

VAARNA



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 piece. If you have problems to fulfil 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.

All requirements stated in this rider are preliminary and the set-up will still change as we've not had the premiere yet.

CONTACTS

ARTISTIC DIRECTOR

Olli Vuorinen // olli@cienuua.com // +358 500 435 286 (ENG, ES, FRA ,FIN)

TECHNICAL DIRECTOR // LIGHTING DESIGNER

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

PRODUCER

Nea Granlund // nea@pragmahelsinki.fi // +358 40 723 9223 (ENG, FIN)

TOURING PARTY

- 2 performer
- 1 lighting designer
- 1 producer (depending of the needs of the company to bring their producer, in some cases not needed).

CONCEPT AND PERFORMING

Isak Lindberg, Olli Vuorinen

LIGHT DESIGN

Teo Lanerva

SOUND DESIGN

Petteri Rajanti

PRODUCTION

Nuua, PRAGMA Helsinki

CO-PRODUCTION

Kulturgjuteriet, company VU

ABOUT THE PERFORMANCE

Vaarna is an old Finnish word meaning an either wooden nail or a peg that is used in circus tent or constructions and is essential to hold things together and keep it in place.

Vaarna is in the border between new circus and installation art. A surrealistic performance where installation art, juggling and physical theatre meets in obscure environment creating a performance that guides our senses in a hypnotic and mesmerising ways. With kinetic sculptures and big objets manipulated by two jugglers, Vaarna brings out the prestige of a simple graphical forms turning them into eccentric visual experiences.

Graphical shapes and scenographical elements of the performance comes alive in the hands of the jugglers and surrealistic physical theatre creates playful images to present our personal obsessions as artists. Creating a visually touching and personal trip, like a stream of consciousness, a real treat for eyes and mind.

By freely mixing different kinetic and performing arts, We look for an approach based on artistic versatility. We want to open the curiosity, playfulness, and aesthetic awareness of the audience. Awakenning the emotions, imagination, and sensitivity to empower the mind and richer the ability of perception. We want to provide aesthetics that move and sensitize by bringing the viewers imagination into a empowered state that is more receptive to new dreamlike experiences and opens up for a dialogue between the imagination of the performer and spectator. Depending of the viewers personal experiences the performance opens up to everyone in a little different ways.

DISCIPLINES

Juggling, object manipulation

TEASER VIDEO

<https://www.youtube.com/watch?v=oDWt1x-6B4>

WEBSITE

www.cienuua.com

<https://pragmahelsinki.fi/portfolio/cie-nuua/>

SOCIAL MEDIA

facebook.com/cienuua

DURATION

60 minutes

STAGE

Theatrical conditions are required and a complete black-out must be possible. All emergency lights that are not absolutely crucial must be covered.

We use atmospheric effects and the air conditioning must be off or at low setting. If it's not possible we require at least one extra hazer.

DIMENSIONS

Preferred:

- Width: 10m + 2m for lights / props on each side = 14 from wall to wall
- Depth: 8m + 2m for lights / props behind = 10m
- Height: 6m of free height, 6,5m to grid / pipes

Minimum:

- Width: 7m + 1m for lights / props on each side = 9 from wall to wall
- Depth: 7m + 2m for lights / props behind = 9m
- Height: 5m of free height, 5,5m to grid / pipes

RIGGING

2 x fixed single point WWL 50kg

- one at the middle of the stage
- one at the side

2 x fixed single points WWL 50kg on the sides of the stage at 2m height

See more detailed description of pulley points in the lighting plots. (TBC)

Vaarna | **PRELIMINARY** Technical & Artist Rider

CURTAINS

- We need a black box with a backdrop, wings and top borders.

FLOOR

- We require a black dance marley
- Dance floor is preferred
- The stage surface should be stable, even and free from splinters, holes, and/or other obstructions.
- The stage floor should not be angled.

PROPS (Provided by Presenter)

- 1 x bottle of white wine for every performance
 - non-alcoholic if required by local legislation
 - tube shaped bottle (straight and high sides)
- 17 x stage weight

During the performance we might spill some wine on stage.

CLEANING EQUIPMENT

- 2 x broom
- dustpan
- 2 x flat mop

LIGHTING REQUIREMENTS (Provided by Presenter)

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.

Don't hesitate to contact us if you have problems to full fill our requirements we'll find a solution! It's possible to use fixed led fixtures or even conventional fixtures to replace the moving heads if absolutely necessary. We are using six different colors of sidelights so it would be around 60 fixtures, most of them in separate channels.

- Optimal amount of dimmer channels is 54 x 2kW (12 on the floor)
 - Minimum TBC
 - Audience light is not included in these dimmer channels or fixture count
- 12 x Martin Rush MH6 wash or equivalent
- 13 x ETC S4 36° or equivalent
- 6 x ETC S4 50° or equivalent
- 1 x 2kW Fresnel / PC, with barndoors
- 12 x 1kW flood light
- 6 x stable **black** floor mount / plate for profiles
- 6 x small **black** floor mount / plate our flood lights with small bolt
- 6 x similar black clamp for our string motors
- 1 x super clamp for string motor controller
- Filter frames, clamps and safety cables for all fixtures
- Fog Machine e.g. Look solutions Viper NT (dmx-controllable)
 - Regular fog fluid
 - If air moves a lot on the stage we need also two (2) hazers.
- 2 x DMX controllable **black** ventilator to distribute the fog
- Sufficient amount of power extension and dmx cables

- New LEE Filters: L025, L256, L323, L501
- Spare bulbs for all fixtures, spare fixtures, spare fluids, spare filters etc.
- Tapes: black gaffer tape, black PVC tape, black aluminum tape, white marking tape
- UPS for our console

ATMOSPHERICS

All smoke and haze fluids need to be non-toxic, high quality fluids designed to be used with the specific machine. Only MDG, Pea Soup, Look-Solutions, Smoke Factory, Martin and Jem machines are accepted.

AUDIENCE LIGHTING

It's great if audience lights can be controlled from our lighting console.

Preferably it should be focused so it blocks the view on to stage hiding the props on the floor.

FOH

150 x 70 cm of clean table space for our lighting console and sound laptop.

- From the table there must be clear view to the whole stage.
- 230V AC power with European two-pin schuko plug

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
- 18 x 120w flood light
- 7 x 5-20m EL-Wire + PSU
- 12 x black pipe with ropes to sub-hang the floods
- 12 x long safety cable
- Black ropes for EL-Wire sculpture

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.

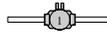
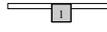
SET / PROP (Provided by the Group)

- 11 x foam board used as a set and manipulated
- 1 x special sheet hung with a string and pulleys
- 1 x magic chair

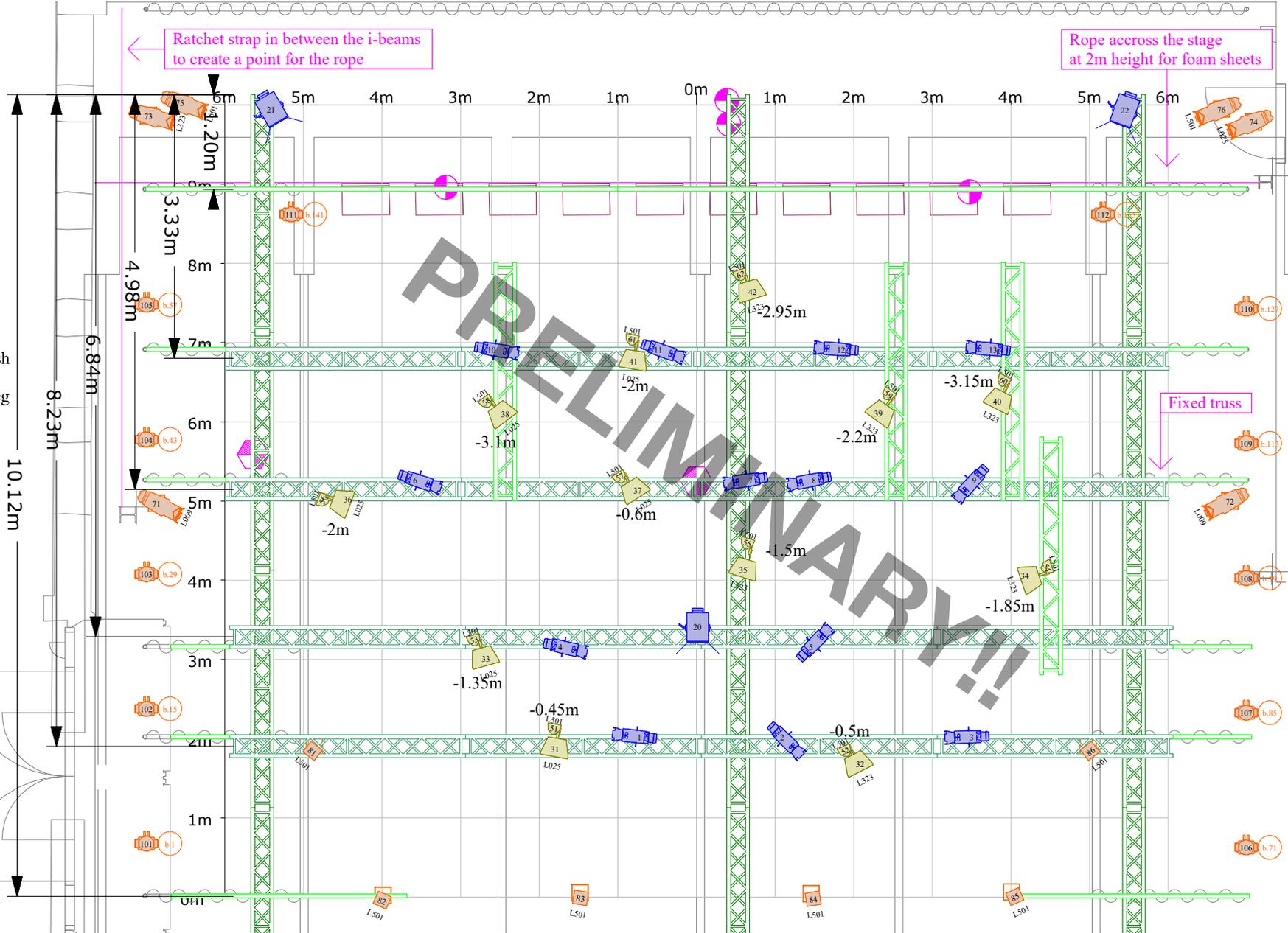
- 3 x string + motor to be rigged in the ceiling
- Description TBC

