



Kirina

Faso Danse Théâtre
Serge Aimé Coulibaly

GENERAL

The première of *Kirina* took place June 29th, 2018 in Marseille.

Duration and break : +/- 1h30, no break.

Kirina is a performance with 4 musicians, 2 singers, 10 actors/dancers and, on top of this, a group of some 40 extras (the extras to be engaged by the organizer in consultation with *Faso Danse Théâtre*) and travels with 3 technicians (+ 1 technician who drives the truck), 1 tourmanager and a choreographer.

In the dressing rooms, as well as on stage, we require small plastic water bottles (50cl) for the performers.

In the dressing rooms, we appreciate coffee, tea, nuts, energy bars, biscuits and fruits (bananas, apples, lemon).

The organizer provides sufficient dressing rooms with showers and sufficient towels (at least 1 towel per person).

The organizer provides an office/dressing room for the tourmanager, with internet access.

EXTRAS

PROFILE

- we are looking for a minimum of 20 and a maximum of 40 individuals between 7 and 80 years old
- We are looking for individuals who want to live a stage experience by being part of a group that supports the main performers through their presence at specific moments
- We do not ask them for any skilled practice (dance theaters, artistic practices of any kind), but they must be able to walk for 60 minutes without stopping.
- the ideal age distribution is detailed in the table below. Please respect this as much as possible
- Ideally, all the people on the set should reflect the society's demography in terms of gender, background, ethnicity, disability...
- the trans-generational aspect and gender parity are important to us

WORK SCHEDULE - ON TOUR

A 120min rehearsal the day before the show, preferably on the stage, otherwise in a space big enough and with a sound system in order to repeat the walking parts

A 60min rehearsal 2 hours before each show (leaving 60min break between rehearsal and show to get dressed etc.)

OUTFITS

The extras wear their own clothes. On the first day of rehearsal, they have to come with one or several outfits, meeting these criteria:

- Colours : dark colours like brown, grey, black, dark grey and solid colours (no patterned fabrics)

- Shape : long cloths like trousers or long skirts, long dresses, and preferably long sleeves tops (no shorts, no T-shirts, no short skirts etc.)

AGE DISTRIBUTION TABLE

In between 20 to 40 people who will represent a crowd, people ... walking!

	%			
Total extras	100	40	30	20
from 55 years old and more (max. 80)	20	8	6	4
from 16 to 55 years old	55	22	17	11
from 7 to 16 years old	25	10	7	5

STAGE

The organizer provides the following.

Minimal surface 14m x 14m, minimal free height 9m. Every venue less big than this minimal dimensions, should be discussed with and approved by the technical director of *Faso Danse Théâtre*.

A wooden sprung floor with a black dance carpet, covering the whole surface.

No rake : there are objects on wheels on stage.

Masking : legs, borders, black back drop. Front curtain will not be used.

Rehearsal space for warming up, during the day of the first performance, 14 :00-16 :00.

SCENOGRAPHY

Creation : Cathérine Cosme

Set consists of the following elements:

5 objects on wheels (towers of clothes) 80cm x 80cm, height between 2m and 4m. And a projection screen of 10m x 3m (or a screen of 12m x 7m20).

Transport : the truck has a tail lift. Minimal door opening 80cm x 220cm (biggest object is 80cm x 80cm x 220cm).

4 of the 5 towers are composed of 2 parts : for set up, a fly bar or a hoist is required, to hoist the top part of the element on the base part (200kg).

Set up of the towers takes +/-1h, with 3 persons, 1 on stage, 1 in an electric aerial lift, 1 controlling hoist or fly bar.





COSTUMES

A wardrobe person and a sewing machine (the wardrobe person has to be able to work with the sewing machine) are required every day to wash (no dry cleaning), dry and iron the clothes, and to do small repair works (if necessary). The clothes have to be ready 4 hours before each performance (or before the general rehearsal, in case there is one).

