

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 and could be adapted according to COMPANY needs and with or without break.

_____(COMPANY)
agrees to provide MIMIRICHI (THEATER) with the listed in the rider items and/or services.

COMPANY also undertakes to coordinate this document 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 (luggage), and personal belongings by comfortable bus or minibus (preferably), or cars. The THEATER team arrives at least 1 day before the performance and leaves at least one day after the performance.

2. ACCOMMODATION

COMPANY should provide a detailed schedule (plan) of stay before or after THEATER team arrival.

Booked hotel (at least 4 stars) for each day of the tour starting at least 1 day before the performance and 1 day after:

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

The hotel cards/questionnaires must be filled out in advance, artists receive keys when settling in. The tour manager of the theater gets a printout with the artist's room numbers.

3. FOOD

Full breakfast and 2 hot meals per day (lunch & dinner) 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.

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

4. DRESSING ROOMS

COMPANY should provide at least 2 dressing rooms large enough to accommodate 4 actors and THEATER team. The makeup rooms 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) and have nearby toilets that are not for public use and preferably with showers
- Locked with a key which is kept by the THEATER tour manager

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.

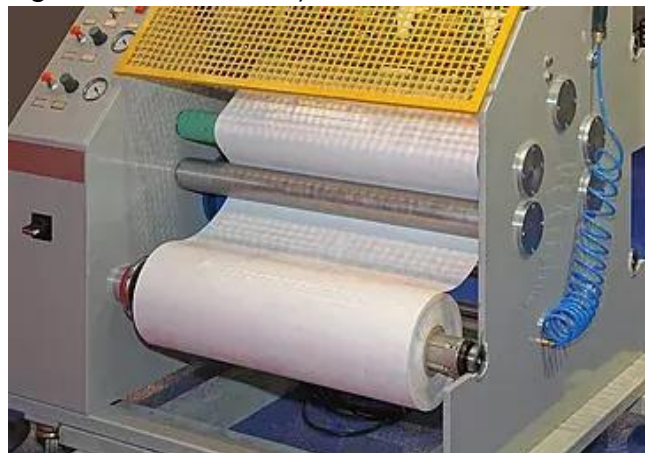
Starting with Technical Rehearsals and continuing through performances, dressing rooms should be supplied with:

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

5. ESSENTIAL PROPS

COMPANY should provide:

- The newsprint rolls of paper with a basis weight of 50-60 g/m², up to 20 kg per one show. For outdoor shows, a preferable basis weight of paper is 80 g/m². The minimum width of the roll is 65 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 per one show is 250-300 m 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 each show) can be added.



- White glue (PVA, polyvinyl acryl), up to 500 ml per one show.
Silicate glue (transparent) and glue sticks are not acceptable.
- Tape:
 - Cleat (transparent), standard roll 48mm x 50 m, 1 pc per each show
 - Duct (gaffer, tougher), with the same color as the stage floor



6. INSTALLATION

By the time the artists arrive at the VENUE and props are delivered, the technical staff of the VENUE should be present at their workplaces. The VENUE staff should be competent, sober, and attentive to all requests of the THEATER actors and team. THEATER team must have access to all auxiliary premises that are relevant for installation of the show (fly bars, scene pockets, make-up rooms, toilets, 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 and the show performance.

Installation takes up to 4 hours. Dismantling takes up to 2 hours.

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

TECHNICAL RIDER

COMPANY guarantees the complete readiness and tuning of sound and lighting equipment by the soundcheck started. Otherwise, any show delay is the responsibility of the COMPANY. From the moment of the THEATER arrival, and until the end of the show presence of the VENUE'S Lighting and Sound engineers (technicians) is strictly mandatory at the VENUE. They must be fully aware of all nuances of hanging, connection, adjustment, and operation with lighting and sound equipment.

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 working fly bars
- White backdrop (Black – if white is not available)
- White linoleum floor (Black – if white is not available)

If the stage is located outdoors, it has to be closed from the wind and rain on all sides: top, left, right, and back.

