



DEKKADANCERS: Studio 54

Technical rider

Creative team

Concept & Direction	Štěpán Pechar, Ondřej Vinklát
Choreography	Štěpán Pechar, Ondřej Vinklát
Set & Costume Design	Ema Dulíková, Pavel Knolle
Music	Jan Šikl
Lighting Design	Lukáš Brinda
Assistant Choreographer	Mathias Deneux
Cast	12 interprets
Running time	approx. 70 min (no intermission)
	<i>The performance uses stroboscopic effects.</i>

Contatcs

Role	Name	E-mail	Phone
Responsible person	Štěpán Pechar	stepan@dekkadancers.net	+420 736 177 259
Production / Set	Pavel Knolle	pavel@dekkadancers.net	+420 602 232 462
Production / Set	Tereza Baschová	tereza@dekkadancers.net	+420 725 443 669
Sound	Martin Polák	martin.polak@archa-plus.cz	+420 774 920 047
Lighting	Lukáš Brinda	brinda.lukas@gmail.com	+420 775 336 530
Technical Production	Antonín Hochmann	technical.manager@dekkadancers.net	+420 730 909 165

Schedule (approximate)

Start	End	Activity
11:00	15:00	preparation of lighting, sound, stage
15:00	16:00	pause
16:00	18:00	rehearsal
18:00	19:00	preparation for the performance
19:00	20:15	performance
20:30	22:00	dismantling the set and loading

Control room

open control position with a clear view of the stage, ideally a live position in the auditorium

further information – see the sound rider below

Stage size (optimal)

Width 5 m

Depth 14 m

Height at least 7 m

Floor

wooden floor, level the set is on wheels, any floor inclination is undesirable

black sequin ballet floor 4x12 m provided by DEKKADANCERS

Scenography

functional piano (provided by the organiser)

large silver entrance doors on the backdrop, serving as an entrance to the stage (adaptation to another venue requires discussion of this element)

raised doors

free-standing blind doors

illuminated neon sign

2x illuminated EXIT decorations

golden bull on wheels

mobile costume trunk

mobile costume rack

large disco ball

5 m ladder

semi-circular bar counter

shelves behind the bar

bar stool

Special effects

part of the performance includes lowering one performer on a harness

hoisting a suspended bull on a pulley

strobe light

lighters and cigarettes

consumption of beverages in the auditorium

Auditorium

Seating should be arranged in a theatre-in-the-round layout, with part of the audience seated around the stage at tables, like in a club.

Bar, which is part of the performance, should be located among the audience.

Part of the performance is an exhibition of photographs by Pavel Hejny. The installation should preferably be in a separate space adjacent to the theatre auditorium.

Curtains

we prefer a completely exposed space without any masking
ideally to be discussed prior to the company's arrival

Changing rooms

5 changing rooms (3 men, 2 women) includes toilet, mirror, shower, costume rack, clean towels

room for production

room for technicians

Staff

Role	Note	Quantity
bartenders	serve the audience in the auditorium	3x
ushers		2x
local stage technician	to assist during load-in	1x
local sound technician	to assist during set-up	1x
local lighting technician	to assist during set-up	1x
sound technician	provided by DEKKADANCERS	1x
lighting technician	provided by DEKKADANCERS	1x

Sound rider

This is a dance performance whose main sound component is prerecorded music in a “quadro” format (4 channels) played from the control position. In addition, the performance includes an amplified piano using a pair of condenser microphones and piezo pickups, and two wireless packs used as ambient microphones. One is attached to the bar set piece (may be hard-wired), the other is built into a metronome (prop) and must be wireless.

P.A.

The main speaker system is four-channel. One speaker is placed in each corner of the auditorium, facing the centre of the space. Ideally, one subwoofer should also be placed in each corner. All four speakers must be identical!

The system must have adequate power for the given space (the performance includes loud music).

We prefer established brands such as Meyer Sound, D&B, L-Acoustics, KV2 Audio. If a different type of speakers is proposed, please contact the company in advance.

In addition to the main system, an additional four-channel system of lower-power speakers is required for the foyer. Subwoofers are not needed here; this system is intended mainly for an ambisonic atmosphere.

If it is not possible to fly the PA, two additional smaller speakers are required to cover areas not reached by the main PA (the area around the bar set piece).

Control Room

In the control position there must be space for a sound console and a computer from which the show is played.

The sound console must be located next to the lighting console.

