

# OBAKE

2024

## -Technical rider-

- Duet - In Situ
- Walk about
- Tours by train & bicycle
- 50min to 1h
- All audiences  
Ages 7 and up
- Audience capacity  
300 max

## CONTACTS

TECHNICAL & GENERAL INFO  
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ADMINISTRATION  
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TOUR MANAGER  
Guillaume Cornu - *L'Envoleur*  
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**IMPORTANT** : For the show to run smoothly, the technical conditions must be respected. All technical details necessary to produce this show can be found here. Please read cover-to-cover. If your technical conditions differ from those requested, please contact us.



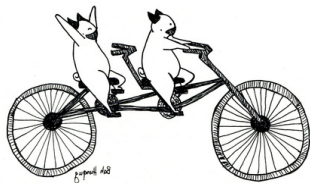
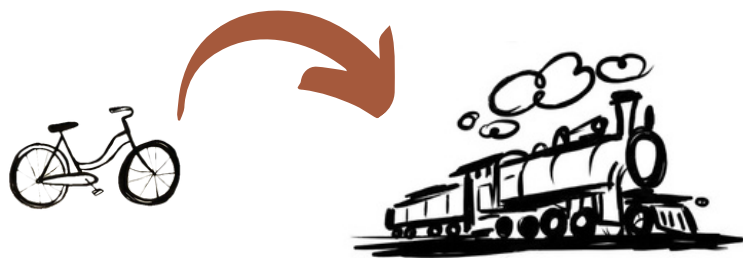
# -Bike tour-

Our bicycle tours are always co-organized between multiple partners, or by one partner in several places.  
Please Anticipated transport fees even for bikes.



3 athletes

Long distances =



=Distances within departments / regions

Bike parking: a dry, covered space that can be locked by key

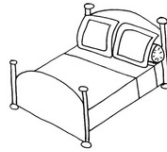
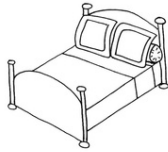
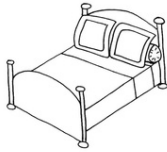


Maximum distance between the housing and performance space= 5km



Maximum biking distance = ~ 40km / day

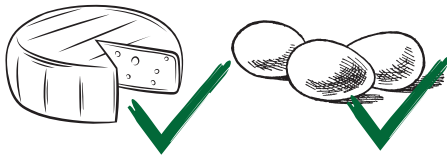
# -Welcome on tour-



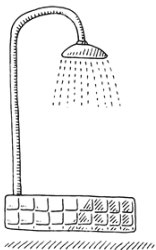
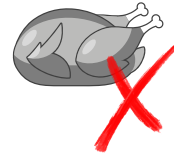
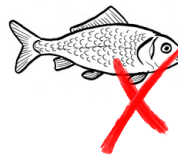
3 bedrooms



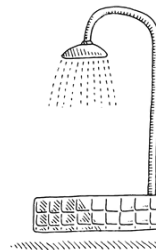
In a gîte or hosted  
in someone's  
home by  
preference



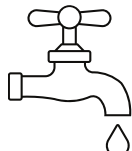
3  
vegetarians



2 hot showers near the  
performance site



A dry space for the artist warm-up, and  
for preparing the colorful clay



Access to water  
and bathrooms

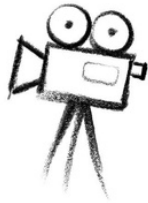
No plastic bottles please



## -To choose a site-

3 months before the show, with the support of your technical crew, the artists need to choose 4 ideal sites for the show.

This can be done by:



AND



+MAPS

*Or on site in Switzerland, Italy or Germany if close enough to Grenoble*

## -Schedule-

M-3

Choice of the ideal spot by one or two artists  
Then they should send pretty quickly a map of the forecast walk about

M-2

If necessary, the organizer must request the necessary authorizations from local authorities (for climbing and/or parking ban)

M-1

You will filled our special document in relation with our technician to check if everything is ok about this technical rider



D-3

Arrival of the 2 artists in the evening

D-2

Beginning of rehearsals - Debrief with 1 of the site's technicians  
Arrival of our technician in the evening

D-1

Rehearsals with 4 people: 2 artists, our technician and 1 from your team  
**We will use the car you lend us during 1h30 !! See p 5**

DD

Settings for the show at 4 (same as D-1)  
**We will use the car you lend us all day until the end of the show**

D:h-4

4 hours before: Sound installation & prop set up - The 2 technicians  
**Your sound system will need to be watched in a public area**

D:h-1

Explanation and preparation for receiving the audience with required presence of : 2 technicians & 3 volunteers or people of the organizing team

D:h+1

Costume cleaning and repairs - 1 costumer









## -Material needs-

We readapt the each show to the site proposed. Our adaptations are made to best respect space's particularities, and to use the resources already present. Simply seeing the site may not be sufficient to predict the needs that may arise on site. Please keep in mind that adapting the show to each site may lead us to make last-minute or unexpected requests.

*The collaborative, resourceful and creative energy of the hosting team, will influence the show's quality. Thank you for your understanding.*






- A car that will be driven by our technician during the show  
We need the car for the rehearsals the day before the show and the show's day (See p4)  
*The car will be "attacked" during the show. One artist will climb on the roof. The scene must be impressive to watch but we do not leave any marks on the vehicle.*  
*We already did the show with with the new cars, loaned by cities or with rental vehicles*
- A thick **gym landing mat** from D-2 to D  
Possible dimensions: 4mx2mx40 to 60cm or 2mx1mx40 to 60cm  
If other dimensions proposed 20cm minimum thickness
- For each show, provide 3 x 400g packets of "terre de sommières" (**grey clay** - fine powder)
- For each show, provide 4x 200g dry **white clay** (fine powder)
- 1 small **bottle of organic sunflower oil**, 50cl max
- 1 public delimitation **rope** for space 1. Hemp or classic rope, 20 to 30m
- A professional quality **sound system** in 12 or 15 inch active (type DBR12 or K12...) or passive (type X15 or M4... favor the foot bath) with a small console, our source comes out in mini-jack. The system will be hidden from public view as much as possible, please provide sufficient cable lengths
- 1 four-wheeled **trash container**, empty, clean, with foam or other mattress to cushion an artist when she falls in (thickness approximately 20cm) *See photos in the annexes*
- The pigments used in the show for the clay and some climbing equipment are provided by the company
- 2 large basins for the artists to clean off their arms and faces immediately after the show (Capacity 10 to 15L, regardless of shape)

## -Rehearsals , Dressing room-

-  2 big panels with large and visible writing “Rehearsals in progress” accompanied by the logo of your theater or Festival. You can add the date and time of the performances. (To the extent that the show plays entirely or partly in public space).  
If one of the panels can be on a self-supporting stand this is more ergonomic for us
-  A Dressing room, clean and dry with : 1 mirror, 1 costume rack, 10 hangers  
Large enough for two people to warm up and store the belongings of 4 people.  
To provide from D-2
-  2 hot showers and 2 towels. And 1 sponge in each shower to clean the clay
-  Access to 1 sink for prepare the clay which is, if possible, not the one you will use to make food for the festival/theater!! +2 rags or old dish clothes
-  Snacks in the dressing rooms ready for D-2 (herbal decaffeinated teas, fresh fruit, dried fruits)
-  A washing machine and detergent



## -Human help-

-  1 costumer available after the show to wash, clean (and repair if necessary) the costumes.  
*See our Annexes “Guide to costumes”*
-  3 volunteers available and on site 1 hour before the show and during the show to receive the audience and support their movement during the performance  
1 of these people must be able to say a “little word” to the audience in your language before the start of the performance. If more than 250 people provide a megaphone
-  1 technician from your team D-1 and D who can support us during the rehearsals and settings. Knowledge in human rigging & rigging skills are welcome
-  1 person with sound management skills to do a top sound (our technician is driving the car at this moment of the show)
-  1 person to look after your sound system from its installation until the unsetting at the end of the show. *See planning p.4*

