

TECHNICAL RIDER

# Technical Rider

*The Empty Suitcase · Culturas em Movimento*

**The Empty Suitcase**
Culturas em Movimento · culturasemmovimento.com

October 2026

# The performance

This rider is for the technical director of the host venue. It describes the production on tour and what adapts to each theatre. The quantity and type of lighting, sound and projection equipment, and any rental, depend on each venue's inventory and infrastructure. Items marked "to be agreed" are settled with the venue's technical director.

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| **Title** | The Empty Suitcase (O Vazio na Mala) |
| **Company** | Culturas em Movimento · São Paulo, Brazil |
| **Genre** | Contemporary drama |
| **Running time** | 80 minutes, no interval |
| **Cast** | 4 actors: Dinah Feldman, Noemi Marinho, Fábio Herford, Marcos Suchara |
| **Language** | Portuguese, with English and Simplified Chinese surtitles |
| **Music** | Original recorded score by Gregory Slivar; no live musicians |
| **Stage format** | Proscenium stage; medium to large theatres with projection and videomapping |
| **Premiere** | 21 March 2024, Teatro do SESI-SP, São Paulo (original production: SESI-SP) |
| **Touring record** | 102 performances in 7 Brazilian cities, six of them in the same theatre network |
| **Availability** | International touring 2026–2028, by prior arrangement |

# Touring party

Ten people travel: 4 actors, 4 technicians, the director and the tour producer. The touring technicians lead their departments and supervise set-up and operation; the presenter provides the local crew.

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| **Cast (4)** | Dinah Feldman, Noemi Marinho, Fábio Herford, Marcos Suchara |
| **Technicians (4)** | Lighting · Sound · Video and surtitles · Stage and set |
| **Direction and production (2)** | Director (or assistant director) · Tour producer (Marcela Horta, executive producer) |
| **Total** | 10 people |

## Stage

Proscenium stage. Ideal and minimum configurations:

| MEASUREMENT | IDEAL | MINIMUM |
|---|---|---|
| **Performance area, width** | 12 m | 10 m |
| **Performance area, depth** | 10 m | 9 m |
| **Apron (forestage), depth** | 4 m | 2 m |
| **Height, stage floor to grid** | 10 m | 9 m |

The apron is measured in depth: the strip of stage in front of the curtain line. It is not the width or the height of the proscenium opening.

The back cloth, the suspended suitcases and the projector are all rigged overhead. The number of flying bars, their load and the masking are agreed with the venue's technical director.

## Set and freight

Set design by Márcio Medina. Two low platforms carry period furniture. Behind them hangs a large back cloth, "a huge piece of letter paper, yellowed by time", which also receives the projections. Above the actors hangs a sky of suitcases, some of them lit from inside. In the course of the performance the set gradually disappears from the stage.

The tour uses a hybrid transport model. Part of the set, props, costumes and technical material travels by air freight and as accompanied luggage; selected scenic elements can be reproduced or built locally, to the company's technical specifications.

- Can be built or sourced locally, to the company's specifications: the platforms, the period furniture and the back cloth.
- Travels with the company: costumes, props and part of the set.
- Freight weight and volume: to be agreed with the venue's technical director, depending on what is built locally.
- Some set pieces light up on stage (floor lamps and suitcases lit from inside): power supply to be agreed.

## Lighting

Lighting design by Wagner Pinto. The rig combines conventional fixtures, moving lights and specialised units for atmosphere. The reference list below has 149 fixtures. Quantities and models adapt to the venue's inventory; the lighting plot is prepared with the venue's technical director.

| POSITION | FIXTURE | UNITS |
|---|---|---|
| **Overhead** | ETC ellipsoidals (25°/50°, 36°, 50°) | 18 |
| **Overhead** | DTS Nick 1401 | 32 |
| **Overhead** | Clay Paky Sharpy Wash 800 | 21 |
| **Overhead** | Clay Paky Sharpy Wash 300 | 6 |
| **Overhead** | Fresnel | 6 |
| **Overhead** | ETC Source Four #5 | 4 |
| **Side** | ETC Source Four #5 | 4 |
| **Side** | ETC ellipsoidals (26°, 36°, 50°) | 12 |
| **Side** | ETC Source Four on towers (lens not specified) | 6 |
| **Side** | Clay Paky Sharpy Wash 300 | 4 |
| **Side** | "Pimbim" (PAR 36 pin beam) | 16 |
| **Floor** | "Pimbim" (PAR 36 pin beam), on floor stands | 16 |
| **Floor** | Plano-convex 500 W, on floor stands | 4 |

| POSITION | FIXTURE | UNITS |
|---|---|---|
| **Total** | Overhead 87 · side 42 · floor 20 | 149 |

### Structures and control

- 4 lighting towers
- 9 low floor stands
- MA onPC lighting console
- 1 DMX splitter
- Power and DMX cables for all connections

## Sound

Original music and sound design by Gregory Slivar. The score is recorded; there are no live musicians. The actors wear wireless earset microphones.

### System

- 1 Yamaha CL5 digital console (or another console with Dante)
- 6 × 15-inch loudspeakers for surround PA
- 2 × 12-inch loudspeakers as stage monitors
- 1 subwoofer

### Microphones

- 6 earset microphones (reference: DPA 4088)
- 6 bodypack transmitters (AKG or Shure)
- 2 digital RF receivers, 4 channels each (reference: Shure ULXD4Q)
- 1 digital mixer, up to 8 channels, with Dante, for the microphones (reference: Yamaha DM3)

## Video and projection

Image direction and videomapping by André Grynwask and Pri Argoud (Um Cafofo). Videomapping is essential to the show: the projections fall on the set itself, which is the projection surface.

- 1 NEC laser projector, 10,000 lumens
- Standard lens NEC NP41ZL (1.3:1)
- 80 m HDMI fibre-optic cable
- Projector mount for the stage grid

Projector position, throw distance and the video playback system are agreed with the venue's technical director.

## Surtitles

The play is performed in Portuguese with surtitles in English and Simplified Chinese. The company supplies the surtitles, and the touring video and surtitles technician runs them during the show. The type of display (LED screens or projection) and its position are agreed with the venue's technical director.

## Local crew and schedule

The presenter provides a venue that meets this rider, with stage infrastructure and the lighting, sound and projection equipment listed here, as well as a local technical crew for set-up, operation and strike.

Agreed for each venue with the technical director, once the venue's equipment and the local build are known:

- Schedule: set-up, focus, technical rehearsal and strike times; days in the venue
- Local crew: number of technicians and shifts
- Freight: weight, volume and the list of items built locally
- Stage: width and height of the proscenium opening, flying bars and their load, masking
- Lighting: plot, dimmer channels, DMX universes, electrical power
- Sound: mixing position, playback, intercom
- Video: projector position, throw distance, playback system
- Surtitles: type of display and position
- Dressing rooms and wardrobe care

# Technical contact

Technical questions: by email, or through the executive producer.

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| **Company** | Culturas em Movimento · São Paulo, Brazil |
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| **Creator, actress and producer** | Dinah Feldman Harari · WhatsApp +55 11 99144-6957 |
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