



Technical Rider

Sound Summary

Proper 4 way system capable of providing even and full coverage of the venue without distortion. All proper amplification, cabling. Competent audio systems engineer.

FOH, Main & Monitors

Yamaha LS9 Digital Mixer with total recall and built in EFX or equivalent.

L-Acoustics Kara with SB18 or equivalent.

4 x L-Acoustic 12XT floor monitor of equivalent.

2 x L-Acoustic Arcs II with 2 SB118 (1 set per side for side fills).

2 x CD player. CD player must be able to run in single mode, stopping between tracks.

Instant Replay 360. Used for sound EFX cues. Mr Tak to have CD's.

2 x Sennheiser G3 wireless transmitter & receiver. 1 for spare. Equivalents are acceptable.

1 x Sennheiser HSP 4 headset microphone. Substitutions are acceptable, but the mic must be head worn type with wrap around over the ears and cardioid pattern.

Clear com system for communication with stage, audio, lighting and spot operators.

Monitor Mix 1: for headset mic (70%) and CD Track (30%).

Spread evenly across the downstage edge.

2 or 3 wedges would be used on smaller stages.

Monitor Mix 2: (POST FADER SEND) set up in a left/right configuration.

CD Track and sound EFX playback (70%) and (30%) head set mic.

Lighting Summary

The lighting can be rather simple for Mr Tak. The fronts and side lights need to create a full wash of white light with no shadows on the stage, so any combinations of gel colors can be used to accomplish this. The mid and upstage electrics can be used for any variation of color sets as currently gelled for other shows, changed per track as lighting operator sees fit with Mr Tak. Moving lights are not required, but if they are available then they should be used during the performance as Bally-hoo just moving around the stage to help create energy and excitement. Again left up to the Lighting operator's discretion.



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1 x lighting operator / programmer / call spots, fades, blackouts etc.

2 x spot light operators.

ETC Smart Fade lighting console or equivalent.

Lighting continued:

2 x Robert Juliat Topaze 1200w 7° to 14.5° (SOFT EDGE FOCUS) / Lee Gel 218, 169, 053 (Lighting tech to decide which looks best) Substitutions are expectable.

Source 4's, Par 64 bars, etc / generic colors to create white light from the front and sides. Mid and up stage electrics can be operated and programmed at the operator's discretion / Moving lights and LED are optional. If they exist in the theatre, then we would like to utilize them.

LIGHTING KEY POINT:

Mr. Tak will have a **COAT RACK (USL)** & a **BOW RACK (USR)** on stage. At the bottom of these racks: The **Bow rack** will say **MR.** and the Coat rack will say **TAK. ON THE BOTTOM OF THE RACKS!**

We need 2 Fersnels for **SPECIALS WITH BARN DOORS focused on those words.** Wattage is not an issue and substitutes are fine. The focal point of the walk in and walk out **ARE these 2 specials!** They can be set to the same fader and circuit, as they will only be used for WALK IN / WALK OUT. The lettering is actually close to the floor, so best done from the 1st electric. We need SOFT FOCUS on these AS WELL AS ALL SPOTS...No hard edges PLEASE!

You'll need to SPIKE where the 2 racks live so you can hit your mark every night. As far as the other things that Mr. Tak needs, he'll place them as needed with the stage hand.

Stage

Mr Tak can work on various size stages. Sound and lighting need to be appropriate for the venue.

1 x stage hand on clear com set with FOH booth.

1 x secure space onstage (dressing room, etc) or nearby to lock up Mr Taks's instruments, props, and costumes with access for Mr Tak as needed and assist during set up.

Video

Video is not required during Mr Tak's show. However if a system is available, Mr Tak will provide a logo to appear on the screens during the performance.