

Technical Rider Shake Shake Shake: first edition

Summer 2019 – short version

Version: Sept 2019

Producer: De Dansers
Biltstraat 166
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Email: info@dedansers.com
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Choreography:	Josephine van Rheenen
Concept:	Guy Corneille and Josephine van Rheenen
Created with and performed by:	Ruben van Asselt, Guy Corneille, Yoko Ono Haveman, Marie Khatib-Shahidi, Wannes De Porre, Hans Vermunt
Scenography:	Kris van Oudenhove, Roos Matla
Dramaturge:	Leo Spreksel, Moniek Merckx
Technique	Chieljan van der Hoek
Production management	Danae Bos
Business organisation	Miriam Gilissen

Contact information

Production: Danae Bos
danae@dedansers.com
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Technician: Chieljan van der Hoek
vanderhoek.chieljan@gmail.com
+31 (0)6 11300755

Please contact Danae/production with any questions regarding prep.

Times

Duration performance:	+/- 35 minutes
Setting up stage design:	About 1 hour
Preparation time (lights and spacing):	About 2 hours
Sound check:	About 1 hour
De-construction time	About 1 hour

Arrival Technician and production (2):	around 4-5 hours in advance – depending on location
Arrival Musicians (3):	around 4 hours in advance
Arrival Dancers (3):	around 4 hours in advance

Staff

Technicians De Dansers:	1
Production De Dansers:	1
Choreographer De Dansers	1
Technicians from theatre:	2

Facilities

Dressing-rooms: One for 6 performers with warm showers, fruit and water.
Parking: One parking spot for van (6 meters, 2,65m high) at venue

Location

Always contact production office.

Depending on location: absolute minimum 7 meters wide and 6 meters deep;

Wide set-up could be around 12 x 10 meters, or bigger.

Scenary (we bring our own)

4-5 portable staging platforms (aluminum and wood)/runway

2 – 3 wooden boxes (decorative)

Full band set-up with drum, keys, guitar and vocals

Preferably no masking or horizon.

In a theatre setting we prefer to perform on a black dance floor.

No Rigging, Smoke, Fire or Special Effects.

Audience

Max. amount of visitors - depending on the viewing lines: 400

Special cases, consult together.

Light

We performed 'first edition' without a fixed light plan.

Attached are basic plan – adjustable to 'every' situation, and our theatre plan for Shake Shake Shake (without the first edition).

We would love to have a light technician from the house – who could help us set up lights specific for the location. (light technician and choreographer work together on this).

We would like to use the mixer and lights of the theatre. In consultation we could bring up to 9 extra Parcan (not led).

Sound

On location: provide electricity onto location (with extension cords).

With daylight performance one time 16 Ampere power will be more than sufficient for sound.

We will bring all instruments (and amp) and most of the microphones with us (see audio set-up). If there is a large diaphragm (for example AKG 414) available we would gladly use this.

We use wireless microphones for vocals, guitar and saxophone.

We prefer to use a PA-set provided by the theatre and an extra set of cables (multi cable, xlr cable) to cover the distances on location. We would also like to use 4 monitors and two di's. We could use our own Allen & Heath qu24 mixer.

For the audio set-up and mic's see next page with patch list.

Transport

Sprinter van, length about 6 meters (2,65m high). Parking place is necessary

PRIE/ Performance Risk Assessment

Shake Shake Shake first edition, De Dansers

October 2018

Choreography: Josephine van Rheenen | Production management: Danae Bos

STAGE DESIGN

The portable stage platforms and wooden crates are safe to walk over and dance upon. The construction is solid and the objects will not move unintentionally (because of their weight and/or rubber caps).

