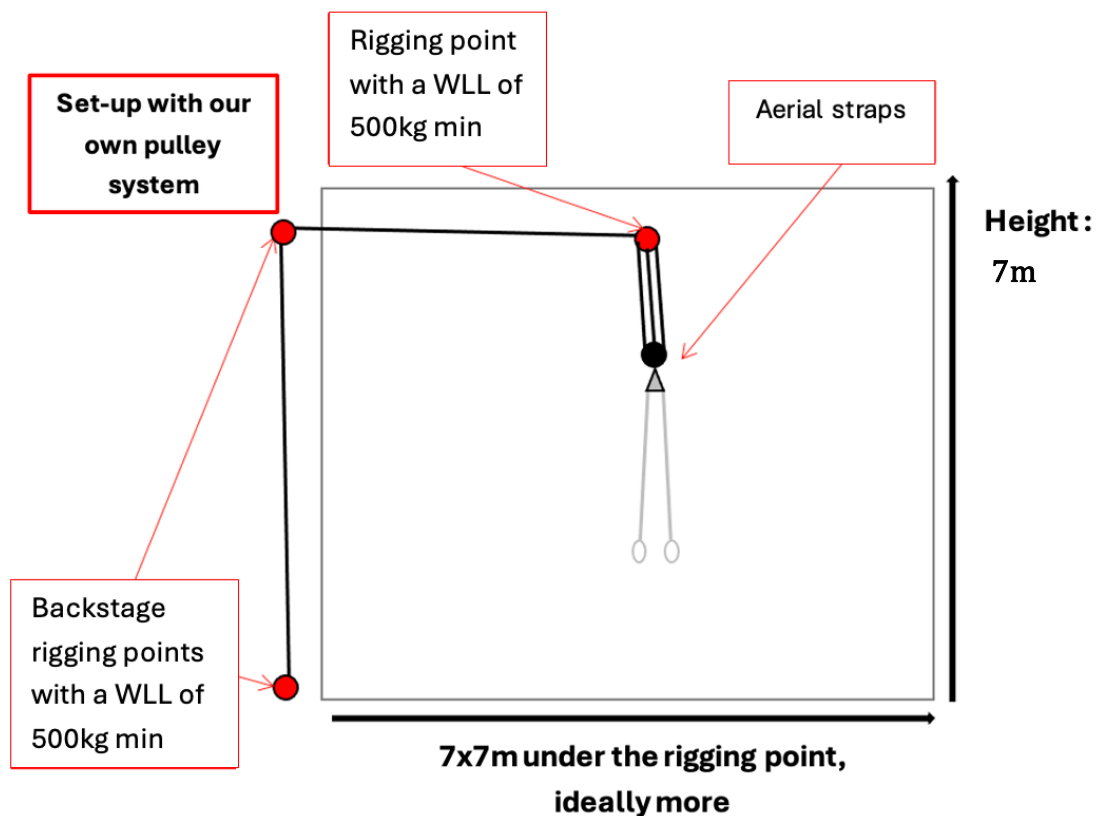
- Duration: 50 min (full version), 8 min (short version).
- Recommended age: from 8 years old.
- Team on tour: the 2 artists and a rigger.
- Stage configuration: frontal or 280°.
- Brief description of the stage: empty stage with a black dance floor, rigging point for the straps at the centre of the stage.
- Technicians of the house needed: a technician to help with the build-up and build-down, a light technician for the light check, the general rehearsal and the show. We can come with our own light technician, but this will incur additional costs (to pay this person) and must be discussed as far in advance as possible so that we can make the necessary arrangements.
- Maximal number of performances: once a day, no more than 5 days in a row.