CIRKO MANEESI LIGHT PLOT 0.12

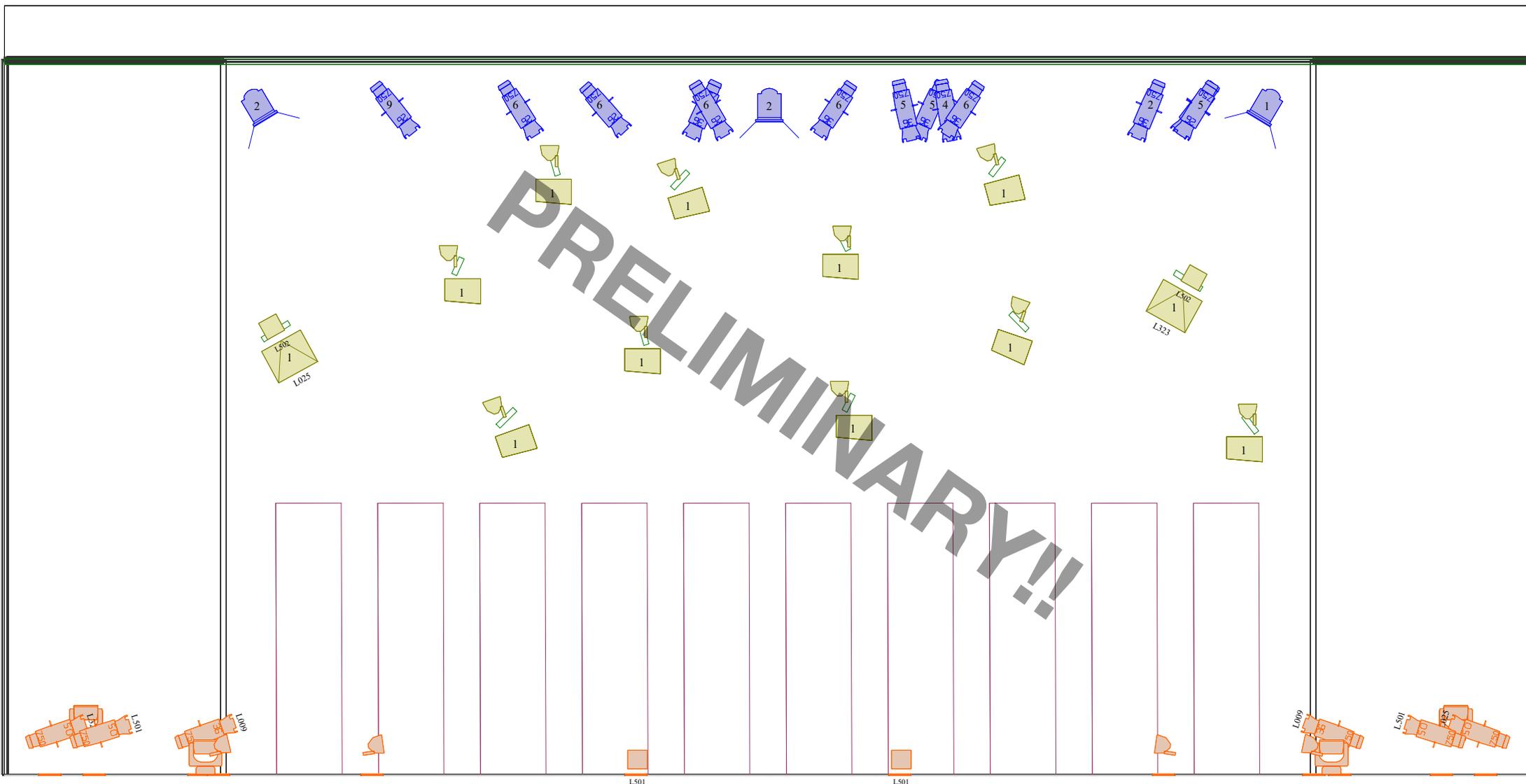
TOP ALL
SCALE 1:50 (A3)
GRID 1 x 1m

-  On truss
-  On the upper pipe of truss
-  Sub-hung
-  On The Floor
-  12 x Martin Rush MH6 Wash
-  6 x ETC S4 Zoom 25-50deg
-  6 x ETC S4 26deg
-  7 x ETC S4 36deg
-  3 x ADB F201
-  12 x ADB ACP 1001
-  18 x Flood 120W
-  4 x Rigging point
-  2 x Fixed rigging point

Notes:
- LEDWashes (10pcs) at the sides
at 30cm height*



FRONT VIEW:



LEFT view: TBC

CHANNEL LIST TBC

COLOR COUNT TBC

SOUND GEAR (Provided by the Group)

The music and other sound for the show will run from laptop and sound card with XLR outputs provided by the Group. Sound and lighting consoles should be close by as they are operated by the same person.

SOUND REQUIREMENTS (Provided by Presenter)

Professional quality mixing console (Digico, Midas, Yamaha, etc.) A professional quality sound system, with full range speakers and separate sub-bass speakers. All necessary fills and clusters (with adjustable delay and EQ) for good coverage for the audience area. Quality manufactures preferred: D & B, EAW, EV, L'ACOUSTICS, MARTIN, MEYER, NEXO, etc. The system must be free of hums and noises and in good working condition at load-in time.

In addition to the Main PA we will need enough monitors for even coverage of the entire stage.

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 the day 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 and the dance mats must be in place and taped 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 amount of time required for the set-up depends on the venue. The artists do most of the rigging of circus equipment by them self, but the trusses or fly bars used for rigging might need to be fixed, by the local crew.

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:

- 3 x lighting technician
- 1 x stage manager

FIRST SHOW DAY:

- 2 x lighting technician
- 1 x sound technician

THE REST OF SHOW DAYS:

- 1 x lighting technician
- 1 x sound technician

