

MIET WARLOP – FRUITS OF LABOR
TECHNICAL RIDER *December 2017*

GENERAL INFORMATION

Title	<i>FRUITS OF LABOR</i>
Directed by	<i>Miet Warlop</i>
Produced by	<i>Irene Wool</i>
Space requirements	<i>minimal 12m deep x 12m wide, 6.5m grid height.</i>
	<i>Black Marley dance floor required to cover the stage.</i>
Travelling party:	<i>8 people</i>
Performance duration	<i>- 55mins.</i>
Dressing rooms	<i>- 2 x large, clean dressing rooms, each with mirrors,</i>
	<i>shower and toilet</i>
Laundry	<i>- An experienced costumier/dresser for laundry and repairs. Costumes washed after each show and ready for the next day- timetable below.</i>
Access and storage	<i>- Our equipment and props fill approx. 25m³ Land transport will generally arrive at the venue the day before our setup day- to be confirmed with each venue.</i>
Catering	<i>- we would like fresh fruit, bread, cheese, snacks, water, coffee, tea etc available.</i>
	<i>- fresh beer and white wine (dry) on show</i>
days	

CONTACT INFORMATION

Production:	Carla Beeckmans, carla@mietwarlop.com
Technical Director	Bennert Vancottem, bennert@mietwarlop.com

TECHNICAL INFORMATION

CREW REQUIRED:

- Six crew required for setup day. At least 1 technician with detailed knowledge of the in house lighting system and dimmer layout. At least 1 sound technician with good knowledge of the in house sound system.
- We require at least two technicians with us throughout our show days, with a minimum of three crew required for cleanup after the show. Schedule below.

- During the show, we need one technician onstage for show operation tasks. This will be explained onsite and rehearsed. Tasks include operating one of our motors, standing by in case of mic failure etc. There should be headset communication between foh and backstage for this person- a wireless headset is ideal for backstage if available.
- Minimum 3 crew required for clean up after every show. (approx. 1 hour)
- Minimum 3 **additional** crew required for load out of the show (approx. 2.5 hours).

LIGHTING

- Generic lighting plan attached separately. Please send all theatre drawings and specs to bennert@mietwarlop.com and a venue specific plan will be agreed. **Preferably the lighting is prerigged.**
- Programmable lighting console, with faders and scene memory- ETC ion/congo jr preferred.
- Lighting effects- we use 4 effects wheels for lighting in the piece- 3 of which are located at the foh control booth, and 1 located overstage. The overstage wheel is operated on a dmx controlled motor, the 3 at foh are operated manually. Please see lighting plan for their exact position. Foh effects wheels may require two goalpost-style bars to be built at the mix position- an example photo of a previous build is below.
- We need 6 x pin spot lamp units.
- We need minimum 2 x UV lights- dmx-controllable or "UV cannon" type- **not tube-style UV lights**. Depending on the layout of the venue we may request more UV lights.

SOUND

"Fruits of Labor" can technically be considered as a Rock concert, and it is therefore essential that the venue is equipped with a very powerful and Professional front of house and monitoring system

P.A. SYSTEM:

The P.A. system should have a smooth frequency response from 20Hz to 20KHz with sufficient power (105dB at FOH) and no distortion or outstanding noise. The system shall be capable of evenly covering the entire listening area.

All speaker enclosures must be Pro audio only! Only industry standards such as L-acoustics, D&B, Coda, Adamson, Nexo, JBL, Meyer will be accepted.

Please provide frontfills to cover the first rows evenly.

The system will be stereo with all subs on a separate send. Subs are very important for this show so enough subs must be provided. (usually if you think you have enough just add 1 more each side)

A fully trained, capable, sober, relaxed and friendly system engineer must be available during load-in, sound check and performance! This engineer will also be required to take an active part in the soundcheck and show, as and when requested to do so by our engineer.

All gear must be in 100% working condition, checked prior to our arrival.

FOH

The console shall be placed centrally and shall not be under any balcony or other overhead structures, no more than 40meters from the front of the stage with no obstructions of view between FOH and stage.

Please provide a full, detailed sound spec sheet for the venue.

- We require:

- Monitors:

6 bi-amped wedges with a 15 inch speaker and 2" HF driver.

These will be used as sidefill. **The sidefill speakers must be placed on a speaker stand, 1,80m high, measured from the ground to the bottom of the speaker.**

We prefer: L-acoustics 115XT HIQ, Nexo PS15, D&B Max15/M6,

- Wireless:

5 channels of SHURE UR4 or SHURE AD4 must be provided, in a legal frequency band without any interference

- 5 x wireless handheld microphones (SHURE UR2 or SHURE AD2) with 4 clips for the mic stands
- new batteries, 14 x AA, 2 hours before every show
- 1 x Midas M32 digital sound desk, including a WPA router for wireless control

- Microphones should be supplied as per channel list below, except where indicated 'own' we provide.

- Mic stands:

3 tall straight mic stands, 24cm **round base.**

1 small tripod stand for guitar amp.