## Stage:

- Blacks: 2 sets of legs, blacks for the back wall, border or not, depending on the venue (to be decided on site).
- In case of a raised stage floor: maximum 1,50m, to ensure optimum visibility. However, this can be adapted to the specific characteristics of the stage.
- Stage dimensions: ideally 10x10m, or a minimum of 7x7m. We require floor space equivalent to at least a circle with a diameter of 7 metres, with the centre point being the rigging point for the aerial straps.
- Height of the rigging point: 6,50m minimum, more would be ideal.
- Floor: a hard, even, flat, clean stage, without any cracks, covered in black dance floor.

## Rigging system:

- We provide our own pulley system, as well as the rope to hang the straps. If the rigging point is on or close to a beam with sharp edges, please bring a cloth, a towel, or a similar piece of fabric to protect our rope and prevent it from damage.
- We need 3 rigging points (see the diagram below): 2 rigging points on the ceiling and 1 anchor point on the ground, or tied to a ballast, or on the wall. This last anchor point must be accessible to our rigger at all times during the performance. The rigger should also be allowed sufficient space next to the rigging point to install a table on which our laptop — containing the soundtrack of the show — will be placed. The rigger must be able to access the laptop during the entire duration of the performance.



## Material list:

### *Stage and rigging*

We bring:	We need:
<ul style="list-style-type: none"> <li>- Our own pulley system and rope, our straps and slings. Our rigger will set it up with us.</li> <li>- If need be: a self-standing tripod with a height of 8m (in case the venue does not have rigging points).</li> </ul>	<ul style="list-style-type: none"> <li>- 2 rigging points on the ceiling and 1 anchor point on the ground or on the wall. Each one must have a WLL of 500kg.</li> <li>- The ceiling must be at least 7 metres high (because with the length of the pulley system, the straps' rigging point will be 6,5m high in the end). We require a minimum floor space of 7x7 metres around the point where the straps are attached.</li> <li>- A flat, clean and even stage, covered with black dance floor (unless otherwise agreed in advance).</li> <li>- A fog machine and a fan that we will use 5 min during the show and 5 min during the general rehearsal.</li> </ul>

## Sound

We bring:	We need:
<ul style="list-style-type: none"> <li>- A laptop with our soundtrack on QLab. The laptop must be in the wings, on a table, very close to the anchor point, because our rigger is also in charge of managing sound.</li> </ul>	<ul style="list-style-type: none"> <li>- A diffusion system with subs, adapted to the venue's capacity.</li> <li>- 1 console with minimum 2 in/ 2 out/ 2 aux (post fader) or 2 in/ 4 out.</li> <li>- 2 wedges stage monitors (8"), 1 stage left and 1 stage right, downstage.</li> <li>- 2 active mono DI or 1 active stereo DI</li> <li>- 1 minijack/ 2 TS</li> <li>- A table to place our laptop onto.</li> </ul>

## Light (in case of an outdoor show, the light plot changes)

We have two light plot options for the theatre setting: one is with LED lights, the other with traditional lights. You will then find the light plot for the circus tent setting. We can adapt these options to the venue but this must be discussed in advance. The 2 German-style fly bars on the theatre light plot are at least 6m high from the stage.

We bring:	We need:
<ul style="list-style-type: none"> <li>- Our lighting cue sheet and light plan on a USB stick. The format is compatible with a Chamsys MagicQ console.</li> </ul>	<b>LED light plot option:</b> <ul style="list-style-type: none"> <li>- Chamsys MagicQ console</li> <li>- 9 LED moving heads wash</li> <li>- 3 LED moving heads spot</li> <li>- 30 zooms LED</li> <li>- 3 LED profiles 12°/30°</li> <li>- 5 LED profiles 22°/50°</li> <li>- 1 PAR 64</li> </ul>
	<b>Traditional light plot option:</b> <ul style="list-style-type: none"> <li>- Chamsys MagicQ console</li> <li>- 9 PAR 64 CP 62 (8 on towers in the wings, 1 on a floor stand)</li> <li>- 6 PC 1kw</li> <li>- 8 PC 2kw</li> <li>- 2 ACP</li> <li>- 1 profile</li> <li>- Colour gels: L200 (x5), L201 (x5), L135 (x1)</li> <li>- Frosts for the PC (14 if you have enough for all of them. If not: 8 for the PC 2 kW).</li> </ul>

