

Borderline

Company Wang Ramirez
www.wangramirez.com

TECHNICAL RIDER

Technical director and lighting manager/designer:

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Production, booking & tour coordinator:

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GENERAL INFORMATION

Running time: 1h10 (70 minutes)

(video trailer : <https://vimeo.com/79555677>)

(website: www.wangramirez.com/en/work/borderline)

Company:

- 5 dancers (3 male, 2 female)
- 1 rigger (male)
- 1 lighting manager/stage manager
- 1 sound manager
- 1 producer/tour manager

We kindly ask the partner venue to send us a very detailed technical rider with precise material listings (lights, sound, maskings and curtains) and information about the grid (dimensions and maximum load). We also require precise plans with measurements (ground-plan and cross-section) and, if possible, photos of the stage. Please send us a plan in Autocad format.

Once your plans have been received, we will send you the adapted lighting and stage plots including a technical schedule.

STAGE CONFIGURATION

We work with a classical black box configuration (12 to 14m width and 10 to 12m depth) with 6 or 7 legs on each side. The legs are straight and black. We also use a black backdrop.

The whole stage is covered with a black dance marley.

During the performance, we work with a rigging system for **flying effects**. We use 3 independent rigging systems consisting of pulleys and cables. They are installed and operated by the rigger who is part of the company. Some flying effects elevate the dancers 3m from the ground.

Each of the 3 rigging systems uses a flying bar or is hung on a truss running from stage left to stage right. In the use of a truss, each shall be safely rigged to the main grid or the overhead structural steel beams of the stage with heavy duty cables or chain motors. Each rigging system must be solidly spanned off the side walls of the stage with straps or bars to prevent any movement during the flying effects.

The flying systems' trusses/pipes are 7m to 9m high and hidden from the audience with the legs and borders of the stage.

The lighting equipment is just above the flying systems' trusses/pipes.

The flying effects are operated from both wings.

A fly bar movement (fly in / fly out) occurs at the beginning of the show.

The scenery also stages 2 cubes of 2m made of black and natural aluminium tubes (provided by the company). They are manipulated by the dancers.

The performance consists of a lot of floor choreography: the audience sight lines should be carefully taken into consideration.

DESCRIPTION OF THE FLYING SYSTEMS

(see attached flying systems plot)

1) The first "line" of the flying systems ("*moskow/bungee*", at 4m from the apron) is used for the main flying effects that elevate a dancer a few meters above the floor.

An operating cable attached to the standing point stage left runs through the pulley stage right to the master pulley in the stage right wing, allowing the rigger to control the height of the flying effect. The dancer is attached to the cable with a harness in the middle of the stage and can fly from stage left to stage right and downstage to upstage within a 10m circle.

In the stage right wing, a "**switch board**" (*see attached picture*) is used to rig the operating cable and serves as a steady counterweight on the floor. It is composed of a 1,50m pipe or truss attached to two columns (70-80cm high) of weights strapped together (total weight is 450kg). A plaque of wood may be required under each column.

Depending on the type of grid different rigging equipment is possible, requiring the availability of overhead structural steel beams:

- A grid with 500daN flying bars (counterweighted or motorized): the pulleys are directly rigged to the flying bar. In order to strengthen the system, we can use 2 adjoining flying bars rigged together with pipes and clamps. The whole system is secured at the working height with 4 chain motors of 250daN and safety slings attached to the overhead structural steel beams. An extra safety sling is required above the master pulley.

- Other type of grid: it is necessary to use a square truss of 300mm to attach the pulleys. The truss is rigged to the overhead structural steel beams with 2 or 3 chain motors of 1000daN and secured with safety slings. An extra safety sling is also required above the master pulley.

The flying bars or the truss are spanned off the side walls of the stage with straps or bars to prevent any movement in all directions (left/right AND upstage/downstage).

2) The second line ("*dice*", at 8m from the apron) is used to elevate one of the cubes (20kg) at 5m high. It is the only effect.

The pulleys are stage left and operated from the stage left wing.

