

# Odd Meters



# TECHNICAL RIDER

The requirements stated in this rider have been set for the mutual benefit of the Presenter and the Group, to achieve a successful technical and artistic presentation of the performance. If you have problems to fulfill some of our demands don't hesitate to contact us. We will find a solution!

This rider forms an integral part of the contract and any alterations or substitutions shall be done in writing please.

## CONTACTS

### PRODUCER (TOURING)

Elina Ruoho-Kurola // elina.ruoho-kurola@zodiak.fi // +358 50 587 0470  
(FIN, ENG)

### TECHNICAL DIRECTOR // LIGHTING DESIGNER

Teo Lanerva // teo.lanerva@gmail.com // +358 40 913 1388 //  
Skype: teo\_lanerva (FIN, ENG)

### CHOREOGRAPHER

Mikko Niemistö // niemisto.mikko@gmail.com // +358 50 365 9038 (FIN,  
ENG)

## TOURING PARTY

- 1 performer
- 1 lighting designer
- 1 sound designer

### WORKING GROUP:

Choreography and performance: Mikko Niemistö

Spatial design (original version): Elina Lifländer

Sound design: Johannes Vartola

Lighting design: Teo Lanerva

Producer: Riikka Thitz

Artistic dialogue: Karolina Ginman

Production: Zodiak, Mikko Niemistö

Residencies: Konstnärnsnämndens internationella dansprogram:  
Atalante / Bjällansås studio, Ehkä Production

Supported by: Kone Foundation, Arts Promotion Centre Finland, The  
Finnish Cultural Foundation, Svenska kulturfonden

Video teasers: Alisa Javits

Premiere in Zodiak, Helsinki 2.9.2020

## ABOUT THE PERFORMANCE

Odd Meters is a frenzied dance that bounces between rhythms in an attempt to reconstruct itself from fragments of dreams, time and the body. It works with rhythms found in the moment that overlap, argue and shake the flesh.

Odd Meters\* by Mikko Niemistö is based on the dreams he saw at the Bjällansås farm in Uddevalla, Sweden in summer 2018 while in residency there: the intertwined layers of natural cycles, dancing, and 4G connectivity to newsfeeds and entertainment, seeped into his night-time reality.

Odd Meters explores a human body that is alienated from itself and its environment; it is lost in obsessive dreams, adventure fantasies of the digital realm and the polyrhythmic labyrinth of an illogical relationship with nature. In this intersection the chronic insomnia of a thoroughly technologized era collides with its own impossibility.

The work desires to bring the experience of the dream to public circulation while working from a non-linear understanding of time. The performer is wide awake but simultaneously channelling unfiltered impulses swelling from the memories of REM dreams – fragments of stories where the narrator is not in control of the narrative.

\* Odd Meters is a musical term used to describe untypical time signatures.

## VIDEO RECORDING

<https://vimeo.com/460709155/e3dbf35d0f>

## TEASER VIDEO

<https://vimeo.com/447161353>

## WEBSITE

<https://www.mikkoniemisto.com/work/odd-meters>

## DURATION

60 minutes

The scenography of the performance consists of many elements, some of which are highly site-specific. When adapting the design to new venues, we will choose which elements to include depending on the nature and resources of the venue / presenter. Most important for us is to have audience seated around the performing area and to cover the performing area with light coloured dance marleys. The most site-specific elements e.g. the video and letting some daylight in require more planning and time in the space. We're happy if they can be included, but are prepared to exclude them.

## SPACE

Theatrical conditions are required and a complete black-out must be possible. All emergency lights that are not absolutely crucial must be covered. Different kind of spaces are ok, but it shouldn't be messy.

## DIMENSIONS

Preferred:

- Width: 10m from wall to wall
- Depth: 16m
- Height: 4,5m of free height, 5m to grid / pipes

Minimum:

- Width: 6m from wall to wall
- Depth: 10m
- Height: 3.5m of free height, 4m to grid / pipes

## CURTAINS

- The space should be stripped of all curtains.