## Build-up and build-down:

- We need 2 hours to set up the pulley system. If we need to build the self-standing tripod as well, count 2 more hours.
- Technicians present with the artists during the build-up: our rigger + 1 technician of the house.
- We need a push-around lift or, in the absence of such, a scaffolding that reaches the rigging points. A bridge providing access to the rigging points is also an option. We own our own harnesses with which we can ensure our safety, provided that we can secure ourselves to the safety system of the house. If necessary, do not hesitate to reach out to us, so that we may find together the best possible course of action.

## Schedule:

- We arrive the day before the performance to install the rigging, check the lights with the light technician and make sure our lighting cues work properly. We will therefore need the lights to be pre-installed when we arrive.
- On the day of the performance:
  - Allow 3 hours in the morning when we could access the stage for: 45 min of warmups on the stage, followed by the light rehearsal with the light technician of the house (1 hour to 1 hour 15), and then the general rehearsal with the light technician of the house.
  - 1 hour of break minimum.
  - Warmup before the rehearsal: 1 hour on the stage.

Please do not hesitate to get in touch with us for any further inquiries.

## Transport:

- Travel and transportation costs must be fully covered. They also include transportation on site, for example: going from the accommodation to the performance venue.
- We can travel by car, by train or by plane. In case of a travel by plane, we need two 20kg bags (for our equipment) + one 20kg bag and one 8kg hand-luggage per person of the artistic and technical team (for personal belongings).
- In case of a travel by car, we need a parking spot for our car. We also need to be able to unload our equipment directly in the venue/stage.

## Accommodation, training, and catering:

- A private room with access to a bathroom for each member of the artistic and technical team.
- Meals: diner for the evening of the build-up day (we arrive in the afternoon), 3 meals for the performance days, breakfast for the build-down day (we build down in the morning).

