

Dear organisers and technicians!

Please find enclosed our meticulously designed **standard technical rider**. It is **optimised** for:

- ▶ full-length guest performances
- ▶ in enclosed spaces for an audience of up to 800 people

»It's a real pity, but I'm afraid this isn't right for us!??« **Please get in touch with us!!**

We will do everything in our power to perform our show on stages which do not 100 % fit this standard technical rider:

Together with their (indispensable) technical team, Gogol & Mäx have been touring all sorts of European stages, festivals and events for many years. From the mountains to the sea, from cabarets to concert houses, and »from the cellar right up to the loft«.

With over 2,000 shows under our belts since 1992, a vast number of organisers and technicians have helped us make our stage dreams a reality in »their« venue.

»**Teamwork!**« - **we are genuinely very grateful to them and to you all.**

Gogol & Mäx-Team

(we all arrive together):

Christoph Schelb (Gogol)	performer
Max-Albert Müller (Mäx)	performer
Victor Manninger	technician
Konstantin Jordan	technician

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GENERAL THINGS

This 6-page technical rider is an inherent part of the booking agreement with the artists Gogol & Mäx. We sincerely ask you to treat these instructions with great care in order to enable resp. not put at risk our performance planned in your house.

To guarantee a successful planning of the show, the commonly worked-out version (teamwork!) of the Technical Rider must be presented to the local technician within at least two weeks before the event.

Very decisive for a successful cooperation is the timely consultation with our technicians. During the show, the light- and sound engineering will be done by our technicians.

As to the operation of the followspot, we would be very grateful to be assisted by one of your inhouse technicians or assistants. (Intercom)

STAGE

Minimal dimensions of the **playable surface**: width 8 m x depth 6 m.
If your stage has other (smaller) dimensions, these must be clarified with us.

Clearance height from the top edge of the stage: at least 3.50 m,
height of the stage: min 60 cm, preferably 80 cm.

Our program comprises acrobatic parts. Thus, the bottom should be on the flat.
We play just as well on a dancing floor as on flat boards that mean the world ;-)

Please make sure, upon our arrival, not to have any chairs, nor piano (nor grand piano)
or any other objects on the stage.

We would welcome the backdrop of the stage to be at least neutrally coloured or,
much better, to be wrapped with theatre-black coloured curtains.

As the artists will (e.g. during a warming up for acrobatics) have a hand contact with
the stage bottom right from the beginning, a clean-swept (and splinter-free) stage
would be very much appreciated – thank you so much :-)

Two tables are needed for us to deposit the arrangements of prepared requisites and
instruments.

The stage bottom must be completely viewable for the audience, therefore please
avoid decoration or flowers or the like in front of the surface of performance.

Please cross where applicable



TRAVELLING + ARRIVAL

The **whole team** (artists and technicians) will usually arrive seven hours before the beginning of the show.

In case of the traffic upsetting our travelling plans (traffic jam) we need to inform the people waiting for us **in time**, so we urgently request you to give us an emergency cell phone number in order to avoid you standing and waiting forever and a day.

Our tour motor truck has a integrated fold-out ramp (length 300 cm, width 80 cm); therefore, logically, we backwardly take the most appropriate stage access (ramp, door or side-door).

Transport of the technological cases, of the **own** piano and the other instruments, the requisites and the coulisse **on top of** or, if preferred, directly **in front** of the stage:

- ▶ either at ground level or over the stage-ramp
- ▶ via freight elevator, 'the bigger, the better'
- ▶ dimensions at least: length x width x height – 150 x 80 x 180)
- ▶ or also possible: passenger lift, same dimensions

Please make sure that if the way to the stage is too complicated (too long distances, steps, insidious architectural handicaps or obstacles) we will imperatively be informed in time!! In this case, we need decisively much more time and – PLEASE – two strong and willingly helping stagehands.