For this effect, the pulleys are rigged to a flying bar (or on an overhead beam if height and position are adequate). The flying bar must be spanned off the side walls to prevent any swinging movement.

3) The third line ("*hamster*", at 2m from the backdrop) is not used for a flying effect but provides an overhead steady point allowing the dancers to pull one another: a dancer is linked to another dancer with a cable which runs through a pulley. They interact with each other on the floor. The direction of their movement is towards the audience with medium dynamic force.

For this effect, the pulley is rigged to a flying bar (or to steady points on the grid, for example overhead beam, catwalk, gallery, if height and position are adequate).

The flying bar must be spanned off the side walls AND the back wall at the position of the pulley to prevent any forward movement.

4) In addition, 2 sliding movements on the floor with cables and pulleys require 2 steady points on the floor: 1 stage right behind the backdrop, 1 upstage left in the wing.

The steady points can be weights (150kg and 100kg) or any rigging point in the floor or in the wall.

TO BE PROVIDED BY THE VENUE:

The venue must provide all the necessary equipment to rig the pulleys and cables of the company, including all safety and spanning items.

- Line n°1: depending on the choice of rigging system:
 - "adjoining flying bars": clamps and short pipes every 3 meters, 4 chain motors of 250daN, 5 heavy duty slings, 4 straps to span or pipes to strengthen the flying bars to the side galleries or side walls,
 - "truss": a square truss of 300mm, the length of the truss is approximately the distance between the side galleries or side walls, 2 or 3 chain motors of 1000daN, 3 heavy duty slings, 4 straps to span or pipes to strengthen the flying bars to the side galleries or side walls.
- Line n°2: 4 straps to span or pipes to strengthen the flying bars to the side galleries or side walls.
- Line n°3: 4 straps to span or pipes to strengthen the flying bars to the side/back galleries or side/back walls.
- On the floor, behind the backdrop, stage right, 150kg weight strapped together or any steady rigging point in the floor or in the back wall to attach a pulley.
- On the floor, upstage in the stage left wing, 100kg weight strapped together or any steady rigging point in the floor or in the side wall to attach a pulley.
- Equipment for the "switch board" in the stage right wing:
 - 450kg weight strapped together in 2 columns of 70-80cm high
 - a plaque of wood under each column might be required

All the flying equipment (cables, pulleys, flying harness...) is provided by the company and set up and operated only by the rigger of the company.

TECHNICAL SPECIFICATIONS

STAGE

- Italian black box (6 to 7 legs): 13m wide x 12m deep (*minimum: 9m x 10m*)
- Total width from side wall to side wall: 18m (*minimum 13m*)
- Stage left to stage right cross-over behind the backdrop
- Black marley all over the stage
- Counterweighted or motorized flying bars/truss:
 - height of the 3 flying systems: 8 to 9m (*minimum: 6,50m*)
 - height of light units: above the flying system
- Rigging of the chain motors and heavy duty security slings on the overhead structural steel beams of the stage
- Spanning of the flying systems off the sides and the back wall (galleries, catwalk...)

- Black carpet on the wings and behind the backdrop (if possible)
- 2 clothes racks for the costumes
- 8 chairs in the wings
- Blue lights in the wings (controlled by the light desk)

*N.B.: a smaller configuration is in process.
Do not hesitate to contact us for more information.*

SOUND *(see attached sound plot and patch table)*

C. Heil sound system – for stage monitors and FOH

- Standard FOH sound system with subwoofer and center (subs separated)
- 2 speakers at the back of the audience for a stereo "surround" effect
- 4 monitor boxes on side stage (2 upstage, 2 downstage), rigged on side bars at 3 m from the floor or on stand if the wings are large enough, installed in the 2nd wing & the wing before the last one (same brand as the FOH)
- Digital sound desk (like Yamaha M7CL or CL3) with separated levels for stage monitors, FOH, center, subwoofer and rear; EQ, reverb and delay for FOH, surround and stage monitors; in case of an analog sound desk, please provide a reverb effect (like T.C. Electronic M3000)
- 2 professional CD players with autocue, same model
- 4 (or 5) microphones for the voice of the dancers:
 - 2 NEUMANN KM 184 + 2 stands + cables
 - 2 (or 3 in case of a wide stage) AKG PCC160 + cables
- For the rehearsals : 1 HF microphone and 1 talkback microphone (SM58)
- 1 stereo 3.5 mini-jack cable
- 2 RCA/XLR for the output of the Scarlett Solo audio card provided by the company
- Intercom capabilities between stage and light/sound booth