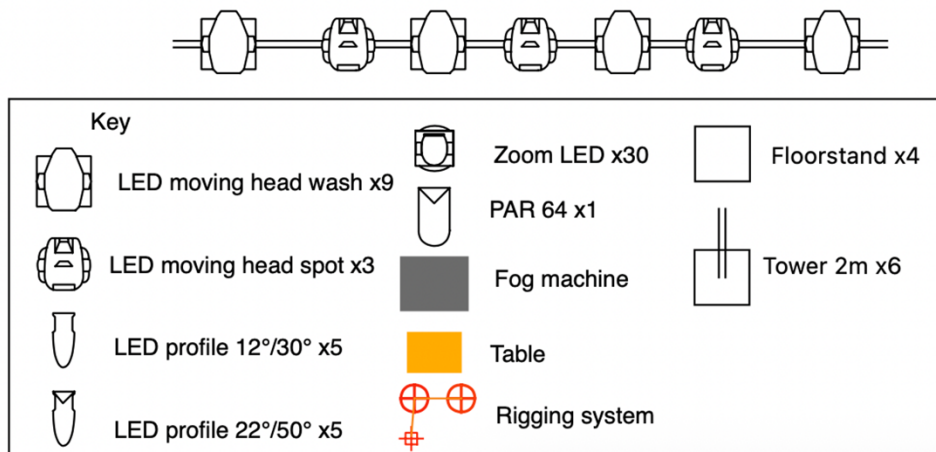
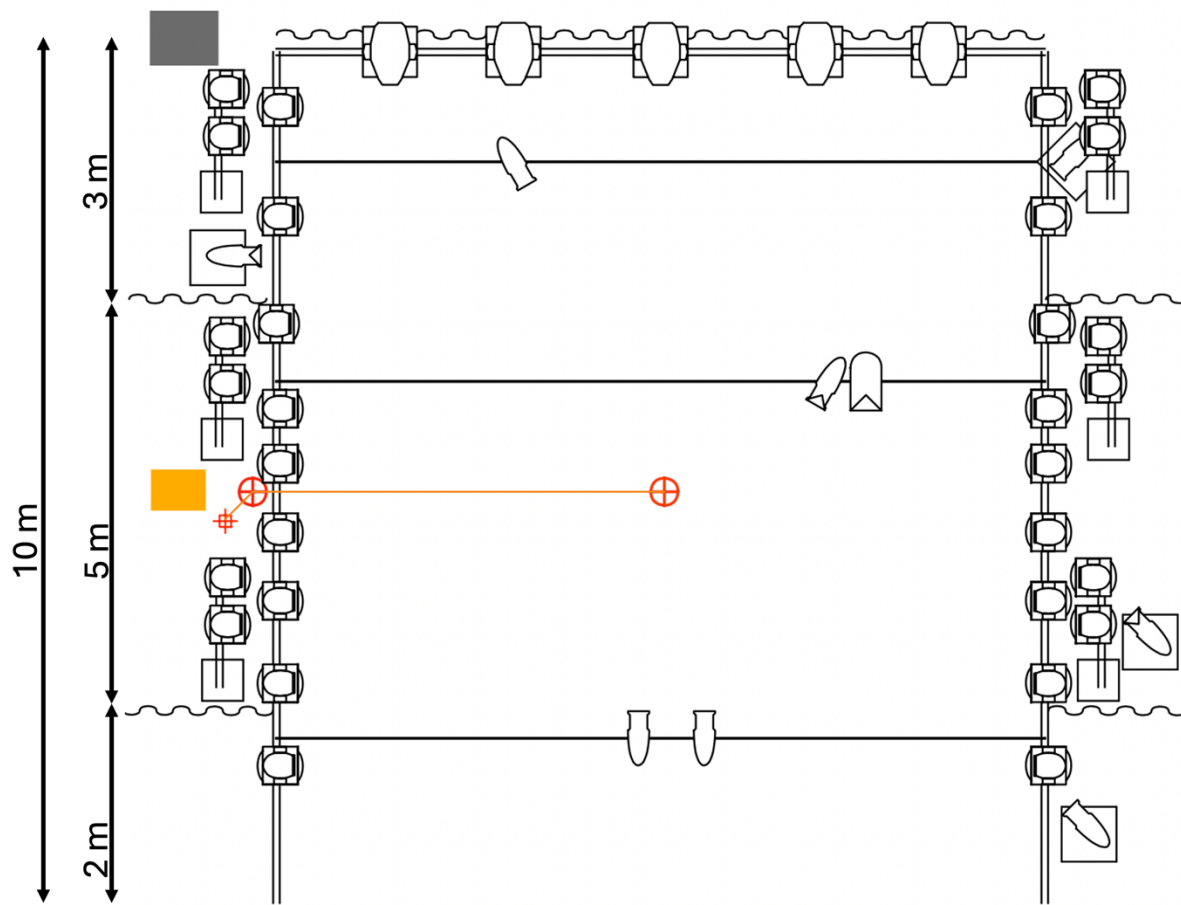
- If we play for more than one day at your venue, we will need to have access to a place with a rigging point at least 6,50 m high for a minimum of 1 hour 30 every day to rehearse.

### Minimal requirements:

- We bring our own pulley system, for which we need at least 2 rigging points on the ceiling and an anchor point on the ground, each having a WLL of 500kg.
- A clean and empty stage with at least 7x7m of floor space under the straps' rigging point.
- A rigging point for the straps 7 m high or more.
- A sound system to play our music.
- 2 hours to set up our aerial system the day before the performance. Allow for 2 more hours in case we have to build the self-standing tripod.
- At least 1 hour of access to the stage for the general rehearsal and 1 hour for the light check, both with the light technician of the house. We need to warm up for at least 45 min, before the show, and to be able to access the stage during this warmup (to use the straps).