Planning of the set up day

from 9 :00 on (in case there are costumes to be washed), or from 14 :00 on (in case everything is clean), until 22 :00 : wash costumes, install costumes, adapt costumes to the extras, clean up the costumes after the rehearsal.

Planning on the day of the first performance

from 15 :00 until the costumes are washed after the performance

alternative : wash the costumes the next day, in this case, the costumes have to be washed, dried and ironed before 16 :00

Planning from the second performance on

similar, the costumes have to be ready before 16 :00

PLANNING

Before arrival

If it's possible, and in consultation with the light technician and the technical manager of *Faso Danse Théâtre*: pre rig of the lights.

Black dance carpet, covering the whole surface of the stage (the day before set up, or on the set up day before 9 :00).

Day 1

morning : discuss set up, unload, set up

afternoon : set up

evening : 2h rehearsal with the extras

Day 2

morning : finish set up

afternoon : check lights, sound check, spacing, rehearsal

5h before the first performance : musicians, singers, dancers on stage

2h before each performance : 1h rehearsal with the extras

evening : first performance

Day 3

4h before the second performance : technical team

2h30 before the second performance : musicians, singers, dancers on stage

2h before each performance : 1h rehearsal with the extras

evening : performance

Last day, immediately after the last performance

strike and load with the same team as set up

Remarks

-in consultation with *Faso Danse Théâtre*, the standard schedule can be adapted to the usual working hours of the venue

before arrival of Faso Danse Théâtre										
<i>pre hang lights (if possible, and in consultation with the technical manager of Faso Danse Théâtre)</i>										
<i>black dance floor covering the whole surface of the stage (the day before the set up, or on the set up day from 8:00 to 9:00)</i>										

day 1 (set up)		(un)load	fly bar	stage	light	follow spot	sound	video	sur-titles	costumes
9:00	<i>discussion montage</i>	(2)	1	3	3		2	1		(1)
9:00-9:30	<i>unload truck, set up / hang screen</i>	(2)	1	3	3		2	1		(1)
9:30-12:00	<i>set up set / light / sound / backline / video / clean costumes</i>		1	3	3		2	1		(1)
12:00-13:00	<i>set up light / video / clean costumes</i>		1	3	3			1		(1)
13:00-14:00	<i>sound line check / sound system check</i>						2			
14:00-18:00	<i>focus lights, video / finish set up sound, surtitles</i>		1	2	3		2	1	1	1
18:00	<i>arrival of the extras</i>									1
18:30-19:30	<i>costumes for the extras</i>									1
19:00-19:30	<i>clean dance floor</i>			2						
19:30-21:30	<i>rehearsal with the extras</i>		1	2	1		1	1		1
21:30-22:00	<i>tidy stage after rehearsal with the extras</i>		1	2	1		1	1		1

day 2 (1st perf.)			fly bar	stage	light	follow spot	sound	video	sur-titles	costumes
10:00-13:00	<i>light cues / finish set up sound / marks on the floor</i>		1	2	2		1	1		
14:00	<i>arrival musicians, singers</i>		1	2	1		1	1		
14:00-15:45	<i>sound check</i>			2	1		1	1		
15:45-16:00	<i>clean dance floor</i>			2	1		1	1		
15:00	<i>arrival dancers / arrival wardrobe person (repairs, arrange clothes)</i>			2	1		1	1		1
15:30-16:00	<i>warming up</i>			2	1		1	1		1
après fin sound check	<i>briefing</i>			2	1		1	1		1
16:00-18:00	<i>spacing / rehearsal</i>			2	1	1	1	1	1	1
17:30	<i>arrival of the extras</i>			2	1		1	1		1
18:00-19:00	<i>rehearsal with the extras</i>			2	1		1	1		1
19:00-19:30	<i>clean dance floor</i>			2						1
20:00-21:30	Kirina			2	1	1	1	1	1	
21:30-00:30	<i>costumes</i>									1

