



# Bagatelles

Flamenco meets electronic arts by  
Ana Morales & Enrique Tomás

## ANA MORALES & ENRIQUE TOMÁS “BAGATELLES”

TECHNICAL RIDER DEC. 2016

Technical director:  
– Enrique Tomás

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***The hereby technical rider is our reference. It must be read accurately.  
Any change requested by the theater has to be agreed previously by our  
technical direction.  
In case of doubts about any request or specification, please contact  
Enrique Tomás.***

# 1. GENERAL INFORMATION

Duration: 27 min with no breaks.

## 2. THE COMPANY

ARTISTIC CREW

1. Ana Morales, dance, choreography
2. Enrique Tomás, music, electronic installations

TECHNICAL CREW

1. Clemens Pichler, Sound eng .

## 3. SPACE AND MASKING

ACTING AREA

Floor: 10 m wide x 10 m deep wooden floor adaptable to space dimensions,  
Minimum Acceptable Dimensions: 4m x 3m.

\* Please Read carefully dance floor specifications.

MASKING

No masking, everything open.

## 4. DANCE FLOOR

Provided by the organization : Plywood panels of 244x122cm, 2 cm thick.  
Paint with RAL 8014 acrylic mat, non slippery.

Flamenco dancers perform with taps-boots (with reinforced parts with nails under the heels and toes) to do feet percussion. One of the fundamental aspect of his dance is the percussive sound she is trying to achieve, whether the importance of the quality of feed back of the dance floor, in terms of density, dynamic and sound.

In case the theater foundation floor is not appropriate for that (doesn't supply a wooden and flat floor, black mat painted and not slippery), a special dance floor has to be set up :

MATERIAL : Plywood panels of 244x122cm, 2 cm thick (no fiberboard or DM) joined in order to get a flat, tough, solid, not slippery and even surface. The plywood allows dance using percussive shoe styles such as tap, flamenco and Irish - as well as everything in between.

Note:

Plywood : In spanish it's called "contrachapado", in french "contreplaqué". Its a wood made of thin layers of wood, a structural material consisting of sheets of wood glued or cemented together with the grains of adjacent layers arranged at right angles or at a wide angle. In plywood the grain of alternate layers is crossed, in general at right angles.

What kind of plywood? Because in some countries there are two kinds of it: one is very tough (used usually to cover the external walls of houses - very resistant and too much glued for our purpose) and one is smoother, we need the smoother one,

because the really hard one is too compact and slippery. PLYWOOD is fabricated in panels of standard sizes.

SET UP : The plywood panels should be screwed (not nailed) directly on the basic hard wood foundation floor. (without letting any air or space or setting any layers in between). If the house stage cannot accept screws for any reason, two layers of plywood may be laid at right angles to each other bottom layer unfixed and the top layers rewed to the bottom layer. The top layer of plywood must be laid lenghtways up & downstage, with the downstage center plywood board splitting center, so there is no join on center stage. The layout of the boards must be perpendicular to the horizontal stage.

FINISH : Panels have to be painted with an acrylic brown mat painting, non-slippery, RAL 8014.

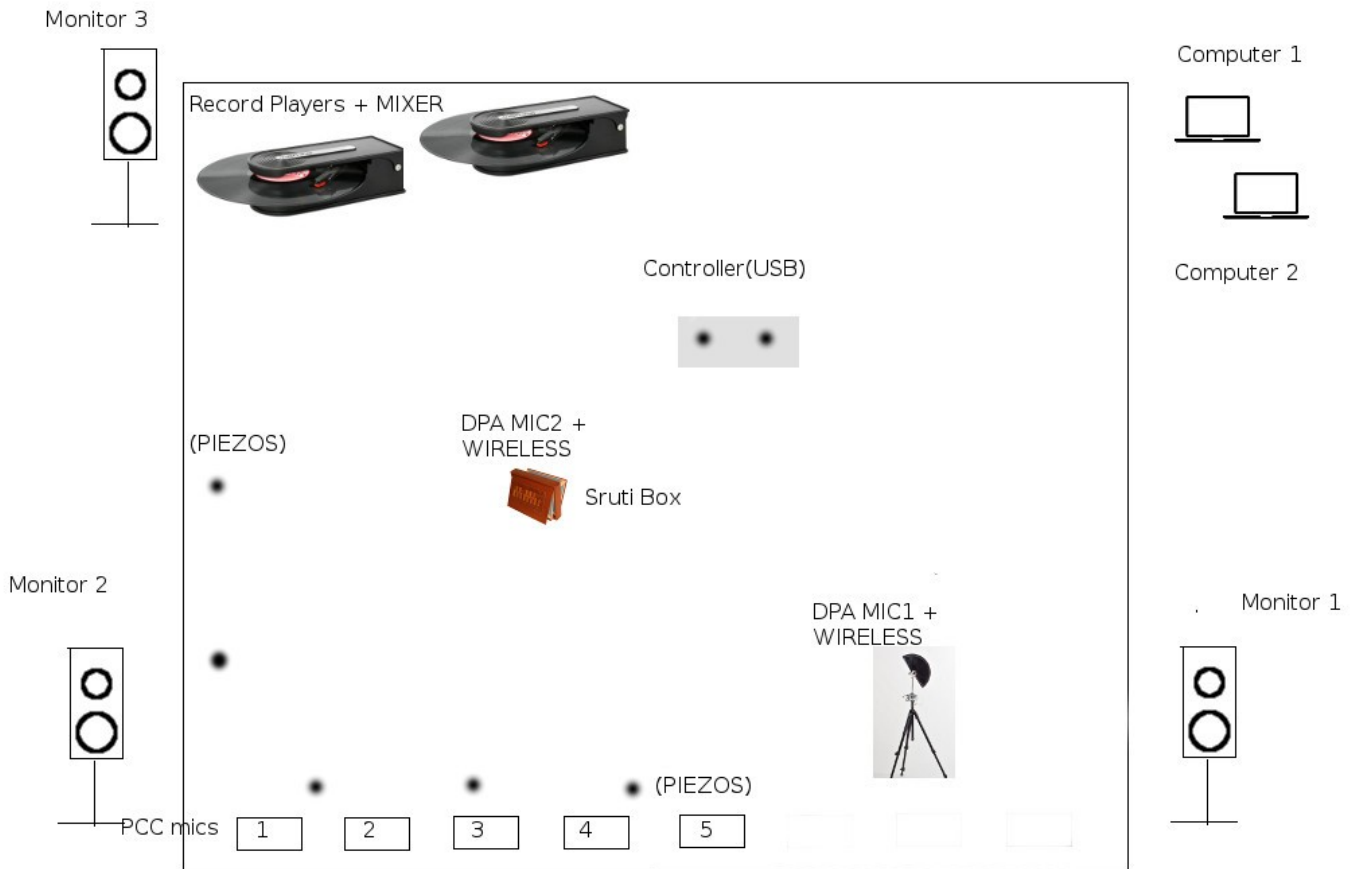
In case of rake, please contact Enrique Tomás.