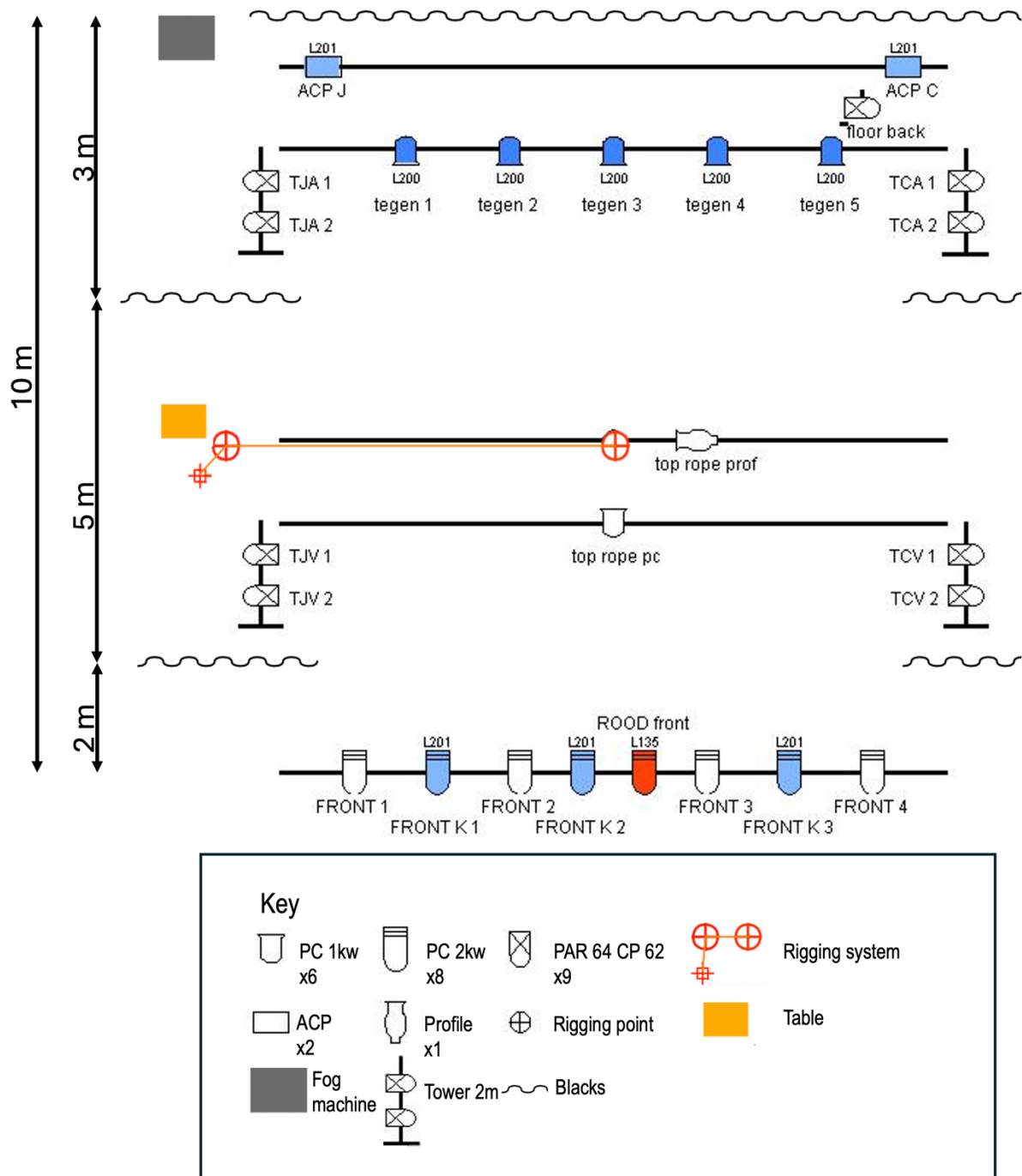
Light plot:

*LED option for theatre*



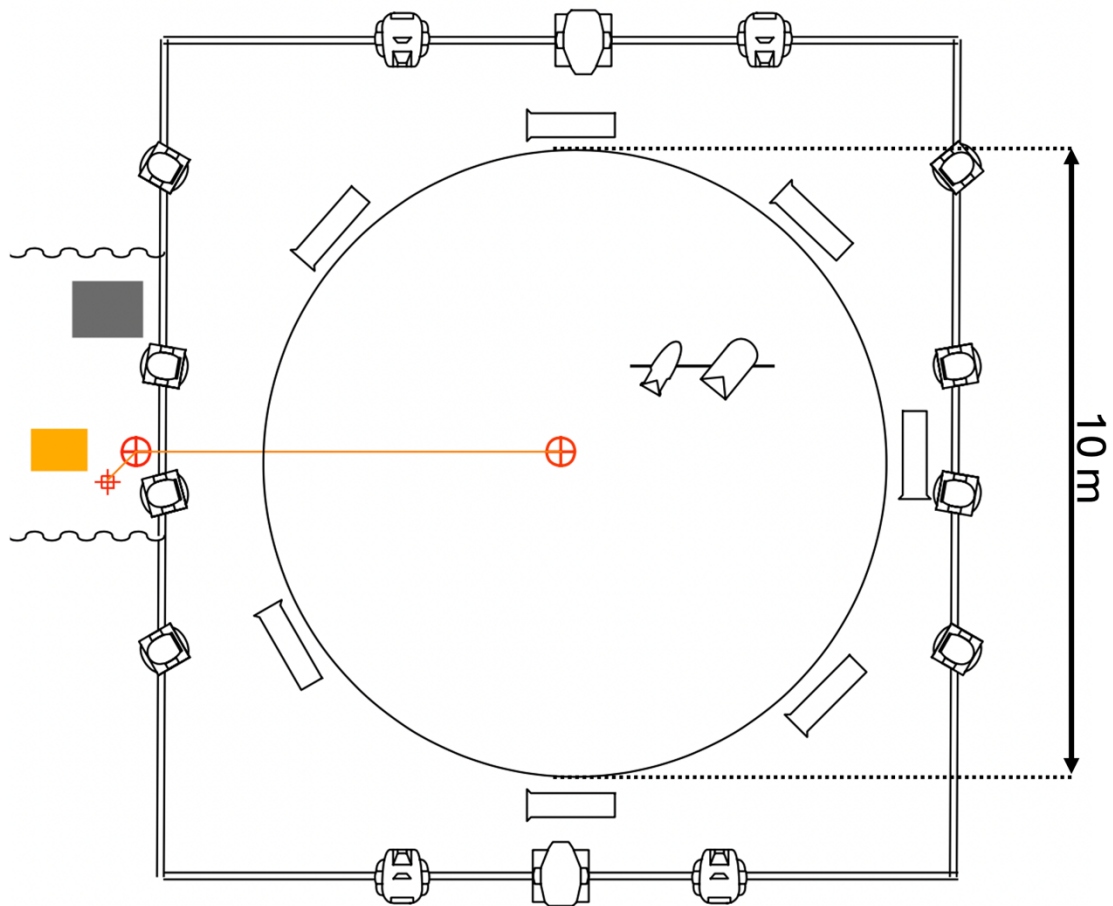
Download the CAD light plot and cue sheet: [https://drive.google.com/file/d/1U7KjwKTL-ohT\\_WMBBWMXrkh2A4IshWim/view?usp=share\\_link](https://drive.google.com/file/d/1U7KjwKTL-ohT_WMBBWMXrkh2A4IshWim/view?usp=share_link)












## Traditional option for theatre





## Circus tent option



Key		
	LED moving head wash x2	 Zoom LED x8
	LED moving head spot x4	 PAR 64 x1
	LED profile 22°/50° x1	 Fog machine
	 Table	 Sunstrip x7
		 Stage
		 Blacks
		 Rigging system

## Photos:

Overview of the stage during the show:



Rigging equipment:

