HOTEL PARADISO

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:
Antonino Giuffré
antonino.giuffre@gmail.com, (speaks English, Italian, Spanish, French)
+44 7400665028, +39 3492353643

Annabel Carberry
annabel@litcircus.com (English)
+447850526827

Artists:

Annabel Carberry (English)

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

Roisin Morris (English)

Matthew Green (English)

Natasha Rushbrooke (English)

Lawrence Swaddle (English)

Duration

60 minutes

Audience

Any age

Language

The show has little spoken test. It can be performed in English, French, Spanish and Italian.

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 black acrobatic mats, which are laid out and cover downstage area

The stage is cut roughly in half lengthwise by one or more scrims rigged from the grid that hide the Korean cradle. The scrim has a quick release mechanism that reveal the cradle in the finale

Aerial Equipment:

1 x free standing Korean Cradle rig (more info to follow)
1 x Custom made aerial chandelier suspended from one point approx centre stage on an adjustable line
1 x Cloudswing: rope that is suspended from a rigging bar downstage centre above the area covered in mats The cradle usually sits at the back of the stage either width ways or on a slight diagonal and takes up the back 3rd to half of the stage.

Floor Space Requirements

Ideal: 9m by 9m – we can be flexible and work on slightly smaller areas, depending on venue lay out - please discuss

Plans

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

Please note the cradle can either go flat or on slight diagonal. Slight diagonal creates a better visual set up but requires a little more depth in the centre. The aerial chandelier point is quite flexible in terms of positioning for us. The cloudswing has some flexibility in terms of upstage/downstage positioning but needs to be out of the way of the cradle. This flexibility will be limited by the rigging points available, in prosc arch theatres for example the position of the prosc will limit the ability to move it downstage. It needs to be positioned on or close to centre stage, and ideally in the centre of the mat space.

KOREAN CRADLE

The Korean Cradle is a freestanding structure with requirements in terms of floor footprint and aerial clearance. Structure is on wheels so can be easily moved around, and the legs can fold up for storage.

Footprint: 7m wide x 4m deep, 4.3m height at the maximum points.

Aerial clearance: 7.5m 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 SL.

Smaller Venues: We have a smaller version of the cradle for smaller venues, which requires a height clearance of 6.5m.

CLOUDSWING

Must be rigged at 6.3 to 6.5m from the floor, either downstage centre or centre stage centre depending on the exact position of the cradle and the available rigging points. Normally this will be done by hanging a 3m wide swinging bar from the roof and guying the corners off to the walls or floor. If the rigging points are at the right height it can be rigged directly from the roof/truss.

Aerial Clearance:

Minimum of a 1.5m to 2m x 11m length corridor (across the width of the stage) in line with the centre of the cloudswing, with a minimum height of 6.3 to 6.5m clearance level with the rigging points, inclusive of any lighting rigged. Some wide aerial clearance near the rigging points of the cloudswing to the bar is required for the rope to move, eg: no lights in the way. This can be looked at in detail once on site.

Loading Requirements:

2 x roof points to hang swinging bar/truss. Maximum dynamic force put on each point is 190kg, plus some downward tension from the guy lines. If you already have a safety factor of 3 for your building then it would be a safe working load of approx. 635kg per point, or a breaking point of 1.9 ton. 4 x floor or wall points near

the corners of the stage to guy off and stabilise the swinging bar. These can be pillars, balconies, fly points, rigging anchor points, stakes or king poles (in the case of tents), or other truss or beams. The tension put on each point will be roughly 300kg per point.

If you previously had floor points or other rigging points installed, please inform us of details.

AERIAL CHANDELIER

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 150g, 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.

Paging: the cloudswing does need to be lifted out of the way of view or aerial clearance for the cloudswing. It is about 2m long so ideally would be hung from at least 8m. However it can be paged sideways if necessary.

NON-HUMAN BEARING RIGGING

The cloudswing needs a paging point SR in line with the cloudswing centre. These points have a light loading and can usually be attached to lighting bars or similar. They do require a floor attachment point (both SR), usually stage weights or fixed ladders

SOUND

Sound will pre-recorded, reproduced from a laptop.

On stage monitors are required.

Lights

Sample lighting design TBC

Crew

Our touring crew and ensemble consists of:

6 Artists
1 Technician
1 Tour manager

Travel

8 people from and back to Norwich.

Arrival one day before the performance, departure the day after the last performance.

Accommodation

Hotel; 8 single rooms and food or Per Diem for 8 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 film or photograph the performance using flash photography. All mobile telephones should be turned off before the performance.

Catering

If you wish to provide meals instead of perdiems, please note that one person is gluten intolerant and vegetarian (does eat fish).

Front of house

It is strictly forbidden for the audience to film or photograph the performance using flash photography. All 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....), dry fruits, coffee, tea, bottle of water.