LIGHT *(see attached theoretical lighting plot)*

- 81 x 3kW dimmers (22 on the floor)
- 1 x 5kW dimmer
- 1 AC 220V line and 1 DMX (5 pins) on a fly-bar to connect our mirror ball motor
- Light desk with programmable cues, playback with "go" and submasters

- 1 x 5kW Fresnel with barndoors
- 13 x 2kW PC (6 with barndoors)
- 31 x 1kW PC (13 with barndoors)
- 7 x 2kW Profile 16°-40°
- 3 x 2kW Profile 29°-50° (1 with size A gobo holder)
- 6 x 1kW Profile 16°-35°
- 13 x 1kW Profile 28°-54°
- 35 x PAR 64 CP 60 VNSP
- 6 x PAR 64 CP 62 MFL
- 1x size A gobo holder for a 2kW Profile 29°-50°

- 11 side booms for side light units (lens heights: floor / 0,60m / 1,20m / 1,50m)
- 2 floor bases

- Filters:
LEE 053 – LEE 100 – LEE 117 – LEE 152 – LEE 174 – LEE 197 – LEE 201
LEE 202 – LEE 708 – LEE 711 – LEE 728 – LEE 773
ROSCO Frost: 114 – 119 – 132

SET

The set equipment of the company is delivered and picked up by a freight company.

The delivery is usually scheduled in the morning of the first day of setup.

The pickup is usually scheduled in the morning of the day following the load out (without the presence of the company managers).

2 cubes of 2m made of black and natural aluminium tubes are provided by the company. Each cube is 20kg.

We have 5 suitcases/bags:

- 2 snowboard bags for the cubes (size: 210 x 44 x 20 cm / weight: 30 kg per bag)
- 1 suitcase for the flying effects equipment (pulleys, cables, harness...) (size: 75 x 50 x 30 cm / weight: 30 kg)
- 1 suitcase for set accessories (size: 75 x 50 x 30 cm / weight: 30 kg)
- 1 suitcase for the costumes (size: 100 x 60 x 50 cm / weight: 30 kg)

REQUIRED CREW & WORKING HOURS

The load-in starts two days before the performance.

Two days before the performance, the venue shall provide, during 3 periods of 4 hours each, for the stage setup (black box, flying effects) and lights setup/focus:

- 1 lighting manager, 2 light technicians
- 1 stage manager, 2 stage hands, 1 flying bars technician

The day before the performance, the venue shall provide:

- 2 periods of 4 hours each for the flying effects setup, sound setup and lights focusing:

- 1 lighting manager, 2 light technicians
- 1 stage manager, 1 stage hands, 1 flying bars technician
- 1 sound manager (5 hours)

- 1 period of 4 hours for rehearsals:

- 1 lighting manager
- 1 stage manager, 1 stage hand, 1 flying bars technician
- 1 sound manager

The day of the performance, the venue shall provide:

- 1 period of 4 hours for lights focusing/programming and stage finishing:

- 1 lighting manager, 1 light technician
- 1 stage manager, 1 stage hand/flying bars technician
- 1 wardrobe person: ironing of the costumes upon arrival. A daily costume cleaning service is required from the second performance or in the case of a run through with costumes for a preview or photo call. In the case of a day to day tour, please provide a costume cleaning service upon arrival.

- 1 period of 4 hours for cueing/sound tuning/rehearsal/run through:

- 1 lighting manager
- 1 stage manager, 1 stage hand/flying bars technician
- 1 sound manager

- The performance:

- 1 lighting manager
- 1 stage manager, 1 fly bars technician
- 1 sound manager

- The load out of the equipment of the company (2 hours):

- 1 lighting manager
- 1 stage manager, 2 stage hands, 1 flying bars technician
- 1 wardrobe person: a washing and drying of the costumes (2 loads, quick cold wash: darks, whites) is requested and have to be done within 2 hours.

