



# Chimæra

Direction and interpretation: Julia Christ and Jani Nuutinen

Collaborating director: Michel Cerda

Original music: Guilhem Lacroux

Sound design: Frédéric Peugeot

Light design: Gautier Devoucoux

Costume design: Emmanuelle Grobet

Duration: 1h15

Accessible to public from age 7, School trips starting at age 10

Maximum 400 spectators.

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## TECHNICAL RIDER

**Stage manager and lighting director:** Gautier Devoucoux; +33 (0)6 42 50 65 73; [gd13@orange.fr](mailto:gd13@orange.fr)

**Sound manager:** Frédéric Peugeot; +33 (0)6 86 77 65 61; [fredpeugeot@wanadoo.fr](mailto:fredpeugeot@wanadoo.fr)

This technical rider depicts the show as it was created in November 2019 at Théâtre Jean Lurçat, the national theatre of Aubusson. Adjustments are possible. Do not hesitate to call the managers if there are any additional questions.

## General View



## Stage

- Stage width from wall to wall: 14m minimum
- Stage depth from stage frame to back wall: 10m minimum
- Stage height under grill: 7.50m
- Max height for trapeze rigging: 10m

### > Curtains:

Italian black box, 5 black curtain legs on each side + black borders in front of each leg + black back curtain. Center opening main curtain is strongly recommended.

### Opening of the frame: 9m

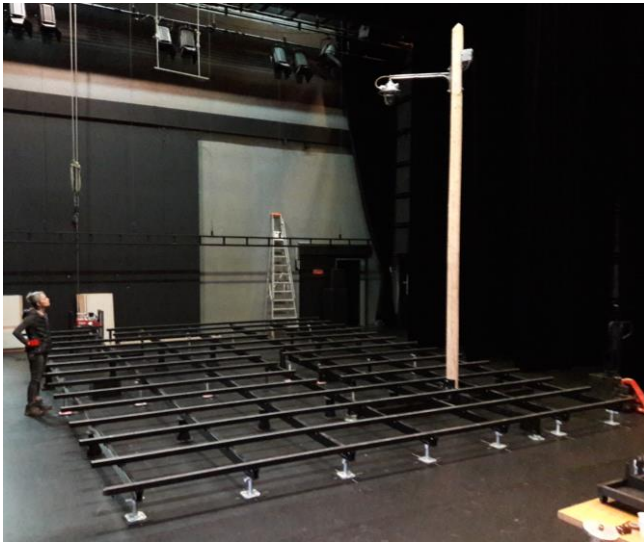
**Darkness of the space** is really important for the beginning of the show, without any parasite lights (emergency exit lights, etc)

### > Transport of the stage set and the caravan of the artists:

Trucks need access to unload as close as possible to the stage.

Parking for the truck (7.40m x 2.55m) and parking, water, drain and electricity for the caravan (10.50m x 2.40m). Electricity 16-amp French standard or schuko socket or 16-amp P17 mono socket; water arrival with 3/4" male screw connection or Gardena type quick connection.

### > Stage set:



The stage set is a 6.55m wide and 8.20m deep wood floor on a metal structure (see photo). This wood floor is on a 4% incline. The floor is 0.35m high downstage and 0.8m high upstage.

Downstage, on stage right, there is a 5.20m high electric pole, which is equipped with a 12v lamp and battery.

The metal structure is on adjustable metal legs, which are standing on rubber sheets to protect the theatre floor.

### > Floor:

A flat floor without inclination is strongly recommended for the installation of our stage set. **If your theatre stage is inclined** it is important to speak with the stage manager and the artists as soon as possible.

The theatre floor should be black and mat. If the theatre floor has any irregularities and presents a risk for the artists a dance carpet should be installed.

Stage floor at the same level as the feet of the first row spectators is preferred to a heightened stage. Both a high stage and our stage height could lead us to strike the first rows.

### > Washington Trapeze:

A Washington trapeze is suspended over the stage and it is lifted and lowered during the show with an electric winch that is equipped with fall-arrest device. The winch is fixed on a ballasted metal frame and altogether they weigh about 300kg.

If the stage is higher and not accessible by a loading dock, a ramp is needed to lift the winch on stage.

