BELIEVABLE
ARTS MANAGEMENT

Technical Production Rider

# Over and Out

*correct as of 29 January 2026*

# Over and Out

## Technical Production Rider

## 1. STAGING

The minimum performance area required is 8m(w) x 5m(d) end on stage. Where the stage has wings, the performance area can be reduced by 1m on either side.
The stage surface must be clear, free of tape markings and fully reset from previous shows.

### 1.1 Staging and Set

The set consists of a 3m x 2m rug with a low black reclining chair centered on it. There are small props scattered at the foot of the chair. Upstage centre of the rug is a silver aluminum scaffold pipe (4m high) that sits as a lamppost in the centre of the space. Attached to this lamppost is a 1.2m x 0.9m frosted acrylic screen that is used throughout as a projection surface. To the stage left is a small table with a lamp.

The black stage floor has white stripes painted in the shape of a parking lot. Around the stage are clusters of tussock grasses.

NB: In previous stagings of Over and Out, small holes have been made in the stage floor to install these. Where this is not possible please advise the production manager so that alternative plans can be made.

Company to supply all scenic dressing items including; the rug, chair, side table, lamp, CB radio, landline phone, white paint, and tussock grasses.

Venue to supply black stage floor paint. If any of the above scenic items are already owned by the venue, please inform the production manager as this may save on car space while travelling.

### 1.2 Stage Look



## 2. LIGHTING

A venue specific lighting plan will be drawn up following consultation with your technical team. Attached to this technical rider is the LX plan from the debut season at BATS Theatre that exemplifies the requirements and rigging for lighting, staging, and masking requirements.

NB. Please note that this list is not specific to your venue and will vary depending on both the size and technical facilities available at the venue itself.

### 2.1. Required equipment:

5x Incandescent Profile
8x Incandescent 650W PC
2x 240V Par16 Incandescent Birdie
1x 500W QI Cyc Light
3x LED Profile
1x Hazer (Unique 2.1 preferred)
2x Dimmer waylines to stage for incandescent desk lamps

1x 4m silver aluminium boom stand (single pole on key clamp or low-profile square base)
1x Aluminium boom arm (for Cyc light rigged as a streetlamp)
1x Black scaff pipe with 2x swivel clamps (to secure top of alloy boom stand to grid)

### 2.2 Control

We tour a lighting show file (ETC EOS) which is preprogrammed with all the cues for the show. The show is patched to fit within 1x DMX universe so that it may be run over the top of the existing house rig.

We require an ETC EOS Family console to plot and operate this show. Where an ETC EOS Family console is not available please contact the production manager as soon as possible so that an alternative solution can be arranged.

The desk should be positioned at the rear of the seating block next to the sound desk for the duration of the fit up and performances.

### 2.3 Lighting Plan

Insert relevant venue  lighting plan here:

## 3. SOUND

Sound will be operated and mixed by our operator from a FOH position. The show is operated on Qlab and we will patch our laptop into the in-house sound system.

The show laptop runs both our sound and projection. As a result the operating position must have capacity for projection and audio signals to be run from FOH to stage and the grid.

We tour with a small domestic hifi speaker (30 watt, 8ohm) as part of the stage set, positioned centre stage on the rug, with audio output from Qlab. An additional channel is fed to a speaker positioned stage left near the phone on the table.

### 3.1 Required Equipment

Digital Sound Desk with usb multichannel input - eg Behringer x32
4 output channels - 2 to main speaker hang, and 2 to stage level for auxiliary speakers.
<60 Watt Amplifier for 30 passive speaker, with bare speaker wire connection.
Additional small powered speaker at phone position.

### 3.2 passive hi-fi speaker



## 4. PROJECTION

Projection will be mapped to the acrylic screen and is a mixture of white text and edited video footage to simulate truck driving.

Projection will be operated from the same QLab file/same device as the sound. We will require a Macbook Pro to operate the show. Where a Macbook Pro is not available please contact the production manager as soon as possible so that one can be arranged.

The show has been plotted on QLab 4.7. If the venue owns a Macbook that can only run QLab 5 (i.e. Mac OS Sequoia or later), please inform the production manager so that the show can be replotted.

Due to the nature of the acrylic screen, the projection is most successful with rear projection, rigged level with the projection screen, ideally on a boom stand positioned upstage.

### 4.1. Required Equipment

1x Laser projector of at least 6K lumens with a mounting bracket and scaff clamp
Boom stand
Clean black scaff (approximately 1x 2m length and 1x 1m length)
90 degree clamp or key clamp
HDMI or other data cable to reach from upstage to operator position
1x Macbook Pro

If any of the above is unable to be supplied by the venue, please contact the production manager as soon as possible so that alternative arrangements can be made.

## 5. GENERAL INFORMATION

### 5.1. Dressing Rooms

You provide the following dressing rooms, to be clean, hygienic, well lit, and located as close to the stage as possible.

1 x dressing room (1 performer only) with shower, toilet, and wash basin facilities.

These must be for the exclusive use of the company and must be able to be secured.

### 5.2. Transport

The show equipment will travel in two compact cars, which will remain at the venue for the duration of load in and load out.

Please arrange any parking dispensations that may be necessary for the vehicles during our visit.

### 5.3. Production Office

While our technical and production team is happy to work in the theatre during our stay we require access to wireless broadband and a Mac OSX compatible printer.

### 5.4. Pack-in / Pack-out

We usually require two full days to pack-in, and one full day to pack out after our show, but we're willing to work within an allotted timeframe when negotiated. If you are unable to provide the required amount of pack-in / out days please be in contact with the company Production Manager as soon as possible.

## 6. FRONT OF HOUSE INFORMATION

### 6.1. Running time.

50 minutes, no interval

### 6.2. Clearance.

FOH must check with the company before opening the house to the audience and must give clearance for the show to commence to the Company Operator. The Company Operator is solely responsible for starting the show.

### 6.3. Latecomers' policy

This show has a partial lock out policy. Any late patrons should be held at the door until approximately 8 mins into the show. From this point on any latecomers are welcome. This will be communicated to ushers/FOH by our Company Operator.

## 7. Additional Charges

**You are required** to inform the company at the earliest possible opportunity of any additional costs for equipment hires or overtime hours incurred by the schedule or the technical details presented here, that exceeds any previous contractual agreement.

This technical rider contains the specific minimum requirements for a successful performance of the production 'Over and Out' and forms part of the contractual agreement between venue and the company. Please note that all final technical requirements are to be verified by the 'Over and Out' Production Manager in consultation with the presenting venue and will vary from venue to venue.

With this document you should also have received (unless stated)

1. LX plan
2. Show Risk Assessment

**Any variation to these agreements must be discussed with us and agreed, in full, at least two weeks prior to the Company's arrival.**

*Please do not hesitate to contact us should you need to discuss any of the above or if you can see any areas of concern to yourselves.*

We look forward to working with you.

Believable Arts Management

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