TBYLTMYS

Technical rider (group version)

TBYLTMYS is an evolving performance which can be presented in different kind of spaces, with different stagings, that means that this rider is proposing a general approach, expresses minimum technical requirements and has to be adapted to each venue regarding the specifics of each room.

This group version involves 5 to 8 performers and a multimedia artist operating the sound and part of the video.

Here are nevertheless short descriptions of different possible configurations.

1 - Frontal version

(about 60 min.)

stage at least 12 m wide by 10 m deep.
a good danceable wooden floor (very hard floor not possible).
very clean black marley on stage.
a grey or white cyclorama for frontal video projection on the back wall.
a screen 2,66 by 2,00 m for frontal video projection (important, the back of the screen has to be covered with two layers black molleton to avoid transparency in light) hangs around 3m high from the floor, middle stage in the left half of the stage.
2 video projectors around 2000 aL (we bring one) + hanging systems.
all the technical booth (light, sound and to video) has to be installed in the audience (exact spacing to be defined on the spot). This means 3 to 4 linear meters by minimum 70 cm deep.
there must be possibilities to hang light above the audience.
the space should allow good blackouts.

2 - Bi-frontal version

(about 60 min.)

2 elements of tribune face each other with the stage area in-between.
stage minimum 14 m wide by 10 m deep.
a good danceable wooden floor (very hard floor not possible).
very clean black marley on stage.
2 screens, 2,66 by 2,00 m and 2,00 by 2,00 for video projection on both sides of each screen (important, they have to be build so that they are not transparent to video projection or light) hang around 3m high from the floor, middle stage in the depth , not centred in the width.
4 video projector around 2000aL (we bring one) + hanging systems.
all the technical booth (light, sound and to video) has to be installed on stage (exact spacing to be defined on the spot). This means 3 to 4 linear meters by minimum 70 cm deep.
there must be possibilities to hang light above the audience.
the space should allow good blackouts.

3 - Open space version

(90 to 120 min.)

a room of minimum 14 m by 12 m.
a good danceable wooden floor (very hard floor not possible).
very clean black marley on the whole floor.
2 screens:1 of 2,66 by 2,00 m and 1 of 2,00 by 2,00 for frontal video projection or 3 screens: 1 of 2,66 m by 2,00 m and 2 of 2,00 by 2,00 m for frontal video projection.
2 or 3 video projectors around 2000 aL (we bring one) + hanging systems.
all the technical booth (light, sound and to video) has to be installed in the space (exact spacing to be defined on the spot). This means 3 to 4 linear meters by minimum 70 cm deep.
a bar with a bar tender and a regular list of drinks has to be set in the space and will be open during the whole performance.
no seating possibilities or some lounge seats and low tables when available. the audience is invited to gather around and change point of view, go to the bar...
there must be possibilities to hang light above the whole space.
the space should allow good blackouts.
the audience should be able to stay in the space for a while after the end of the show (this time is included in the 120 min. mentioned).

4 - General material requirements

A - Lights

a computer light-board allowing to program chasers as well as loops of linked memories.
dimmers: 60 channels @ 2 kw + 5 channels @ 5 kw
4 fresnel 5 kw
1 HMI fresnel 2,5 kw (without shutter is also ok)
40 par 64 CP 62
12 fresnel 1 kw
20 PC 1kw
8 asymmetric floods 1 kw
14 profiles 1 kw (for instance Julliat 614 SX or Niethammer)
8 fresnel or PC 2 kw
an assortment of lee filters (165,174, 200, 201, 203, 205).
This list is an ideal one and can to a certain extend be adapted to the resources of the space.

B - Sound

a 16/4/2 mixboard or better. Ideal setup: a digital mixboard Yamaha O3D or O2R (01V in most cases not sufficient)
Otherwise, the mixboard should have 3 or 4 groups, and 4 aux sends, at least 2 of them Pre/Post fader commutable.
a multi-effects rack (eg. Yamaha SPX family) in case of analog board
2 or 4 PAs on top of the stage

Sub system either independent or filtered after the top PAs
2 PAs on stands at more or less ear level
6 voice microphones (for instance SM 58) + 6 XLR cables of 20 m + 1 mike stand
1 headphone amplifier 4 ways + 4 cables of 20 to 30 m
2 cd players (burned cd friendly !!!) ideally with CUE/Play Once functions
Optional: 2 Direct boxes (in case the computer stereo output is too noisy)
Headphones are brought by the company.

C - Video

1 to 3 video beamers around 2000 L (see general description of the different versions above).
video screens (see general description of the different versions above).
2 to 4 very long cinch or BNC cables (in this case BNC/cinch adaptors)
1 VGA or DVI computer screen (TFT when possible).
1 mini DV or Digital 8 camera + stand for documentation + one mini DV (or D8) tape 90 min. SP per performance.
We bring:

1 video beamer 2000 aL
1 G4 work station + 1 TFT screen
1 G3 powerbook
1 midi keyboard
video splitters + video switches + cables
1 D8 camera
1 digital photo camera
1 radio-controlled toy car equipped with a wireless spy cam

D - Stage

3 to 4 linear meters of table for the technics.
a powerful air compressor which should be placed in an extra space (because of the noise) and the appropriate length of hose to reach the performance space. The compressor should be plugged on a dimmer and operated from the light-board.

We bring:

1 air powered pump used as a prop + 1 air container set between compressor and pump
- 1 battery powered crawling T-shirt

E- in general

We need a lot of multi-plugs for the technical booth, two separate lines (sound + video and light) and some extra direct power plugs to reload the whole bunch of batteries we use.

F - Proposition of schedule / crew required

Two days of set up and rehearsal are good. Performance on the third day.
Audience setting and black marley should be prepared in advance.

When possible we would like to arrive the evening before day 1, have a look at the space and unload our material in a safe place.

DAY 1: set up stage, light, sound and video / focus lights and video.
3 light technicians, 2 sound technicians, 2 technicians for stage and video.
DAY 2: light programming, sound check, run-through as early as possible.
1 light technician, 1 sound technician.
DAY 3: sound and light correction in the morning, general rehearsal in the afternoon, performance.

During the performance we need somebody to operate the light and part of the video. This person will have to do twice manually a light show of about 5 min. on techno music (and should enjoy it !) and operate video switches and change video tapes.

Strike down: we can strike down our own material in 2 hours (not less!) after the last show.

Technical coordination: Bruno Pocheron
Sound setup: Olivier Heinry