

e d i t t a   b r a u n   c o m p a n y

[www.editta-braun.com](http://www.editta-braun.com)

contact Editta Braun (artistic questions): [info@editta-braun.com](mailto:info@editta-braun.com)

contact management Antje Papke (organisational questions):

[management@editta-braun.com](mailto:management@editta-braun.com)

contact technics Thomas Hinterberger: [kult-ex@posteo.at](mailto:kult-ex@posteo.at)

## CLOSE UP Technical Rider

Technical director: Thomas Hinterberger

Stadtplatz 8, A-4060 Leonding, Austria

email: [kult-ex@posteo.at](mailto:kult-ex@posteo.at)

mobile: ++43 660 1470039

or

Peter Thalhamer

Haberlgasse 30/ Hofwerkstatt, 1160 Vienna, Austria

email: [office@gapworks.at](mailto:office@gapworks.at)

mobile phone: 0043 664 401 49 20

full-length video (65 Min.): <https://vimeo.com/143994177>

Password: CLOSEUP2015

**NOTE: Setup and programming of the performance is complicated - so we need an extra setup day - we need the venue for 2 full days.**

### **STAFF REQUIRED:**

For set up: 1 stage technician to unpack the foam cubes, set curtains, etc., 2 light engineers, 1 sound engineer

For strike down after the show: 2 stage technicians to pack (vacuumise) the foam cubes

During the show: 1 light technician, 1 sound technician

### **SOUND:**

#### **PIANO**

a semi grand piano, in first class, concert-worthy condition, to be tuned before the first rehearsal performance (at arrival of the pianist), tuner shall be on hand during performance in case further work is required. The pianist needs access to the piano before and after the group-rehearsals on both days, set-up day and performance-day.

Top choices: Steinway (the Best option); Fazioli;

Second best: Bösendorfer; Grotrian Steinweg

Third best: Boston, Yamaha; Essex; Kawai

The brand is the most important.

Best length: at about 178cm

The piano must be on stage at arrival of the company (see attached position map)

The piano must be amplified with two boundary microphones (e.g. Shure BETA 91) or with two DPA-4099P piano microphones, so that we can close the piano lid.

Explanation: the piano lid will be closed at some moments of the show, so we need 2 mics inside the grand piano. First choice should be DPA-4099P, second choice Shure BETA 91.

The piano sound should be as natural as possible! We don't need much volume, the amplification should only support the original sound from stage a little bit, so that everyone in the audience is feeling comfortable while listening to the music ;-)

The best result will be, if nobody notice, that there is any amplification at all.

Please prepare also 2 Monitor wedges for the stage in case the pianist or the dancers need to hear more of the piano. But power it off, until they say something to you, because the monitor situation really depends on the stage and should only be used, if really necessary.

Additional the choreographer will play some sounds from her macbook, so please prepare on minijack input at her place (normaly at the f.o.h.)

## **MIXING DESK**

a professional mixing desk with minimum 12 inputs, 4 auxillary sends (pre) and 2 effect sends. Grafic EQ for summary and each aux send. For example Soundcraft VI series or Soundcraft Expression. No Behringer!!!

## **STAGE BOX**

We bring our own laptop (Macbook Pro) which needs to be connected to the PA - perhaps it needs a DI-Box.

Please also prepare a CD-Player with „auto-ready“ function as backup solution!

- powerful P.A.
- powerful main system L/R front of stage – full range active speakers with subwoofers (Meyer Sound / d&B / L-Acoustics / EAW...). Power adapted to the venue. It should be possible to address the subs separately.
- on wide stages we need 1 central cluster for front of house.
- in case there is a big balcony or a deep audience room we need a delayed line of extra speakers for the main L/R system. The exact positions of the speakers depend on the venue and will be decided upon setup.

## **MONITORS**

- 2 middle-sized wedges (10 or 12 inch, like Meyer UM-100 P, d&B Max 12). They will be placed on the back corners of the stage. Sends on 1 auxiliaries.

## **LIGHT**

Please see attached lighting plan.

The System must be DMX 512 controlled as we bring our own light console.