If the preliminary inspection of the VENUE by the THEATER Director himself is impossible, the COMPANY has to provide complete information about technical and other venue features:

- Size, the configuration of the venue (send photos if possible)
- The area behind the scenes, space for placing props (send photos if possible)
- Technical parameters of structures, fastenings, fly bars on the ceiling/gridiron (send photos if possible)
- Possibility of suspension of working props
- Information about sound and light equipment at the VENUE

ON STAGE

- PC/Fresnel light 2 kW (or 1 kW) with protective grid and **WITHOUT** lens - 1 pc
- Fog machines (DMX) - 2 pc
- 2 monitors on the left and right sides of the stage (not in front)
- Stairs (1 at least) 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

The lighting plot below is for example, the COMPANY can adapt it 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. The main light of the show is strong frontal white. It should cover all proscenium starting from the front edge of the stage, especially when the VENUE doesn't have follow spots. Follow spots should be able to cover the entire stage and the area of the first 5 audience rows or more. We need VENUE'S follow spot operators with communication (intercom or walkie-talkie).

The show has a few blackouts, so their quick reaction is important.

We would like to operate the auditorium light from the Lighting Console or nearby it. If the auditorium light switches in another place, we need a VENUE'S assistant/stagehand with communication (intercom or walkie-talkie) to manually switch lights before, after, and during the show.

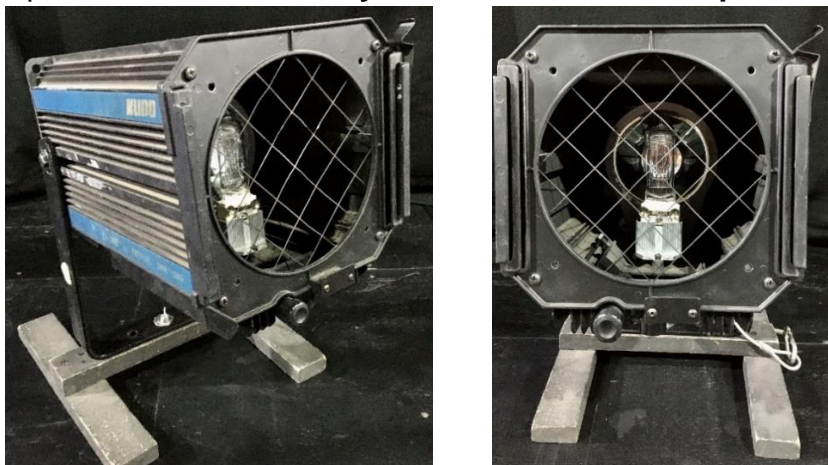
LED PARs and Moving Heads (wash, beam, etc.) are not shown in the plot but their availability is preferable, especially for dancing parts.

We need a skilled VENUE'S Lighting engineer to help create the most impressive lighting show possible. If necessary, we can send a video or music samples of the show for pre-programming.

For the **shadows**, we need one 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 is not acceptable. Fresnel Strong STR-650-1000-PC, Stand Lighting-GX 9-5, Cantata PC F.A.L. ADB C103, or similar can be used for this purpose.

PAR or COB is not acceptable!

If the VENUE doesn't have PC or Fresnel lights, it can be replaced by a fixed Moving Head or Zoom Profile opened to the widest possible angle. Although it's not the best option, often it can't provide so wide-angle to illuminate the entire area of the paper wall, which acts as a screen. Also, it can't provide the same shadow contrast at different object distances between the lamp and the screen. **Blurry shadows are not acceptable.**