Same person  
OR  
Same person

## -Show sites-

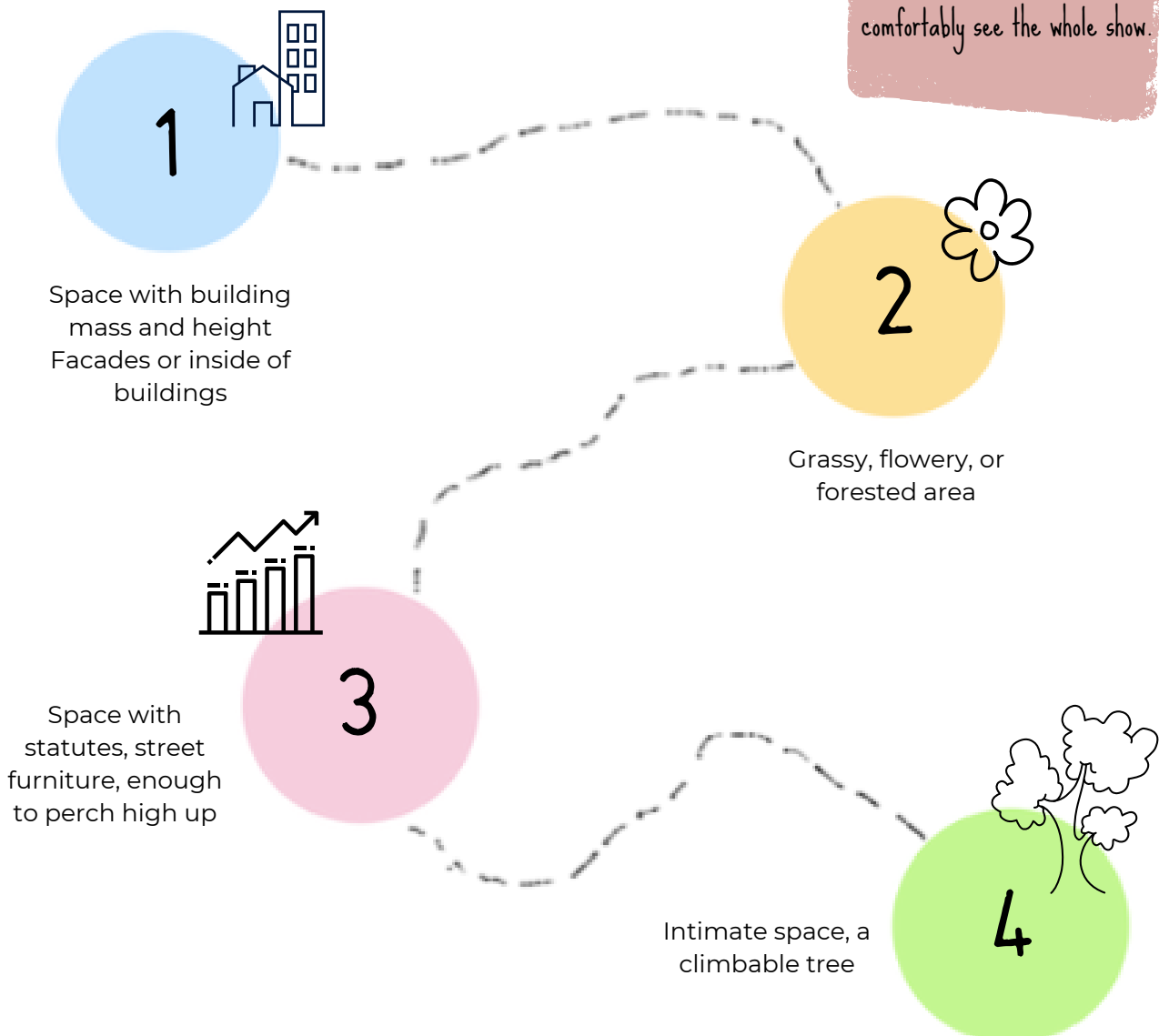
### TIMES AND WEATHER CONDITIONS

The summer sun and hot asphalt can be very intense on bare skin. The show is therefore performed before 12 or after 17:30. It is possible to perform at dusk.

