

Technical Rider

Le Vide - essai de cirque The Void - circus attempt*

duration of show : variable, between 60 and 90 minutes (the audience entrance is part of the performance time and begins at the aforesaid hour)

Technical manager contact : *Adrien
Maheux*

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* With the concept of circus attempt, we want to say that in every place there is a "re-creation" in situ ... When we say "re-creation", we mean that the void is designed with a very stable part and written and a variable component which is written "in situ" with the architecture and the spirit of the venue. Also, each test requires a location scouting and at least four days of work on site before the premiere.

The Void is a site-specific show, which requires a serious adaptation to each space. This technical rider is for indicative purpose and is not specific to any particular venue.

All specifics will be discussed thoroughly between our crew and the organizer and his technical team.

This includes technical set-up, needs in personnel, and number of rehearsal days

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Administrator : Roselyne BURGER – roselyne@levide.fr +33 6 41 16 52 17

Overview

Circular or quadri-frontal audience positioning

Minimum stage diameter : 13m / 43ft with a flat soil (Alexis uses roller skates) Minimum height : the highest possible, ideally between 12 and 18m (between 39 and 59 ft)

We will also look for a more or less acrobatic mean to get from the rigging points of the ropes down to stage level, by foot (without the help of a rope), which we will use at some point in the show.

The artistic and technical crew will arrange a scouting of the venue, at least 2 months before curtain, so as to define the specifics and the way to set the show up (stage / house, rigging points), the entrance and exit circulation for the audience, and the lights.

Entrance / Exit : audience circulation

The show begins in the path the audience walks to enter the house. It is possible we ask that the regular path be modified in order to extend it, or make it go through a specific place, etc.

The audience enters in small groups so that not too many people are in the path to the house at the same time. We ask that the venue managers manage this flux.

For that, we need to meet the usher crew before the premiere, at least 2h before curtain time.

It is better that changes of personnel among the ushers be minimal from one show to the other.

In the path leading to the house, we put up big signs, on which are explained certain elements of the show on the way in, and which show the credits on the way out.

Stage

To be provided by organizer :

3 standard 5mm plywood board (format 250x122cm / 8x4ft)

mat black paint for painting the plywood circular saw for cutting the board

4 wooden boards to make tables, between 10 and 15mm plywood, preferably used (see photos at the end of the rider)

5 pairs of trestles, in any state as long as they hold up. 1 pair will not be restituted (will be broken during the show)

2 x 250kg motors + 1 x 2m/6ft steel pipe (for the counterweight rig, approx. 100kg / 220lbs)

Electric tape (black and white)

Rigging

There are 9 ropes total.

We bring all necessary rigging gear, nonetheless, we ask you have spare : shackles, spencets...

Each point must pull a 400kg vertical charge.

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The rigging points will be determined during scouting. However they can be modified by us, up until the day of the premiere.

8 of the ropes are rigged to an electromagnetic release machine. These machines are triggered on stage by Alexis with a control box.

Each machine is linked directly to that box, via a classical XLR audio cable. We bring along a 30m (90ft) long 8-pair multicore cable, to go from the stage to the rigging points. If longer distance is needed we ask you provide the cables.

We ask you provide the XLR cables to go from our machines to the multicore head, as well as any extra XLR cable needed for the connection of the machines to the trigger box on stage.

Video

To be provided by organizer :

3 or 4 videoprojectors (between 2000 and 3000 lumens)

4 wooden boards to make screens (120cm*120cm)

Sound

Provided by Le Vide :

1 Revox B-77 mkII reel-to-reel

1 static mic

2 dynamic kamikaze mics

1 compact mixer

To be provided by organizer :

1 standard mic stand

necessary cables

1 digital mixer OR 2x31bands graphic EQ OR any other means of efficiently EQing the system

The sound system has to be coherent with audience positioning. It will be discussed and arranged specifically for each venue.

Lights

The way lights are designed for this show is entirely dependent on the venue itself.

The light design resembles more the kind of work done with architectural lighting than an actual lightplot for a show. It therefore has to be re-invented each time.

The principle is a permanent full wash, full being the stage and the seating, non-blinding. We use our own light-board on stage (De-light with a USBtoDMX converter). The DMX hookup must

therefore be on stage.

We will provide a list of instruments needed after scouting.

We generally use PAR cans, cycliodes, quartz, as well as 4 2kW Profiles (French reference :

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713SX), and 4 2kW Fresnels.

The audience path in and out of the venue is also custom-lit, needing approximately 40 F1s (small power 12Vdc PAR formats), and appropriate cabling.

The lightplot depends on the architecture of the venue much more than the stage itself, and instruments frequently end up in unusual places, which eats up a lot (lot, lot) of cable.

Dressing rooms

2 separate dressing rooms, at least one has to be equipped with a shower. Light catering (biscuits, fruits...) before representation

Costumes

The costumes (2 t-shirts, 2 pants, 2 pairs of socks and underwear) must be cleaned after each performance, including the last one.

Miscellaneous

We ask you provide a micro-wave oven (which might end up on stage) to make pop-corn.

Here are the tables you have to find in order to write the sentence at the end of the show.

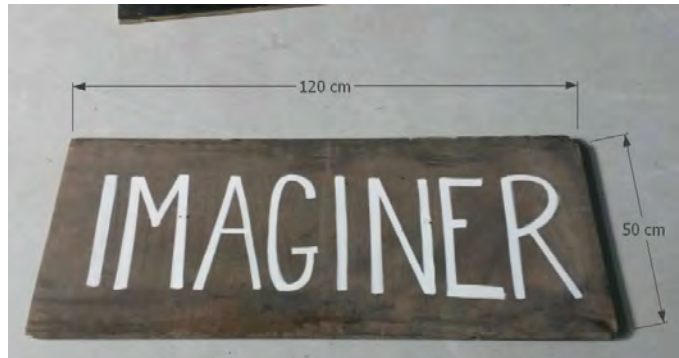
The planks don't have to be new, on the contrary. It is much better if they are already used. If not, we will have to fast-use them. The measures are approximate, it is only important that we have enough space to write the words on it.