## 5. SOUND

<b>EQUIPMENT PROVIDED BY ORGANIZATION</b>	<b>NUMBER</b>
<b>Microphones</b>	
PCC CROWN 160	3-5 Depending on floor size
DPA 4021	2
<b>F.O.H CONTROL -analog or digital soundboard -</b>	
Allen & Heath ZED-428 or Yamaha MGP24X (Analog)	1
<b>Effects &amp; Outboard processing</b>	
31 band graphic EQ inserted on all output buses, including 2 Mon/Aux sends	1
2 channels compression like Summit DCL200 inserted on sruti box (DPA MIC2) and Abanico (Robotic Fan at DPA MIC1)	1
<b>F.O.H Loudspeaker S</b>	
MEYER, NEXO (GEO-D), L-ACUSTIC, ELECTROVOICE, D&B or similar system, all high-end. The polar pattern is cardioid. Whenever possible the loudspeaker will go flying. If it is necessary reinforcements as frontfill (UPM-1P) or delay line (MEYER CQ1) will be provided. The Subwoofer will be independent from L -R.	
<b>Monitors</b>	
15" MONITORS (NEXO, L -ACOUSTICS, MEYER O R SIMILAR) <b>with tripods</b> for sidefill	3
<b>Wireless</b>	
Sennheiser 5212 micro bodypacks (connected to DPA mics)	2

and their Receivers	
<b>DI</b>	
2-channel DI for 3 computers and DJ set output	3
<b>EQUIPMENT PROVIDED BY COMPANY</b>	<b>NUMBER</b>
<b>Microphones</b>	
PIEZO MIC (XLR CONNECTOR)	5
<b>Other sound sources</b>	
Computers with Audio Interfaces and Preamps and Record Players with Mixer	2

## 6. SOUND PLAN



## 7. SOUND AND LIGHTBOARDS POSITION

Ideally we would like to have sound and light consoles located side by side, in the audience, in front of the center stage. If not, the sound mixer must be at least located in the audience, in front of the center of the stage, and in a good acoustic area. The seats around should not be sold and have to be blocked or removed before setting up.

## 9. LIGHTS

Due to the lack of information about the spaces where the show will be presented, until we are not provided with further information we cannot provide a lighting plan and list of equipment in advance.

## 10. PROPS

MATERIAL PROVIDED BY THE ORGANIZATION	NUMBER
10 kilos of white sand / per show. This sand must be dry, similar to the one of the Japanese Zen tables. It needs to be very thin to allow dancing without shoes on it and dry.	1
A watering Can, typical to water plants, with a volume of 5 liters.	1
Flamenco Chair or similar	1

## 11. TECHNICAL CREW NEEDED

POSITION	NUMBER OF TECHNICIANS
<b>LIGHTS</b>	
Technicians for set up (PROVIDED BY THE ORGANIZATION)	1
Lightboard operator (PROVIDED BY THE ORGANIZATION)	1
<b>SOUND</b>	
Technicians for set up (PROVIDED BY THE ORGANIZATION)	1

F.O.H. control operator (PROVIDED BY THE COMPANY)	1
<b>WARDROBE</b>	
Wardrobe assistant to iron 2 flamenco dresses. (PROVIDED BY THE ORGANIZATION)	1

The reception staff must be available for installation, testing and performance, and should be the same staff throughout the course of the show

## 12. DRESSING ROOMS

3 Dressing rooms with table, chairs, coat rack with hangers, sink with running water, mirror, towels and showers with hot and cold water:

Room #1 : Ana Morales  
Room #2: Enrique Tomás  
Room #3: Clemens Pichler

## 13. WORK SCHEDULE

At the start of the proposed schedule the dance floor and lights must be pre-installed

HOUR	
09.00 > 14.00h	General set up: lights and sound
14.00 > 15.00h	BREAK
15.00 > 18.00h	Stage/ Installations set up.
18.00 > 19.30h 20.00 > 20.30h	Sound check Stage cleaning and preparing show
20.30h	Doors opening
21.00h	Show
22:15h	Unmount, load the van

## 14. CATERING

Should be provided with mineral water, soft drinks, ice, nuts, and fresh fruit.

## **15. CHANGES**

Changes and adjustments of equipment, crew and timing are possible only if they have been previously agreed between the venue and the technical direction of the company in a written and clear form.

The company will not accept changes not reported to our technical director (Enrique Tomás).