N.B.: the load-in may start one day before the performance in case of a complete maskings and lights setup (filters and hard/soft patch included) and a pre-rig of the trusses for the flying effects before D-1.

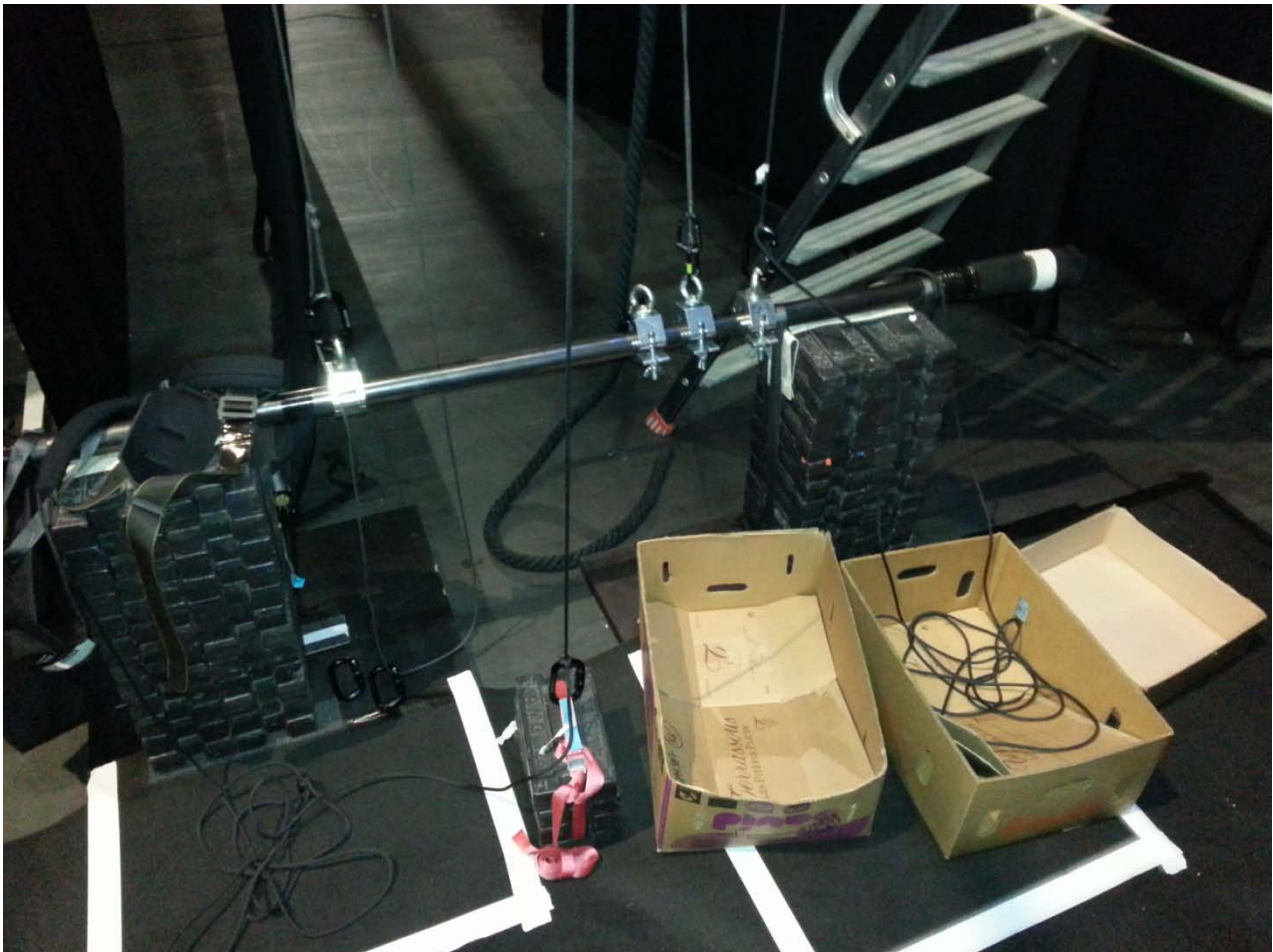
A specific technical schedule adapted to the venue will be send.