## FLOOR

- We prefer grey dance marley, but also white dance marley or other white or grey floor materials are fine.
- It is possible to perform also without sprung floor, but please notify us about this in advance so we have time to prepare.
- The stage surface should be stable, even and free from splinters, holes, and/or other obstructions.

## SEATING

Audience should be seated around the performing area. There can be several rows, but the additional rows should be on a riser to guarantee visibility. Optimally the seats is divided into smaller groups instead of long rows.

## PAINTING SOME ELEMENTS OF THE SPACE

For the premiere version we painted some air-conditioning pipes of the venue. Although this is probably not going to happen at most of the venues as it requires a lots of time and planning, we're interested to discuss the possibility if it's ok for you.

## PROPS (PROVIDED BY THE GROUP)

Two telescopic tassels

## LIGHTING REQUIREMENTS (Provided by Presenter)

The lighting setup of the performance will be adapted and scaled to every space individually. Don't hesitate to contact us if you have problems to full fill our requirements we'll find a solution!

All the lights to be provided by the Presenter must be in good condition, clean, tested and ready on the stage along with accessories and cables before load-in time.

- Optimal amount of dimmer channels is 36 x 1kW, minimum is 26 x 2kW
  - Four of the dimmer channels must work well with small load (our led PSUs) or there must be some extra load.
- 13 x 1kW Fresnel / PC
- 8 x 1kW Flood
- 20 x 150W Flood
- 30 x 1m **black** single truss pipe for our leds
- 8 x 2m **black** single truss pipe for our leds
- 14 x **black** floor mount for the 150W floods
- 5 x long **black** safety cable for the sub-hung fixtures
- Filter frames, clamps and safety cables for all fixtures
- Sufficient amount of power extension and dmx cables
- Spare bulbs for all fixtures, spare fixtures etc.
- Tapes: black gaffer tape, grey PVC tape, black 50mm aluminum tape, white marking tape
- Unused lee filters: 250, 255, 502,
- UPS for our console

## AUDIENCE LIGHTING

No audience lighting needed on the seating area.

## FOH

350 x 70 cm of clean table space for our lighting console and sound console. Preferably on a riser behind one of the audience rows.

- From the table there must be clear view to most of the performing area.
- 230V AC power with European two-pin schuko plug

## SUB HUNG LEDS

We'll bring with us led strips attached to aluminium profile. They are to be attached to black pipes with zip-ties. It's best if the pipes have holes from which they can be hung to the ceiling with ropes.

## SUB HUNG FLOODS

The floods are sub hung. If you don't have easily adjustable rigging equipment to hang the 1kW floods at different heights, we can bring the rigging equipment with us.

## NATURAL LIGHT

The premiere venue had windows and we were able to let some natural light in by replacing the sheets covering them. We made new sheets with openings and painted them to match the wall colour. The open part of the window was covered with ND filter to adjust the intensity of the natural light. Please check the pictures included in the info pack for an example. If this is possible at your venue we're interested to assess if we'd have time to do it during the setup. This is a part that is probably going to be excluded at most of the venues.

## PODIUM FLOODS

The flood lights are to be just below the bottom of the platform. One way to achieve this is to screw a floor mount upside down on the top of the platform:



Odd Meters | Technical & Artist Rider

## LIGHTING GEAR (Provided by the Group)

- Lighting console: MA2 OnPC CommandWing with 2 x 5pin dmx out
  - If you have MA2 or it is easy for you to arrange one, please notify us so we don't bring ours
- 50 x white led strip
- 4 x triac led PSU
- Ropes to subhang the fixtures

## VIDEO (Probably excluded at most venues)

The premiere version included a video mapping covering one of the walls of the venue. Check the picture no. 9 included in the info pack for an example. It is a time consuming process to adapt the video to a new venue so it's probably going to be excluded at most venues. If your venue has the resources and a wall with interesting structure, we're interested to assess whether we could have time to make it happen.

