

TECHNICAL RIDER



SPAFRICA

STUDIO JULIAN HETZEL

Contact

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Version	5.1
Date	29/07/2025
Disclaimer	This rider is subjected to change, updated versions might follow. Please let us know timely if any of the requirements cannot be met!
Arrival technique	9 hours prior to showtime
Build time	16 hours
Show duration	90 min
Pause	0
Duration of builddown	3 hours
Number of trucks	1 (Mercedes Sprinter 3.5T)
Number of cars	0
Number of performers	1
Number of changing rooms	1
Number of touring party	4 or 5
Technique Studio Julian Hetzel	
During Build	2
During Show	2
During Build down	2
<u>Technique Theater during Build</u>	2 (We work together but we prefer that you work in the Grid)
Technique Theater	
<u>During Performance</u>	<u>1 (to operate the winch on the back or side of the stage)</u>
<u>Technique Theatre builddown</u>	<u>2 (assisting with cleaning after the show)</u>
Minimum stage dimensions	
Width	9 metres (normal version)
Depth	10 metres (normal version)
Hight	5 metres (normal version)
Width	7 metres (small version)
Depth	8 metres (small version)
Hight	3.5 metres (small version)
Floor	Black floor, we will bring our own white ballet floor for on top.
Masking/ Drapery	No masking or drapery, as much as it's acoustically possible in the space. The space should be completely dark though. So if masking is necessary to accomplish this, then yes.
Placement FOH	In the back of the tribune, but definitely not in an enclosed box.
Intercom system	We need an intercom system between the backstage and the FOH.
The tribune	Can be there as usual. It's a frontal piece. There will be a PTZ camera on the front row, This will effectively cost 2 chaires, so the <u>audience capacity is -2!!!</u> Please communicate this with ticket sales.

Light	We bring our own Led light please supply power and dmx. The rest is provided by the theatre. See Enclosed light plot
Console	We bring our own ETC nomad (on pc) system. If there is an ETC desk on site that we can use, we prefer that.
Dmx universes needed	1/2
Power	2 free 16a for a winch, compressor, in the back. 1 16a audio group; also in the back. 1 16a light in the rig. <u>We don't travel with our own cables, please provide sufficient power cables and schuko sockets and DMX cabling 5 Pin.</u>
Sound System:	We would like 7 separate speakers provided by the venue. We will need a <u>high quality</u> PA system. Containing a flown Left and right as well as a centre cluster, subs can be on the floor/ under tribune. Left, right, centre and sub are individual audio feeds, we need 4 separate inputs, not just a LR feed summed into the centre and subs. A left and right (but mono linked) effect speaker on the back of the stage, These could be floor monitors. And lastly a left and right (but mono linked) behind on the back of the tribune, acting as a mono surround setup.
Console	We will bring a Midas M32 Digital mixing board together with a stage box, so ideally there is an cat5e ethercon line from the front of house to the floor.
Microphones : Provided by the company	1 x sennheiser wireless system with microphone
Microphones : Provided by the venue	2 x Shure SM58 1 x DI
In Ear:	We will bring our own in-ear system.
Cabling:	<u>We need all necessary speaker cabling, signal cabling and power cabling for the system described.</u> <u>Also we will need a significant amount of xlr cable.</u> We will bring a solenoid midi triggering system that is powered by xlr. Those will be scattered throughout the room and need to be cabled. 10 x 15~20m xlr 10 x 5m
Additional cabling:	We use midi triggered solenoids in this piece. For this We need 2 Analog xlr lines from the FOH to the floor, or below the tribune. They will carry a low voltage signal. (24v) So it's advised no other sound signals run through the cables next to it.

VIDEO

We would need to use 1 x a Video projector from the venue (min. 4000 ANSI-lumen) with HDMI input.
We needed all connections, cabling to the FOH and projector mount (including HDMI amplifier if necessary).

The projection ratio is 16:9, the place of the beamer is dependent on the lens. The closer it can be to the back wall, the better. One beamer shall project on the entire back wall of the decor (8m or 6 m wide). One projector will run the show, the other will be running the surtitles.
 We (the company) provide the surtitle panel (3m wide) and a computer to run the surtitles from.

There will be a PTZ camera in front of the tribune on a tripod. We will bring the PTZ camera.
 The camera needs a Network line, so Ideally there is a second network line from the FOH to the floor.

