

## **It's Not For Everyone** **TECHNICAL RIDER**

It's Not For Everyone is a front-on performance, meant to be presented in close proximity to the audience. The performance is quite self-contained. The performers control almost all of the cues for the performance from onstage, including sound, lights and rigging.

### **TOURING COMPANY INFORMATION/ACCOMODATION**

The company tours with, and requires accommodation with cooking facilities for 4 adults and 2 children. The room list is:

1 x family room (2 adults and 2 kids)  
2 x single rooms

### **PERFORMANCE AREA**

*It's Not For Everyone* can be presented on a theatre stage or in other adapted indoor venues offering good black out conditions.

Performance area minimum dimensions should be:

Height 5.5 m  
Width 10 m  
Depth 10 m

The stage surface must be in good condition, dry, level, smooth, stable and suitable for riding a bike, jumping, and falling over (repeatedly). Concrete is not a suitable surface.

“It's Not For Everyone” involves the performers being completely covered in mud for a reasonable length of time. It is important that the stage area is a comfortable temperature as the mud dramatically pulls down the body temperature of the performers.

We require a wing space or backstage area accessible to the stage for striking gear during the performance. Minimum 3m x 2m.

We need a props storage area in the vicinity of the performance area of approximately 4m x 3m.

We must be able to access the performance area daily for rehearsals, fixes and solves from the 1<sup>st</sup> day of set-up until the day of load-out.

### **BENTONITE**

We require the venue (in consultation with Acrobat) to source and supply fine powdered Bentonite Clay such as that which is used in agricultural stock feed (eg: Sibelco TruFeed). It commonly comes in 25kg bags. We require 5kg per performance.

### **TARKETTE**

We require the venue to supply Black Tarkette stage covering, 8m wide x 8m deep.

We may in some instances tour our own Tarkette, however the cost to transport it makes it much more practical to have it supplied. The Tarkette must be in good condition, it will be protecting the stage from the mud and protecting the performers from the stage. It should be taped in place after we mark up the stage and determine the correct position. If the rolls are longer than the 8m depth we require, they can be rolled out to behind the venues black back curtain that we would like positioned 10m back from the front edge of the stage.

## **RIGGING POINTS**

We tour with a simple rigging system. On our arrival at the venue we need:

1 x aerial 350kg SWL (Safe Working Load) rigging point in the centre of the stage (5m from the front edge of stage) at 5.5m high from stage level.

- If there is no means to access this point daily (ie: scissor lift etc), it is best if this point is suspended via a pulley block through which there is a line that we can lower in after each performance and pull back up to the 5.5m height before the next performance. We will attach our equipment to this 5.5m high rigging point and stabilise it with 4 guy ropes that run down to the floor points described below.

4 x anchor points at stage level, 1 in each corner of the 10m x 10m square performance area.

- These points can be rated lashing points or ballast (weight). The ballast must be placed on rubber or other non-slip surface. The upstage right point is the most critical and requires a SWL of 500kg. If the stage is solid and sound the other points can usually be screwed to the stage using fittings that we tour with us, they will have a load of under 250kg. If ballast is to be used we need to discuss a suitable weight for the specific conditions of the venue.

**The details for rigging in each venue must be discussed and agreed on well before our arrival!**

**See plan attached.**

## **LIGHTING**

We tour with most of our own onstage lighting, the majority of which are small custom-made lights that run off an extra low-voltage power supply and batteries.. These lights are controlled onstage by the performers / technicians via a DMX controller positioned side of stage. Most of our lights are attached to the aerial rigging point, our dolly, our backdrop screen, or on the floor.

-Our DMX controller needs to be connected via DMX to the venue DMX system to control the handful of lights that we require from the venue.

These are:

- 10 dimmer channels
- 6 x 650w profiles 24-44°
- 1 mirror ball
- 2 x pinspots for mirror ball

The organiser also needs to provide basic work lights for the stage area and house lights for the audience.

