



Dear Winnie,

JR.CE.SA.R, KVS & NNT



Technical rider

Duration 105 min, no interval

9 actors, 3 musicians

Technical coordination
stage
Sound
Light
Tour Management

Nele Druyts	nele.druyts@kvs.be	+32 2 210 11 67
Carlo Bourguignon	carlo.bourguignon@kvs.be	+32 496 273 244
Patrick Van Neck	patrick.vanneck@kvs.be	+32 2 210 11 73
Ralf Nonn	ralf.nonn@gmail.com	+32 475 71 36 50
Robin Hectors	robin.hectors@kvs.be	+32 478 658 251

General information

The company on tour:

- 1 light technician
- 1 sound technician (frontmixer)
- 1 sound technician (monitormixer)
- 1 stage manager
- 1 tour manager
- 1 subtitle operator
- 9 actors
- 3 musicians

Stage requirements

We require

- a stage of minimum 14m deep x 15m wide x 16m high with automated fly bars
- a sprung wooden floor suitable for dance, levelled out, with a black dance floor.
- a bare stage free of curtains, cyclorama, backdrops and light equipment. We will use side tabs.
- masking: German masking. The placing of the curtains will be decided by our technical coordinator upon arrival.

!!! It's possible to bring this show on a stage with manual fly bars, but given the large number of needed fly bars, in that case we need an extra set up day!!!

If the stage has smaller dimensions and/or not enough fly bars, please inform our technical coordinator well in advance. Like this, solutions can be found.

Please provide the technical coordinator with an up to date plan of your venue: a floor plan and cross section of the stage, loading dock and auditorium.

Please ask the consent of the technical coordinator before putting the orchestra pit on ticket sale.

Crew and schedule

!!! Please provide us between 14:30 and 16:00 a separate studio for cast in function of meditation and warming-up, if there is no studio available a big dressing room can be suitable.!!!

This schedule is a generic and standard schedule for the production Dear Winnie. The crew levels are based on a standard venue. If you need more crew because of any restrictions or peculiarity of the venue, then please advise the technical coordinator and adjust the levels accordingly.

Please advise us of any house regulations, union restrictions, long lunch break policies or midday shift changes, so the schedule can be adjusted to accommodate local requirements.

The technical coordinator must always agree with any schedule changes.

* As there are fly bar movements in the show. With automated fly bars, we need 1 operator during rehearsals and show. In the case of manual flybars we need 6 fly bar operators.

**A wardrobe assistant is required on the 1st performance day. In series of shows the costumes should be cleaned after every performance.

*** At the beginning of the setup day we absolutely need the fly bars to be empty

set up day		Persons required from the theatre
09:00 – 13:00	Load in + set up stage, light & sound	1 fly bar operator - 2 stage - 2 light - 2 sound
13.00 -14.00	Break	
14.00 -16.00	set up stage, light & sound	1 fly bar operator - 2 stage - 2 light - 2 sound
14:00	Arrival cast	
14:30 – 15:00	Meditation cast (separate room)	
15:00 – 16:00	Warm-up cast (separate room)	
16:00 – 17:15	Technical rehearsal (stage)	1 fly bar operator – sound/light standby
17:15	Diner	
18:30	Preparation costumes and mic's	Operator/sound/light Standby
19:15	Soundcheck	Operator/sound/light Standby
20:00 – 21:45	Show (no interval)	1 fly bar operator – sound/light standby
22:00- 00:00	Breakdown	1 fly bar operator - 2 stage - 2 light - 2 sound

Notes:

- During the breaks, we require the stage to be accessible for the company's technicians and possibly sound check.
- For the second show and any following one the stage needs to be ready in the early afternoon. Exact timing will be decided after each show. We need 2h of technical preparations to be ready for the next show.
- Whenever possible, we wish to work with the same crew for the duration of our stay.
- We would appreciate a French, English or Dutch speaking stage manager, light engineer and sound engineer.
- In the case of manual fly bars, we need an extra set up day (10:00 – 22:00)

Scenery

The set will be sent in a 17m truck and delivered to the theatre loading dock.

The venue is responsible to secure accessibility to the loading dock and a parking place from the day prior to our load in until day after the load out. The presenter is responsible to cover all freight costs including parking for the truck if needed.

We bring

- Hand build music instruments, 4 of them are in the fly bars.
- A clothing wall. Rigged on 2 fly bars. Cloths are falling during the show with the movement of 6 fly bars.
- A lot of percussion.

We require

- A black dance floor.
- German masking.



Lights

We bring

- 1 x HQI 400W
- 1 Hazer
- Light desk (grandMa2 wing)
- 4 small ventilators
- 1 big ventilator

Notes

- All our equipment uses 220V/ 50Hz and is wired with CEE 16A plugs. Please provide enough adaptors to your local plugs if needed (at least 7)
- We tour with our own light desk, to be placed in the auditorium for the show, next to the sound desk. House lights should be controllable from the company light desk position. Please reserve a place in the audience area for both desks.