An additional projector is provided by the venue if surtiltes are wished to be presented.

DECOR

The decor consists of a hung white ballet floor, as a backdrop, that gradually curves down and becomes the floor. We tour the piece in two versions:

- a) normal version (dimensions: 9,40m x 8,0 m)
- b) small version (dimensions 9,40m x 6m)

So, the backdrop will be either 8 or 6m wide, depending on the venue and will have to hang at least 4,5 m above the floor. Depending on the width, because of our projection ratio.

The floor starts 9,40m in front of the rigg it will hang in.

The backdrop hangs in (a truss that we provide) on 5 steel cables that the venue will provide.

On that floor is a white round table with 3 chairs. We will bring our own 3 chairs, table and white ballet floor.

Hidden in this decor are a couple solenoid hammers, strapped to seemingly random objects we find in the space. They will not damage the object however it will make a sound.

On 2,5m from the backdrop there's a paint robot hanging from the rigg, which in one scene will shoot some paint on our own ballet floor.

For this paint, we have a cleaning protocol.

So after the show it's imperative that we have access to clean water, as well as a place where we can dispose of the dirty paint water.

If you happen to have a mopping machine in the house we would definitely like to make use of that!

On 2/3 of the floor there will be a water container on a rope hanging from preferably a beam in the roof construction or otherwise the rigg. The container itself weighs around 20 kg.

The rigg should be able to carry 300 kg. since our actress will sit on the container at one point in the show and swing on it. (Max. dynamic weight is 150kg). The performer will be swinging off the hanging point (left to right of the stage, see decor images).

We will bring our own rigging material. If we have to tether a flybar we will use your rigging material for that.

The container will be pulled from the cooler by a winch that will be located on the side or back of the stage, the rope will be run through the rigg.

The winch needs 150kg of counterweights, or we can screw 4 screws in the floor.

Note: We need a water connection to fill the jug, and some place we can empty the paint/water mixture.

MOBILE SIRTITLES

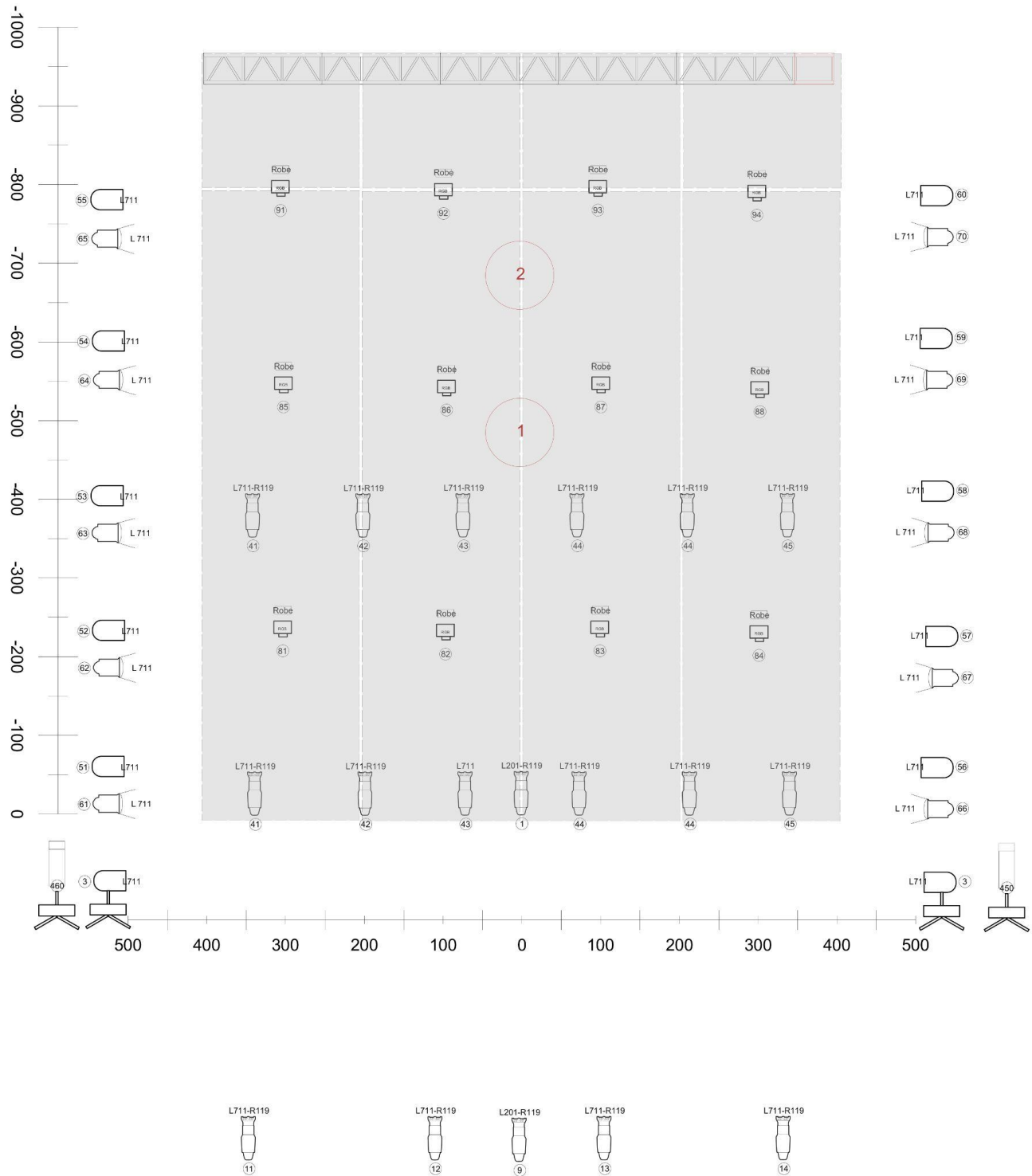
If subtitles / visual translation are required, we have developed a system which can be experienced on a mobile device (English, German, Dutch, French). Please refer to the attached rider for more details..

