

A CIRCUS CAROL

TECHNICAL RIDER

The following rider forms an integral part of the contract and its terms and conditions are therefore to be carried out in full. If you have any questions, or if any of the following requirements cannot be met, please contact us well in advance so we can find a solution together.

CONTACTS

Touring:

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Artists:

Annabel Carberry (English)

Massimiliano Rossetti (Italian, English, French, Spanish, Portuguese)

Roisin Morris (English)

Matthew Green (English)

Natasha Rushbrooke (English)

Lawrence Swaddle (English)

Sara Berni (Italian)

Duration

65 minutes

Audience

Any age

Language

English

GET IN – GET OUT

Get in

We require a full day get in before the show, plus the day of the show for an evening performance. Most venues will take a total of 1.5 to 2 days get in, although more or less time may be needed depending on the exact rigging and lighting situation.

Get Out

Get out takes 2 hours straight after the show.

See a typical get in schedule below:

Example of Typical Get In Schedule

Get in day

9am – 1pm: Rigging aerial, start rigging lights

2pm – 6pm: Rig and focus lights, sound get in, prep space.

Tech/show day

9am – 11am: Lighting finish focus and plot, sound check.

11am – 1pm: Aerial checks, rehearsal time, extra tech time.

2pm – 4pm: Tech run.

5 - 7pm: Show prep

7pm: Performance

8.30 -10.30pm: Get out

Set

The show set consists of 1 reinforced table, 1 armchair and 1 christmas tree.

Aerial Equipment:

1 x Korean Cradle rig (more info to follow)

3 x static aerial trapezes. (Can be adapted with 2 trapezes if necessary)

1 x aerial chains

Floor Space Requirements

Ideal: 9m by 9m or bigger – we can be flexible and adapt the show on slightly smaller stages, depending on venue lay out - please discuss

Plans

See below a typical set up for the show (please ignore venue shape).

Cradle is set on SR, on diagonal slightly off-stage.

The aerial chain and trapezes points are quite flexible in terms of positioning for us.

KOREAN CRADLE

The Korean Cradle is a freestanding structure with requirements in terms of floor footprint and aerial clearance..

Footprint: 3.5m deep x 4m wide, 4.3m height at the maximum points.

Aerial clearance: 6.5m aerial clearance directly above the centre and the platforms and for the first 3m in front of the centre (usually stage right).

Maximum width of aerial clearance required: 3m over the platforms and 2m width in front of the central bar

Power: The safety for the cradle is an airtrack which requires one power point 13amp extension cable on or at the edge of stage SR.

AERIAL CHAINS

Single point static rigging which can must be rigged down stage centre. Two roof points are required, one to be close to being above the floor point. Exact location is flexible. This line then needs to be anchored side of stage with a floor point (preferably not visible to the audience) for the performer to be lifted either by a 2-1 pulley system or counterweight.

Loading requirements: Maximum dynamic force put on the floor point is 150kg, which means the breaking load of the floor point needs to be 1.5ton. The maximum dynamic load of the roof points are 225kg, if you have a safety factor of 3 for your building this would be a safe working load of 750kg for each of the two points or a breaking load of 3 ton.

TRAPEZES

The trapezes have the same requirements of the Aerial Chains.

The positioning of the trapezes can be adapted from venue to venue, depending on the availability of rigging points.

NON-HUMAN BEARING RIGGING

Each trapeze need a paging point: These points have a light loading and can usually be attached to lighting bars or similar. They do require a floor attachment point usually stage weights or fixed ladders

SOUND

Sound will be either pre-recorded or live, depending on arrangement with venue.

If played live we use the following:

Laptop (Mac), Stage Piano (Nord Stage 2), Loop Station (Bos RC 300), Vocals, Saxophone, Accordion (subject to change), Alto Sax and require:

2 x DI

4 x mics

2 x mic stands

4 x jack cables

XLR cables

Our musician runs the show through his own system onstage, but we will require a sound operator during the show in the live version in case anything goes wrong during the show or levels need adjusting.

On stage monitors for both musician and performers.

Lights

Sample lighting design TBC

Crew

Our touring crew and ensemble consists of:

7 Artists

1 Live musician

1 Technician/stage manager(flexible to discuss with the venue and or programmer)

Travel

8/9 people from and back to Norwich.

Arrival ideal the night before the get in, departure the day after the last performance.

Accommodation

Hotel; 1 double room + 6/7 single rooms. Food or Per Diem for 8/9 people.

Parking

Secure parking close to the venue for 1 van (6,5 metres) and 1 car.

Front of house

It is strictly forbidden for the audience to photograph the performance using flash photography. audience is welcome to film and photograph the performance and to post it on social media by tagging the company.... (Our tags here)

Mobile telephones should be turned off before the performance.

The front of house must provide these instructions to the public before they enter the auditorium by notices or announcement.

Catering

Nuts, fruits (bananas, apples, grapes....), dry fruits, coffee, tea, bottle of water.