- 2 x 6000lm video projectors or one more powerful depending on the shape of the venue
- Necessary extenders to connect them to two separate HDMI outputs of our laptop at foh

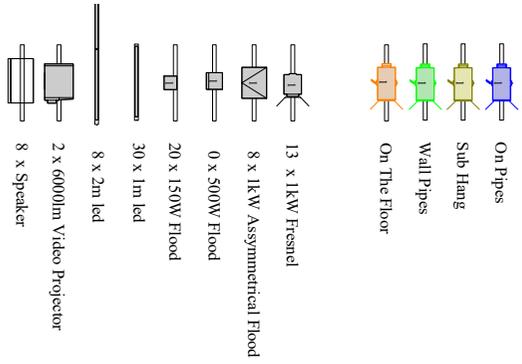
## DOCUMENTS

See attached generic plot for idea of the positioning. Note that these positions or fixture counts are not final. Please deliver a floorplan (PDF / DWG / WYG / SketchUp) of the venue and pictures of the stage back and side walls without curtains at least six weeks prior to presentation so our LD can draw the adapted lighting plot. You can find high resolution pdf versions in the lighting docs folder included in the zip file.

# ODD METERS V1.00

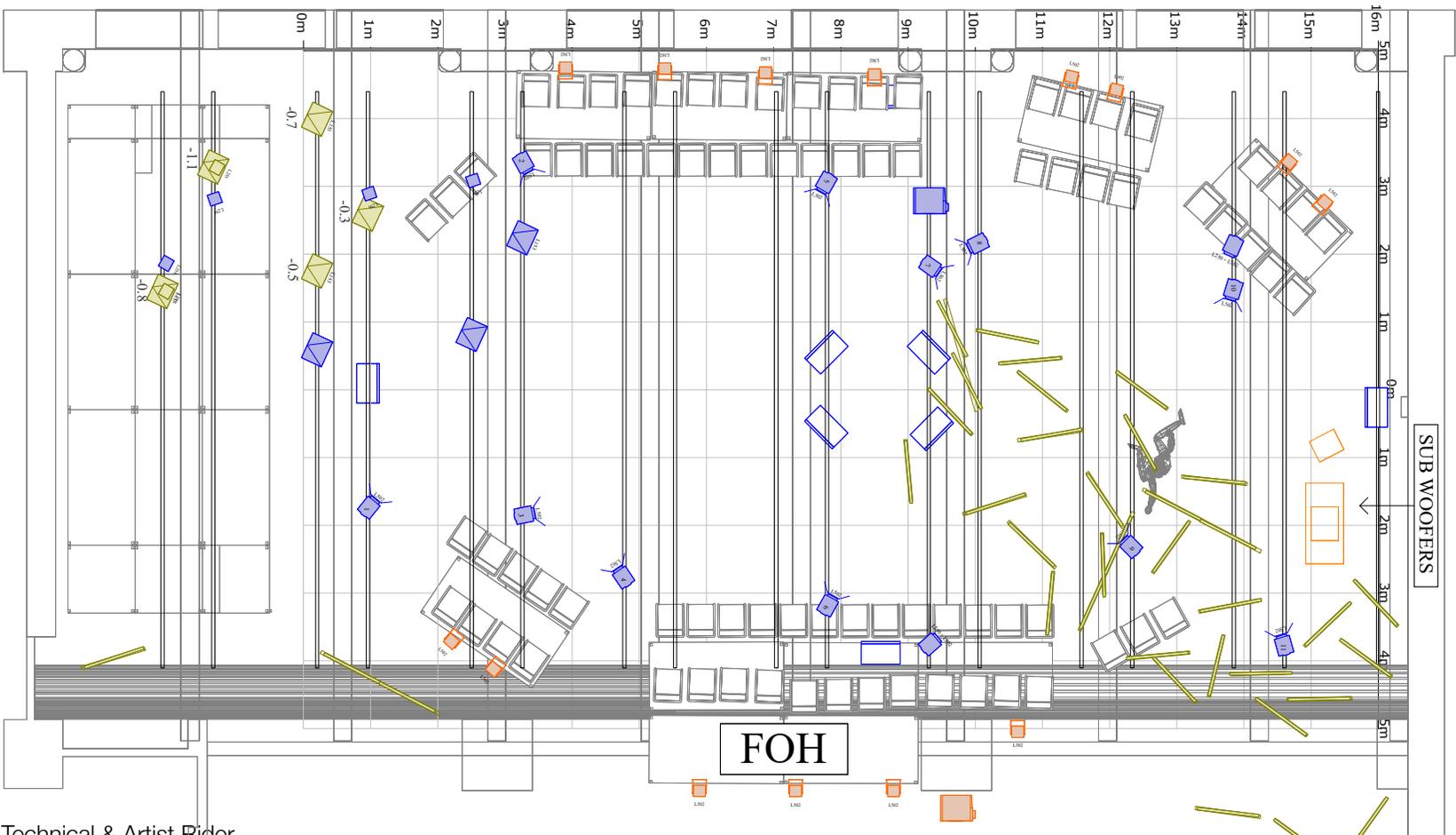
ZODIAK STUDIO STAGE

LD: Teo Lanerava  
 +358 40 913 1388  
 teolanerava@gmail.com



NOTES:

- 1kW Floods sub hang at specified heights
- leds subhang at variable heights and angles
- positioning of leds to be decided during rigging
- ND-filter to be applied on open windows
- dimmer channels of leds require ghost load
- ground flood lights are attached upside down on the podiums (check image in rider)



# ODD METERS

# PATCH SHEET 1.00

CH	patch	purpose	CH	patch	purpose	CH	patch	purpose
1		4545 wash 1	35		Led 3	69		
2		4545 wash 2	36		Led 4	70		
3		4545 wash 3	37			71		
4		4545 wash 4	38			72		
5		4545 wash 5	39			73		
6		4545 wash 6	40			74		