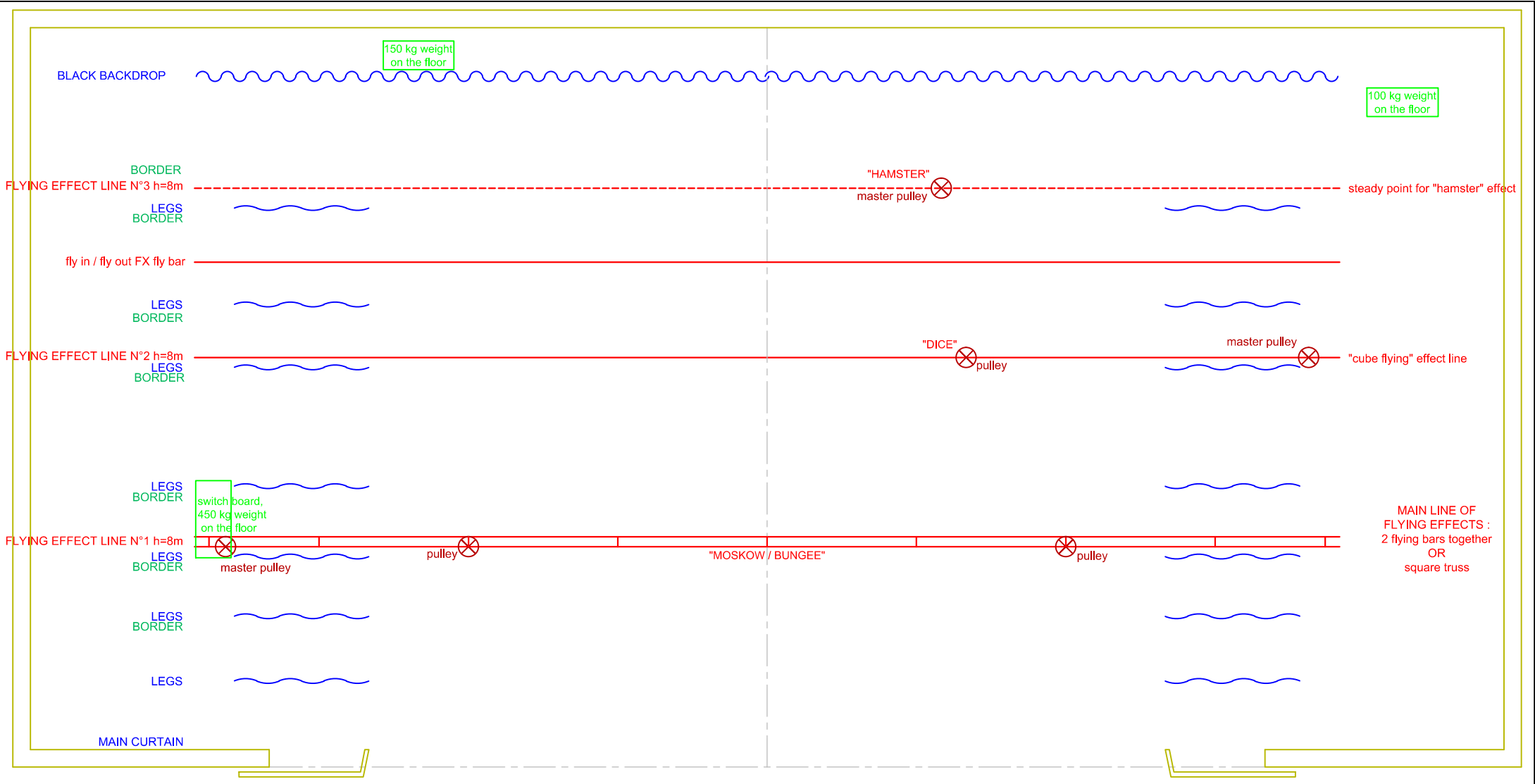
DRESSING ROOMS & CATERING

- 3 dressing rooms for the dancers and 1 dressing room for the rigger, with WC, shower, towels and soap
- 1 dressing room/production office for technical director and tour manager, if possible with internet/WIFI access
- Please provide small bottles of still water, fresh and dry fruit, cereal and chocolate bars, juice, coffee and tea.