day 3			fly bar	stage	light	follow spot	sound	video	sur-titles	costumes
before 16:00	<i>clothes washed and ironed</i>									1
14:00	<i>arrival techniciens</i>		(1)	1	1		1			
14:00-16:00	<i>mise</i>		(1)	1	1		1			
16:00	<i>arrival artists / briefing</i>		(1)	1	1		1			
16:00-18:00	<i>sound check / warm up</i>		(1)	1	1		1			
17:30	<i>arrival of the extras</i>		(1)	2	1		1	1		1
18:00-19:00	<i>rehearsal with the extras</i>		(1)	2	1		1	1		1
19:00-19:30	<i>clean dance floor</i>			2						1
20:00-21:30	Kirina		(1)	2	1	1	1	1	1	
21:30-00:30	<i>costumes</i>									1

last day		(un)load	fly bar	stage	light	follow spot	sound	video	sur-titles	costumes
before 16:00	<i>clothes washed and ironed</i>									1
14:00	<i>arrival techniciens</i>		(1)	1	1		1			
14:00-16:00	<i>mise</i>		(1)	1	1		1			
16:00	<i>arrival artists / briefing</i>		(1)	1	1		1			
16:00-18:00	<i>sound check / warm up</i>		(1)	1	1		1			
17:30	<i>arrival of the extras</i>		(1)	2	1		1	1		1
18:00-19:00	<i>rehearsal with the extras</i>		(1)	2	1		1	1		1
19:00-19:30	<i>clean dance floor</i>			2						1
20:00-21:30	Kirina		(1)	2	1	1	1	1	1	
21:30-23:30	<i>strike and load truck</i>	(2)	1	3	3		2	1		1

AUDIO

update audio 13/07/18

Please read this technical rider carefully. Everything listed is absolutely necessary to ensure proper conditions for the performance. If you have any problems, please call :

Ralph M'FAH TRAORE:+33 6 51 26 31 46

rmftsound@gmail.com

STAFFING: We will need 1 English-speaking technician (FOH/Monitors),

1 sound technicians for stage, and 1 backline technician to assist in setup, sound check, show and tear down.

SOUND SPECIFICATION

One first class sound system suitable for the venue and capable of delivering 110db full bandwidth to all areas of the auditorium with seamless coverage through out. There should be independent control over

each area of the auditorium, via matrix, outboard eq, processing and amplification, and this should be fully accessible to KIRINA's technician.

The FOH desk must be placed in the middle of the venue, not under a balcony, or in an enclosed space.

The system should be ready for full use by KIRINA's technician three hours prior to sound-check.

It should be noted that unless informed otherwise, the KIRINA's show is a

full electric performance(with respect to the sound specifications).

PA SYSTEM

The main FOH system should be line array wherever possible.

Pref : D&B J Series,V Series/L-Acoustics K1,K2,KARA/Adamson/

Meyer with corresponding SUB BASS.

Where this is not possible – and only where this is not possible - the main

FOH system should be of a highly professional nature with regards to

speaker enclosures, amplification and cabling. Cables should be correct

gauge, amplifiers should be of correct power rating.

Provided by the promoter:

FOH/Monitors

- 1 YAMAHA CL 5 + 1 YAMAHA RIO 32/24 D
- 1 YAMAHA SPX 990
- 1 TC ELECTRONICS M 5000/M 2000
- 1 TC ELECTRONICS D-Two
- 1 MAXX BCL WAVES/AVALON VT 747 SP/SSL XLOGIC G SERIES COMPRESSOR/SMART RESEARCH C1 ON INSERT ON THE MAIN MIX.

We need one talk on stage from FOH to stage – please provide switch on mic.

- 1 CD-RW recorder with 10 blank CDs/1 CD player.

110 DB SPL required at the front desk, placed in the middle of the venue

MONITORS

As per the stage plan, we require:

- 4 monitors D&B M4, L-Acoustics 12 XT
- 6 side fills (preferred D&B Q7 , L-Acoustics 12 XT/115 XT HIQ) with MF/HF at 2 meters above stage floor.
- Sufficient processing/x'overs and amplification must be available for 8 discrete mixes.
- 5 Wireless Headset DPA 4088 black

MICS & STANDS

- as in patch list below

MISC AUDIO

- We need one intercom system with 7 intercoms, between FOH desk, lighting desk, video control and the follow spot, and 3 wireless intercom headsets on stage (to guide the extras).



