

THE PHANTOMS

FORMER PHANTOMS DIRECT FROM LONDON'S WEST END

TECHNICAL RIDER

Note: We will do our best to adapt to a variety of venues. If you have issues with the requirements outlined here, please contact us.

CONTACT INFORMATION

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GENERAL INFO

This rider is updated regularly and pursuant to technical advance. Please check that you have the latest version and disregard any previously released versions or "word of mouth" information, other than information sent only by those authorised by D3 Productions.

Any possible options and alternatives for the following equipment, other than what is listed herein, must meet D3 productions approval.

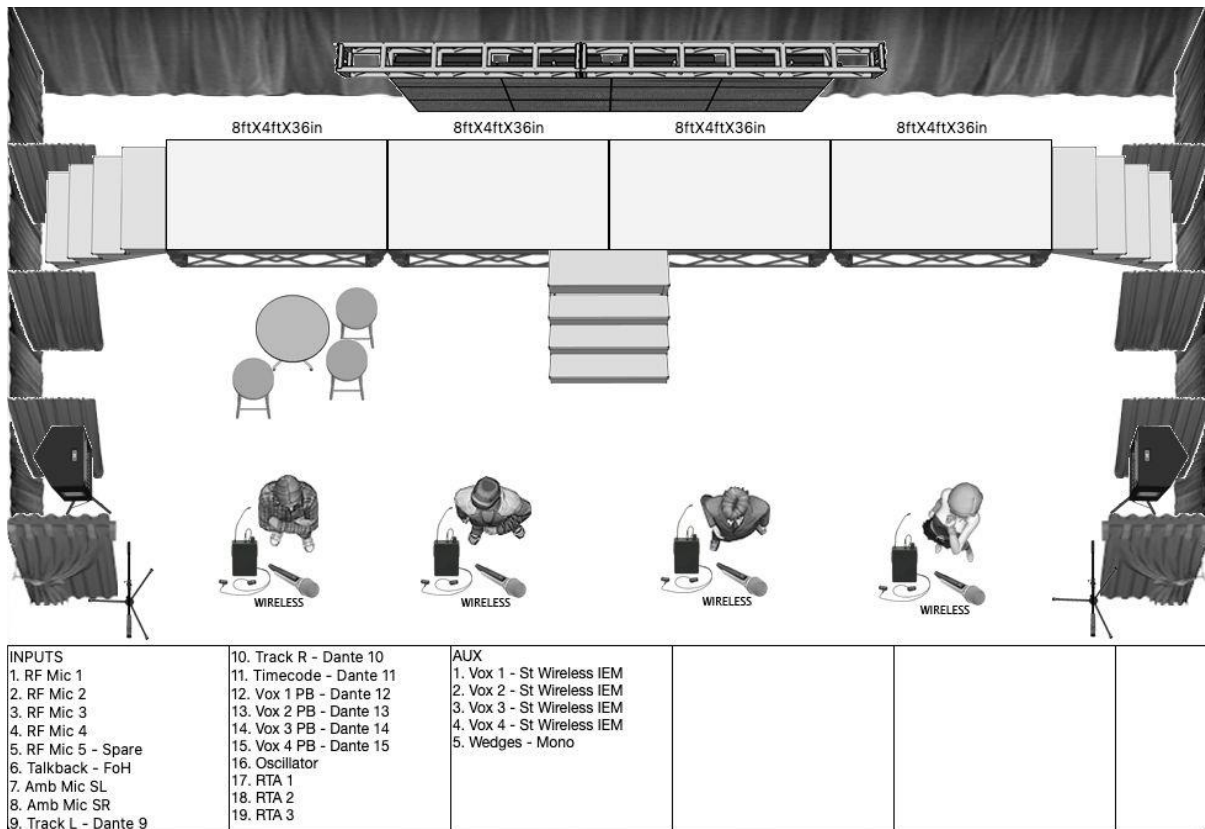
Any deviation or substitutes including potential recharges or contras must be agreed in writing prior to performance by D3 Productions.

Day Timings

Get in time –	13:00
Cast Arrival –	16:00
Soundcheck –	17:00
Doors Open –	19:00
Act 1 –	19:30
Interval –	20:30
Act 2 –	20:50
Show Finish –	21:50

Any contra charges must be agreed in advance with D3 Productions prior to performance.

STAGING:



A row of risers is placed downstage of a LED Wall (or cyclorama), with black skirting acting. 4x 8x4 deck on 2ft legs with three sets of treads.

- o **DIMENSIONS:** Minimum stage dimensions: width 8 metre, depth 5 metre, height 3.5 metre.
- o **CAPACITY:** Optimal audience capacity: 200-850. Can be performed for more or less.

PERSONNEL

Crew

The Phantoms tours with a sound engineer, lighting engineer and production manager.

Two technically competent crew members for load in & load out. (with additional flyman if required).

House crew required. (Show time)

- 1x Audio
- 1x Duty LX
- 1x Stage

Strike Crew -

Two technically competent crew members for load in & load out. (with additional flyman if required). Allowing 90 minutes for the company to load out excluding venue reset/strike.

SET

Risers

We require use of risers supplied by the house. Please advise if there is a recharge for use of these.

