

BOUND

TECHNICAL RIDER



COMPANY

COMPANY STAFF

Artistic Director:	Anja Meinhardt	anja@justiceinmotion.co.uk	07719 760925
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TOURING COMPANY:

Technical Manager:	Nomi Everall	nomi.everall@gmail.com	07971 125981
AD/Performer:	Anja Meinhardt	anja@justiceinmotion.co.uk	07719 760925

The Company tours with 3 Performers (1 male; 2 female) and 2 Technicians

Performers:	Anja Meinhardt, Emma Webb, Daniel Rejano
Technicians:	Nomi Everall (Technical Manager/ LX), Callum Wyles (Sound/Video)

We require the use of one dressing room with mirrors.

RUNNING TIMES

75 min:	PERFORMANCE
10-15 min:	Interval
30 min:	POST SHOW DISCUSSION

Total running time: ~2 hours including interval

Latecomers may be admitted at appropriate points in the performance.

STAGING

We require a minimum playing space of 9m (w) x 7m (d) x 5m (h), with black tabs or bare back wall (black or brick) US and black masking SL and R where stage-dimensions permit.

The set consists of a large, three part, multi-level scaffolding structure, with maximum dimensions of 7.9m (w) x 4.2m (d) x 4.1m (h)

We make use of ~0.7m space upstage and offstage on both stage-left and right of the main structure, although this can be reduced if space is limited.

No crossover is required but minimal wing space (sufficient for a single performer) is required on SR.

We use a minimum of 1.0m, preferably ~2.5m, flat-floor playing space in front of the main structure.

See ground plan and elevations provided.

Please notify us immediately if you are unable to provide our minimum stage dimensions. It may be possible to reduce the maximum dimensions of the structure to better fit your space, but not without prior knowledge. Where removing or reducing masking at the sides of the stage would enable you to provide our minimum stage dimensions, we would be happy to work without side masking.

The production makes use of water, sand, metal buckets, sandbags, stones, a wheel barrow and other items which may be of concern with regards to your stage flooring. Where possible, we would prefer a black surface to the stage floor but the set and staging is not suitable to be played on a house vinyl dance floor – please notify us immediately if you have permanently installed dance floor which may need protecting so that we can provide the necessary protective flooring to cover it.

SET

Please see photos and plans attached.

The set consists of a large scaffolding structure, built from standard 48.3mm diameter steel tubing, with 3 main components:

- 1 platform level/room @~1m height, stage-right.
- 1 scaffolding tower/cage with aerial rope rigging point @~4m, just SR of centre.
- 1 caravan with performance spaces inside (@~0.5m height) and on top (@~2.5m height), stage left.

There are a number of additional ladders, bridges and steps which allow access to and between spaces.

Flooring for each of the performance levels is created from wooden scaffolding planks, which sit securely over the scaffolding frame.

The centre structure has additional crash-mat flooring suitable for aerial work that sits within its base and an aerial rope attached to the top centre of the structure.

The structure is built from scratch from its component parts at each venue and requires a minimum of 4 hours and 6 people for assembly. The Company will assemble the set and have been suitably trained in its construction, but additional support from the venue technician is always appreciated, particularly when loading/unloading the van. Appropriate PPE, including hard-hats and gloves, is toured by the Company. Provided access between load-in and stage is reasonably easy, the van can be unloaded in 20-30 minutes maximum.

A full risk assessment, which covers both the get-in and the performance is provided. Technical/Safety specification for the aerial rope can be provided.

GET IN/OUT and ACCESS

We require a full pre-rig in advance of our arrival.

A minimum of 8 hours (+breaks) is required for get-in (to include set get-in and assembly, LX focus (and plot if required), sound/video set-up and rehearsals). If no pre-rig can be provided, we will need 2 full days (with the first show on the second day). Rehearsal on the set, in the space and under stage-lighting conditions is crucial to the safety of the performers due to the nature of the set - the minimum get-in time required reflects this.

The company will be using a hired van (long wheel base or Luton) for touring. We require one parking space to accommodate this vehicle for the duration of our visit. Full details of van type, size and registration can be provided prior to arrival.

We require 1 x Venue Technician for the duration of our get-in to assist with unloading and assembling the set, LX focusing and technical set-up for lights, sound and projection. The Venue technician will not be required to operate anything during the performance itself.