We require

Type	Number
PAR CP62	46 (6 x 6 sixbars)
PC 1 Kw	4
PC 2 Kw	4
Fresnel 5 Kw	1
Profiel 1 Kw	20
Profiel 1 Kw 50°	1
Profiel 2 Kw	13

- Color gels according to the light plot

Sound

We bring

- Midas Pro2 FOH mixing desk
- Midas Pro1 monitor mixing desk
- XLR break outs and multi cable
- All mics + mic stands
- All in ears
- XLR cables
- Upstage flying: 2 full range speakers (L/C/R)
- We use 14 wireless microphone channels and 12 in-ear channels, so a total of 26 wireless channels
 - For the microphones we bring 14 channels of Sennheiser 6000
 - For the IEM we bring 12 channels of Sennheiser 2050
 - All our transmitters operate within the range of **470 MHZ to 558 MHZ** (A1- A4)

***We need 26 clear frequencies within this range, free from interference and cross-modulation. Any licensing necessary to conform with the local laws must be arranged by the theatre.**

Please contact our sound technician if these frequencies are a problem in your venue.

We require

- Soundsystem, separately addressed from our sound desks
 - On stage:
 - o 3 monitors, on stands, separately addressed
 - o 1 monitor flying
 - FOH:
 - o a powerful FOH system. Full range speakers with subwoofers for an undistorted sound everywhere in the audience area. It has to be possible to adapt the power to the venue's needs.
 - o subs are separately addressed (mono signal)
 - o center cluster
 - o L/R front fill for the first rows.
- In theatre:
 - o surround L+R in the back, on every level
- Some extra mic stands and xlr cables.
- All speakers are addressed separately from the FOH mixing desk or monitor mixing desk
- 1 professional quality headset communication system with minimum 5 stations (1 for sound, 1 for light, 1 for stage left/right and 1 for fly bar operator)

Notes

A full list of the equipment provided by the venue must be sent to us. The list must be agreed with our sound engineer.

The sound board should be located in the audience area in order for the sound engineer to see and hear the performance correctly. It is absolutely not acceptable for the mixing position to be in a booth.

Please reserve a place in the audience area for our sound and light boards of 4m wide. The box office has to be informed of these requirements prior to ticket sales. We recommend to avoid selling tickets right behind the sound and light boards.

Video

No video

Subtitles

The performance is a mix of Dutch, English and African spoken languages. Subtitles are provided. Please contact inge.flore@KVS.be for the needed translated languages.

We bring

- 1 Macbook Air laptop, software used Glyptheo
- 2 Led panel tiles + controller

Dressing rooms

We need 6 dressing rooms:

- 1: Junior Mthombeni/ Cesar Janssens/ Christophe Millet
- 2: Andie Dushime/Mahina Ngandu
- 3: Rosie Ntjam/Denise Jannah
- 4: Joy Wielkens/Jade Wheeler
- 5: Alesandra Seutin/Gloria Boateng
- 6: Tutu Puoane

Please contact the tour manager if there are not enough dressing rooms.
Please provide enough towels, water, thee, coffee, fruits...

Catering

Please provide:

- Set up and first show day:
 - Lunch: 4 or 5 persons
 - Supper: 18 persons
- Following show days
 - Super: 18 persons

!! It's a physical performance. Please foresee a light and powerfull supper.

Wardrobe

We require

- an experienced professional wardrobe assistant, according to the schedule
- duties will include washing, ironing and costume maintenance.
- we will need access to a washing machine and dryer
- liquid laundry detergent
- laundry facilities
- two cloth racks in the dressing room area
- some hangers including trouser hangers
- access to an iron, ironing board, steamer and sewing machine

Our costumes require no dry cleaning, unless specifically requested by the tour manager. In that case a good theatrical dry cleaner with a quick service and good reputation would be helpful.

The costumes will arrive clean. The wardrobe assistant will be required on the first show day to prepare the costumes in the loges. For every following performance a daily maintenance will be required. Costumes should be ready 4 hours before the show. The wardrobe assistant must be present until the beginning and after each performance. Please confirm wardrobe schedule with the tour manager.

Important

We use haze before and in the beginning of the performance

No filming, photography or recordings are allowed during rehearsals or performances without the prior written agreement of KVS.

It is the organizer's responsibility to ensure that the theatre is secure and that the company's set and equipment as well as personal belongings are safe and secure. The organizer is responsible for any loss, damage or theft.

The above technical requirements represent the ideal conditions under which the company operates. Any modifications to these requirements have to be negotiated between the technical director of the organizer and the stage manager of KVS. These technical requirements constitute a part of the contractual agreement between the organizer and KVS and have to be respected as such.

Thank you for your collaboration.