7		4545 wash 7	41			75		
8		4545 wash 8	42			76		
9		4545 wash 9	43			77		
10		4545 wash 10	44			78		
11		4545 wash 11	45			79		
12		Outskirts 1	46			80		
13		Outskirts 2	47			81		
14		1KW Flood 1	48			82		
15		1KW Flood 2	49			83		
16		1KW Flood 3	50			84		
17		1KW Flood 4	51			85		
18		1KW Flood 5	52			86		
19		1KW Flood 6	53			87		
20		1KW Flood 7	54			88		
21		1KW Flood 8	55			89		
22		Wall flood 1	56			90		
23		Wall flood 2	57			91		
24		Wall flood 3	58			92		
25		Wall flood 4	59			93		
26		Ceiling flood 1	60			94		
27		Ceiling flood 2	61			95		
28		Podium flood 1	62			96		
29		Podium flood 2	63			97		
30		Podium flood 3	64			98		
31		Podium flood 4	65			1001		
32		Podium flood 5	66			1002		
33		Led 1	67			1003		
34		Led 2	68			1004		

# ODD METERS

## COLOR COUNT v1.00

BY FIXTURE

COLOR	COUNT	SIZE
L153	8	1KW Flood
L255	2	150W Flood
L256	4	150W Flood
L502	14	150W Flood
L502	11	1KW Fresnel
L502 + L250	2	1KW Fresnel

BY COLOR

COLOR	COUNT	SIZE
L153	8	1KW Fresnel
L250	2	1KW Fresnel
L255	2	150W Flood
L256	4	150W Flood
L502	14	150W Flood
L502	13	1KW Fresnel

REVISION

## **SOUND GEAR (Provided by the Group)**

- Laptop, a midi controller and audio interface with 2 in / 8 out. Audio software in use is Ableton Live 10 with Max for Live plugins.
- If possible, a backup set for the audio control is well appreciated if possible to provide by the venue.

