

Jasmin Vardimon

Presents



Alice Tech Rider

UK Touring

Jan 2024

Jasmin Vardimon

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Please find the information below for our show Alice, any problems or questions with this rider should be directed to Matthew Carnazza (see contact's below) at the earliest opportunity in most cases a suitable solution will be found. We look forward to meeting you and your staff in the coming weeks.

Office Contacts Agata Olszewska 01233 628545 producer@jasminvardimon.com
Assistant Producer

Technical Contacts Matthew Carnazza production@jasminvardimon.com
Technical Manager

Front of House and General Information

Show running time: Act 1 80 minutes
Total running time 80 minutes

Please note that latecomers may only be admitted at a point in the performance designated by the company. Also please note that the show requires the dancers to be set on stage (behind set) before the show.

We tour our own programs and merchandise – our touring coordinator will make contact with FOH staff to discuss sales of this.

Jasmin Vardimon Company will not be liable for any costs incurred in meeting the following technical requirements.

We require 2 tall pieces of access equipment for focus and set build.

We require the use of a stall's mixing position for sound.

We require exclusive use of the performance space from the start of the get in until the end of the get-out.

The full complement of the venue's technical equipment, as listed in its technical specification, to made available for the entire duration of the company's stay. If any item becomes unavailable or cannot be made to function correctly, Jasmin Vardimon dance company may require, at no cost to us, suitable alternative equipment to be hired as soon as possible.

The touring company consists of:

- 3x Touring Technicians
- 1x Stage Manager
- 7x Dancers
- 1x Rehearsal director (*Not at all venues)
- 1x Producer (*Not at all venues)

Set

The Set is transported in an artic lorry. Please advise the Jasmin Vardimon dance company Production Manager at the earliest opportunity should access be restricted to your venue. We will require un-restricted access to your venue for this truck from 8am in the morning of the fit up until the end of the get in. Please advise if the truck can't stay on the dock during our stay.

Staging

Minimum stage size: 10m wide x 11m deep with 2m wing space either side and upstage crossover
Minimum grid height: 7m
Set height: 5m solid, +performer sitting

Due to the revolve Alice can only be performed on a flat stage

Please also be aware that the show floor including revolve and rostra is a solid 10m by 10m structure and requires unobstructed floor space.

Underfloor heating can cause damage to the set so should not be used.

Full upstage blacks split on center as per lx plan

4 black leg bays as per Lx plan

If a scenery piece, 4.5m x 2m x 300mm, or 2.5m x 2.5m x 2.5m cannot be got into the theatre, please contact JVC's technical manager.

Main Set Structures

The set is an 8 meter (performer powered, revolve made up of 16 wheeled wedges running on flat steel track (depth of revolve from stage to show floor 200mm).

Built on to the revolve are 3 distinct sections which include.

a rock wall (from 400mm to 4 meters) 18mm ply backed polystyrene rock formations. 3 sections bolted together and to revolve

large wall (4.8 meters high, 350mm deep, 4m wide) comprised of light weight steel frame in 3 sections with internal bolting. The wall structure contains a doorway which house 3 wireless DMX controlled LED pars powered by battery also housed within the wall structure.

Book (6 x 4.8m high 4m wide) primed canvas pages (some with painted decoration and fabric decorations) and 1 heavy weight paper page. The pages are connected to the main (spine) structure.

1 wall facia includes a bolted and welded steel pipe run built for performer use.



We carry full risk assessments and method statements for all of our work for further information on this please do contact the production manager.

Effects

We tour a vape pipe as manual hazer and as a character's pipe from Alice in Wonderland there are no other effects used for this production.

Sound

PA/Speakers

Please note that sound levels in the piece are high, and therefore the required FoH PA system must be able to comfortably reproduce appropriate levels of sound. (90 dB @ FOH position)

The venue is to provide a professional grade full range PA system, with a minimum of two 15" subs dependent and appropriate to the venue size, capable of high-quality music reproduction with extended low frequency range and without distortion, hiss or static noise. The system must be able to produce an acceptable level with full and even coverage of the auditorium.

All amplifiers and crossovers of each set of speakers should be of the same manufacturer and model.

Monitors

4 x 10"/12" Wedges on the stage are used as foldback. These can be paired to split into Upstage (1x USL, 1x USR) and Downstage (1x DSL, 1x DSR) mixes. Flown FB speakers can be used as an alternative if required, please consult with the Sound Engineer if this is needed.

Mixer/Playback/Outboards

We tour our own Yamaha TF3 mixing console and a Mac Mini running Qlab 4. Audio is outputted to the desk via a USB Focusrite interface. If the venue has a Yamaha CL or QL series console installed at FoH and available to visiting companies, we also have a CL/QL show file we're happy to use to save setting up our TF3. For video we tour a PC running Isadora, which is controlled over OSC from Qlab. We supply all parts of our show control network and set up all Front of House control (Sound, Lighting and Video) at one op point, in order for the show to be operated by one person.

We also tour 4 ways of Sennheiser G4 Radio Microphones. 3 ways are used in the show with the 4th being for Voice of God in tech/cue to cue sessions, or as a spare way if required during shows. The radio rack is a small 10u flight case which can either be located at front of house and patched locally into the mixer, or located on stage and patched through our Tio rack/tie lines if required in larger houses to reduce antenna RF range. Venues must supply 4 licensed radio mic frequencies in the range of 604-648MHz. If frequencies supplied are within the Channel 38 Shared Band, a frequency scan or suitable measures should be conducted to avoid clashes and external interference.