PICTURE ET PLOTS ANNEX

SWITCH BOARD FOR THE FLYING EFFECTS LINE N°1



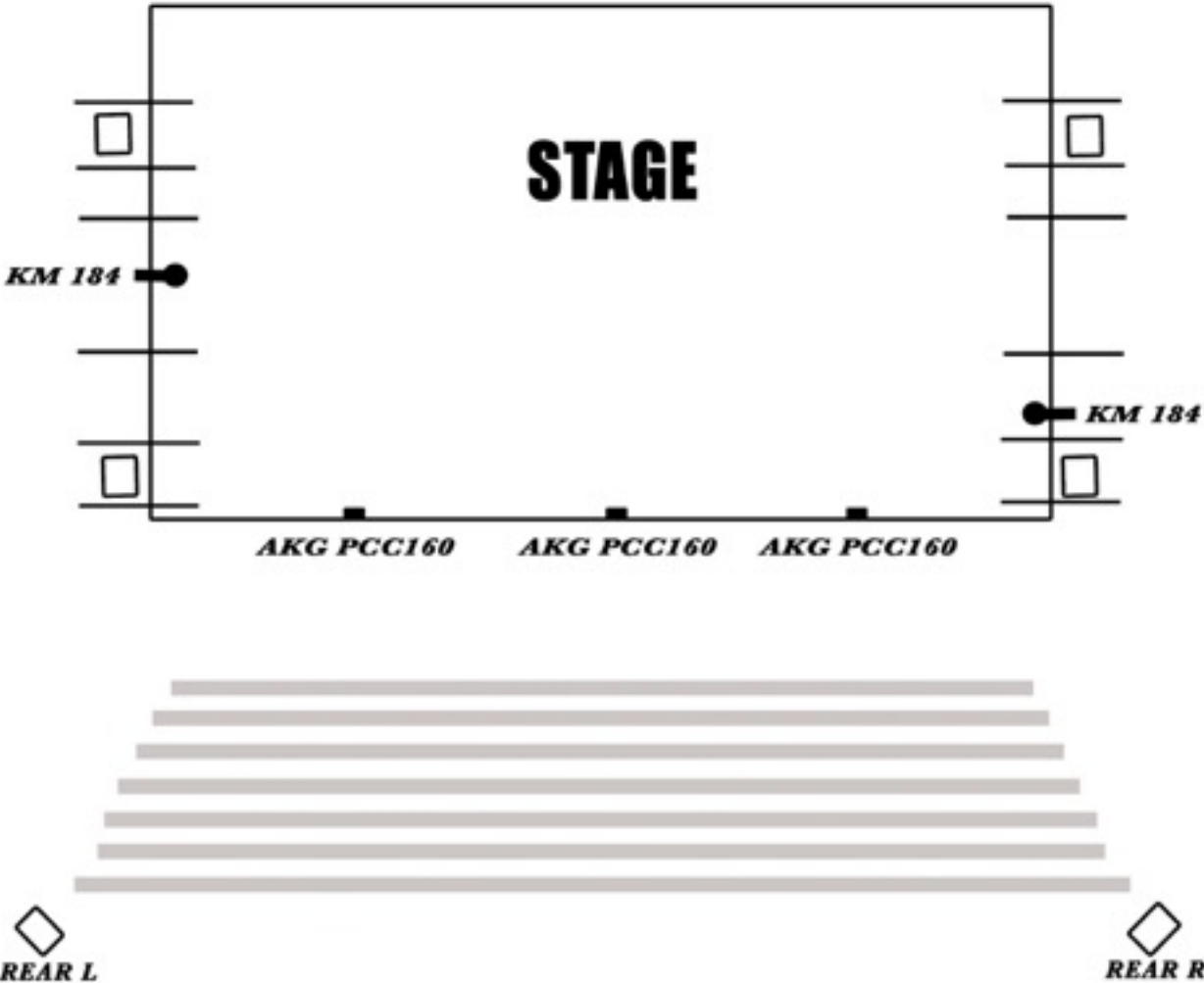


BORDERLINE
 Company Wang Ramirez
 Flying effects systems
 Tech rider March 2018

Project : BORDERLINE

UPDATED : January 2018

Stage Plan



Patch

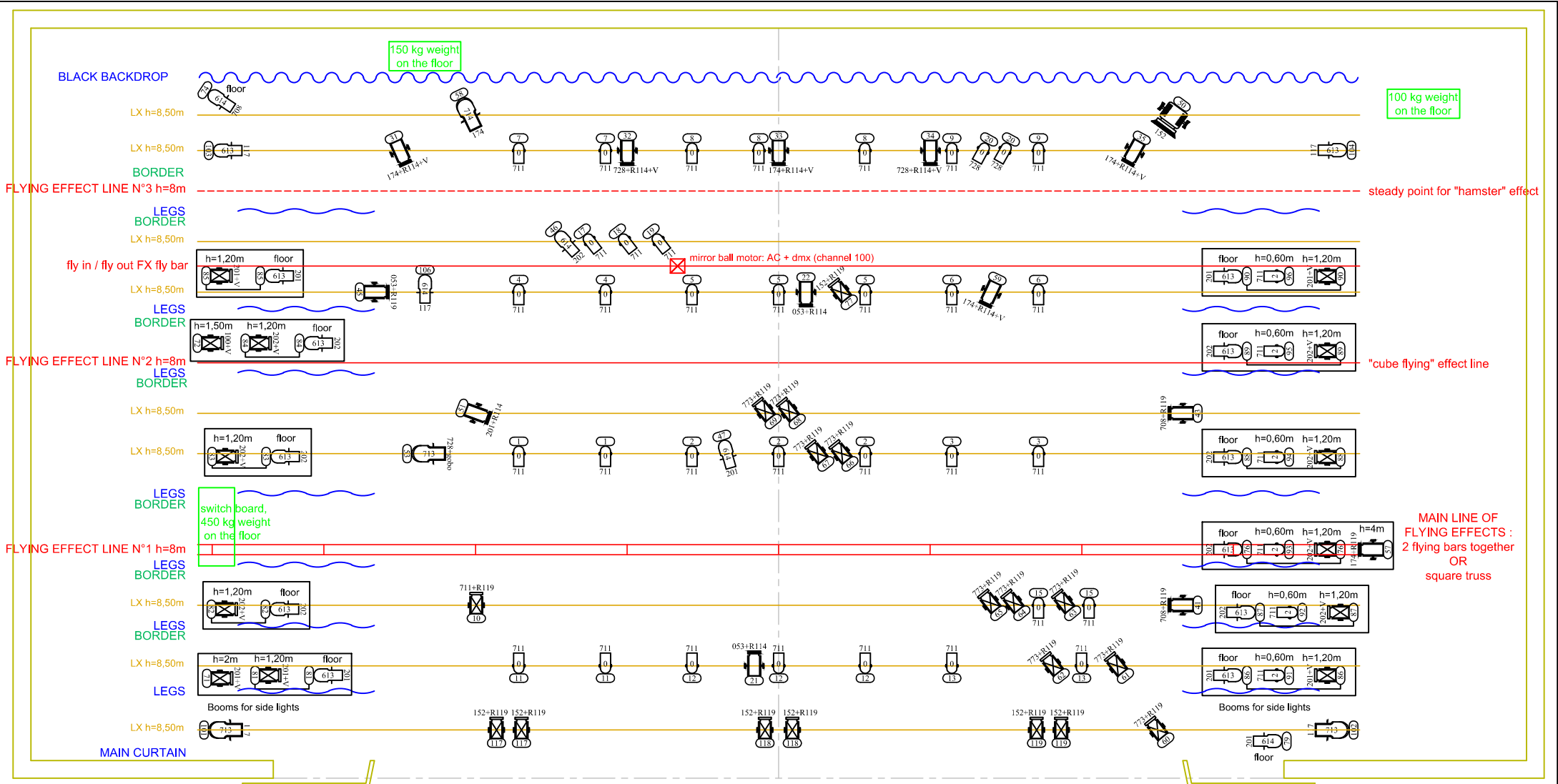
Ch .	Input	Fader	To Output	Cable	+ Infos	Ch.	Output	
1	AKG PCC160 L.	Pre	1 to 8	XLR		1	P.A. L.	
2	AKG PCC160 C.			XLR		2	P.A. R.	
3	AKG PCC160 R.			XLR		3	FRONT FIELD L.	
4	NEUMANN KM 184 L.			XLR		4	FRONT FIELD R.	
5	NEUMANN KM 184 R.			XLR		+ Stand	5	CLUSTER
6	MICRO HF			XLR		For	6	SUB
7	MICRO HF			XLR		rehearsals	7	REAR L.
8	MICRO TALK			XLR			8	REAR R.
9	CD Player Pro 1	Post	1 to 12	XLR	A. Pause	9	MONITOR FRONT L.	
10	CD Player Pro 1			XLR	Linked	10	MONITOR FRONT R.	
11	CD Player Pro 2			XLR	A. Pause	11	MONITOR BACK L.	
12	CD Player Pro 2			XLR	Linked	12	MONITOR BACK R.	
13	Audio Interface L.					RCA		
14	Audio Interface R.					RCA	Linked	
15	iPhone L.					mini-jack 3,5		
16	iPhone R.					mini-jack 3,5	Linked	