*Note: Lights will be confirmed after receiving a complete list of lighting inventory of the theatre, including a rig plan, venue distances and electrical plans showing lighting positions, circuit positions and numbers, and permanently hung instruments.*

## **STAGE**

### **PERFORMING AREA / STAGE SIZE**

10m wide x 10m deep x 6m high

### **FLOOR**

Sprung, wooden, smooth, free from splinters. Must be covered with black dance carpet (including proscenium) To be provided by the Organizer and laid before the arrival of the company. Please indicate if your stage floor is raked. If so, how much?

### **DESCRIPTION OF THE SET TO BE PROVIDED BY THE ORGANIZER**

We need:

- 1 Backdrop (black / flat)
- 2 Side-drops –stage left & stage right - 2,4m (black / flat)
- 2 vacuum-cleaners
- and of course the piano

## **SPECIAL**

### **CLEANING**

The stage must be cleaned after the light set-up (not before the show).

### **DARKNESS**

The performance needs a pitch black theatre (stage & audience) due to the performance is run on very low lights. Darkness is most essential for the piece. Emergency lights cannot spill onto the stage.

### **WARM TEMPERATURE /NAKEDNESS**

We need warm backstage-rooms and a warm theater as the dancers only wear a G-string.

As the dancers are nearly naked, we don't want to have any male person in the performing area - this is also for men from the fire brigade, police or whatever. ANYONE onstage, must be female. If there is male personnel present within the area, we will not perform the show!

## **OPEN DOORS**

The dancers are already on stage, when the audience gets in - meaning that the opening of the doors can be max. 5 min before the show.

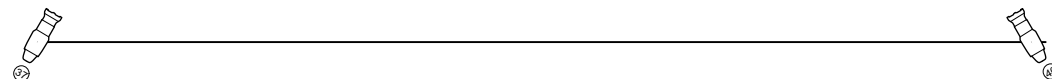
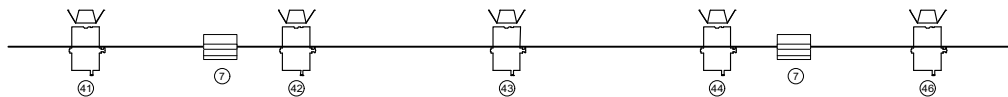
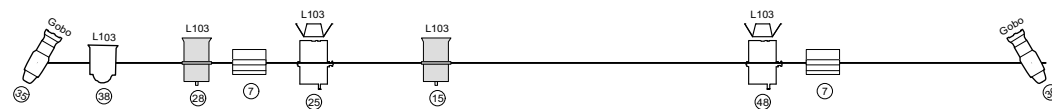
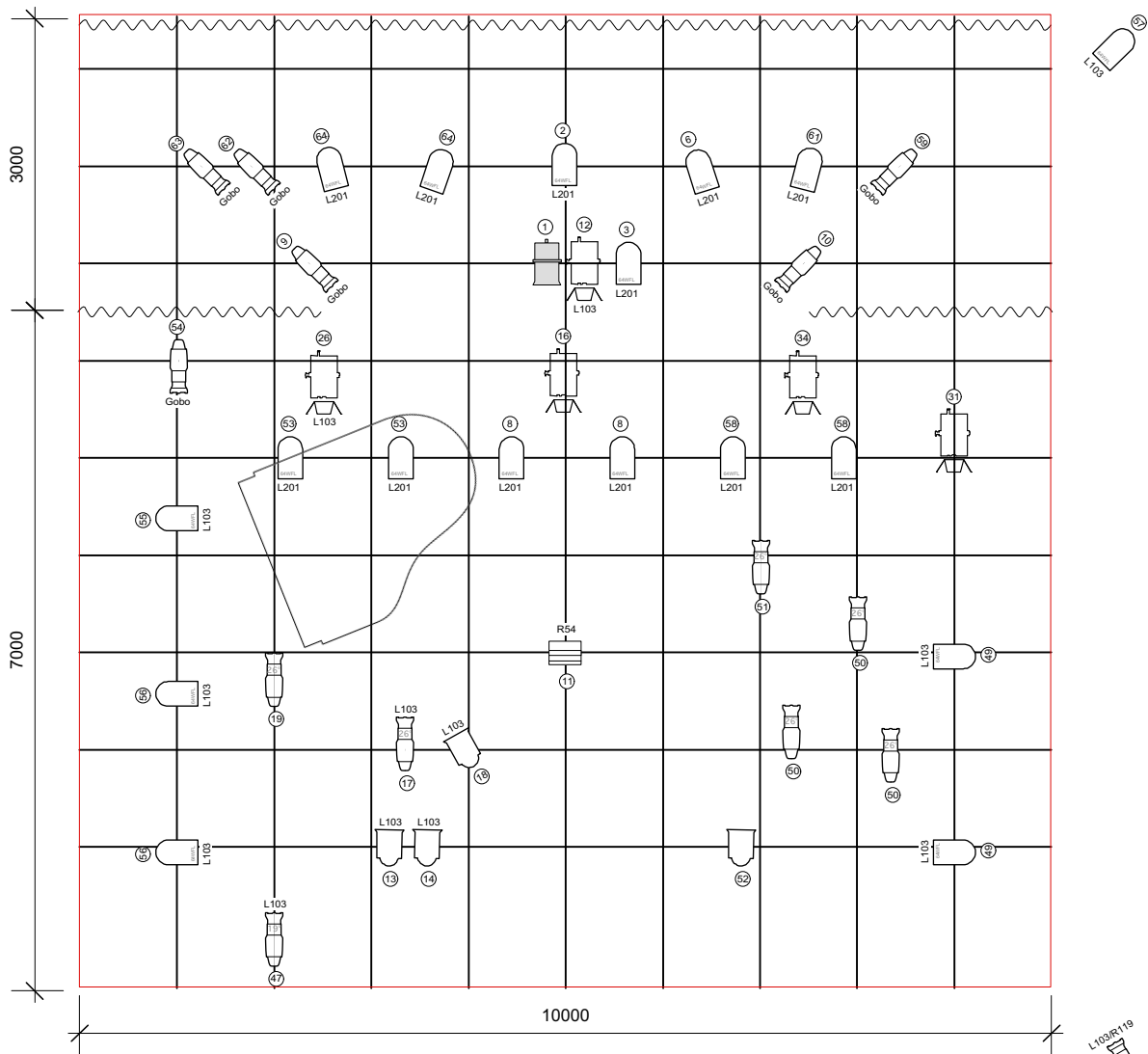
## **REQUESTED INFORMATION**