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
 - 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 back wall and the sidewalls 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:

- Rigging the curtains
- Taping the dance mats
- 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:

- 8.00 - 13.00 Rigging lights and circus equipment
- 13.00 - 14.00 Lunch
- 14.00 - 18.00 Rigging the lights / sound set-up
- 18.00 - 20.00 Focusing lights

FIRST SHOW DAY:

- 09.00 - 13.00 Focusing lights
- 13.00 - 14.00 Lunch / Sound check
- 14.00 - 16.00 Sound check / Programming the lights
- 16.00 - 17.15 Spacing / Rehearsals
- 17.15 - 18.00 Corrections / final stage set-up / cleaning the stage
- 18.00 - 18.15 Cleaning the stage with moist mop (not wet)
- 18:15 - 18:55 Preparations for the show
- 18.55 - 19.00 Entering of public
- 19.00 - 20.00 SHOWTIME
- 20.00 - 22.00 Cleaning / Strike down (if it's the last show)

SECOND SHOW DAY:

- 16.00 - 18.00 Rehearsals
- 18.00 - 18:55 Preparations for the show
- 18.55 - 19.00 Entering of public
- 19.00 - 20.00 SHOWTIME
- 20.00 - 22.00 Cleaning / Strike down (if it's the last show)

ARTIST RIDER

ACCOMMODATION

- Accommodation for 3-4 people on the days of set-up and performance
- 4 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

Most of the stuff we ship to the venue, but in some occasions we might need to fly with some of the gear like one over weight case that are too big 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:

2 DRESSING ROOMS NEAR THE STAGE WITH:

- resting places for artists (sofas, mattresses etc.)
- showers, WC, running hot and warm water
- towels, soap
- washing machine, dryer,
- 10 x clothes hanger + clothes rack
- iron, iron board
- 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:

- Isak: No allergies
- Teo: Vegetarian, No kiwi
- Olli (Director): Vegetarian (fish is ok)

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
- 4 x 6-pack of beer (cans)
- 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