Note

The 2 CD players should be the same model.

+ TC Electronic M3000 if analog mix table

Ch.	Patch Remote	Faders
1	AKG PCC160 L.	
2	AKG PCC160 C.	
3	AKG PCC160 R.	
4	NEUMANN KM 184 L.	+ Stand
5	NEUMANN KM 184 R.	
6	MICRO HF	
7	MICRO HF	
8	MICRO TALK	
9	CD Player Pro 1	Auto Cue
10	CD Player Pro 1	Linked
11	CD Player Pro 2	Auto Cue
12	CD Player Pro 2	Linked
13	LAPTOP L.	Linked
14	LAPTOP R.	
15	REVERB L.	Linked
16	REVERB R.	
17	DELAY L.	Linked
18	DELAY R.	
	MONITOR FRONT L MONITOR FRONT R	Linked
	MONITOR BACK L MONITOR BACK R	Linked
	CLUSTER	
	SUB	
	REAR L REAR R	Linked



-  5kw Fresnel with barndoors x 1
-  2kw PC x 13 (6 with barndoors, labelled "+V")
-  1kw PC x 31 (13 with barndoors, labelled "+V")
-  2kw Profile 16°-40° (Robert Juliat 714SX) x 7
-  2kw Profile 29°-50° (Robert Juliat 713SX) x 3 (1 with size A gobo holder)
-  1kw Profile 16°-35° (Robert Juliat 614SX) x 6
-  1kw Profile 28°-54° (Robert Juliat 613SX) x 13
-  PARCAN 64 CP 60 VN5P x 35
-  PARCAN 64 CP 62 MFL x 6

Boom for Side Lights (heights of lens : floor / 0,60m / 1,20m / 1,50m / 4m) : 11

Floor Stand : 2
Size A gobo holder for a 2kw profile RJ 713SX : 1

Height of lighting bars : 8,50m
Height of flying effect lines : 8m

5kw channel : 1
3kw channels : 81 (22 channels on the floor)

LEE filters:
053 - 100 - 117 - 152 - 174 - 197
201 - 202 - 708 - 711 - 728 - 773
ROSCO frost: 132 - 114 - 119

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Theoretical Lighting Plot
tech rider March 2018