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Planning / Personnel

This is an informative approximation of personnel planning. It is subject to change after scouting, according to space specifics.

We don't need technical personnel during the evenings, however we need to have access to the stage to work autonomously on re-writing / adapting the show.

Load-in day (2 4h-services)

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

2nd day (2 4h-services)

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

Adaptation days (2 4h-services)

- 1 light manager

Representation day

- 1 light manager
- 1 stage manager

Load-out (1 4h-service the day after last representation)

- 1 rigger
- 1 technician (sound or stage) to help us load out our equipment

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ANNEXES

Entrance path for the audience :

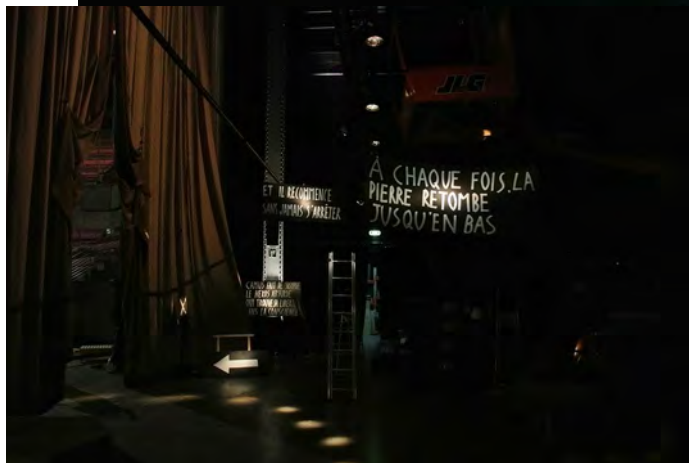
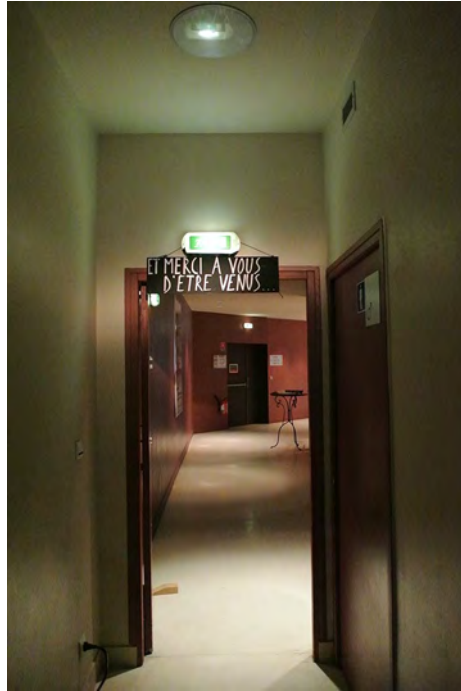


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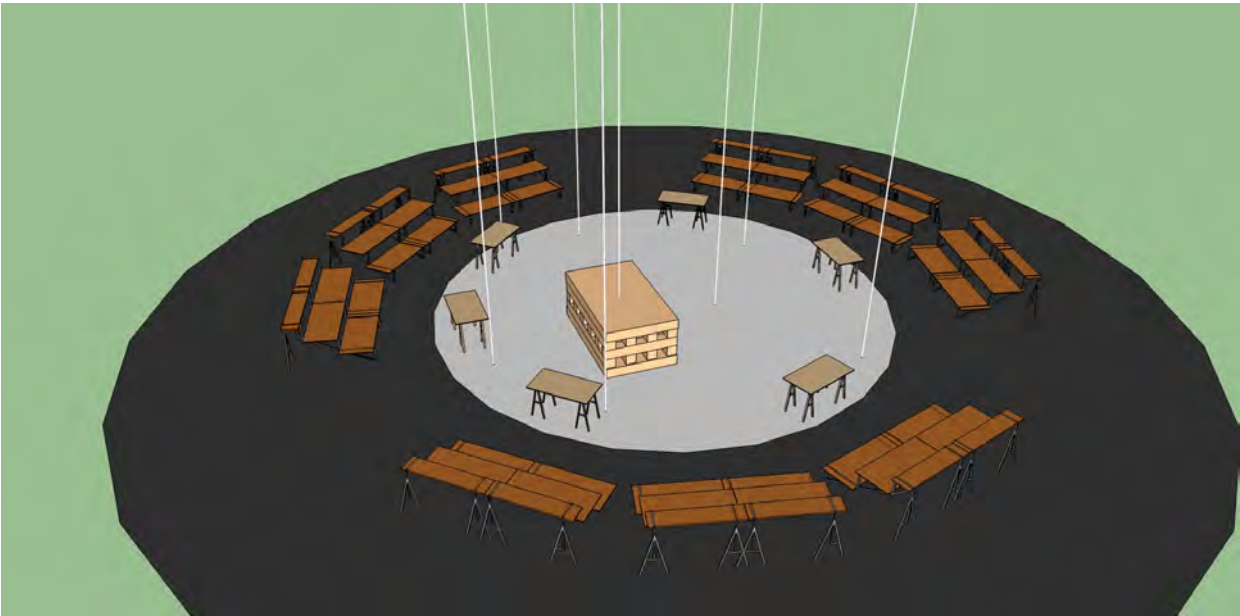
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Thorough idea of the scenography principle :



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Setup of the counterweight on a pipe :



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Possible set-up for our release machines :



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