For our lighting equipment we also require:

-220-240v power outlets for lighting gear at midstage right, midstage left, downstage left and front centre stage (see attached plan).

-We need a separate 220-240v standard 10amp power outlet on stage right (separate from sound power) that can be used to power 3 battery chargers 24 hours a day. This power point *Must not be turned off!*

## **SOUND**

We operate our own small sound desk on side of stage right, which we use to mix 3 microphones, a bass guitar, a guitar, a stereo record player and the stereo outputs of our 2 computers. Stereo outputs from our sound desk are sent to the venue's front of house sound system.

We need a good P.A. Much of the performance is supported by strongly amplified sound. We need stereo speakers for the audience seating bank, plus subs. In some venues we may require fold back.

Our show requires medium-high sound pressure levels with significant bass and sub-bass levels.

The venue should also be suited to unamplified acoustic sound as some parts of the performance are unamplified.

We need a venue technician to assist with our sound set-up and sound check as outlined in our load-in Schedule. We also need a technician to be responsible for the venue's sound system during performances, and to assist with a sound-check before each show.

In addition to the main front-of-house sound system and technician, we need the Organiser to provide:

- 1 bass speaker 4 x 10 400W 4ohm (example: SWR Working Pro 4x10 4ohm)
- 1 guitar speaker 2 x 12 Celestion Greenback, 50w 8ohm (example: Traynor DHX12)
- XLR stereo cables from acrobat's small mixing desk onstage to front of house sound system.
- 220-240v power for sound gear upstage right, midstage right and downstage right.

## **BACKDROP SCREEN**

We need to erect a backdrop screen at the back of the performance area. The back screen is 4.8m wide x 2.4m tall x 0.8m deep and made from framed 9mm plywood sheets painted matt black with exterior grade house paint. *We are still determining whether we will tour this screen or if it should be made onsite by venue staff. Contact us to discuss.*

## **SEATING SYSTEM**

*It's Not For Everyone* is an intimate show that requires close proximity with the audience. The seating system should be frontal and for up to approximately 500 spectators.

## **DRESSING ROOMS**

We need a dressing room for 3 people as close as possible to the stage, with mirrors, clean toilets and a hot shower (reserved for acrobat). The shower is essential for washing off the mud. We also ask you to provide a lot of drinkable water (filtered water or water fountain) from the beginning of set-up until load-out. *We try to avoid disposable plastic drink bottles.* We don't eat cakes and lollies, but we do appreciate fresh fruit, fresh carrots and dried fruit.

### **LOADING IN / SET-UP / LOAD-OUT**

The access to the performance space must be clear and simple, with no staircases. We need 2 strong stage hands for a short time to help us to load in heavy cases containing our equipment.

Set up is 2 full days, with technical rehearsal at the end of 2<sup>nd</sup> day (**see work schedule attached**).

**Load-out:** we can usually pull down and remove all of our equipment from the stage into a convenient load-out area within 5 hours maximum from completion of final performance, providing we receive sufficient help from the Organiser. We again require 2 strong stage hands for loading out the cases at the end of the load out

We require our equipment to be secure from the time of it's arrival until it's departure.

The local personnel should be adapted to each venue/context.

### **CLEANING STAGE AREA**

Immediately after each show the mud needs to be cleaned off the Tarkette stage area and the back screen. For this we need the Organiser to provide 3 mops, 2 mop buckets, 3 extra large buckets, a squeegee and 1 or 2 technicians (2 technicians means the job is done faster and the venue can be closed sooner).

### **WASHING COSTUMES**

We need to wash about 6 kg of costumes immediately after each show. These costumes need to be cold-washed (or 30° maximum) and hung before we depart the venue in order for them to dry naturally before the next show. Spin drying is NOT possible, our costumes will shrink!