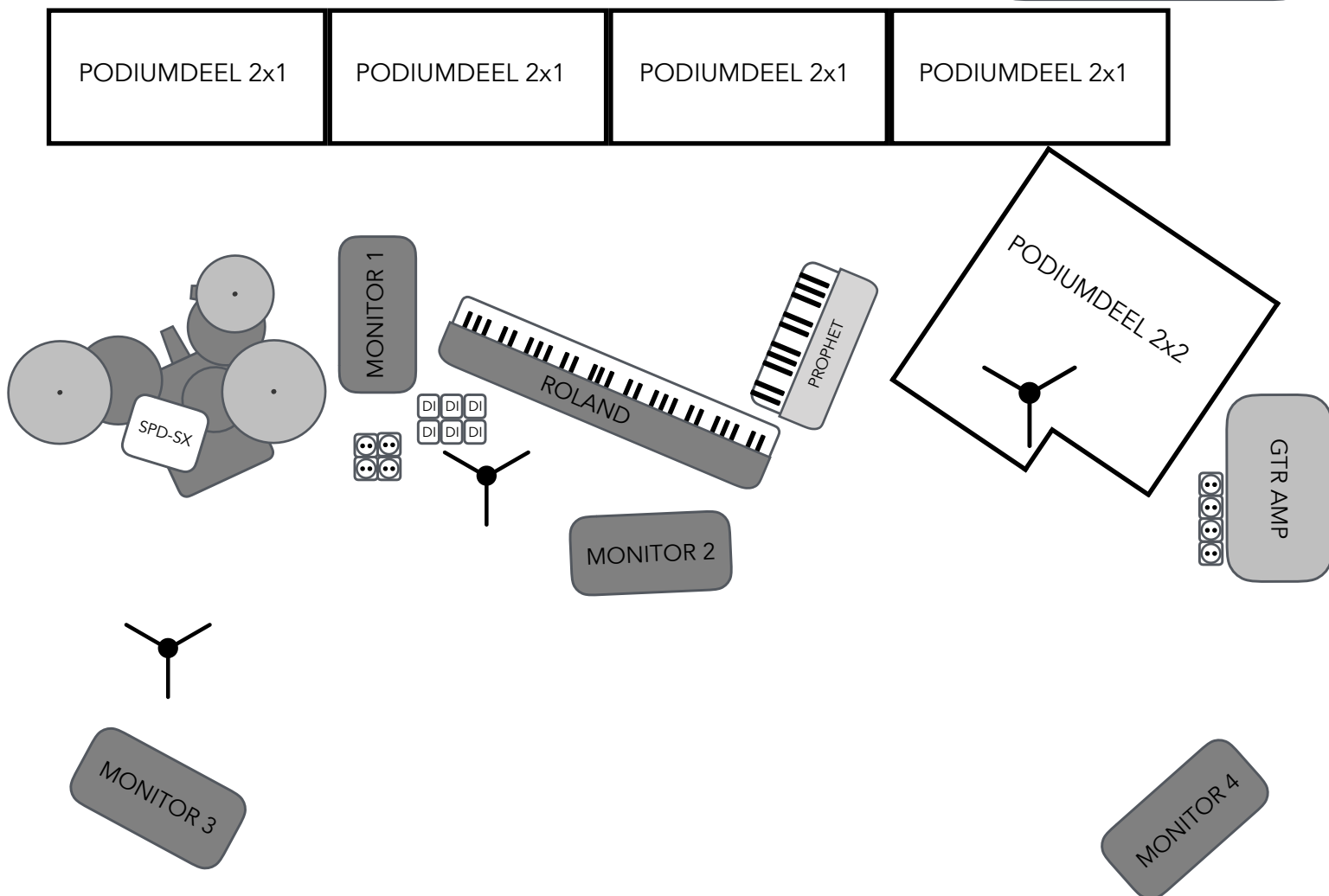
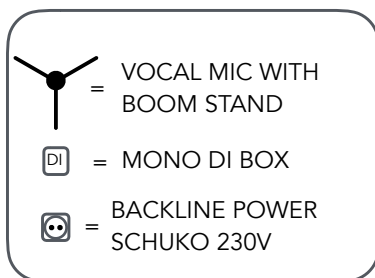
Although there is in some instances only a small performance area with always varying material on the floor and instruments nearby: the dancers are trained to work within these small spaces and wear shoes during every performance. They are aware that distances and circumstances always differ. Because of their general awareness of their environment the dancers won't trip over for example the cable of one of the wired microphones that sometimes lies on the stage.

SOUND

There is loud music, but not too loud – because dancing with earplugs is very complicated. The dancers influence the loudness of the music on stage. Our technician keeps the volume at a reasonable level for the audience. For younger audiences we could hand out precautionary earplugs.

SPECIAL EFFECTS

No smoke, fire, explosives, loud noises, confetti, laser or strobe lights are used during the performance.



PATCHLIST + MICROPHONES

1	KICK (SHURE B52) (OWN)	13	PROPHET LOW (DI)
2	SNARE TOP (SHURE SM57) (OWN)	14	PROPHET HIGH (DI)
3	SNARE BOTTOM (SHURE E604) (OWN)	15	GTR (SHURE SM57) (OWN)
4	HIHAT (RODE NT5) (OWN)	16	SAXOPHONE (SHURE BLX4) (OWN)
5	RACK TOM (SENNHEISER E604) (OWN)	17	VOCAL 1 (SHURE SM58 WIRELESS 2,4Ghz) (OWN)
6	FLOOR TOM (SENNHEISER E904) (OWN)	18	VOCAL 2 (SHURE SM58 WIRELESS 2,4Ghz) (OWN)
7	OVERHEAD LEFT (NEUMANN KM182)	19	VOCAL 3 ((SHURE SM58 WIRELESS 2,4Ghz) (OWN))
8	OVERHEAD RIGHT (NEUMANN KM182)	20	SPARE MIC STAGE RIGHT WIRED
9	SPD MONO (DI) (OWN)		
10	X		
11	ROLAND LEFT		
12	ROLAND RIGHT		