As a sound console we require a Behringer X32 or Midas Pro 2. If you are unable to provide either of these consoles, please contact the company in advance.

The control position must have a clear view of the entire stage.

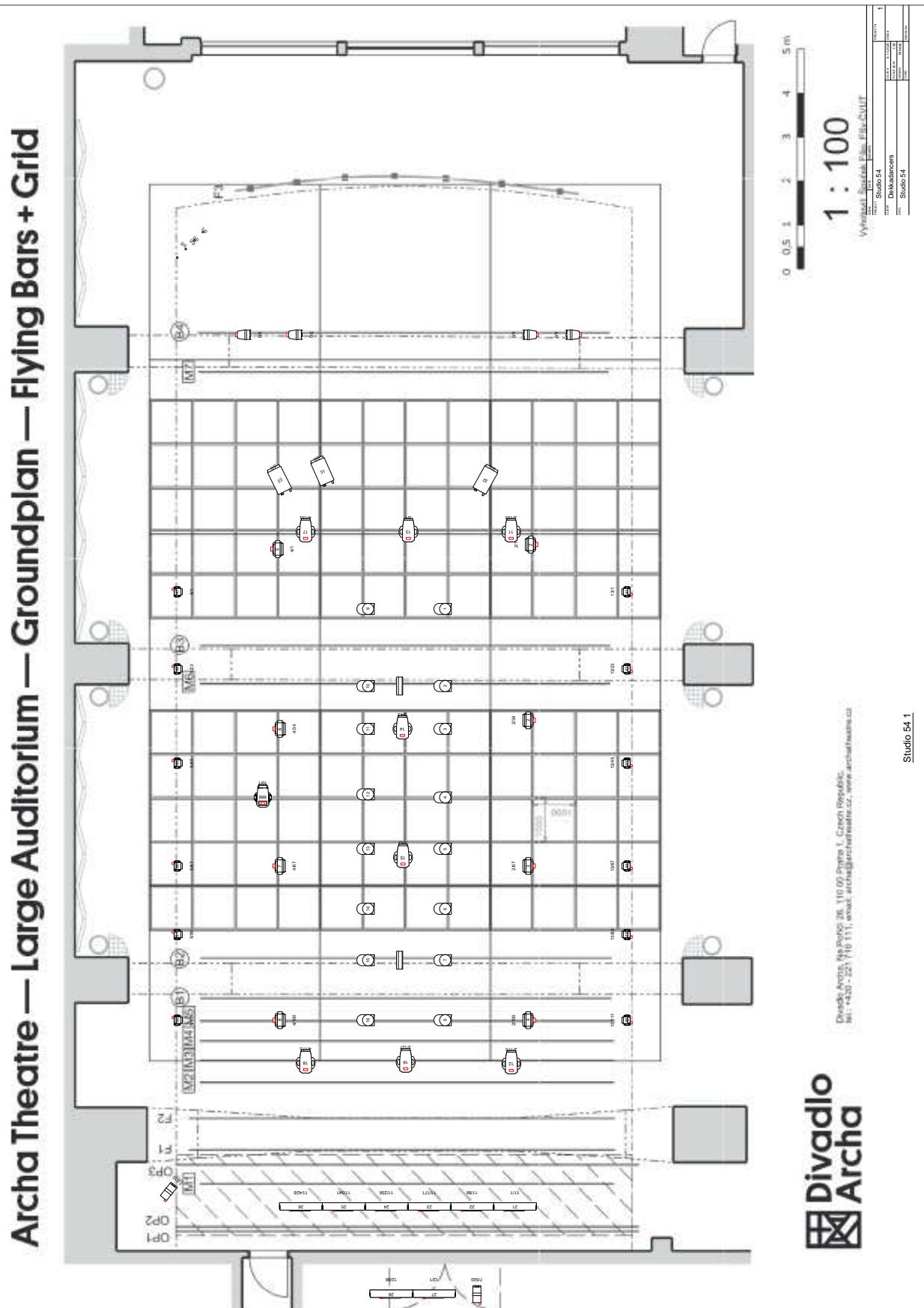
Microphones & Other Inputs

8 inputs go directly from the computer to the console via AES

We need one wireless microphone pack to be attached to and amplify the metronome (it must be wireless). Furthermore, we need one effects / ambient microphone for the bar set piece (a second wireless pack can also be used, but it does not need to be wireless).

For piano amplification we require a stereo pair of high-quality condenser microphones (ideally DPA 4099) and one piezo pickup or another contact microphone.

Lighting rider



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