DECOR PICTURES

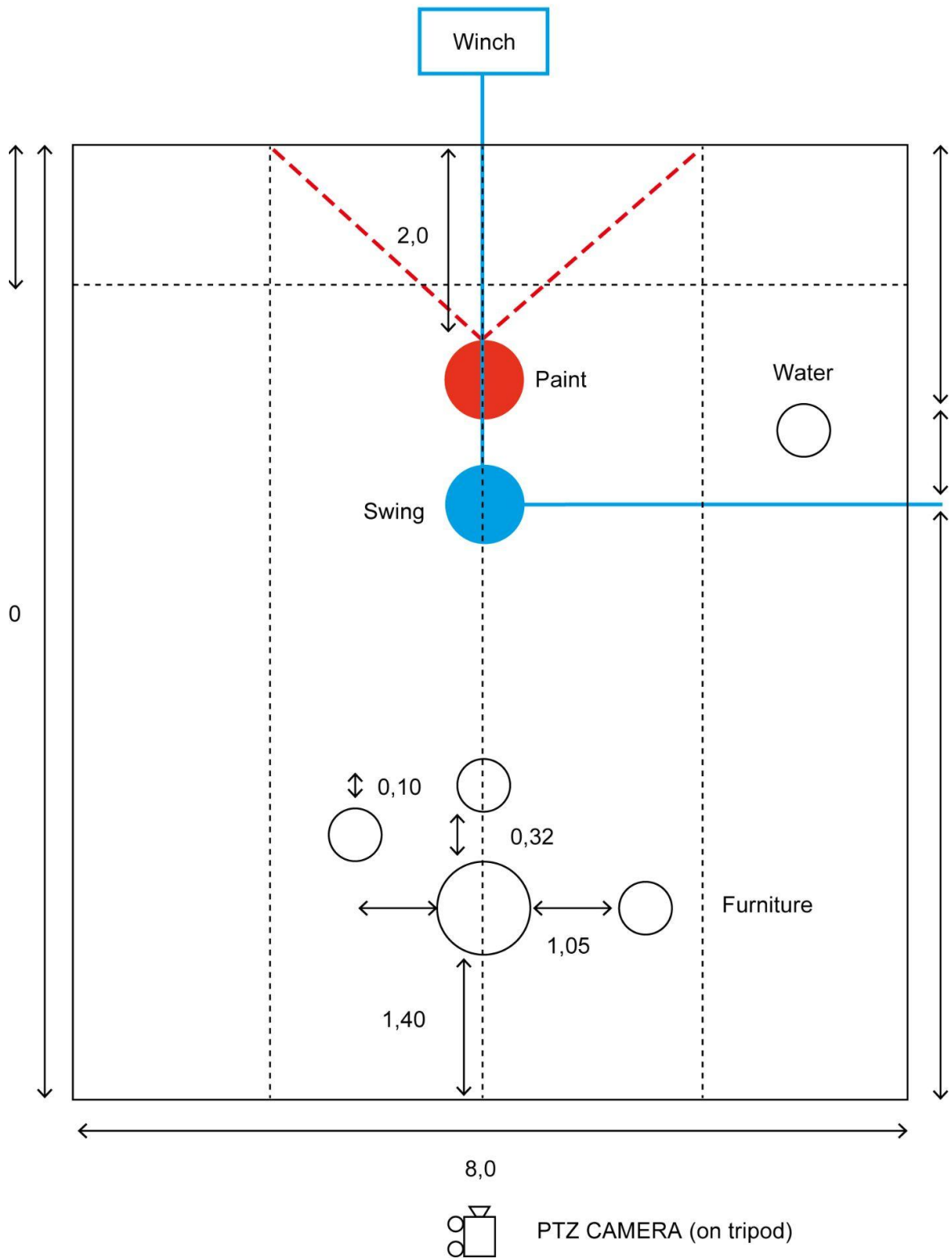


LIGHT PLOT

(8m x 10m)



STAGE PLAN
(DECOR AND SPECIALS)



STAGE PLAN
(DECOR / DANCE FLOOR))