### **OTHER EQUIPMENT TO PROVIDE**

Ready access to about 2 kg of ice in case of injury  
1 roll of black gaffer tape  
3 x black 10m extension leads  
power plug adaptors if necessary (to be discussed before our arrival)  
access to power tools if necessary  
a list of local physiotherapists, osteopaths, chiropractors  
a list of local health food stores, organic / vegetarian restaurants, nice food markets

### **SPECTATORS ENTRANCE**

Since the artists have substantial onstage pre show setting and warm up before the show, the time between entrance of spectators in the venue and beginning of the show should be as short as possible, **no longer than 15 minutes**.

We ask the Organiser to remind the spectators that photos and videos are **strictly forbidden** during the performance.

### **DURING THE SHOW**

Latecomers are allowed to enter **discretely** into the venue **up to 5 minutes** after beginning of the performance. This must be dealt with by the venue's local team to ensure maximum discretion.

**It's Not For Everyone –Draft Technical Rider March 2016**

**Personnel needed (see work schedule attached):**

- 2 stage hands for 1<sup>st</sup> morning of day 1 set-up
- sound and LX technicians for set up as per specific venue requirement. See attached general schedule for indication
- 1 venue technician during rehearsals and performances → he/she should be able to turn on and off as well as take care of the venue sound and lighting systems.
- 1 or 2 stage hands for clean up mud immediately after the show (1 is fine, 2 means it gets done faster)
  
- 2 stage hands for load out

**“IT’S NOT FOR EVERYONE” WORK SCHEDULE:**

<b>DAY 1: acrobat arrival in town</b>		
	<b>acrobat'task</b>	<b>local personnel's task</b>
Exact time TBC	<ul style="list-style-type: none"> <li>- arrival of company</li> <li>- unloading personal luggage at accommodation</li> <li>- 1<sup>st</sup> technical visit to the venue to discuss set-up the next morning</li> </ul>	1 venue technician
<b>DAY 2: 1<sup>st</sup> day set-up</b>		
	<b>acrobat's task</b>	<b>local personnel's task</b>
10:00-13:00	<ul style="list-style-type: none"> <li>- unloading acrobat <u>freight</u></li> <li>- start mark up</li> <li>- sort anchor points or ballast</li> <li>- lay out rigging</li> <li>- lay out lights and cables</li> <li>- install the rigging</li> <li>- build the backdrop screen</li> <li>- dress the rigging including lights</li> </ul>	2 stage hands + 1 venue technician <ul style="list-style-type: none"> <li>- unloading acrobat freight</li> <li>- sort anchor points or ballast</li> <li>- hang out house curtains / blacks if necessary</li> <li>- assist in assembling acrobat backdrop screen</li> <li>- rigging work lights and front of house lights as required in venue</li> <li>- run 240AC power for acrobat desk and sound positions</li> <li>- set up mud making area and cleaning system</li> </ul>
13:00-14:00	Lunch break	
14:00-18:00	<ul style="list-style-type: none"> <li>- mark out Tarkette position</li> <li>- lay out mats and Tarkette</li> <li>- set up computer, instruments and sound gear in conjunction with house technician</li> <li>- sound balance and check</li> </ul>	1 venue technician + 1 sound technician <ul style="list-style-type: none"> <li>- set up sound gear in conjunction with acrobat</li> <li>- sound balance and check</li> <li>- tape down Tarkette</li> </ul>
18:00-19:00	Dinner break	
19:00-22:00	<ul style="list-style-type: none"> <li>- rigging check</li> <li>- focus lights</li> </ul>	1 venue technician

## It's Not For Everyone –Draft Technical Rider March 2016

DAY 3: 2 <sup>nd</sup> day set-up		
	acrobat's task	local personnel's task
morning	- nothing if everything went well the previous day - otherwise, find solutions!	- tech hold
14:00-16:00	- practice/check bike on surface - set props and other sets - rigging check, finalise sets	1 venue technician ** - open venue and turn on power
16:00-18:00	Dinner break	
18:00-20:00	- show set up and prepare	1 venue technician **
20:00-23:00	- technical run - clean up	1 venue technician **
DAY 4: Show day		
	acrobat's task	local personnel's task
morning	- nothing if everything went well the previous day - otherwise, find solutions!	- tech hold
14:00-16:00	- training - rigging check, finalise sets	1 venue technician ** - open venue and turn on power
16:00-18:00	Dinner break	
18:00-20:00	Show call	1 venue technician **
20:00-21:00	Show!	1 venue technician **
21:00-22:00	- clean up mud, reset props, put all batteries on charge - put costumes in washing machine and hang to dry	1 venue technician - help acrobat cleaning up mud - help acrobat washing costumes - make sure power is on all night for acrobat batteries