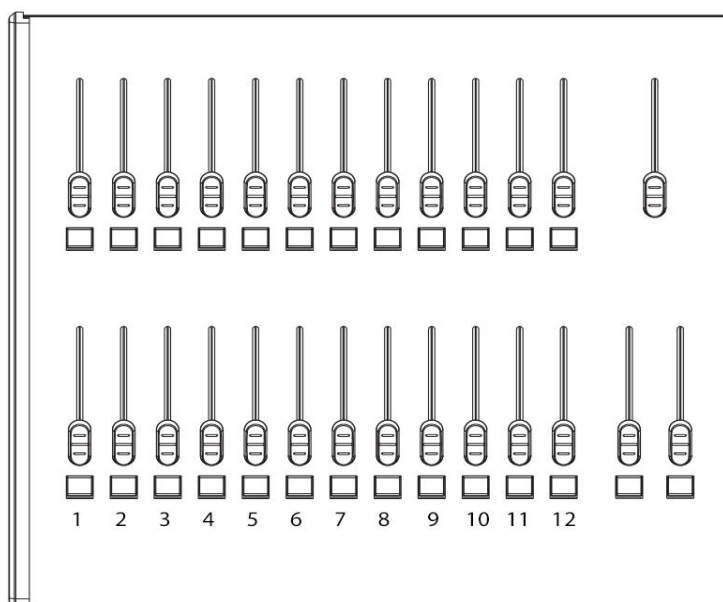


- Lighting console with flash buttons and with sufficient quantities of channels and submasters
- 1 PC/Fresnel light 2 kW/1 kW with protective grid and **REMOVED** lens.
(Fresnel Strong STR-650-1000-PC, Stand Lighting-GX 9-5, Cantata PC F.A.L. ADB C103 or similar)
- PC/Fresnel or Zoom Profiles, PARs in sufficient quantities (depends on stage size) for frontal white
- PC/Fresnel light or PAR can or LED PARs, Moving Heads, Moving PARs on the stage in sufficient quantities (depends on stage size) to cover all stage space
- 2 (or 1) Follow Spots (not mandatory but preferable)
- 2-3 Blinders or other types of lights for auditorium light (not mandatory but preferable. Mandatory for outdoor shows)
- 1 Zoom Profile 1kW (13°-42°) for central spot
- 1 Zoom Profile 1kW (9°-20°) for central spot
- 1 stroboscope ATOMIC 3000W or similar (not mandatory and can be replaced by strobe effects of available moving heads or LED PARs)

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

In the case of using Color gels, Lee Filter is Red, Blue, Purple, and Yellow. For example:

- N° 104 = 25, 26, 27
- N° 106 = 4, 10, 14, 16, 18, 20, 22, 24, 28
- N° 132 = 5, 9, 13, 15, 17, 19, 21, 23, 29
- N° 181 = 2, 3, 6, 8, 11, 12, 22, 30



The main CUEs:

- 1 – Frontal white
- 2 – Central spots (Zoom Profiles)
- 3 – Blue
- 4 – Red
- 5 – Yellow
- 6 – Color Chase
- 7 – Speed of Color Chase
(if possible)
- 8 – Strobe
- 9 – Speed of Strobe (if possible)
- 10 – Fog
- 11 – Shadow
- 12 – Auditorium Light

3. SOUND

The COMPANY should provide:

- Power adapter from local electrical plug to the Euro socket.
- Professional sound system in working order capable to cover the entire theater audience area at 95 dB SPL
- 2 monitors (min 350 W) on the floor stands at the left and right side of the stage
- Sound mixer with at least:
 - 1 stereo or 2 mono line inputs, XLR or Jack (or AES3, S/PDIF, ADAT)
 - 1 microphone input, XLR
 - 2 aux outputs post-faders (monitors line)

We ask to inform the model of the digital sound mixer in advance if it has a built-in USB audio interface.

Note: For venues seating over 500 people, we ask for the control position in the auditorium (if possible)

The THEATER sound/lighting engineer must be able to see and hear the performance quite well as he is a part of the show. The lighting and sound consoles must be illuminated (i.e. gooseneck lamps) and placed together at one table for convenient use of both consoles simultaneously: lighting console at the right hand, sound - at the left. In case it's impossible we need 3 XLR (female) cables for audio and 1 microphone with a switch near the lighting console, or 2 XLR (female) cables and 1 wireless microphone OR a local lighting assistant with communication via intercom or walkie-talkie to operate light during the show.

Note: The table should have communication with follow-spot operators and stagehand via intercom or walkie-talkie.

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 Master Electrician 1 Lighting Engineer	1 Master Electrician 1 Lighting Engineer 1-2 Follow Spot(s) Operator(s)	
1 Sound Engineer – 2 h	1 Sound Engineer	

MIMIRICHI "PAPER WORLD" Small stage