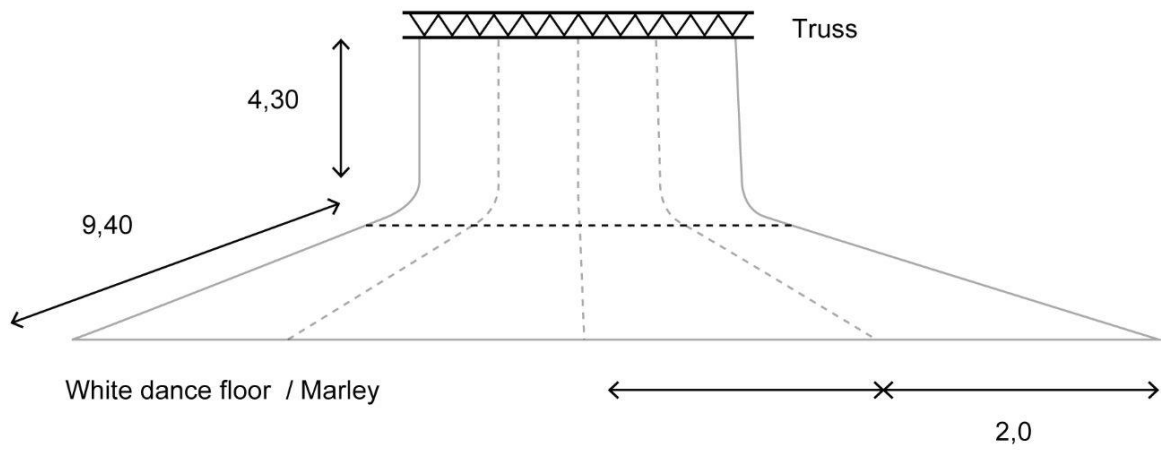
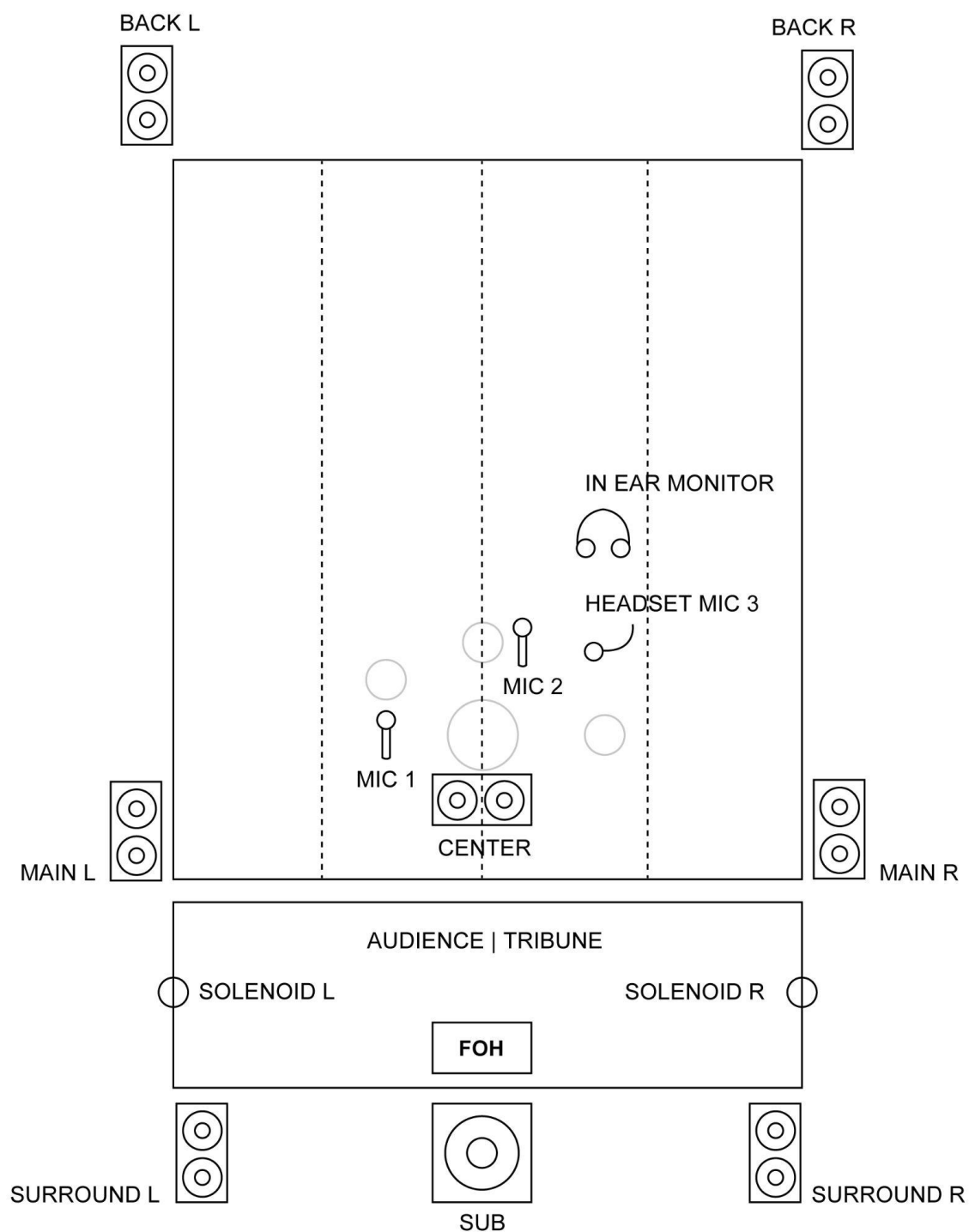


Photo of stage (with 8 meter width).

AUDIO PLAN



Local input	Source
1	Tensor return

Stage input	Source
1	SM58 curator
2	SM58 N'Tando
3	Headset N'Tando

Output	Source
1	Tensor send
2	IEM
3	Sub
4	Center
5	Surround
6	Effect
7	PA left
8	PA right

PRI&E (Version 1.0 04/04/2023)

Performance	SPAfrica
Contact production Studio Julian Hetzel	Marieke van den Bosch
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For the performance of “Spafrica” of Studio Julian Hetzel, this Production Risk Inventory & Evaluation (PRI&E) was made. The PRIE checklist was used as a guideline for this PRI&E. This PRI&E is limited to data relating to this performance.

RESPONSIBILITIES

Company(s):

The responsibility for the technical equipment and decor lies with the technician Aengus Havinga. He is also responsible for the safety, maintenance and operation of all installations, technology, tools and materials brought along.

The production manager Marieke van den Bosch is responsible for the safety instruction to the employees involved in the production and the knowledge of regulations regarding safe working methods. Compliance with this in practice is a shared responsibility between the production manager and the entire team.

Theatre:

- Knowledge of safety around safe working, as evidenced by a Risk Inventory & Evaluation.
- Application of knowledge about safe working methods in practice.
- Responsible for the behaviour of own staff.
- Safety instructions to own staff.
- Safety on and around the stage in general.
- Safety, maintenance and operation of theatre installations, tools and materials.
- Scheduling of own staff on the basis of agreements between theatre and company, on the basis of the Working Hours Act.