Comms and CCTV

The venue is to supply headset communication between lighting, sound and the 1 stage positions. Where possible the stage comms should be wireless. If wireless isn't possible, a wired set USR or USC should be installed, please liaise with Sound Engineer or Stage Manager if this is the case. No cue lights or CCTV are required for the show.

The duty technician for the performance should also have access to wireless comms or be situated near a show relay feed with adequate method of communication to the Front of House operator – Motorola/walkie talkie oe.

Venue to supply all other cabling and connectors.

Video

All video equipment will be provided by us. We tour 2 Panasonic 12k projectors, one is located Front of House and the other DSR. The FoH projector will need to be rigged on an advance bar and will require 1 x 13amp socket and 2x RJ45 (Cat5e) tails feeding from the sound position. The second projector is positioned on the stage DSR and will require a 13amp socket along with two RJ45 (Cat5e) connections to sound position. If running through tie lines, the Cat5 lines must be point-to-point and not part of a wider network. We have had issues with signal communication to the projector when the input is connected to a LAN.

Please make the JVC Production Manager aware if the Front of House Projector bar has a restricted view of upstage. The show requires a 5m high projection 6m US of the DS edge of the set.

A route for our video cables, from projector positions to the sound operating position, is required. Please advise us if this is more than 40 meters.

The show will be operated by our Technical Manager and Sound Engineer.

Lighting

We tour with the show:

We tour our own ETC @5 Gio Desk.

4 x Par 100 LED PARs (we tour a 12v battery concealed in set to power with wireless DMX

5 x Par 16 LED birdies

All Gel will be toured by Jasmin Vardimon Company.

The production control is run over a 10.x.x.x network. Please advise if this clashes with venue lighting control infrastructure

Venue to supply:








The following lighting requirements might be varied by agreement with Jasmin Vardimon Company's Production Manager and Re-lighter.

77 x 2kW dimmers with RCD protection

1 x independent socket USR or left for battery charging

1 x independent sockets DSR for projector

Light

	ETC CE Source4 19deg	5
	ETC CE Source4 26deg	6
	ETC CE Source4 36deg	1
	ETC CE Source4 50deg	22
	ETC Source4 Zoom 15-30deg	2
	ETC Source4 Fresnel	24
	USITT PAR64-MFL	12

All profiles to have four working shutters.

All Fresnels and PCs to have rotatable barn-doors.

All lighting, (including floor lanterns), to be rigged, plugged and working before the company's technicians arrive. A lighting plan will be sent to the venue by our Relighter no later than a week before our arrival at your theatre.

For European venues we carry a selection of 13amp/15amp/16amp (UK) sockets to Shuko converters.

A tallescope or other similar access platform is required for focusing. Please advise us if there are issues with movement of persons on the access platform.

The show will be operated by our re-lighter and sound engineer

Staffing and Schedule

Experienced stage technicians to be provided by the venue. For the purposes of our show and fit up process we do ask that all staff cross between departments.

5 Technicians are required during get in and get out. There is no venue technician involvement required for the performance, other than standard Duty Tech roles.

The set build involves quite a lot of heavy lifting, so venue crew must be in a fit state to carry out this work.

Lighting, (including floor lanterns), to be rigged, plugged and working before the company's technicians arrive.

Please note split lunches and dinners maybe be needed on both day and at all times, at least one of those called should be qualified to fly.

The schedule is as follows

Day 1			
		Stage	LX/Sound
0900 --- 1300	Tip Truck Colour LX Check pre-rig. Rig Masking build revolve and rostra	3	2
1200 --- 1400	Split Lunch		
1400 --- 1800	Finish set build Set up sound Set up projection Finish ground LX Finish set LX	3	2
1800 --- 1900	Dinner / sound check		
1900 --- 2200	Focus LX Focus Projection	1	2
Day 2			
		Stage Dept	LX/Sound
0900 --- 1000	Tech work as needed	1	2
1000 --- 1130	Sound Check	1	2
1130 --- 1200	Mapping av work	1	2
1200 --- 1300	Prep stag		
1200 - 1400	Split Lunch		
1400 --- 1800	Tech rehearsal	1	1

1800 -- 1845	Re set stage	1	1
Split Break	Dinner		
1845 --1850	Set to open house	Duty	Tech
1915	Open House		
1930 - 2045	Show	Duty	Tech
2045 - 0000	Get out	3	2
For venues with multiple performance days, day 3, and sequential days are as follows			
Day 3			
13:00	Access to stage for dancer's warm up	0	0
14:00 – 17:45	Power up & tech notes	Duty	Tech
17:45 – 18:45	Dinner	Duty	Tech
18:45 – 19:15	Pre-show checks	Duty	Tech
19:15	Open house	Duty	Tech
19:30 – 20:45	Show	Duty	Tech
20:45– 00:00	Get out		

Other information

We require the exclusive use of at least three heated, well-lit dressing rooms with toilets and showers. Two for company members and one that acts as a production and technical office.

The stage space should be heated to at least 21°C at all times while the dancers are called.

We will require the use of a suitable rehearsal area for the company, which should ideally be at least 9M x 9M. This should have appropriate flooring and be heated to similar conditions as found in the main performance space.

We ask that the venue provide one and a half liters of mineral water per day for each performer and crew member or provide access to fresh/bottled water facilities.

Please make known to our technical crew and staff of your buildings specific health and safety policy's as well as any evacuation procedures.