One direct 16amp socket is needed for the winch.

The structure holding the trapeze is fixed in the ceiling of the theatre on non-moving structures such as the IPN beams that can support the force of 500daN. The trapeze weighs 35kg and the artist weighs about 60kg. It makes

primarily static movements. The company has different clamps and couplers being able to hang on IPN beams and 50mm round tubes. There must be a discussion beforehand about this rigging between the stage manager and the technical director of the theatre to find a suitable and secure solution together.

**> Drop-box and bubble machine:**

A box in the ceiling releases members of plastic puppets during the show. The bottom of the box is held closed with an electromagnet that can be opened with an electric impulse. This box can be connected to a dimmer with a static relay curve and a ghost load (except if the dimmer is of bad quality).

A bubble machine is also put on the same pipe as the drop-box (and sometimes, the 5kW Fresnel). We must be able to lower this pipe to load the drop-box and the bubble machine.

**> Smoke:**

**To be provided:** A smoke machine, for example a LS Unique, that can be controlled from the lighting desk. We will bring Safex Smoke Salt, which is activated by an electric cooking plate during the show. Please adjust the smoke alarms according to this use of smoke during the show.

**> Cleaning:**

Broom, dustpan, bucket and floorcloths

**> Intercoms:**

An intercom system is necessary for use as the audience enters.

## Sound

The sound desk should be installed in the theatre next to the lighting desk.

**All the following is to be provided:**

**> Console**

1 digital mixer Yamaha CL3 or CL5 or equivalent with imperatively 2 ADAT ports.

**> Speakers**

11 outputs:

- 1x stereo front of house sound system
  - 1x stereo system rigged on a pipe upstage. All material needed for rigging the speakers.
  - 1x stereo system on stands behind the back curtain
  - 2x subwoofers on 1 independent output
  - 2x 8" speakers under the stage on 2 outputs
  - 2x speakers (or 4 depending of the size of the theatre) in « surround » mode in the theatre, on 2 outputs.
- Necessary cables for the entire installation.

**> Microphones**

1 Sennheiser or Shure wireless system with bodypack, mini-jack or Shure 4-point connection only. We use a piezo microphone connected to the bodypack and these are our only connections.

## Light

The light desk should be installed in the theatre next to the sound desk.

**All the following is to be provided.**

ATTENTION, the pipes situated over the stage will be set by « Yo-yo », please leave the cables long enough to be able to lower them during focusing.

### > Lighting desk:

Memory lighting desk with at least 200 circuits, for example ETC Cobalt or ADB Hathor.

If it is not a 100%-compatible lighting desk, please inform the light manager in advance. More time will be needed for programming and maybe a console specialist (to be decided together).

### > Dimmers and direct electricity:

44x 3kW dimmer lines (16A), **not including audience light and working lights.**

2x 5kW dimmer lines (32A).

7x dimmer lines on the floor, upstage, center stage.

2x direct electricity sockets on the floor upstage stage right, for charging batteries brought by the company and to plug in the smoke machine (+1 direct for sound at the same place)

### > Traditional projectors:

All the provided projectors should have their filter holders, security cable and clamp.

Projector	Quantity
16-25° Zoom profile 1kW (i.e. RJ 614SX)	1
28-54° Zoom profile 1kW (i.e. RJ 613SX)	5
28-54° Zoom profile 1kW ( <b>additional</b> s) or PC 1kW <b>with barndoors</b>	10
Fresnel 5kW <b>with barndoors</b>	2
PC 2kW <b>with barndoors</b>	6
Par 64 CP62	7
Par 64 CP60	2
Cyc light 1kW	4
Par 36 F1	3
Ghost Load (for example Par 36 F1)	5
Front lights for curtain calls	3
TOTAL of projectors to be provided	48

NB: All the materials provided by the company are equipped with French standard 16amp sockets (with the ground wire on the central pin). If the installations are on a different standard, please provide a dozen adaptors for plugging in our apparatus.

### > Projector stands:

- 10 stands for high sidelights, height 1.60m.

- 5 stands for low sidelights, height of the lamps between 0,30m and 0,80m.

