

Technical rider/LX plot for «Skaut» by Frikar

LD: Gard Gitlestad / +47 484 11 174 / post@gardgitlestad.com

Revision 1.3 – 16/3-2021

1. Fixtures

The following elements are required. We are not very rigid on exact fixture types and can accept substitutes as long as they meet the criteria described. We're being a bit verbose here in order to make it possible to make informed decisions on fixture substitutes. For a short summary, see the appendix.

a) A bright, even, cold (6000K) wash light for the entire stage:

Fixture type and count is flexible depending on trim height and venue specifics. Typically a good solution would be:

[15 pcs.] Generic 1kW Fresnel/PC with L201 CTB filter

A smaller amount of 2k fixtures is also perfectly fine if the trim is high enough for this to yield even coverage. LED sources are OK as long as they have good colour rendering and fidelity and comparable light output at 6000K (TM-30 Rf > 80, Rg > 95).

b) Specials

For maximum flexibility, moving heads are preferred. They should have a CTO wheel or a CTC channel, and motorised framing shutters are strongly preferred. Frost filter/wheel preferred. Appropriate zoom range is approx. 10-50. Two extra floor mounted elipsoidal fixtures are also needed – conventional fixtures are suitable.

[4 pcs.] Martin Encore Performance CLD or Prolights RA-2000 or Ayrton Diablo

[2 pcs.] ETC Source4 HPL 750W 25-50 with floor stand

If moving heads are not available we can also make do with approx. 8 static elipsoidals.

c) Sidelight

Three sidelight towers on each side of the stage, each containing three elipsoidals and one PAR can. Additionally two extra PAR cans for the downstage area if proscenium prevents towers from being placed far downstage. Total fixture counts as follows:

[12 pcs.] ETC Source4 HPL 750W 25-50 with L228 Brushed Silk

[6 pcs.] ETC Source4 HPL 750W 25-50 with L228 Brushed Silk and L201 CTB

[6+2 pcs.] Generic PAR64 can, CP62

LED elipsoidals may be acceptable as long as they have good colour rendering and fidelity and comparable light output (TM-30 Rf > 80, Rg > 95). Colour changing/CCT adjustable LED elipsoidals are preferred, in which case we can make do with 12 fixtures instead of 18. Conventional PAR cans are strongly preferred.

d) Cyclorama light

The ideal fixtures for cyc light are low-profile asymmetric LED fixtures:

[6 pcs.] ETC Col.Source Cyc or Prolights EclCyclorama or Chauvet CYC 1 FC

However, we realise that LED fixtures with such specialised optics aren't always available. As a substitute we can accept regular linear LED battens such as Chauvet COLORado Batten Q15 or Prolights LumiPix 16H.

e) Backlight

Simply

[12 pcs.] Generic PAR64 can, CP62

Conventional strongly preferred.

