



TECHNICAL RIDER - THEATRICAL SHOW

SWARM requires a performance surface that is level, smooth and reasonably seamless as the instruments are wheeled around during the performance. The main stage area, as well as the floor into and out of the wings, must be clear of cables, microphones and other obstacles. We require one lighting technician and one sound technician. We need a full day to set up the stage for an evening show. SWARM greatly appreciates it when we can load in and set up for an evening show the day before. Afternoon shows have to be set up the day before. Please provide bottled water for seven people for both the tech setup and the show.

Technical Contacts:

Bill Wallace, Director Tel: 604-251-7043 E-mail: swarm@shaw.ca

SWARM Personnel:

Five (Note: The number of performers is subject to change)

Minimum Stage Area:

30 feet by 30 feet with wings, 16 foot clearance from stage floor to the lighting grid.

Show Length: 90 Minute Set (One hour and fifty minutes with a 20 minute intermission)

Technical Equipment Required: See attached Sound & Lighting Equipment Summary

Related Details:

Set-up time is two hours for arrival and unloading of instruments, four hours for instrument and prop assembly and three hours for lighting and sound check. Strike time is 2 hours minimum. We require Two house technician, that are familiar with the theater, to help set up lights and sound and to run the sound board and lighting board during the show. (The theatre must have a loading bay and no stairs as the cases and instruments are too large to fit through a standard door frame). Stage plot for the full theatrical production can be obtained by e-mailing <swarmhive@shaw.ca>

SWARM Sound & Lighting Equipment Summary

Theatrical Show

Electrical

-**Five Extension Cords** (120 V) at the back of the stage - two with 20' of slack, & three with 10' of slack, each of the five cords should be on a separate circuit.

Lights

-**Three Floor Spot Lights** (Shins will work as well) with extra cable. These lights are for creating back lit shadows on the parachute screen. They need to be connected to the main dimmers on separate circuits. Two should have red to purple gels + one yellow.

-**Three Stage Front Floor Spots**, no gels. These lights provide shadows on the parachute screen. The front and center spotlight needs to be on a separate dimmer circuit than the two side spotlights. (We have stands for all six floor lights - we just need the lights).

- **One Tight Spot Light** from above, stage centre right to left and centered between the parachute projection screen and the front of stage (which will make it a little towards the front of centre stage). Any other tight spotlights from above would greatly enhance the show but this one tight spot is crucial.

- **Various Shin Spotlights in the Wings** These are not absolutely mandatory but they greatly enhance the show as they can light the stage without dimming down the video projection. Colours: a bank of reds is top priority, then blue, yellow, orange, purple etc.

(It is important that the cables from the Shins go up and out of the way of the wing aisles as many drums are wheeled on and off stage throughout the show.)

- **Multiple Coloured Lights** (Gobo's spots & floods) in your lighting grid above the stage. Various colours, red-oranges, blue-greens, yellow, purple etc. These lights should be placed in the grid directly over the stage as lighting above the audience washes out the video projection.

- **Coloured Spot Lights** at the very back of the lighting grid. These are pointed at the back of the parachute screen to back light it from above. As many as possible but a red, a yellow, and a purple would suffice.

Sound

- **Six Microphones** at the front of the stage - Two shotgun microphones and four cardioid microphones. Microphones should be in short stands insulated from the stage floor as our stomping feet will be too loud, or in tall stands in front of, and completely off, the stage. These mics pick up the quiet pieces in the front of the stage and are the main pick ups for all the instruments on the stage.

- **Two Cardioid Microphones** with clips attached to the parachute screen for bass reinforcement.

- **Two Direct in boxes**- 1/4 inch inputs from a mackie sound board

- **PA and Mixing Board** with inputs for all 8 stage mics.

- **Sound Monitors** are not necessary. This greatly reduces the risk of feedback from the stage front mics).

Miscellaneous

- A water source to fill stainless water gongs