- Name, telephone and e-mail of the technical director (This person has to be present at every moment of the set-up, rehearsals, performances & strike)
- Name of the production manager
- Tel n° of backstage and box office
- Technical rider of the theatre: plans scale 1/50
- Ground plan of the stage, loading dock, audience seating, technical booth, dressing rooms
- A cross-section showing stage, audience rake, height of ceiling, FOH electrics and grid
- Electrical plans showing lighting positions, circuit positions and numbers, and permanently hung instruments
- Inventory of sound and lighting instruments

*Note: We will need an English or German speaking stage manager, light engineer and sound engineer or fulltime translator next to our lighting person and technical director during the entire working schedule!!!*

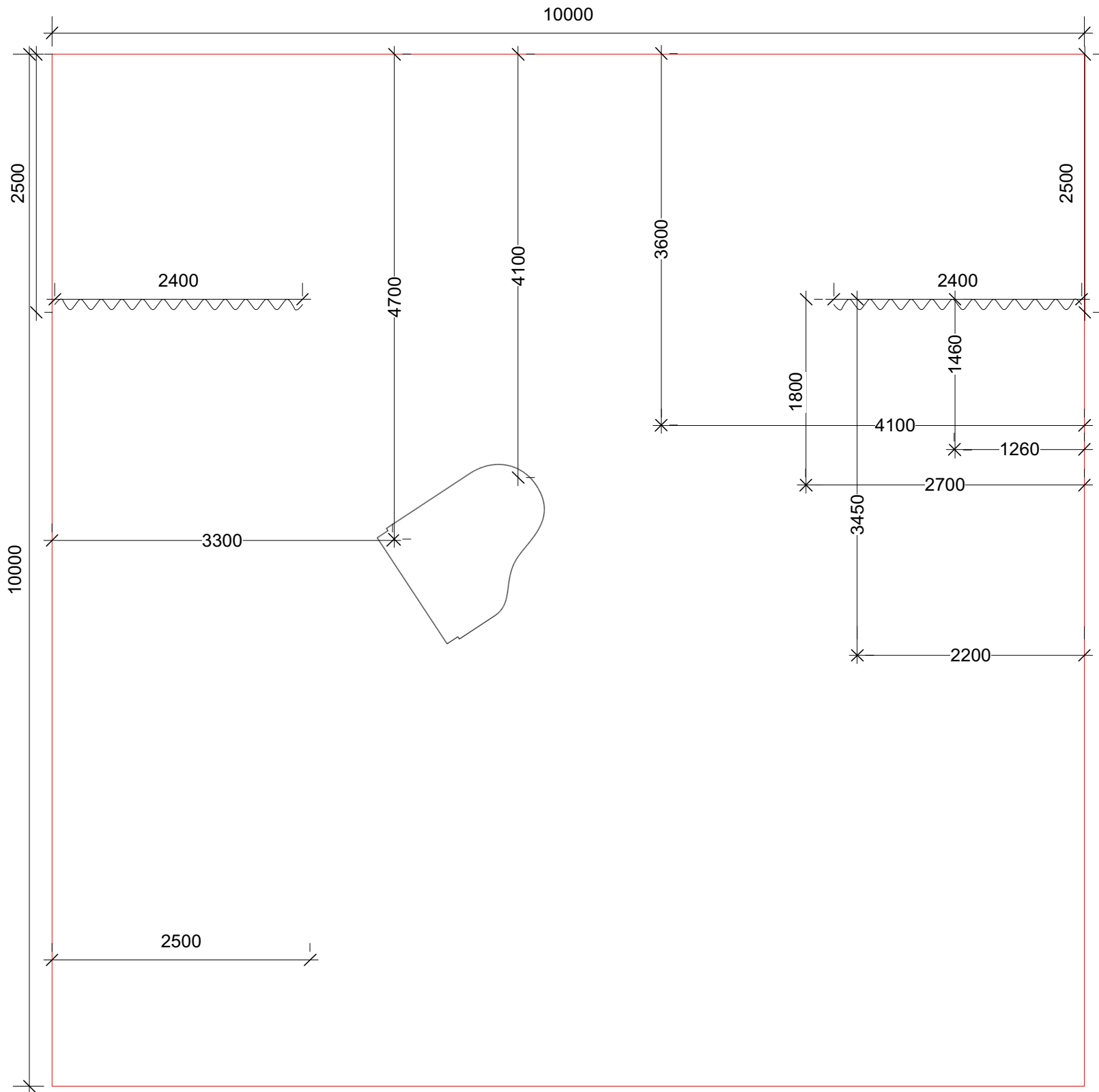
## **CATERING**

Sandwiches, fruits, softdrinks (water, coffee) for setting up and show.



	Fresnel 1kW @ 1kW	12	
	PAR 64 WFL @ 1kW	18	
	Coemar Passo 650/1000 al PC @ 650/1000w	3	
	ETC Source-4 Zoom 25°-50° @ 575w	11	
	asym. Flood @ 1kw	5	
	Robert Juliat 306 HF Fresnel @ 650W/1kw	5	
	ETC Source 4 26° @ 575w	6	
	ETC Source-4 19° @ 575w	1	
	<b>Color</b>	<b>Size</b>	<b>Count</b>
	Gobo	190mm	8
	L103	Fresnel 1kW	4
	L103	254mm	6
	L103	200mm	2
	L103	180mm	4
	L103	159mm	2
	L103/R119	190mm	1
	L201	254mm	12
	R54	368mm	1