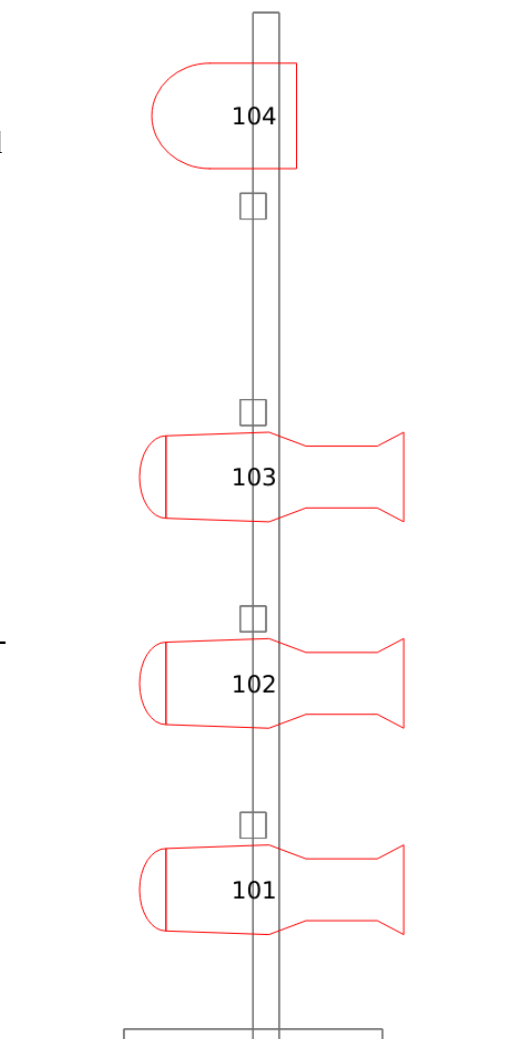
2. Sidelight tower buildup and patch

Sidelight tower stackup is identical for all six towers. All of the profiles shall have L228 Brushed Silk, oriented for horizontal spread (i.e. with the filter's linear texture oriented vertically in the filter slot). The L228 filter is important!

The highest of the profiles – #103 in this illustration – shall also have a L201/full CTB filter in addition.

Individual control over each fixture is preferred, but if a limited number of dimmer channels is available, double-patching as follows is accepted:

- All the PAR cans may be patched together
- Profiles may be double-patched symmetrically (left/right)– i.e. downstage right low (101) may be patched together with downstage left low (105), mid-stage right high (111) may be patched together with mid-stage left high (115), and so on.



3. Dance mat cyclorama and other scenographic oddities

White or light gray vinyl dance mats are to be placed *longitudinally* on stage, and the upstage end is to be flown (sorry about this) to a height of 3,4 metres so that they form a cyclorama:



Spring-loaded clamps or Superclamps work well to clamp the mats to a pipe. If the mats are of different length, they should be placed so that they line up on the upstage (flown) end; different lengths on the downstage end can be masked by a black mat. In some situations it may be easier to attach the mats to a bar on wind-up stands than it is to use a fly bar.

NOTE: In situations with time constraints (festivals) or weight restrictions, the use of a standard cyclorama cloth may be acceptable. It should be the same width as the dance mats, and as similar in colour as entirely possible.

NOTE: attaching the mats to the pipe must be done after taping them. This is a bit of a pain, and can require a lot of hands.

NOTE: We will bring a clothesline which is to be mounted on the same LX as the cyc lights. We will also bring a Wahlberg Winch 5, to be mounted somewhere slightly in downstage of the clothesline. Refer to plot.

4. Luminous staves

We will bring 5 battery-operated wireless LED staves (lightsabers). They have a custom DMX transmitter which should ideally be positioned on the floor somewhere downstage. It is permanently set to DMX address 1, and has a footprint of 28 addresses. A DMX universe with these addresses free should be available in the downstage area on either side of the stage.



5. FOH / signal

We're bringing a Chamsys MQ70 console. It outputs Art-Net, sACN, Pathport and direct DMX (4 ports). If a DMX over Ethernet system is in use, we ask that the house technician either sets the house node to one of the above protocols and provides the necessary IP information, or assists us in setting up a merge through the house console.

6. Hospitality

A steady supply of coffee is essential to ensure the quality of the production.

7. Appendix: short equipment summary

Fixtures:

15 pcs.	Generic 1kW Fresnel/PC
20 pcs.	Generic PAR64 can, CP62
4 pcs.	Martin Encore Performance CLD or Prolights RA-2000 or Ayrton Diablo
20 pcs.	ETC Source4 HPL 750W 25-50dg
6 pcs.	ETC Col.Source Cyc or Prolights EclCyclorama or Chauvet CYC 1 FC

Other fixture types may be accepted as substitutes for the movers and the cyc LEDs, see above. Substitutes also accepted for a few of the other fixtures, see above.

