

# TOUR RIDER

## PAPER WORLD Show

### by MIMIRICHI Clowns & Pantomime Theater

6 people including 4 artists, 1 sound/lighting engineer, 1 executive

Performance duration ~80 minutes but could be adapted according to COMPANY needs (with or without intermission).

COMPANY agrees to provide MIMIRICHI (THEATER) all the items and services listed in this rider. COMPANY also undertakes to coordinate this rider with all authorized persons and services (fire safety service, security service, safety engineer, etc.) on which performance depends, as well as with technicians carrying out lighting and sound design for planning realization of the show at performing space (VENUE).

### 1. TRANSPORTATION

Transportation, artists' transfer, and luggage carriage is provided by COMPANY.

**Air transfer** - Economy Class, 6 tickets.

**Local transportation** between the airports, hotels, venues, rehearsals, performances, or other activities of THEATER staff, props, and personal luggage by comfortable bus/minibus.

### 2. ACCOMMODATION

The THEATER team arrives at least a day before the performance and leaves a day after. COMPANY should provide a booked hotel with a full breakfast and wi-fi (at least 4 stars):

- 3 double rooms with single beds
- or 2 double rooms with single beds + 2 single rooms (has to be agreed in advance)

COMPANY should provide a detailed schedule of stay before THEATER team arrival. The rooming list must be agreed with the THEATER in advance. Hotel questionnaires should be filled out in advance before the artists receive keys when settling in. The THEATER tour manager should get a printout with the artist's room numbers.

### 3. FOOD

Full breakfast and 2 hot meals (lunch & dinner) per day and an ample quantity of non-alcoholic beverages should be arranged and provided by the COMPANY during the entire duration of the tour, starting with the day of the arrival. There are no allergies or vegans in the THEATER members but no garlic and no spicy food for one person, please.

**Note:** Meals could be replaced by a daily allowance in cash (the amount must be agreed with the THEATER in advance).

#### 4. DRESSING ROOMS

2 dressing rooms at least, large enough, to accommodate 4 actors and THEATER team should be:

- Clean, uncluttered, and free of objects not related to the performance
- Equipped with mirrors, mirror lighting, make-up tables, chairs, and costume racks (clothes hangers and suits) in sufficient quantities
- Located near the stage (not more than one floor away)
- Locked with a key which is kept by the THEATER tour manager
- Have nearby toilets that are not for public use and preferably with showers

No later than 2 hours before the show, the air temperature in the make-up rooms and auditorium should be set to at least 20°C. Dressing rooms should be supplied with:

- Still/spring water 20 bottles 0,5 l (non-carbonated)
- Snacks, sandwiches, fruit selection

#### 4. INSTALLATION

Installation takes up to 4 hours, dismantling - up to 2 hours. THEATER team should have access to all auxiliary areas that are necessary for the installation of the show, such as fly bars, scene pockets, make-up rooms, etc. During installation and dismantling, all stage space and backstage should be free from objects not related to the show and persons not participating in the installation or performance.

**The stage floor should be clean and free from any sharp and protruding objects!**

#### 5. ESSENTIAL PROPS

- The newsprint rolls of paper up to 20 kg per show (basis weight of 60-80 g/m<sup>2</sup>). For outdoor shows, a preferable basis weight is 80 g/m<sup>2</sup>. The minimum width of the roll is 60 cm, optimal width - 100-120 cm. The length and number of rolls depend on the width and height of the stage. The average paper amount for most stages is 250-300 m per show with a 1 m width of roll. The paper could be found at any polygraph facility (unused, raw material, etc.). If there's an opportunity to order paper of the same type, but different widths, then a small number of rolls about 65 cm wide (up to 20 m lengths for show) can be added.
- White glue (PVA, polyvinyl acryl), up to 500 ml per show.  
**Silicate glue (transparent) or glue sticks are not acceptable.**
- Clear tape (transparent), standard roll (48mm x 50 m), 1 pc per show
- Duct tape (gaffer, tougher) with the same color as the stage floor.



