



JOSS
ARNOTT
DANCE

Meet The Hatter

International Technical Rider

Introduction

Meet the Hatter is Joss Arnott Dance's new dance and multimedia production that incorporates live performance and digital technologies to create the Hatter's magical Wonderland using the power of his imagination.

Visually stunning and aimed for audiences 5+, this brand new show is set to tour to mid-large scale venues from Autumn 2025 to coincide with our 15th anniversary.

Running time

65 min - no interval.

Front of House

The production is advertised as suitable for ages 5+. Latecomers can be admitted at any time. No FOH warnings required.

Auditorium arrangements

End-on only. The performer enters the auditorium and greets the audience at the end of the show so get-off treads will be required. As he is in bare feet please ensure that the auditorium floor has been hoovered before each performance.

Due to the show's integral projection, the audience will get the best experience if they are sat within 5m of the centre line on each side and flat on to the stage level. Seats outside this zone should be sold once this area is full. In venues with a circle or balcony these should not be sold unless capacity has been reached in other seating areas.

Get-in and out / Schedule

All lighting, flooring and masking should be pre-rigged the day prior to the get-in.

Day One

09:00-11.00	Get-in, gauze hang
11.00-13.00	Boom focus, overhead focus
13:00-14:00	Lunch break / dancer's class onstage
14.00-15.00	Patch / sound check / video check
15.00-16.00	Tech run
16.00-17.00	Notes and reset

If possible, a rehearsal and warm-up space for the performer between 09.00 and 13.00 would be much appreciated.

Day Two

Two performances times TBC. If the show is booked for more than two days a separate schedule will be produced.

Touring Company

2x Dancers, Production Manager, Artistic Director

Venue Crew

2 multi-skilled technicians should be provided by the venue during the get-in and get-out periods and all technical time. If more crew are required to focus lighting this

must be provided by the venue at no extra charge. The touring Production Manager is tallescope trained.

No venue crew are required to operate during the show.

Flooring

Sprung, or semi-sprung wooden floor with a clean, unmarked black dance floor taped with black PVC and laid prior to our arrival.

Space / Masking

The production requires a minimum playing space of 8m wide by 7m deep.

We tour a black sharktooth gauze that is rigged between 2.5m and 3.0m US of the setting line or stage front. The toured footlight system is used to tension the bottom. Legs should be hung on the same bar as the gauze to create an aperture 8m wide. A border should be used to create an opening 4.5m high.

Additional hard or soft masking is required to create 3 bays onstage and to create a proscenium opening at 9m. See attached generic plan for details.

Projection

The production requires a projector and lens with a minimum 20K lumens output. If the venue does not have one in-house, please do get in touch with us to discuss options.

The projector needs to be positioned in order to project an image 8m wide by 4.5m tall onto the gauze with a clear, uninterrupted shot above the heads of a standing audience. The projector should accept an HDMI input at the control position.

Lighting

Lighting and sound positions should be close enough together to allow one person to operate both. They should have a clear, uninterrupted view of the whole stage. If the houselights are not DMX controlled they should be within reach of the control position.

A generic lighting plan accompanies this tech spec.

All equipment should be pre-rigged, patched and tested prior to our arrival ready for the focus. We will tour colour but where possible it would be useful to use in-house colour overhead to speed up the get-out.

We tour a custom LED footlight system in 8 x 1m sections. This requires a 120V hard power supply and 5-pin DMX at SL.

We will tour a showfile for ETC EOS desks, with an ETC Nomad system as backup. We can also send you the showfile in advance. The touring Production Manager will operate lighting and sound during the performance. The showfile requires the in-house lighting desk to accept OSC from our touring Macbook. Please let us know ASAP if this is an issue with your setup.

For the finale where the performer enters the audience and leads a call and response, any additional lighting over the auditorium space would be appreciated. Scans, mover chases, pixel bars – the cheesier the better – surprise us!

Required fixtures

Fixture	Quantity
Virtuoso 1000 RGBAL Profile 36 deg	14
LED Footlights	4
Source Four 15/30 750W	3
Source Four 25/50	2
1.2K Fresnel	2
Aryton Diablo-S	3

The LED fixtures above may be substituted for other quality alternatives (eg ETC Lustr 3s / Mac Encore Performance) after discussion with the lighting designer. Where a substitute is agreed an additional 4 hours tech time is required for reprogramming.

The booking venue is responsible for obtaining all required projection and lighting equipment. All equipment must be rigged as part of the venue pre-rig.

Sound

We require a high-quality, full-range PA with complete auditorium coverage. There should be full foldback coverage onstage to allow the dancer to comfortably hear the soundtrack.

We will need a 2 x 6.3mm jack inputs to your mixing desk at the operating position from our soundcard. Playback is via Qlab on a Macbook and will be operated by the touring Production Manager during the performance.

Audio Description

Where the venue has an in-house AD system we can output our audio description track to this system on 6.3mm jack.

Dressing Rooms

One dressing room large enough to accommodate 3 people total with mirrors for performers use. Internet connection through Wi-Fi. Washing machine, iron and ironing board to be made available. Fresh drinking water should be available as well as tea and coffee making facilities if possible.

Additional Information

Attached documents:

- *Meet The Hatter* RA
- *Meet The Hatter* International LX Plan

Contact

Please note that these requirements are subject to change, but we will do our best to notify you as soon as possible.