Filters:

L228 Brushed Silk on 18 of the Source4s

L201 CTB on all the fresnels and 6 of the Source4s

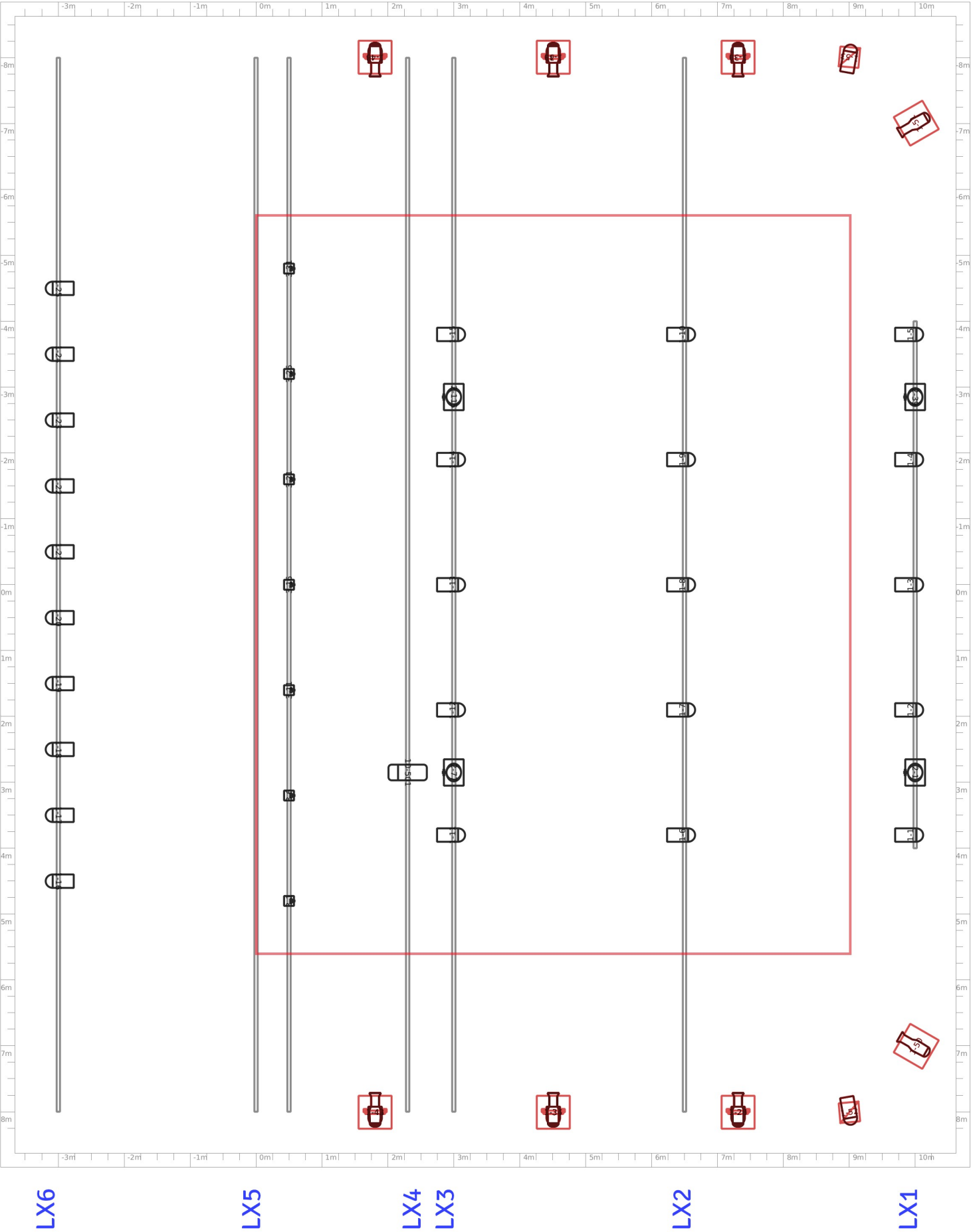
Misc. rigging:

6 pcs.	Sidelight tower
2 pcs.	Floor stand for elipsoidal
2 pcs.	Superclamp, tank trap, small stand or other suitable grip for DS side PAR64

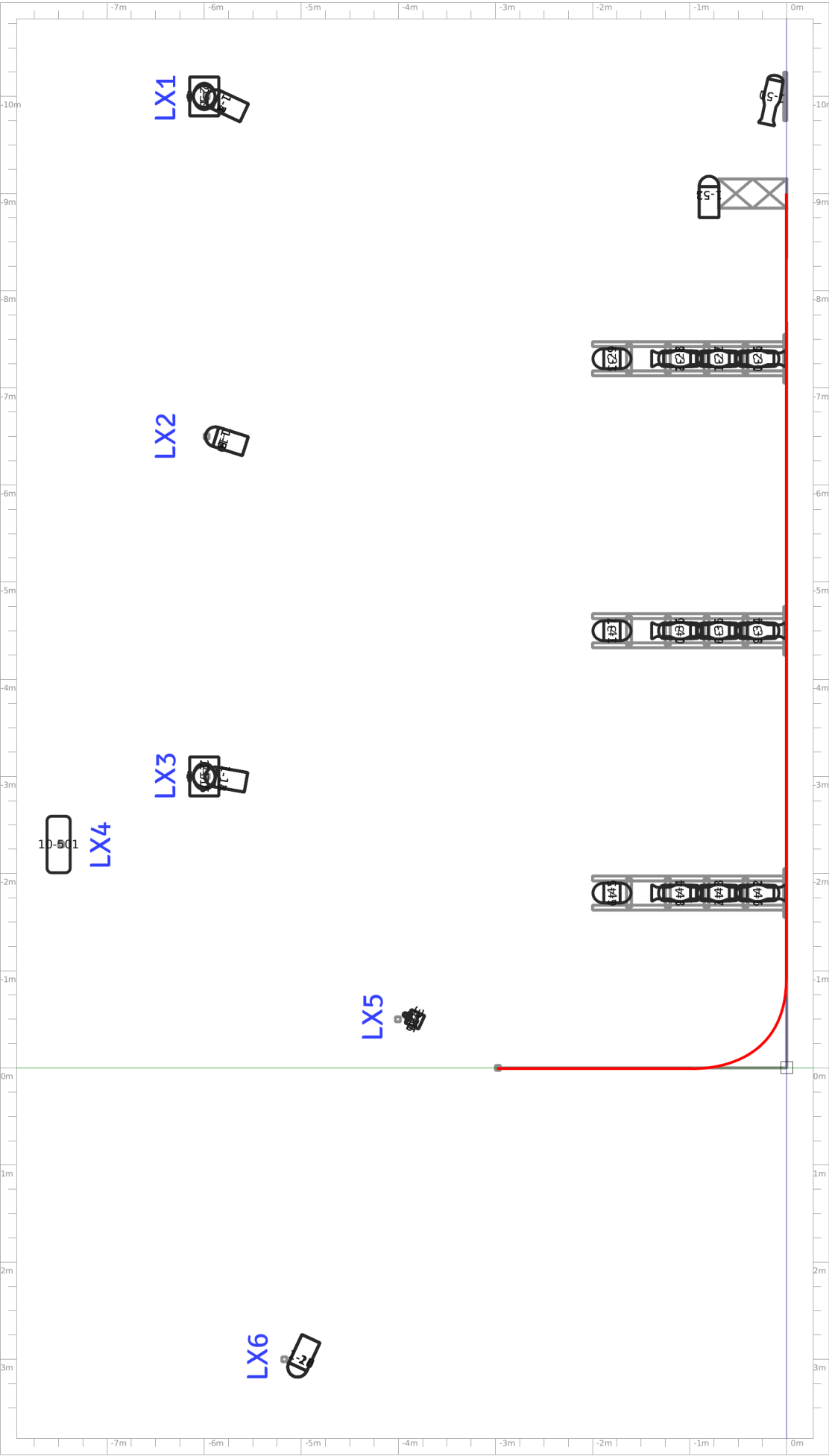
8. Attachments

- LX plot plan
- LX plot side elevation
- Patch sheet/fixture list

skaut_lightweight_master : Flown Plot DMX



skaut_lightweight_master : Rigging Side Elevation



FRIKAR - «SKAUT» - Lightweight touring edition - Patch sheet

Dimmers

Hd #	Mfgr/Model	Head Name	Beam	DMX	Gel	Position
1	Generic FR/PC 1,2kW	Fresnel	45°	01-001	L201	LX1
2	Generic FR/PC 1,2kW	Fresnel	45°	01-002	L201	LX1
3	Generic FR/PC 1,2kW	Fresnel	45°	01-003	L201	LX1
4	Generic FR/PC 1,2kW	Fresnel	45°	01-004	L201	LX1
5	Generic FR/PC 1,2kW	Fresnel	45°	01-005	L201	LX1
6	Generic FR/PC 1,2kW	Fresnel	45°	01-006	L201	LX2
7	Generic FR/PC 1,2kW	Fresnel	45°	01-007	L201	LX2
8	Generic FR/PC 1,2kW	Fresnel	45°	01-008	L201	LX2
9	Generic FR/PC 1,2kW	Fresnel	45°	01-009	L201	LX2
10	Generic FR/PC 1,2kW	Fresnel	45°	01-010	L201	LX2
11	Generic FR/PC 1,2kW	Fresnel	45°	01-011	L201	LX3
12	Generic FR/PC 1,2kW	Fresnel	45°	01-012	L201	LX3
13	Generic FR/PC 1,2kW	Fresnel	45°	01-013	L201	LX3
14	Generic FR/PC 1,2kW	Fresnel	45°	01-014	L201	LX3
15	Generic FR/PC 1,2kW	Fresnel	45°	01-015	L201	LX3
21	Generic PAR64	Backlight	CP62	01-016		LX6
22	Generic PAR64	Backlight	CP62	01-017		LX6
23	Generic PAR64	Backlight	CP62	01-018		LX6
24	Generic PAR64	Backlight	CP62	01-019		LX6
25	Generic PAR64	Backlight	CP62	01-020		LX6
26	Generic PAR64	Backlight	CP62	01-021		LX6
27	Generic PAR64	Backlight	CP62	01-022		LX6
28	Generic PAR64	Backlight	CP62	01-023		LX6