# TECHNICAL RIDER

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COMPANY guarantees that the sound and lighting equipment will be completely ready and tuned before the soundcheck begins. Otherwise, any show delay is the responsibility of the COMPANY. The VENUE's technicians, Lighting and Sound engineers should be present at their workplaces from the time of the THEATER's arrival (and essential props are delivered) until the end of the show. They must be fully aware of all the details regarding hanging, connection, adjustment, and operation with lighting and sound equipment. They have to be competent and attentive to all requests of the THEATER team.

### 1. STAGE SPECIFICATIONS

- Stage dimensions (max): 14m wide x 10m deep (including wings)  
Working area except for the legs and wings: 10m wide x 10m deep
- Stage dimensions (min): 8m wide x 5m deep (including wings)  
Working area except for the legs and wings: 5m wide x 5m deep
- Wings (coulisses) on each side
- 2 free flying bars
- White backdrop or projection screen (black backdrop if white is not available)
- White linoleum floor (black – if white is not available)

If stage located outdoors, it must be fully enclosed on all sides, including the top, left, right, and back to protect from wind and rain.

If the THEATER Director is unable to preliminary inspect the VENUE, the COMPANY should provide complete information about technical specifications and other features, such as:

- The size and configuration of the VENUE (including photos, if possible)
- The area behind the scenes and space for placing props (including photos, if possible)
- Technical parameters of structures, fastenings, and fly bars on the ceiling/gridiron, and the possibility of suspending props (including photos, if possible)
- Information about sound and light equipment available at the VENUE

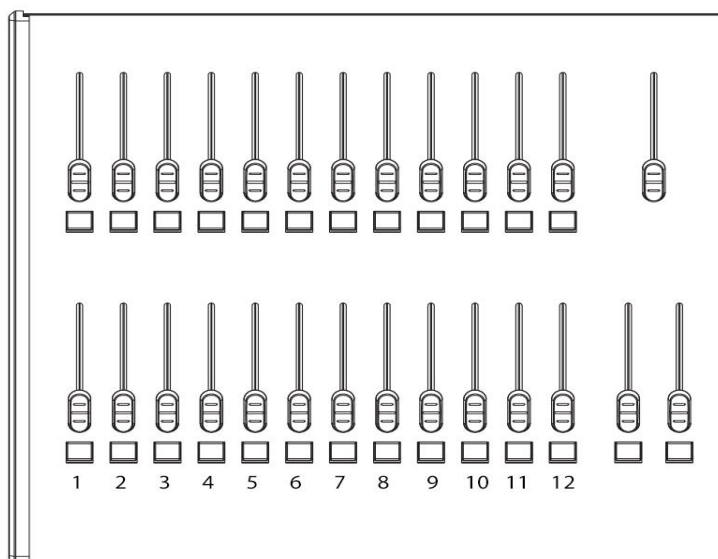
### ON STAGE

- PC/Fresnel light 2 kW (or 1 kW) with protective grid and **WITHOUT** lens
- LED Fluters behind the backdrop
- Fog machines (DMX) - 2 pc
- Monitors on the left and right sides of the stage (not in front)
- Stairs with direct access from the stage to the auditorium

**Note:** Using a fog machine during the show has to be preliminary confirmed between the COMPANY and the local person responsible for fire safety.

## 2. LIGHTING

- Lighting desk with flash buttons and sufficient quantities of channels and submasters
- 1 PC/Fresnel light 2 kW/1 kW with protective grid and **REMOVED** lens (Fresnel Strong STR-650-1000-PC, Stand Lighting-GX 9-5, Cantata PC F.A.L. ADB C103, Philips Selecon Rama PC or similar)
- PC/Fresnel or Zoom Profiles, PARs or Washes in sufficient quantities (depends on stage size) for frontal light
- PC/Fresnel light or PAR can/LED PARs, Moving Heads (beams, spots) on the stage in sufficient quantities (depends on stage size) to cover entire stage space
- 8-10 LED Fluters
- 1-2 Follow Spots (not mandatory but preferable)
- 3-4 Blinders or other types of lights for auditorium light (for outdoor shows)
- 1 Zoom Profile 1kW (13°-42°) for central spot
- 1 Zoom Profile 1kW (9°-20°) for central spot



### The main CUES:

- 1 – Frontal white
- 2 – Central spot (Zoom Profiles)
- 3 – Blue
- 4 – Red
- 5 – Yellow
- 6 – Color Chase LED
- 7 – Color Chase Speed (Variable)
- 8 – Moving Head Effects
- 9 – Strobe (white moving beams)
- 10 – Strobe Speed (Variable)
- 11 – Fog
- 12 – Shadow Lamp
- ... – Auditorium Light

COMPANY can adapt the light plot to the VENUE – the number and types of lights may vary depending on the size of the stage, but it should be sufficient and not modest. We require an experienced Lighting engineer to program all cues and assist with creating the most impressive show possible. We can provide a video of the show for pre-programming.