Our riser layout is designed with 8'x4' decks in mind, if only 1m x 2m decks are available then please consider this may impact the riser layout and not exactly reflect what is shown on the stage plot when setting up.

We appreciate if the risers are put in position on the stage as a priority after loading in, or before technical arrival if feasible. **Please make sure all risers are bolted where appropriate and anti-raked to level.**

Backdrop

As part of the standard set up we do not use a show cloth or backdrop. We would require a full black upstage.

AV

We require a 5 metre x 3 metre with a pixel spacing of 3.6mm. Set up as one complete screen with the bottom of the screen 60cm above the top of the upstage risers. The led wall is used before, during and after the performance, including the interval. The LED wall should be provided with a HDMI input at the FOH position.

The touring team will provide a Macbook Pro with Qlab with a HDMI connection for the LED wall and audio interface for Left/Right audio, timecode and sick track.

The venue should provide enough adaptors and cables to provide a stable solution for transmitting the signal.

Legs, swipes and full black

- We require a black box stage.
- **FULL BLACK:** If venue does not contain an easily accessible off-stage crossover, please leave room upstage of the full black for use as on-stage crossover.
- **LEGS:** We require enough legs to sufficiently obscure performers while in the wings. The minimum horizontal width required onstage is 8.5m between legs to allow for risers.
- **BORDERS:** We will require use of your borders for LX bar masking.

Other requirements

- We require tape, matting or cable ramps to manage cables on or around the stage. We ask that this procedure is carried out by in house crew and takes place after touring crew are set up, but before the cast and band arrive.
- We require the wings and crossover to be illuminated by the house enough for safe movement during the show.
- Please make sure that the stage is free of excess old tape, excess dust and is dry for use.

LIGHTING

PROVIDED BY COMPANY:

The company will provide a lighting engineer who will be working to a lighting design for the show. Technical drawings and venue specifications should be submitted in good time including an inventory and other relevant specifications.

PROVIDED BY VENUE:

Avolites control system with LTC timecode input. The venue is responsible for supplying all lighting equipment outlined in the venue specific lighting design and documentation provided by the company.

Draft Equipment List -

Avolites control desk -D7, TT2 or Quartz

LX2 6x Robe Pointe or equivalent

LX1 2x LED Washes and 5 vertical smoke jets

Floor Package

8x LED Beams (Ideally Robe Pointe or equivalent)

12x LED 1 metre Batterns

Atmospheric effects:

We require good quality hazers and vertical smoke machines. We will also require 3 confetti cannons which will be fired from the bottom of the LED wall into the audience.

We require blue, white and red confetti, (not streamers or metallic).

AUDIO

PA

- **IN-HOUSE PA:** We require use of in-house PA if it is sufficient for covering the audience. Please advise our team if additional audio coverage is required. The preferred variety is Left, Right, Sub, Fill, Delay.

The PA must provide full range, equal and even coverage for the audience without distortion up to 95db.

FOH Mix Position

- Where possible we would like to lighting and audio desk to be positioned in the auditorium if there is a designated technical control area. However if the mix position requires seats to be taken off sale then we will operate from control rooms.
- - Please provide an **8'x2' table** with 13A power and comms at FOH for sound and LX consoles. If mix position is in the auditorium, ideally this would be in the centre of the room or directly in line with one side of the PA.
- - If seats must be blocked off to install the FOH mix position table, then please arrange this with D3 productions before the tickets for these seats are sold. The mix position must be able to be entered / exited during the show and not have its access obstructed by the public.
- - The show tours a medium format console; therefore, its transport size must be considered. **Minimum doorway width to FOH is 0.65m.** The console is a four man lift on stairs.
- - If the FOH mix position is in an open crowd or walkway, please provide barriers or boxing to protect the table, consoles, and operators.

Onstage Equipment

We provide all on-stage sound equipment including audio equipment and power distribution. Please keep the stage and stage entrances clear of any in-house sound equipment on arrival to prevent confusion of equipment ownership or loss.

RF

- The show runs 10 channels of RF. (4 Wireless Handheld Microphone, 4 Wireless IEM systems (Stereo), 2 back up channels.
- Please turn off any unused RF in the building.
- Please specify the brand and model of microphone available. Sennheiser or Shure are preferred.

Monitors

2 fill monitors placed in the downstage wings, on a mono feed.

Equipment Specs -

Mixer – Allen and Heath – Avantis with DPack or Dlive equivalent.

Microphones – Sennheiser EWDX or equivalent.

Capsules – SE Electronics V7 Preferred.

PA – D&B Audio – Series Y Series or V Series

Monitors – D&B Q7 Series (will require speaker stand to place in the wing).

IEM – Sennheiser G4 Stereo IEMs.

Dressing Room

We require dressing rooms for the cast consisting of 4 people in total.

We require a minimum of three dressing rooms capable of holding two people each, *or more dressing rooms if they hold less than two people.*

Dressing rooms: x4

Room 1 - Male 1

Room 2 - Male 2

Room 3 - Male 3

Room 4 - Female 1

6.3 Green Room

We require a green room if available with Water, Tea and Coffee if available. Access to fridge and microwave.

6.4 Quick Change Area

Quick change areas required both sides of the stage with a full length (ideally) mirror, a light and 2 x chairs or table