3 x tall tripod base mic stands

- 2 x BSS or Radial brand DIs.
- Stagebox with minimum 24 channels, to reach upstage centre.
- one 4 x xlr 12 meter loom
- 4 x speaker stands

Channel List:

Number	Instrument	Mic/DI
1	Kick	Beta 52
2	Snare 1	E 604 (own)
3	Snare 2	E 604 (own)
4	HH x 2	Sm 57 x 2
5	Tom	E 604 (own)
6	Tom	E 604 (own)

7	Floor	E 604 (own)
8	Plaster cymbal	Sm 57
9	Ride	Sm 57
10	EL Git joppe	E 906 / sm57 / AKG414
11	Git	DI Bss/radial
12	Bass	DI Bss/radial
13	Jopp	Shure UR2/AD2 sm58/B58
14	Wietse	Shure UR2/AD2 sm58/B58
15	Tim	Shure UR2/AD2 sm58/B58
16	Miet	Shure UR2/AD2 sm58/B58
17	Turntable	DI preamp (own)
18	FloorTom Back	E 604 (own)
19	TPT	Sm 57/ MD421/sm58
20	Kick 2	B52/ B91

STAGING/POWER

- See masking layout plan for general masking layout.
- A clean black marley dance floor is required to cover the entire playing space, preferably laid cross stage. Dance floor tape etc to lay this must be supplied by the venue.
- There are a number of motorised systems used onstage. Details:
 - 1 x 3-phase 2.2kw motor, with controller box and mounting. This requires an isolated 32a- 3 phase supply totally separate from anything powering sound. The controller for the motor is a frequency controller and will cause interference in the case that it shares power with sound.
 - 1 x 250w motor, single phase. Requires one non-dim dimmer channel stage right, and is operated from the lighting board.
 - 1 x 90cm turntable. 12V motor with own transformer etc. Requires one non-dim dimmer channel stage left.
 - 1 x spinning snare drum. Custom snare drum stand with 12v geared motor. Requires one non-dim channel stage right.
 - 4 x individual turntables, 6RPM. Direct power, switched on/off from stage.
- For stabilising two of the motorised structures, we require a total of 12 stage weights, minimum 12.5 kg each. These should be black, or should have some black masking cloth to cover them.
- **We require 1 EPS block, of density 60g/dm³, or 6kg/m³, 1m x 1m x 2.5m per venue. (Total weight of the block equalling 15kg). If a local supplier cannot be sourced by the venue, we can order and bring one from our Belgian supplier. In this case the block and any additional transport fees would be at the cost of the presenting venue.**

- We use a water drop system, which requires a connection to a mains water supply. The connection needs to be able to connect to a Gardena standard garden hose system (19mm hose). We bring approx. 20 metres of excess hose to reach the stage. This system is controlled by a 4-way DMX controlled switch, which will also be rigged onstage and requires a DMX connection. The drops consist of solenoid water valves, which only open when electric current is applied. **The minimum pressure for the line should be 3bar.** We have pressure regulators to reduce water pressure in the case that the water supply pressure is very high.
- We use melted paraffin wax onstage. We bring an electric hotplate to melt this, which will be setup backstage in a controlled environment. The wax is kept inside a specially made container, and a negligible amount of drops of wax actually fall on the floor, so clean-up is no problem.
- We also have a water fountain, to which water-based poster paint is added. The stream of the fountain is directed directly into a second reservoir, which pumps the water to the fountain in a continuous, self-contained loop. All water and paint residue is very easy to clean up afterwards. The fountain base and the second reservoir each require a non-dim channel, 1 stage left and 1 stage right.
- We also use polymer onstage. This is a powdered form of plastic that absorbs large amounts of water. It doesn't leave any residue etc behind- only needs cleaning with water.
- **PYRO:** We use 1x 30-sec LeMaitre white smoke bomb during the show, and 1x Le maître PS2 white coloured smoke. Please ensure smoke detectors etc can be disabled during the show. We normally bring these with us ourselves- except in cases where to comply with local law they need to be imported/supplied by the venue (customs etc). Please advise if this is the case when presenting in your venue. **If due to local regulations the presenting venue has to arrange the supply or certification of pyrotechnics, any additional costs associated with doing so must be paid by the presenting venue, and not the company.**

SCHEDULE:

Below schedule is only an example- a specific schedule for each venue will be worked out in advance between the company and the venue. Example schedule is based on an 8pm show.

IN ADVANCE of company arrival: Pre-installation of masking and lighting as per agreed plan. Install and test wireless microphones.

Day 0:

Six technicians from house.

0900-1200:

-Unload set from truck. Lay out stage markings. Install effects wheels.

-Install drums etc, begin sound patch.

-prepare for lighting focus.

- layout power needs, check stage elements functioning properly.

1300 LUNCH

1400-1800

-install water drop system

- Lighting focus.
- Sound- line checks, if possible.

1800: Dinner

1900:

Full sound check.

Lighting plotting. Equipment fixes.

2200/2300

Day 0 laundry/costumier hours: 1100-1800

FINISH day 0

Day 1 (show day)

Minimum two technicians from house, to include sound technician and stage technician who will be onstage for show.

0900 prepare for run through.

1030 Check positioning of onstage elements/blocking etc.

1100 Full soundcheck.

1230 fixes/ prepare for afternoon rehearsal. First fix of water drops.

1300 LUNCH

1400 **REHEARSAL- full show. Not using water or smoke during rehearsal.**

1600 post rehearsal fixes- double check water drops positions. Replace cloth drop. Check operation of water machines etc.

1730 Cleanup/prepare for show- cloth layout etc.

1800 DINNER

1900 last checks/warm up for show.

2000 SHOW

2100 cleanup - **3 technicians from house**

2200 Finish.

Day 1 laundry/costumier hours: 1500-post show.

Day 2 (if further shows)

1400- reset stage, prepare cloths, technical checks- sound and lighting. Fixes if necessary.

1630- cast called. Sound check, instrument check.

1730 prepare for show- cloth layout etc.

1830 DINNER

1930 last checks

2000 SHOW

2100 cleanup/ load out if no further shows.

Day 2 laundry/costumier hours: 1500-post show.

Load out takes approx. 2.5- 3 hours. Normally we will load truck transport the same night as load out- please advise if there are any restrictions etc for this.