29	Generic PAR64	Backlight	CP62	01-024		LX6
30	Generic PAR64	Backlight	CP62	01-025		LX6
101	ETC Source4 25-50°	DSR lo	50°	01-026	L228	DSR twr
102	ETC Source4 25-50°	DSR mid	50°	01-027	L228	DSR twr
103	ETC Source4 25-50°	DSR hi	50°	01-028	L228+L201	DSR twr
104	Generic PAR64	DSR par	CP62	01-029		DSR twr
105	ETC Source4 25-50°	DSL lo	50°	01-030	L228	DSL twr
106	ETC Source4 25-50°	DSL mid	50°	01-031	L228	DSL twr
107	ETC Source4 25-50°	DSL hi	50°	01-032	L228+L201	DSL twr
108	Generic PAR64	DSL par	CP62	01-033		DSL twr
109	ETC Source4 25-50°	MSR lo	50°	01-034	L228	MSR twr
110	ETC Source4 25-50°	MSR mid	50°	01-035	L228	MSR twr
111	ETC Source4 25-50°	MSR hi	50°	01-036	L228+L201	MSR twr
112	Generic PAR64	MSR par	CP62	01-037		MSR twr
113	ETC Source4 25-50°	MSL lo	50°	01-038	L228	MSL twr
114	ETC Source4 25-50°	MSL mid	50°	01-039	L228	MSL twr
115	ETC Source4 25-50°	MSL hi	50°	01-040	L228+L201	MSL twr
116	Generic PAR64	MSL par	CP62	01-041		MSL twr
117	ETC Source4 25-50°	USR lo	50°	01-042	L228	USR twr
118	ETC Source4 25-50°	USR mid	50°	01-043	L228	USR twr
119	ETC Source4 25-50°	USR hi	50°	01-044	L228+L201	USR twr
120	Generic PAR64	USR par	CP62	01-045		USR twr
121	ETC Source4 25-50°	USL lo	50°	01-046	L228	USL twr
122	ETC Source4 25-50°	USL mid	50°	01-047	L228	USL twr
123	ETC Source4 25-50°	USL hi	50°	01-048	L228+L201	USL twr
124	Generic PAR64	USL par	CP62	01-049		USL twr
151	ETC Source4 25-50°	SR silh.	50°	01-050		DSR floor
152	ETC Source4 25-50°	SL silh.	50°	01-051		DSL floor
153	Generic PAR64	DDSR par	CP62	01-052		
154	Generic PAR64	DDSL par	CP62	01-053		

Fixtures

Hd #	Mfgr/Model	Head Name	DMX	Mode	Position
201	Martin MacEncorePerf	Spot	02-001	38ch	LX1
202	Martin MacEncorePerf	Spot	02-039	38ch	LX1
203	Martin MacEncorePerf	Spot	02-077	38ch	LX3
204	Martin MacEncorePerf	Spot	02-115	38ch	LX3
301	Generic Dim-RGBW	Cyc	03-001	5ch	LX5
302	Generic Dim-RGBW	Cyc	03-006	5ch	LX5
303	Generic Dim-RGBW	Cyc	03-011	5ch	LX5
304	Generic Dim-RGBW	Cyc	03-016	5ch	LX5
305	Generic Dim-RGBW	Cyc	03-021	5ch	LX5
306	Generic Dim-RGBW	Cyc	03-026	5ch	LX5
307	Generic Dim-RGBW	Cyc	03-031	5ch	LX5
801	Wahlberg Winch5	Winch	03-501	7ch	LX4
901	Frikar Custom LED-staff	Stav1	10-001	Default	TX @ DS
902	Frikar Custom LED-staff	Stav2	10-005	Default	TX @ DS
903	Frikar Custom LED-staff	Stav3	10-009	Default	TX @ DS
904	Frikar Custom LED-staff	Stav4	10-013	Default	TX @ DS
905	Frikar Custom LED-staff	Stav5	10-017	Default	TX @ DS
906	Frikar Custom LED-staff	Stav BACKUP1	10-021	Default	TX @ DS
907	Frikar Custom LED-staff	Stav BACKUP2	10-024	Default	TX @ DS

9. Sound

9.1. Local crew

Please have all equipment set up and tested prior to our arrival. We need a local sound technician available from get-in until departure. This person must know all the ins and outs of the local equipment.

9.2. PA

3- or 4-way system with matching amplification and processing. The system must deliver 110 dBA of undistorted sound at FOH and provide even coverage of the venue. Please supply front fills and delay speakers where needed. Preferred brands are d&b, L-Acoustic, Adamson or similar quality.

9.3. FOH

High quality live console with minimum 8 inputs, 2 auxes for monitors and a quality reverb. Must have 4-band EQ on all inputs and 31 band graphic EQ on all outputs.