ARRANGING THE SHOW

According to our experience, we need seven hours to set up the show. During the first hour after arrival we will be occupied with the installation of our coulisse, the requisites and instruments, so we do not need any further support (**apart from helping hands for discharging the truck**). We are simply and plainly happy with a friendly and competent person opening the door for us and knowing how to operate the switches of the stage working light ;-)

Six hours before the beginning of the show: a competent technician who has access to the technological devices and rooms and, accordingly, a good insight into the technical and electrical systems (electricity and illumination of the theatre) will inform us about the special features of technical and behavioural particularities reigning in the place of our performance.

The complete light and sound equipment should be functioning properly at our arrival.

An absolute MUST is a secure and sufficiently high ladder (or a aerial work platform) for adjusting the lights correctly and safely.

We need a parking space for our MAN-Tourmobile
7.49 tons · dimensions: L x W x H: 7.30 x 2.30 x 2.95 m



Please cross where applicable

Front stage lighting:

6 x 1kW Fresnel lense spotlights and 6 x 1 kW profile spots. All lens spots should be equipped with barndoors, all the profilers with iris diaphragm and shutters.

Stage portal (head light):

4 x 1 kW Fresnel lense spotlights or profile spots.

Sidelight:

2 (better four) 1kw Fresnel lense spotlight or profile spots.

Followspot:

1 followspot (dimmable either via light control desk or directly integrated in the spot. If positioned in the auditorium: please make sure that the spot is a low-noise type.

Light-control desk:

The light control desk should be sufficiently dimensioned (at least 2 24 channels) and programmable via submaster. Preferred desks: Lightcommander, ETC, etc.

Not imperative, but very much appreciated, because it simplifies our job: the light control desk is positioned besides the sound control desk. Width of front of house = width of your in-site light control desk + 120 cm sound control desk.

However **absolutely imperative** (you wouldn't believe what's possible...): Our light operator's **view on the stage must not be blocked**.

»Happy to have some more...«

If some more than the above-mentioned spots happen do be available: Our technicians are very grateful and very creative ;-)

Colours for the show:

As to the luminous colours in the show, we will bring our own LEDSystems (230 V) which should be hanged, as far as possible, on an available motor-hoist (theatre flying bar). If there is no such hoist available, we have the necessary stands with us.

To control our LEDs we will bring a separate, very small and preprogrammed DMX-Light control desk.

Therefore, a second, independent DMX-cable to the FoH is highly desirable, no matter wether 3 pins or 5 pins, we have adapters if needed.

An alternative: DMX-signals via Multicore: a feature-length topic for technician's pub-talk ;-)

Please cross where applicable





SOUND

Appropriate system fitting in the place of the event. Every auditor should be able to hear the show without being bothered by extra noise or sound distortion.

Enabling the ideal output of the sound will strongly require our sound desk to be positioned in the audience (or another very good »listening position«. (Length of the table for sound- and effectsequipment ca. 120 cm).

Should this for once in a way not be possible, we urge you to contact us so that we may find together an appropriate solution.

PA-System

Please do not use very simple PA-Systems (ELA, as is used in churches et al.), because our music has a great dynamic range

- ▶ 1 x multicore stageblock > FoH (10 XLR connectors and 2 back connectors are needed)
- ▶ 1 Schuko socket 230 V for FoH
- ▶ 2 sockets 230 V left and right side of the stage (sound).
- ▶ Please keep at hand a sufficient number of XLR and 230V powercables, we will need to bridge a few quite long cable-distances.

Artists' own technical stuff:

We bring with us and integrate into your in-house system our own **G&M technology as to:**

- ▶ Our analogue mixing desk (ALLEN & HEATH GL2400-16), generally integrated into the in-house system via Stereo-out.
- ▶ Monitoring system, active (sidefill)
- ▶ Microphones incl. the mic-stands.
- ▶ And also we bring the needed CD-player, Reverb, etc.