## **SOUND REQUIREMENTS (Provided by Presenter)**

Professional quality digital mixing console (Digico, Midas, Yamaha, Soundcraft etc.) with minimum of 10 separate outputs. A mixing console that can be used as interface with a computer is the most preferred, but a separate interface is also possible to manage.

A professional quality sound system:

- 4 pcs of 8" 2-way speakers, for example nexo ps8 or equivalent
- 4 pcs of 10" 2-way speakers, for example nexo ps10 or equivalent
- 2 pcs of 12"-15" sub woofers, nexo rs15 or equivalent

Quality manufactures preferred: D & B, EAW, EV, L'ACOUSTICS, MARTIN, MEYER, NEXO...

All speakers excluding subwoofers should be possible to rig above the audience.

Speaker rig is included in the lighting plot. The smaller speakers are the cluster in the middle.

## **MICS**

- 1 pcs wireless headset with omni pattern microphone, for example DPA d:fine 4066-F Headset.
- 1 pcs beige coloured belt for wearing the belt pack

## **OTHER**

- Sufficient amount of cables

## **CREW & PROPOSED SETTING SCHEDULE**

The need of crew and the setting schedule are subject to local conditions. If your venue's circumstances require more time and/or personnel due to e.g. local union regulations, these numbers can be adjusted.

The set-up is done during days before the presentation. If the set-up has to happen on the same day as the performance, the pre-rigging of lights and much larger crew is required. In any case all curtains must be taken down before the load-in time. The final set-up schedule with total crew needed must be confirmed with the technical director of the group at least four weeks prior to the presentation.

The biggest part of the set-up is the lighting and there is less work with stage and sound so assuming that technicians are able to work also beyond their main field of expertise (e.g. lighting techs can do some stage tech work), a reasonable crew is:

### **FIRST SET-UP DAY:**

- 2 x lighting technician
- 1 x sound technician

### **FIRST SHOW DAY:**

- 1 x lighting technician
- 1 x sound technician

### **THE REST OF SHOW DAYS:**

- 1 x technician who can help with sound and light or two technicians

The local crew should be familiar with the venue and the house electricity feeds, dimmers, sound system, fly system etc. The crew must be sober and free from other duties during the set-up times and the presentation. At least one technician speaking fluent english is required.

## **EXAMPLE OF PRE-PRODUCTION SCHEDULE:**

### **6 WEEKS BEFORE THE PRESENTATION:**

- The Presenter sends following documents to the technical director of the Group:
  - Complete listing of venues technical equipment
  - Description of risers available
  - Floorplan (PDF / DWG / WYG / SketchUp) of the venue with pipes and bridges (top, front, side)
  - Well lit pictures of the stage without curtains where the ceiling and walls are visible
  - Proposed schedule and crew
  - Contact details for the technical director of the venue

### **5 WEEKS BEFORE THE PRESENTATION:**

- The technical director of the group will send to the technical director of the venue:
  - Adapted lighting plot for the venue
  - Possible special requirements for the venue
  - Confirm or propose changes to schedule and crew
  - Suggestions for the times for Skype meeting

### **4 WEEKS BEFORE THE PRESENTATION:**

- The technical director of the venue has studied the documents carefully and the Skype meeting will take place.
- Schedule, crew and technical requirements will be finalised and the contract signed

## EXAMPLE OF A SET UP SCHEDULE

### BEFORE THE SET UP DAY

- Stripping the space of curtains
- Taping the dance marleys
- Testing the fixtures and moving them from storage to the stage
- Collecting all necessary cables and accessories
- Cutting the filters
- Cleaning the stage, bridges and pipes etc.
- Printing the plots

IF YOU FACE ANY PROBLEMS WITH THE THINGS MENTIONED ABOVE PLEASE CALL THE TECHNICAL MANAGER SO WE CAN SOLVE THE PROBLEMS IN ADVANCE. THE SET UP SCHEDULE IS REALLY TIGHT AND THIS WAY WE WON'T NEED TO WORK OVERTIME!