In the case of temperatures below 12°, above 32°, rain, high winds or other extreme weather conditions, the artists can choose to cancel or report the show.

The show will use 3 spaces. They can be about 100m apart if needed. It will be ok if two of the spaces are close together. We will accompany that audience during the walk, and will use the route's landmarks as inspiration for the performance.

All chosen sites must respect the expected audience size, so that all members will comfortably see the whole show.



## SPACE 1

Heights and mass necessary  
Inside or Outside, or both  
In silence / Seated audience



### SCENE 1

a) Hélène appears first. The arrivals are often performed from unexpected places like a city dumpster, a stairwell, bleachers, a sewer hole, a small wall, etc.

b) Then Léo, who was hidden during Hélène's entrance, arrives from somewhere high. He could arrive from a balcony, an I-beam, a girder cross beam, a façade, a sculpture, a play structure roof... This area must be fitting for him to climb down from.

MINIMUM HEIGHT 3m60  
MAXIMUM HEIGHT 15m

c) The rescue: Hélène finds a way of saving Léo from his dangerous position. We try to maximize our use of the material already on site (shopping cart, dumpster, tractors, etc...)

*See examples in the ANNEXES*

!!! This introduction may contain unprotected/free movements at great heights. To ensure Scene 1's feasibility, please complete any/all administrative measures necessary with the buildings' landlords as early as possible.

## SPACE 2

Flowered or forested area  
Gardened or wild  
Seated audience  
In the silence  
Outside



### SCENE 2

A flowery or wooded space. Maintained or abandoned. Could be an urban wasteland, a piece of park or a private garden. We may ask you to leave this space free of anything maintained by green spaces workers between the M-3 marking and the performance date.



## SPACE 3

Space with modules et perspectives  
Standing Audience  
Outside  
In silence



### SCENE 3

A space that can be vast (walk about with the audience possible). Possibilities of getting to heights, climbing on statues, fronts of building halls, street furniture, balconies, a fountain; squares with architecture with volumes, etc...

## SPACE 4

Intimate space  
with trees  
Outside  
Seated audience  
Music

### SCENE 4

- The music must seem like it is coming from the tree. The speakers are hidden from the audience's eyes as much as possible.
- The place is ideally aesthetically beautiful, intimate, and with vegetation.
- Ideally, there is also a tree strong enough to hold our body weight. The lowest branch must be at a maximum height of 3m40.

*The goal being that the characters disappear into a natural element, alternatives can be found; huge embankment to climb, lake or river to completely immerse themselves in, very bushy bush...*

- The space will be far from big roads, and potentially noisy areas (walking paths, boulevards, etc).

*Exemples : Courtyard, private/public garden, corner of a park, cloister, church gardens...).*

*See examples in the ANNEXES*

The sound system will need to be guarded. See p 4 & 5

The vehicle must be able to access the site.

THIS TECHNICAL RIDER IS PART OF THE CONTRACT.

IF YOU ARE STRUGGLING TO RESPECT THE TECHNICAL SHEET, PLEASE CONTACT US.

ALL PROBLEMS HAVE A SOLUTION! Thank you.

Signed in \_\_\_\_\_, in \_\_ example(s), the \_\_/\_\_/\_\_\_\_

THE ORGANIZER (1)

THE PRODUCER (1)  
Association Maison Courbe,  
represented by *Veda Sphère*,  
administrators,  
and Léa Calu, president.

(1) Before signing, please write "Read and approved"

## collectif Maison Courbe

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