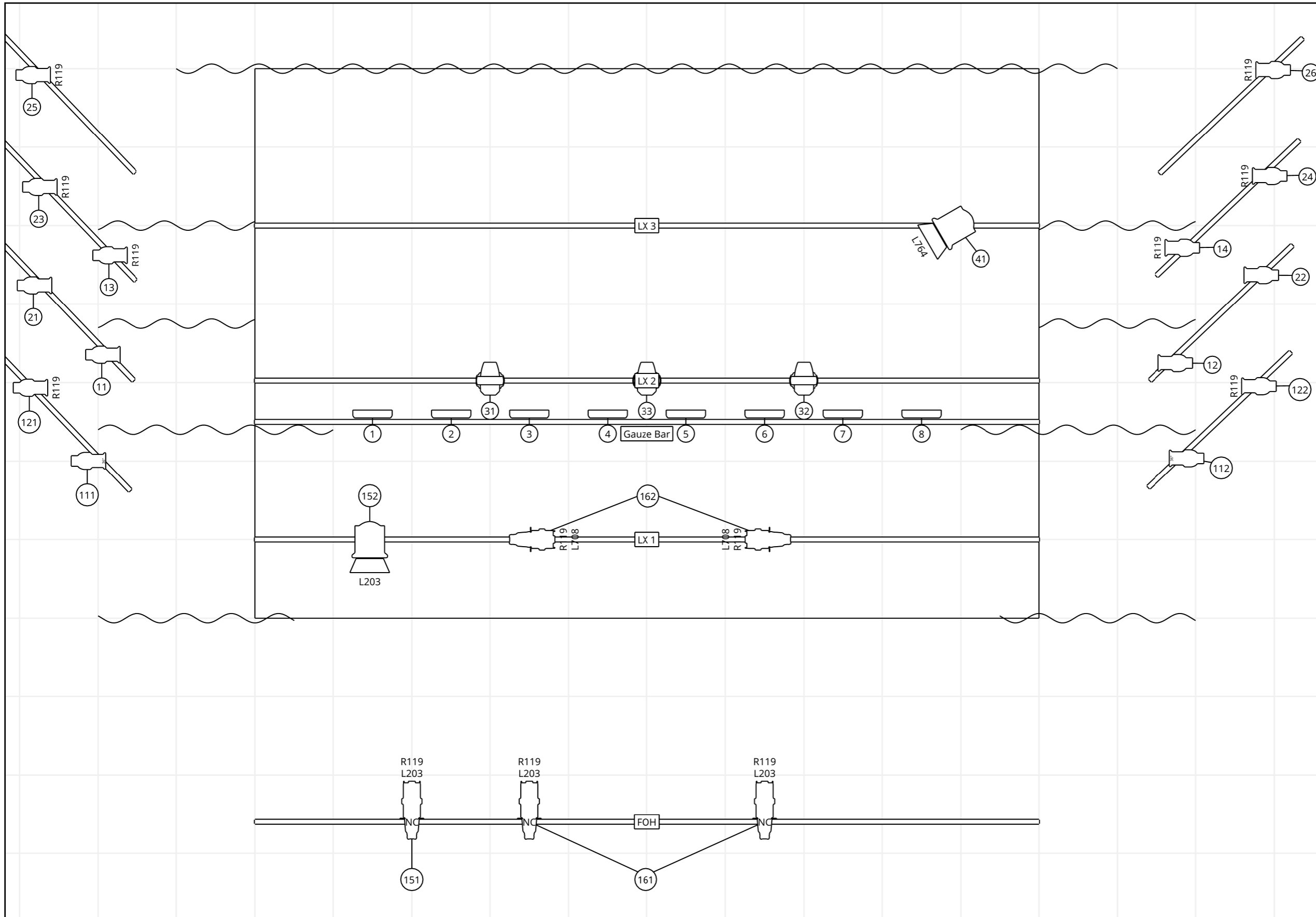
We will not accept any technical or other contra charges in relation to the supply of items requested in this rider without advance agreement from the company in writing.

For any questions or queries about this document please contact Josh Tomalin at: joshtomalin@hotmail.com or 07783 107899.

These technical requirements must be provided in full in order to stage the production. Failure to provide will lead to cancellation.

If there are any potential issues please contact us as soon as possible to discuss.

Thanks in advance for all your help and we look forward to bringing *Meet The Hatter* to you.



Project		Meet The Hatter
Project Location		International
Project Date		International Tour
Drawing Author	JT	Drawing Version 1.0
Lighting Designer		Josh Tomalin
Choreographer		Joss Arnott

Symbol Key	
	LED Floorlights (8)
	Source Four Zoom 15°-30° (3)
	1.2K Fresnel (2)
	Diablo-S (3)
	Source Four Zoom 25°-50° (2)
	Virtuoso 1000 Profile RGBAL 36° (14)

DMX Addresses:
Footlights: 2/401
Ch11: 3/35
Ch12: 2/171
Ch13: 3/69
Ch14: 2/137
Ch21: 3/18
Ch22: 2/154
Ch23: 3/52
Ch24: 2/120
Ch25: 3/86
Ch26: 2/103
Ch31: 3/171
Ch32: 3/341
Ch33: 3/471

DMX Profiles:
Footlights: RGBWW 16bit (8)
Virtuoso 1000 Profiles: Colour 16bit (17)
Diablo-S: Standard (36)

Notes

- All LX bars at +6.0m trims.
- Houselights - Ch. 200
- Grid lines @ 1m.
- Scale: 1:50 @ A3.
- Additional auditorium lighting may be necessary. Please consult the tech spec.
- Boom positions are approximate. Final position determined during get-in.
- No substitutions without consulting the Lighting Designer.
- Questions? Comments? Complaints? Email me - joshtomalin@hotmail.com

Boom heights to lantern centres:
Shins: 250mm
Mids: 1000mm

Scale: 1:50