### SET UP DAY

- 10.00 - 13.00 Rigging the conventional lights / sound
- 13.00 - 14.00 Lunch
- 14.00 - 15.00 Rigging the conventional lights
- 15.00 - 16.00 Focusing lights
- 16.00 - 20.00 Rigging the leds / building the seating

### FIRST SHOW DAY

- 09.00 - 13.00 Rigging the leds / building the seating
- 13.00 - 14.00 Lunch
- 14.00 - 15.00 Sound check
- 15.00 - 16.30 Rehearsals
- 16.30 - 17.30 Corrections / final stage set up / cleaning the stage
- 17.30 - 17.45 Cleaning the stage with moist mop (not wet)
- 17.45 - 19.00 Preparations for the show
- 19.00 - 19.05 Entering of public
- 19.05 - 20.05 SHOWTIME
- 20.05 - 00.00 Cleaning / Strike down (if it's the last show)

### SECOND SHOW DAY

- 15.00 - 17.30 Rehearsals
- 17.30 - 17.45 Cleaning the stage with moist mop (not wet)
- 17.45 - 19:00 Preparations for the show
- 19:00 - 19.05 Entering of public
- 19.05 - 20.05 SHOWTIME
- 20.05 - 00.00 Cleaning / Strike down (if it's the last show)

**SHOW DAY WITH TWO SHOWS  
(ONLY ON SPECIAL OCCASIONS):**

- 10.00 - 12.30 Rehearsals
- 12.30 - 12.45 Cleaning the stage with moist mop (not wet)
- 12.45 - 14.00 Preparations for the show
- 14.00 - 14.05 Entering of public
- 14.05 - 15.05 SHOWTIME
- 15.05 - 16.30 Lunch / Cleaning
- 16.30 - 17.30 Rehearsals / Crew lunch
- 17.30 - 17.45 Cleaning the stage with moist mop (not wet)
- 17.45 - 19.00 Preparations for the show
- 19:00 - 19.05 Entering of public
- 19.05 - 20.05 SHOWTIME
- 20.05 - 00.00 Cleaning / Strike down (if it's the last show)

# ARTIST RIDER

## ACCOMMODATION

- Accommodation for 3 people on the days of set-up and performance
- 3 single rooms with own toilet and shower in a hotel
- with breakfast included
- free wireless Internet access
- listing of restaurants, supermarkets, convenience stores within walking distance

## TRANSPORTATION

We have one case that is difficult to move around using public transportation. We can take a taxi from the airport, but it always makes things easier if you can arrange a car to pick us up. In addition to this the group will have their personal luggage.

## DRESSING ROOMS

The presenter agrees to provide the following:

### DRESSING ROOM NEAR THE STAGE WITH:

- well lit
- tables
- chairs and a mirror
- power sockets
- garbage bin
- first aid pack, ice packs
- lockable or guarded

The Presenter is responsible for all valuables kept at the premises (stage, auditorium, FOH and dressing rooms), including the groups belongings and equipment.

## **CATERING**

### **DIETARY RESTRICTIONS:**

- Mikko: Vegetarian
- Johannes: Vegan
- Teo: Vegetarian, No kiwi

### **CATERING FOR SHOW AND SET-UP DAYS (READY AT LOAD-IN TIME):**

- bottles of still and sparkling beverages
- 100% fruit juice
- tea and coffee with milk and sugar
- Fresh fruits
- salty snacks
  - pistaches, chips
- chocolate
- variety of freshly made sandwiches (SEE FOR DIETARY RESTRICTIONS ABOVE)
- natural yoghurt
- water bottles
- red wine
- organic and local is great bonus!

### **PER DIEMS OR MEALS:**

- breakfast and 2 hot meals per day at the time specified by the group
- SEE FOR DIETARY RESTRICTIONS ABOVE
- one meal consists of starter, main dish, dessert, coffee, drinks
- listing of restaurants, supermarkets, convenience stores within walking distance