The get-out takes approximately 2 hours, provided there is easy access to load-in/out

TECHNICAL LIGHTING

Please see lighting plan provided. A venue-specific plan can be provided if you are able to send us a grid plan and lantern list. A full pre-rig is required in advance of our arrival.

The Company tours 7 x Par 16 'Birdies' and one practical table-lamp all with 15A plugs, requiring a total of 6 ways of dimmable 15A power at stage-level (3 along DS setting line for footlights; 3 behind the furthest US corner of the 'Caravan' (SL structure))

An additional 7 ways of 15A dimmable power are required at stage-level for DSL and R booms (to be provided by the venue), giving a total of 14 ways at stage-level.

If you are able to provide a DMX-controlled Haze Machine we would like to make use of it. Please notify us in advance if there is a cost associated with this.

We can provide all gel, although if you are able to colour in advance this will help speed up the get-in/out.

We require the use of your in-house lighting control desk and can provide a show-file for ETC family desks. If your in-house control desk is not ETC, the venue technician's support may be required for plotting.

SOUND

We require the use of your in-house PA, which should be appropriate for dance with good on-stage coverage to ensure the performers are able to hear the soundtrack.

Recorded sound is run through Q Lab and Abelton Live on a MacBook Pro with Novation Launchpad toured by the Company. We also tour with a Focusrite Scarlett 2i4 soundcard and assorted audio cable suitable to connect to your in-house mixer via ¼" jack or XLR-in. We require a stereo input to your PA only.

VIDEO

We require the use of a 5000+ lumens projector, rigged FOH and able to cover flat-on dimensions of ~6m (w) x 4m (h) at the front of our playing space.

Video is run through Qlab and we tour with mini-display port to VGA/ HDMI/ DVI adapter.

If you are unable to provide a projector or there is a cost associated with the use of your in-house equipment, please let us know so that appropriate arrangements can be made.

Lighting and Sound/Video need to be able to communicate easily. Where the two are positioned separately, comms are needed.

SPECIAL RISKS and FOH WARNINGS



Details of all special risks are given in the Risk Assessment – attached.

It is essential that it is possible to isolate or turn off all smoke detectors in the performance space. Please notify us immediately if this is not possible.

Haze – Small quantities of theatrical haze used throughout, but primarily in the preset and opening 5 minutes and only where the venue is able to provide a haze machine.

Smoking on stage – The rolling and smoking of tobacco cigarettes takes place throughout the performance at regular intervals (~6-8 occasions). All cigarettes are lit within the same area of the stage where several metal buckets containing either water or sand (some have one, some have the other) are positioned. All cigarettes are lit using a disposable lighter, and extinguished in these buckets. All surrounding set materials are appropriately treated with a flame-proofing agent.

A statement on the artistic and contextual importance of smoking within the piece can be provided if required.

Paper set on fire – Within the last 10 minutes of the performance, a single sheet of A4 paper is set on fire using a disposable cigarette lighter directly over an empty metal bucket. The paper is dropped, alight, into this bucket where it is watched by the performer until it is fully extinguished. Buckets of sand/water are available and in close proximity should any problems arise.

Water – In two scenes within the first 20-30 minutes of the performance, small quantities of water are splashed/ spilt from a bucket onto the stage-floor, making the stage floor slippery. These are mopped up using a mop and towelling cloths in the following scenes.

Sand – Significant quantities of sand are spilt onto the floor during the performance, primarily in the last 15 minutes, which can make the floor slippery to walk on. In venues where audiences need to cross the front of the stage at the end of the performance, you may wish to position FOH ushers in the auditorium to instruct/guide audience members.

Other - Strobe lighting is NOT used, although there are several moments in which the lights flicker. This should not trigger photo-sensitive epilepsy or other similar conditions. Music is loud throughout.

Content and Language – The piece deals with issues around human trafficking and exploitation. There is some strong language, explicit visual references to acts of physical and sexual violence, including rape, and semi-nudity. Recommend for 14 years+. Please contact us if more detail is required.

We look forward to visiting your venue. Please let us know if any of these requirements cannot be met and we will discuss any further arrangements that need to be made. If you have any further question or concerns, please do get in touch.