CLOSE UP  
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Kanal	Patch	Farbe	Scheinwerfer		leuchtet
1	6	NC	1 x PC		nur Berg (wichtig dass Sandra bei erster Querung nicht getroffen wird)
2	37	201	1 x PAR64		Singelpaar hintere Reihe Gegenlicht
3	10	201	1 x PAR64		Singelpaar zwischen den Reihen Gegenlicht
5	64+65				Houselights
6	41	201	1 x PAR64		Singelpaar hintere Reihe Gegenlicht
7	61+62				Houselights
8	57+58	201	2 x PAR64		2 Paars vordere Reihe Gegenlicht
9	4	NC	1 x Prof 36°	Gobo	nach rechts vorne / Diagonale - Gobo nicht ganz scharf (rot-blau am Gitter sichtbar)
10	8	NC	1 x Prof 36°	Gobo	nach mitte vorne / Diagonale - Gobo nicht ganz scharf
11	36	R 54	1 x assym Flood		mit asymmetrischer Kante hintere Bühnenkante + Black Wrap vordere Bühnenkante
12	1	Frost	1 x Fresnel		Toplicht fast ganze Bühne
13	35	103	1 x Fresnel		Ayse sitzt vor Piano
14	27	103	1 x Fresnel		Klavier Deckel offen + Ayse
15	28	103	1 x PC		mittlerer Scheinwerfer für Gasse Rollen Hände bis Hintern
16	33	NC	1 x Fresnel		Front hinten mittlerer Scheinwerfer
17	20	103	1 x Prof 19°		rechte Füße am Klavier
18	21	206+Frost	1 x Fresnel		Scheinwerfer auf Ayse Kopf + Arme
19	32	NC	1 x Prof 36°		Tastatur von Piano
25	73	103	1 x Fresnel		Scheinwerfer für Duo Sandra Martina vor Klavier
26	31	103	1 x Fresnel		Front hinten linker Scheinwerfer
28	26	103	1 x PC		linker Scheinwerfer für Gasse Rollen Hände bis Hintern
29	48	103+Frost	1 x Prof 36°		Boden vorne unter Klavier
31	24	NC	1 x Fresnel		hintere Front ganz rechts vor Gasse
34	34	NC	1 x Fresnel		Front hinten rechter Scheinwerfer (für Wurm Sandra Beginn)
35	69	NC	1 x Prof 50°	Gobo	links Vorderbühne ganze Bühne eigene Seite Gobo unscharf (Schlitzgobo)
36	72	NC	1 x Prof 50°	Gobo	rechts Vorderbühne ganze Bühne eigene Seite Gobo unscharf (Lochgobo)
37	70	NC	1 x Prof 36°		linker Teil von Gasse für Rollen - Hände bis Hintern
38	13	103	1 x Fresnel 500W		Gnome bei Ayse
40	71	NC	1 x Prof 36°		rechter Teil von Gasse für Rollen - Hände bis Hintern
41	14	NC	1 x Fresnel		Front links - bis Gasse
42	15	NC	1 x Fresnel		Front mitte links + ein wenig Klavier
43	74	NC	1 x Fresnel		Front mitte - bis Rückvorhang
44	16	NC	1 x Fresnel		Front mitte rechts - bis Rückvorhang
46	17	NC	1 x Fresnel		Front rechts - bis Gasse
47	25	103	1 x Prof 16°		Füße rechts von Klavier

48	29	103	1 x Fresnel		rechter Scheinwerfer für Gasse Rollen Hände bis Hintern
49	52+54	103	2 x PAR64		high sides rechts
50	22+23+30	NC	3 x Prof 19°		3 x Spots für Rücken
51	19	NC	1 x Prof 19°		1 x Spot für Anjas Rücken
52	18	NC	1 x Fresnel		Weg Schnecke Annas
53	55+56	201	2 x PAR64		Paar 64 Vorderbühne links
54	5	NC	1 x Prof 50°	Gobo	Gittergobo links neben Klavier (nicht ganz scharf)
55	49	103	1 x PAR64		High sides links
56	51+53	103	2 x PAR64		High sides links
57	47	103	1 x PAR64		Boden Paar - rechts hinten
58	59+60	201	2 x PAR64		Paar 64 Vorderbühne rechts
59	9	NC	1 x Prof 50°	Gobo	Gittergobo rechts hinten - eigene Seite (nicht ganz scharf)
61	42	201	1 x PAR64		Paar 64 Hinterbühne rechts außen
62	3	R 54	1 x Prof 50°	Gobo	Gittergobo links hinten - eigene Seite (nicht ganz scharf)
63	2	NC	1 x Prof 50°	Gobo	Streifengobo - Beginn 2/3 hinter Piano bis zur linken Wand - Diagonale
64	40+38	201	2 x PAR64		Paar 64 Hinterbühne links außen