CATERING

We really(!) do appreciate some sort of »welcome/arrival-catering«: Non alcoholic soft drinks, coffee, sandwiches will be a delight for the tour- and autobahn-stressed team.

The two artists and their technicians would be grateful for a warm meal about 4 hours before the show. The show comprising athleticartistic elements, you may understand our need of a well timed »caloric-intake«.

What else do we appreciate: drinks and coffee during the whole (long) workday. »A very big thanks!«

And after work (and really not before this moment) we will be delighted to have all together a glass of some alcoholic drugstoreitem ;-) cool beer and maybe a glass of cool white wine?

Please cross where applicable



ARTISTS' DRESSING ROOM

We need a dressing room - or preferably two, if you dispose of -, possibly heated if necessary, equipped with hot running water, lavatory (toilet), mirror, and two towels.

DURATION OF SHOW & BREAK

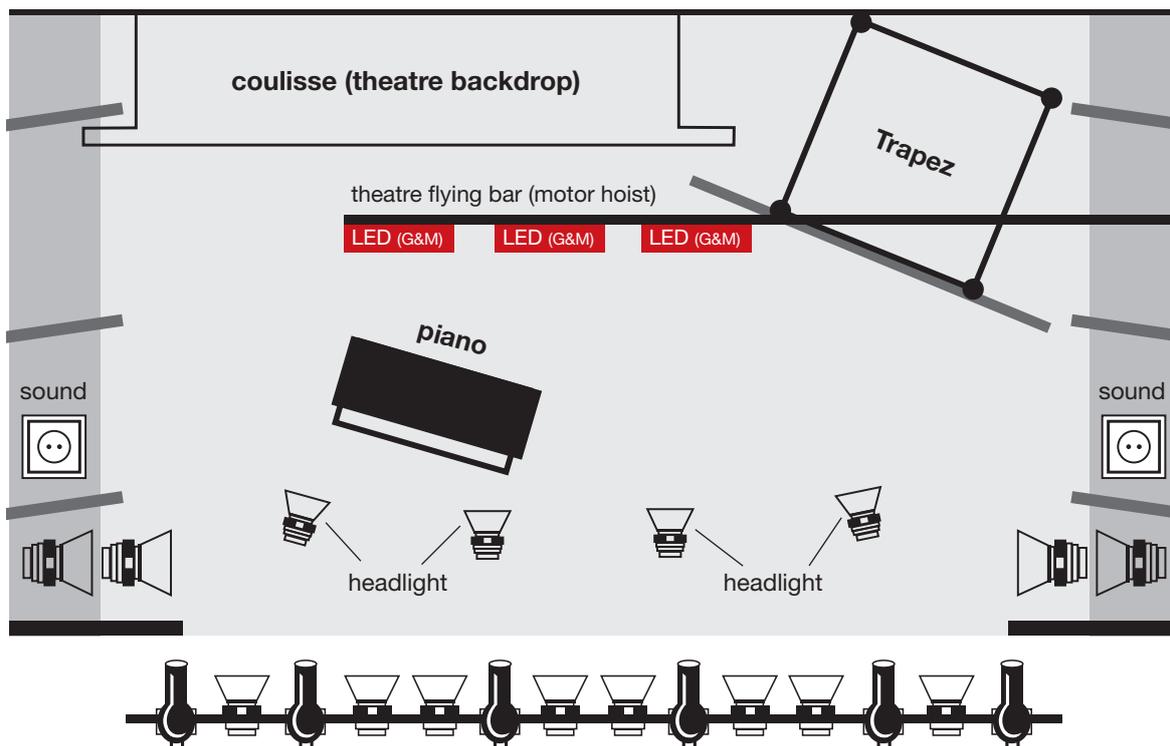
The regular program lasts 2 x 45 min.

Break: Of course in your »house-style« – yet we prefer the compact version of about 15 min, however not exceeding 20 min.

Please cross where applicable

PLAN OF THE STAGE

Stage 8 x 6 m



SIGNATURE

Date, place

Signature