

FARSA

by Catarina Miranda

TECHNICAL RIDER

The following brands and models of equipment are not to be understood as requirements but rather as preferred options by the artists. All mentioned equipment can be replaced with equivalent alternatives to facilitate the work and adapt the performance to the venue's technical team and reality, with the final goal of finding the best technical solutions for the show.

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1 - STAGE

Ideal Performance Area:

- 12m height;
- 15m depth;
- 15m width;
- 12m stage opening.

Minimum Performance Area:

- 8m height;
- 10m depth;
- 10m width;
- 9m stage opening.

Stage Type: German

Floor: Black floor without linoleum

Audience: Front

NOTE: Use of the stage curtain.

2 - LIGHTING

- 9 x Robe Profile T1;
- 12 x Robe Robin 300 Led Wash;
- 6 x Par Led RGBW with zoom;
- 5 x Varytec Hero Mirror (Company)
- 1 x fan connected to a dimmer channel

EXTRAS

- 4 tubes, with 3m each
- Suspended on 2 bars (as indicated in the implementation)
- 2 tubes at 5m height and 2 tubes at 1m height (under each other)

OPERATION

GrandMA3 onPC CommandWing (please confirm availability, the show is programmed in this software, version 2.3.2.0 minim)

3 - STAGE MACHINERY

FIXATION SYSTEM TO BARS

- 18 x Half Coupler SWL 200 Kg with eyelet M10 | 50mm

PULLEY SYSTEM

- 6 x Straps for anchoring
- 6 x Double Pulley Petzl
- 6 x Single Pulley Petzl Fixed
- 6 x Black Rope 10mm with lengths between 10m to 25m
- 12 x Carabiners 22KN

ANCHORING SYSTEM

- 3 x Fixed points or bases with weights capable of supporting up to 80kg each

NOTES:

- The 4 bars, where the pulley system with the scenography is suspended, must be braced to remain immovable.
 - Between the bars where the scenography is fixed, all the borders should be removed.
 - Operation of 2 to 4 bar movements (depending on space adaptation) during the show by the theater team.
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4 - SOUND

FRONT OF HOUSE (F.O.H.) SOUND

A professional, stereo, and phased system capable of delivering high sound power suitable for the venue's dimensions is required. The system must uniformly distribute 110dB across all points in the venue. A 31-band equalizer for each PA source is necessary.

The F.O.H. system must be complete, capable of linearly reproducing sound pressure level (SPL), and composed of subwoofers, mid-range, and high-range speakers.

F.O.H. MIXING DESK

The show's content will be played from a laptop controlled at F.O.H. Please provide a mini-jack (3.5mm) connection.

Provide a microphone for "talkback" to the stage.