9.4. Monitors

AUX 1: SIDEFILL L - 2 wedges linked on stands

AUX 2: SIDEFILL R - 2 wedges linked on stands

ONLY TALK MIC RETURN, QLAB L-R AND TB IN SIDEFILLS

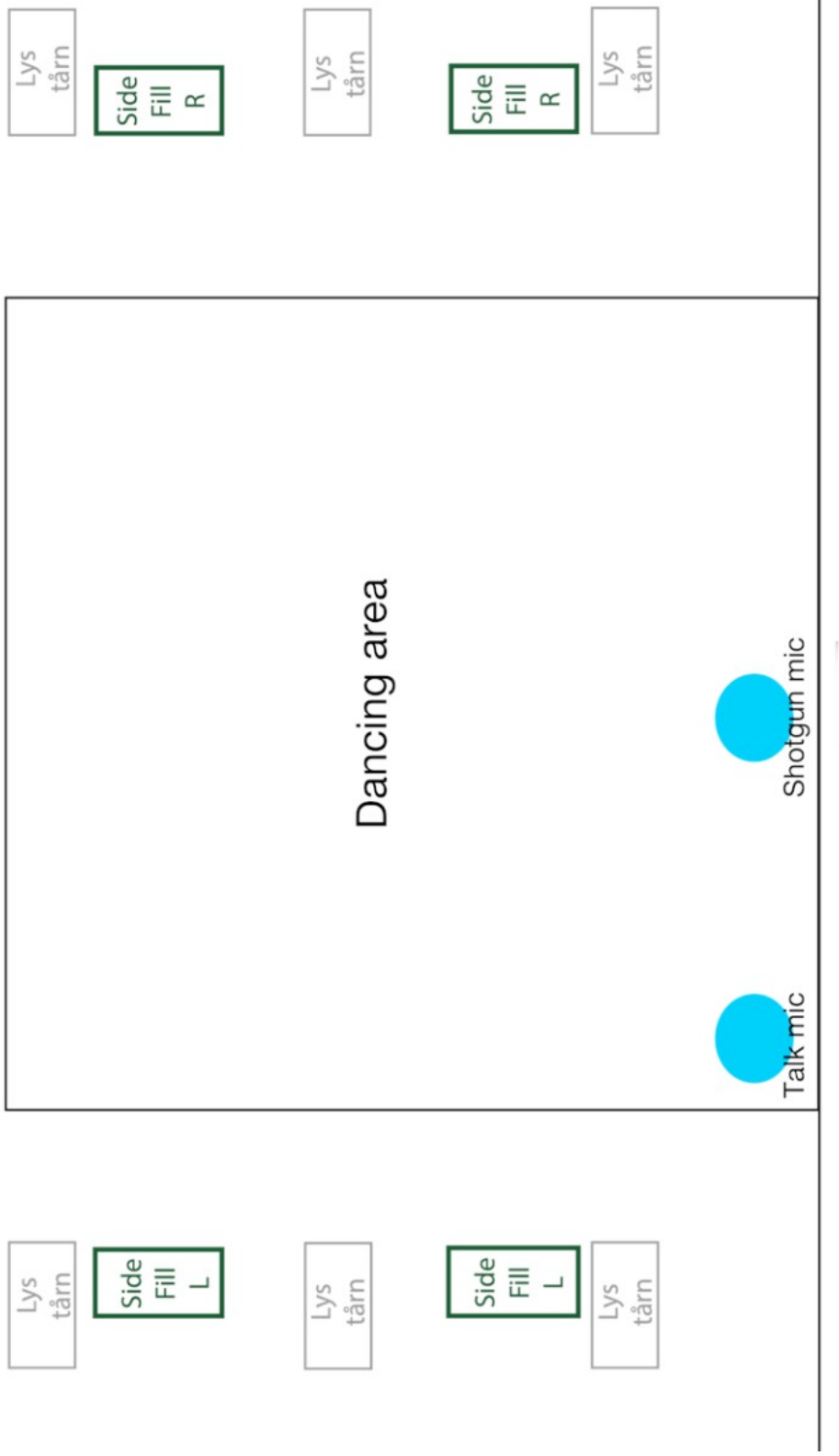
9.5. Inputs

Please provide all necessary DI-boxes, microphones and cables. If venue is outdoors all microphones must have windshields.

CH	Source	Mic	Notes
1	Mic center stage	Shotgun	Small table stand
2	Talk mic	SM58	Stage right
3	Qlab L	DI	
4	Qlab R	DI	
5	TB	Mic w/ switch	

9.5. Attachments

- Sound plot



Audience