\*\* During rehearsal and performances, the venue technician should be able to turn on and take care of the venue sound and lighting systems.

The Organiser must ensure security in the venue for our equipment from 1<sup>st</sup> day set-up until departure.

### **CONTACT FOR TECHNICAL QUESTIONS:**

Marguerite Pepper of Marguerite Pepper Productions

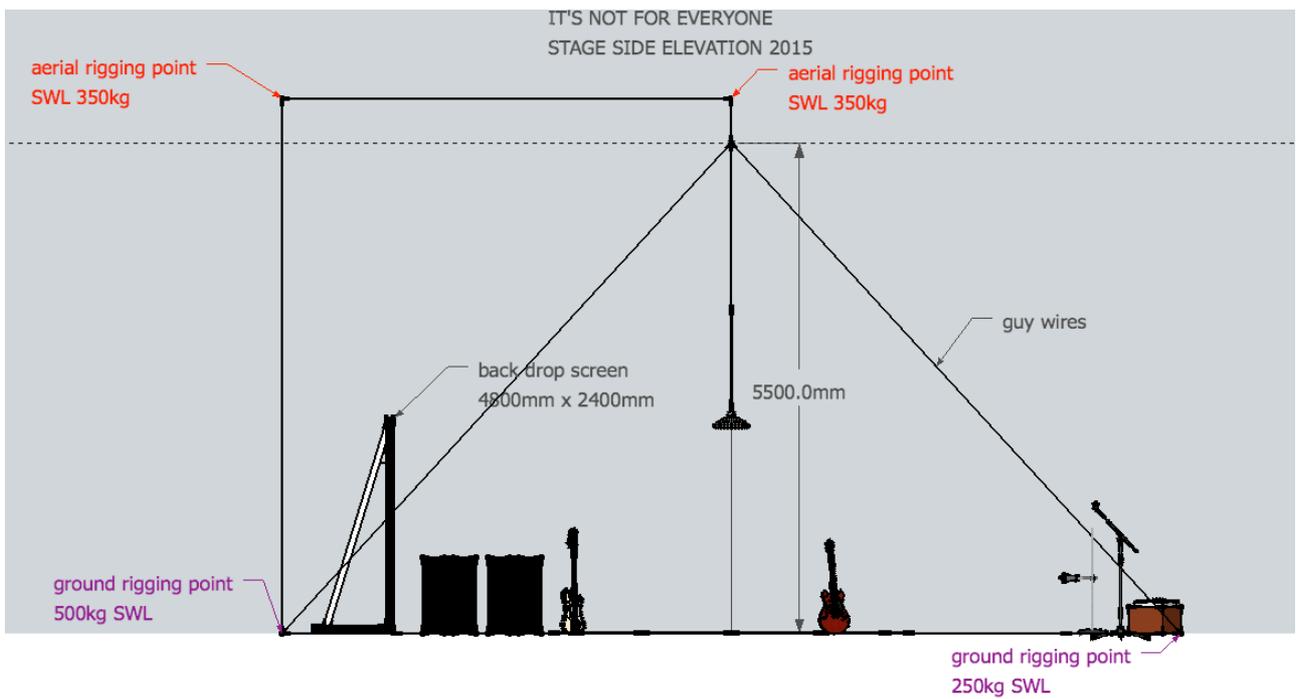
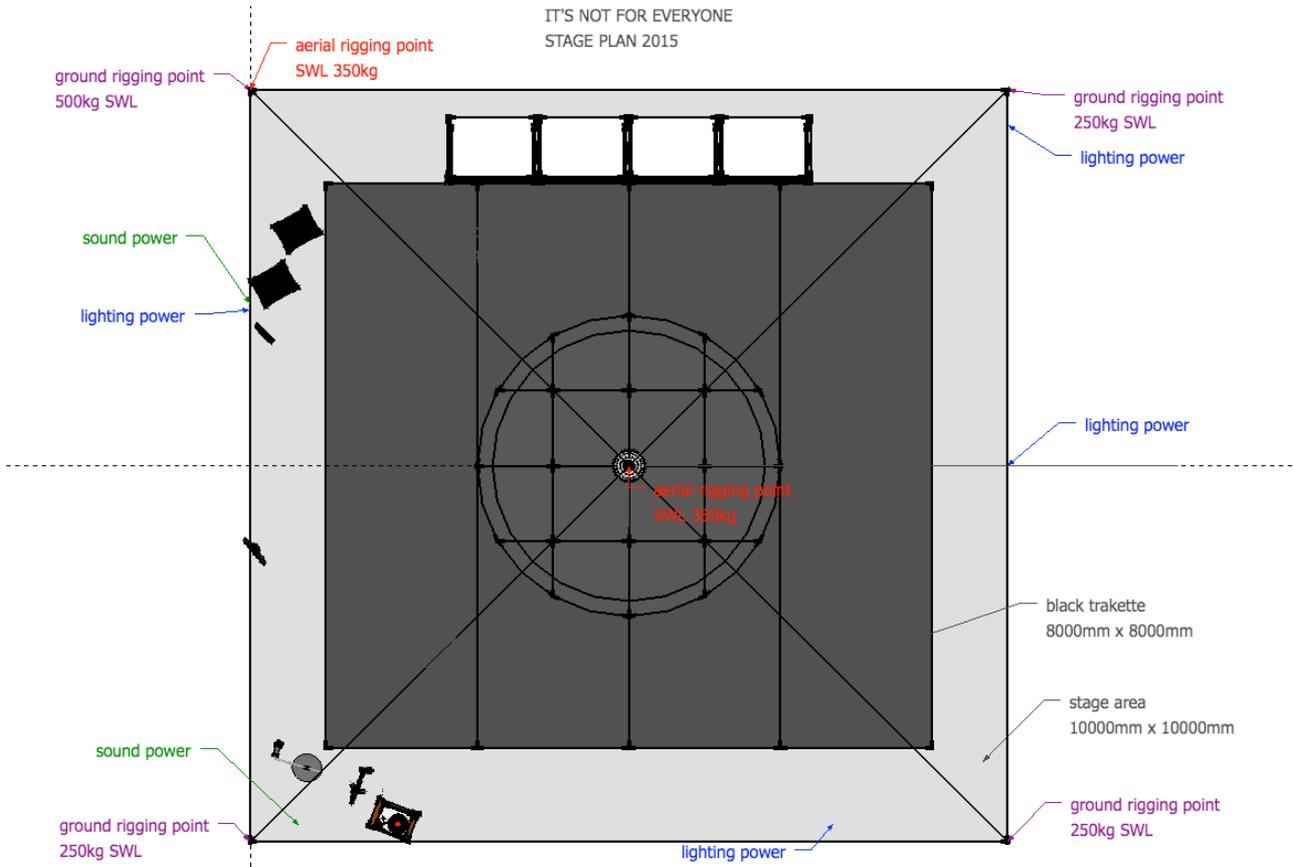
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Simon Yates, acrobat big cheese:

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# ANNEX 1: PLANS



## **ANNEX 2: THE PRODUCER'S MUSIC LIST**

### **MUSIC LIST FOR AUTHORS RIGHTS:**

Girl It's True, Yes I'll Always Love You  
Barry White

-we use this track for 182 seconds out of 3900 seconds of performance time  
with 3900 seconds of sound score.

### **SIGNATURE OF THE ORGANISER:**

**Name:**

**Date:**