We will be using technology and equipment. Therefore, we ask the Venue to ensure that the venue is safe and suitable for the purposes of the engagement, and comply with all applicable laws, health and safety requirements and regulations in force, as well as all arranging and paying for any insurance cover for the venue and equipment. We kindly ask you to respond in detail to the listing of this rider. Please do not hesitate to contact us for more information.

This list is neither limited nor exclusive and may be subject to change depending on each individual venue and presenter. If the presenter cannot provide some of the requested materials, please contact our technical producer or the production manager.

Since the performance is going on tour, there will always be two employers at one workplace. Studio Julian Hetzel strives to inform the theatres in advance. This is done by sending the technical rider containing the most important information, accompanied by this PRI&E. On the construction and performance days, there will be close collaboration with the technicians of the theatre concerned. The ultimate responsibility with regard to the safety of the employees and the public lies with the head of the technical department or the stage manager of the theatre. Responsibility for the continuity of the performance lies with Studio Julian Hetzel.

Transport

Light, sound and decor are transported in flight cases and on carts or dollies. When loading and unloading the truck, crates may be stacked and unstacked. If this happens with enough people, there is no danger to personal health.

Suits

As far as is known, no directly combustible or highly flammable materials have been used. During the tour, the costumes are washed regularly.

Special effects

Open fire: No
Smoking: No
Hazer: Yes.
Stroboscope: Yes.

Props

Hidden in this decor are solenoid hammers, strapped to seemingly random objects we find in the space. They will not damage the object, but make a sound.

On 2,5 metres from the backdrop there's a paint robot hanging from the rigg,
The paint will only land on our own floor, and will in no case land in the rigg or other unfortunate places.
For this paint, we have a cleaning protocol in place.

On 2/3 of the floor there will be a jug of water (water tank) on a rope hanging from preferably a beam in the roof construction or otherwise the rigg. The tank itself weighs around 20 kg.

The rigg should be able to carry 300 kg, since our actress will sit and swing on a wrecking ball at one point in the show. (Max. dynamic weight is 150kg) See images on page 5.

We will bring our own rigging material. If we have to tether a flybar we will use your rigging material for that.

The water tank will be pulled from the cooler by a winch that will be located on the side or back of the stage. Rope will be run through the rigg. The winch needs 50kg of counterweights, or we can screw 4 screws in the floor. All of our rigging material is certified, and installed with the greatest care.

The chairs and the table for the aftertalk is provided by the company. The venue does not need to organise the furniture.

Audience

The sound and light are controlled from the back of the venue, but preferably in the space.
The space reserved for this by the theatre will be used for this. This is not an obstacle for the public.
Required cables are concealed or properly taped.

Staff

The staff and technician(s) of Studio Julian Hetzel are suitably trained and qualified.

Personal safety

All technicians wear safety shoes. We expect that the theatre can ensure the presence of a qualified emergency response officer. If accidents occur during the tour, the emergency services will initially be called in on the spot. The production manager is then notified. For emergencies, evictions and accidents, Studio Julian Hetzel will follow the emergency response plan of the theatre.

HEALTH / Covid-19

With a view to the protection and safety of the cast and crew and those involved, we follow the guidelines of the Protocol for Performing Art Producers of the NAPK in the context of the measures taken by the central government regarding COVID-19. For the tour, we have prepared a corona protocol regarding the performance for the theatres where we play.

Protocol for Performing Art Producers of the NAPK, The Netherlands: click [here](#)

For technicians:

https://www.vpt.nl/fileman/Uploads/NIEUWS/VPT_Covid_19_protocol.pdf

https://www.vpt.nl/fileman/Uploads/NIEUWS/VPT_protocol_poster_DEF.pdf

Working and rest times

The tour is set up in such a way that the actors and technician get enough rest, all according to the working hours law. The technician travels with his own transport.

EXTRA DETAILS

We will be using strobe lights and explicit language. Please give the audience a warning.

Our mobile sirttle system is preferred for this show. Please refer to the mobile translation rider.

This rider describes the ideal conditions for a successful performance of SPAfrica.
Please let us know timely if any of the requirements cannot be met. We are happy to discuss alternative solutions to make things work.

Thank you!