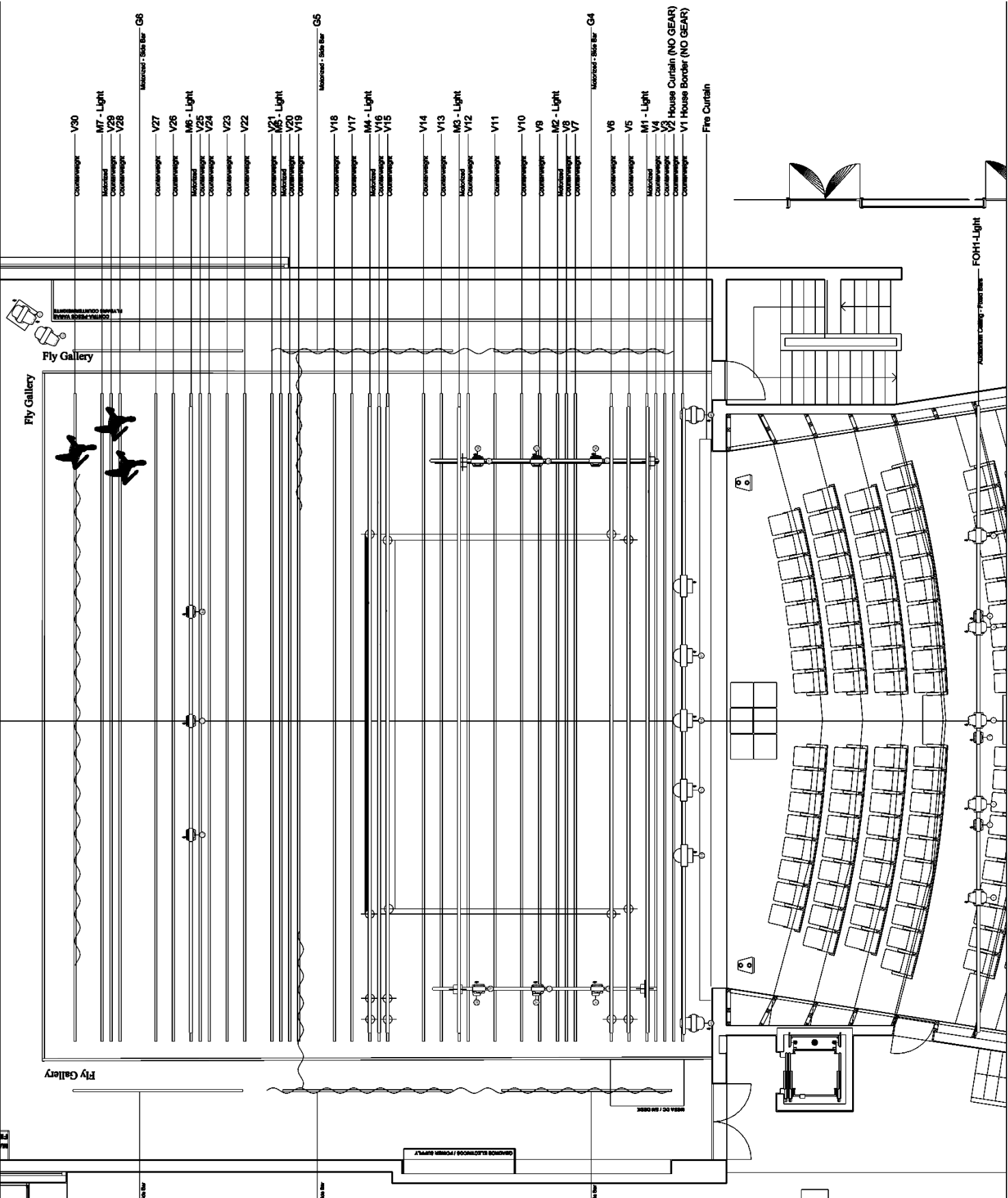
STAGE MONITORING

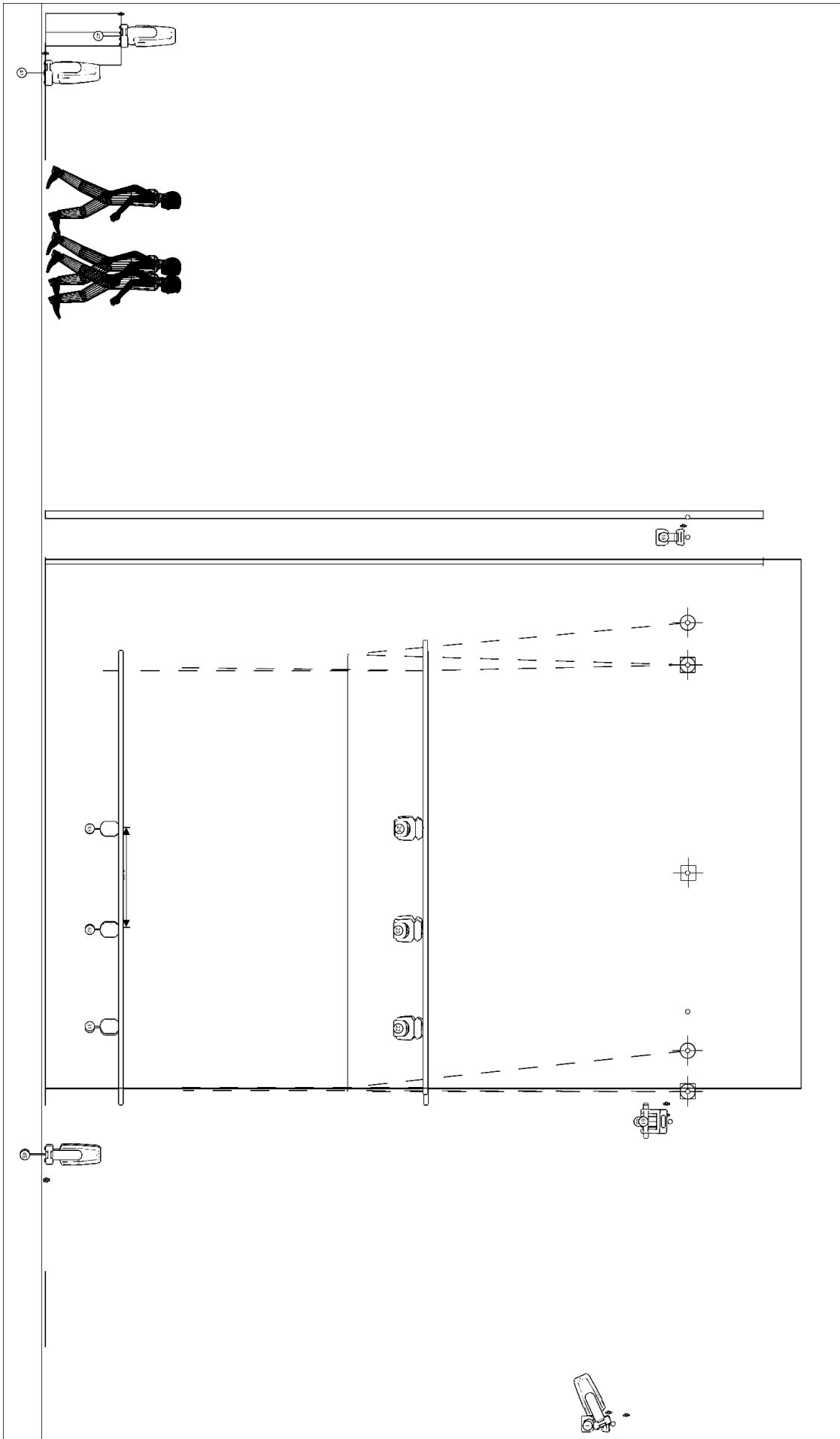
Stage monitoring system composed of at least:

- 2 x 15" Subwoofers
- 4 x 10" Tops (minimum)

The stage monitoring system must be set up behind the stage curtains (front and back) so that it is not visible to the audience.

5 - GENERAL IMPLEMENTATION OF LIGHTING DESIGN





6 - WORK SCHEDULE

DAY	1° SHIFT	2° SHIFT	LOCAL TECHNICIANS
Day 0	Pre-set up lighting	Pre-set up sound Pre-set up stage	Sound Light Stage
Day 1	Set up scenography	Continuation of Scenography set up Lighting Adjustments Lighting Patch and Programming	Light Stage Light and Stage from the project
Stage cleaning			
Day 2	Continuation of Lighting Design Sound Check Lighting and Stage Equipment Rehearsal	Technical rehearsal General rehearsal	Sound Light Stage Sound, Light and Stage from the project Performers from the project
Stage cleaning			
Day 3	Technical corrections (if necessary) Rehearsals (if necessary)	Show	Sound Light Stage Sound, Light and Stage from the project Performers from the project

NOTES

- Communication via intercom from the lighting booth to the dancers on stage (3 units). One of the intercoms on stage must be wireless.
- Use of 5L of water, as a shower (floor without linoleum).
- Black towels must be provided for use on stage.

CONTACTS

Lighting Design – Joana Mário
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