**> Filters:**

*In blue, the filters that we possess a few examples, in orange the ones to be provided.*

Filter/Format	5kW Fresnel	PC 2kW	Prof. 1kW or PC1kW	Prof. 1kW	Cyc 1kW	Par 64	F1
L106				1			
L136				1			
L137				1			
L142		3		1			
L166				1			
L195 HT	1				2		
L203			10	1		2	
L241		3					
L248			10	1		2	
L736				1			2
L747				1			
R104 or L228						1	
R132				5			
R119			10	1			2
R114		6					
G882						1	

**> Expendables:**

One roll of black aluminium masking tape, one roll of silver aluminium masking tape.  
Black masking foil (for making 5 barndoors for the floor profiles).

**> Lift and ladder:**

We will use a traditional lift or tower for focusing the lights, and because of our high and inclined stage, we need a ladder to be able to access the electric pole at the height of 5.50m for charging its battery and doing some maintenance.

**This plan is a generic, just to offer an overview, so technical specs (lamp type...) will be adjusted during preparation.**



## Costumes

### > Washing

If there are a series of performances, the costumes should be washed after each performance, and air dried on hangers except after the last performance. They should be washed in the evening – after the performance – to have enough time to air dry.

Details:

2 washes with delicate cycle at 30 degrees in a washing machine or by hand.

**Do not mix the clothes in the same machine**, because there are clothes that can colour others.

1<sup>st</sup> machine:

- 2 grey skirts (every third performance, to be decided with the artists)
- underwear and socks.
- Julia's pants

2<sup>nd</sup> machine:

- Jani's shorts
- Julia and Jani's shirts
- Jani's sleeveless shirt

Wax the shoes.

Not to wash: "the monster", "the cocoon" or "the red flame", only by hand if necessary.

## Backstage

- **reusable cups and access to drinking water from first day**
- dressing room with mirror and a table with 2 chairs and a sink with running hot and cold water.
- toilet and shower close by. 2 towels.
- catering for 4 people, preferably organic and/or local products, more quality than quantity. Not over packaged products.

Dinner for performance day:

The 2 managers will eat before the show but the artists will eat after. The artists will need to have a sweet and salty snack at their disposal before the show.

Our preference would be to eat this last meal at the theatre, so we do not need to leave the theatre and so we can begin striking after the show.

## Planning and Personnel

More detailed planning will be made together.

**If the grill is fixed a pre-build up is absolutely necessary! In case of a complex rigging of the trapeze it is necessary that the artists can visit the theatre at their arrival D-2.**

*All physically apt technicians, regardless of their speciality and their rank will participate in the building of the stage set.*

D-2	Personnel	D-1	Personnel	D	Personnel
		9 a.m. – 1 p.m.		9 a.m. – 1 p.m.	
		Trapeze set-up, Tracing the stage, Lights rigging, Structure set-up, Sound set-up	1 SM, 1 LM, 1 StM, 2 LT, 1 ST	Light and Sound programming, techs details	1 SM, 1 LM, 1 StM
Lunch break (1 p.m. – 2 p.m.)					
		2 p.m. – 6 p.m.		2 p.m. – 5 p.m.	
		Floor set-up (1h), Installation of accessories, Lights focus, Soundchecks (3h)	1 SM, 1 LM, 1 StM, 2 LT, 1 ST	Rehearsals	
				5 p.m. – 6 p.m.	
				Cleaning of stage and Pre-set	1 SM, 1 LM
Dinner break (6 p.m. – 7 p.m.)					
Evening		7 p.m. – 11 p.m.		7 p.m. – 7:45 p.m.	
Arrival of the truck and caravan	1 person for opening the theatre, connecting the caravan to water and electricity	End of focusing, tech details, soundchecks	1 SM, 1 LM, 1 StM, 2 LT	Warming up, Last technical check up	1 SM, 1 LM
Visit for trapeze rigging, if needed	1 StM			7:45 p.m. – 8 p.m.	
				Public entrance	1 SM, 1 LM
				8 p.m. – 9:15 p.m.	
				Performance (1h15)	1 SM, 1 LM
				9:15 p.m. – 0:00	
				Strike and loading	1 SM, 1 LM, 1 StM, 2 LT

SM=Sound manager; LM=Light manager; StM=Stage manager; LT=Light technician; ST=Stage technician.

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