We prefer to control the auditorium lights from the lighting desk or a nearby. If the light switches are located in another place, we would need an assistant equipped with an intercom (walkie-talkie) to manually operate the lights before, after, and during the show.

Frontal white should cover all proscenium starting from the front edge of the stage (downstage), especially when the VENUE doesn't have follow-spots.

They are not mandatory, but preferable (with operators). The show has a few blackouts, so quick reactions from the operators are important.

For the shadows, we need PC or Fresnel light 2 kW (1 kW at least) placed on the floor near the center of the backdrop. It should have a protective grid and a **REMOVED** lens.

Combining several lights or using PAR or COB is **not acceptable**, because it can produce blurry shadows.

Fresnel Strong STR-650-1000-PC, Stand Lighting-GX 9-5, Cantata PC F.A.L. ADB C103, Philips Selecon Rama PC or similar can be used.

If the VENUE doesn't have PC or Fresnel lights, we ask to inform us about this in advance.

In the case of using Color gels, Lee Filters are:

Red (104), Blue (106), Purple (132), and Yellow (181).

**Note:** The strobe effect should complement the color-chasing but not replace it.



### 3. SOUND

- Power adapter from local electrical plug to the Type C, Euro Schuko Socket – 1 pc
- Professional sound system capable to cover the entire audience area at 95 dB SPL
- 2 monitors (min 350 W) on stands (left and right side of the stage)
- Sound mixer (FOH):
  - 1 stereo or 2 mono line inputs (XLR/Jack or AES3, S/PDIF, ADAT)
  - 1 microphone input (XLR)
  - 2 aux outputs post-faders (monitors)

**Note:** We ask to inform the model of the digital mixer in advance if it has a built-in USB interface

The THEATER sound/lighting engineer should have a clear view of the entire stage. The lighting and sound consoles should be illuminated (i.e. gooseneck lamps) and placed together at a single table for convenient use of both consoles simultaneously: lighting console by the right hand, sound - by the left. In case it's impossible we will need 2 XLR (female) cables for audio and 1 microphone WITH A SWITCH placed near the lighting console. The table should have an intercom or walkie-talkie with follow-spot operators and stagehands.

### VENUE STAFF

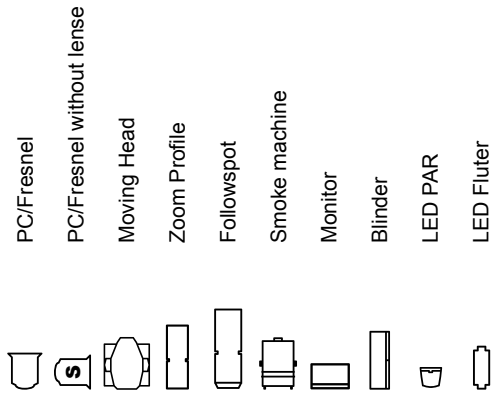
SET IN - 4h	RUNNING TIME - 1h 20m	AFTER THE SHOW - 2h
1 Assistant Stage Manager 1 Stagehand	1 Assistant Stage Manager Ushers	1 Assistant Stage Manager 1 Stagehand, Cleaners
1 Lighting Engineer	1 Lighting Engineer*** 1-2 Follow Spot Operator	
1 Sound Engineer – 2 h	1 Sound Engineer***	

\*\*\* Not running the show

We are happy to discuss and consider any reasonable requests to amend the terms of this rider.

# MIMIRICHI

## Paper World Light Plot



1, 2 - Props bar

3 - Screen (white backdrop)

In case of using Color gels,

Lee filters are:

104 (Red)

106 (Blue)

132 (Purple)

181 (Yellow)

For questions, email us at

[mimirichi.theater@gmail.com](mailto:mimirichi.theater@gmail.com)