MONITORS SEND PATCH LIST

SENDS	NB OF WEDGES	DESIGN
1.	1	BALAFON
2.	1	BASS
3.	1	DRUM
4.	1	GTR
5.	1	SIDE/Stage Right Back
6.	1	SIDE/Stage Left Back
7.	2	SIDE/Stage Right
8.	2	SIDE/Stage Left

No economy/budget wireless mics. Please use antenna splitter.

BACKLINE

DRUMS

- 1 **DRUM KIT BLACK** (DW, PEARL, YAMAHA, LUDWIG, GRETCH)
- 1 20" Kick drum with pedal
- 1 Wooden snare 14"X05" (pref. Ludwig) + stand
- 1 Hi-hat + stand
- 1 Rack mounted 10" tom
- 1 Rack mounted 12" tom
- 1 Floor Toms 16" + stand
- 1 Cymbals set SABIAN/ZILDJAN :
1 x 12" Crash, 1 Light Ride, 1 x 14" Crash 1 x 16" Crash,
2 x 8/10" Splash
- 1 Set of hardware to suit
- 1 Drum stool
- 1 Drum carpet

BASS

- 1 BASS AMP: **AMPEG strongly preferred:**
1x 4X10" speaker cabinets
- 1 BASS HEAD AMPEG SVT Classic/PRO 2/3
- 1 BASS Stand

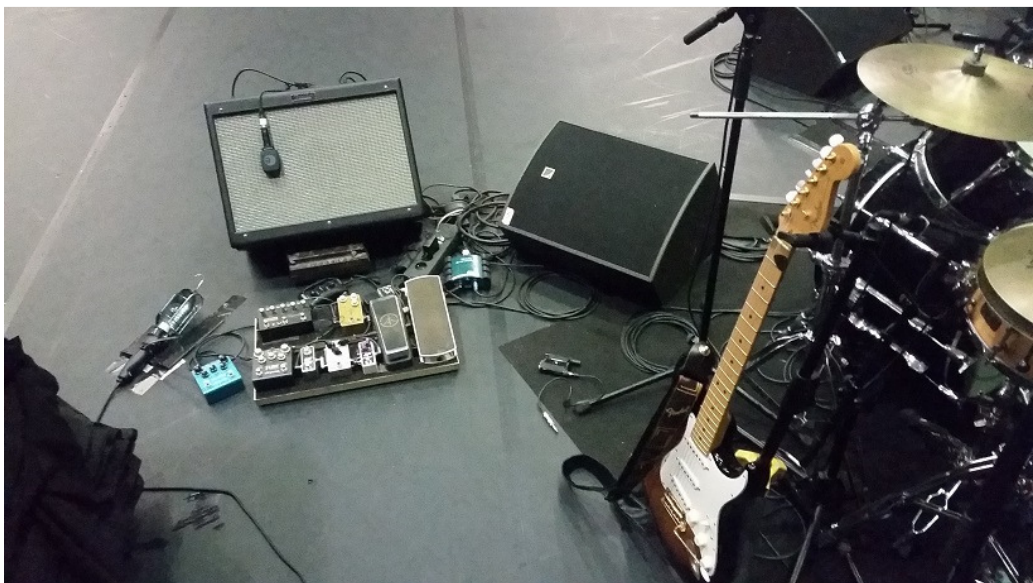
GUITAR

- 1 GTR AMP FENDER HOTROD DELUXE/FENDER TWIN REVERB
- 1 GTR STRATOCASTER + VIBRATO & LOCKING TUNER
- 1 Wireless system for GTR SENNHEISER EW 172 G3/1G8
- 1 GTR Stand

BALAFON

- 1 Keyboard stand RTX

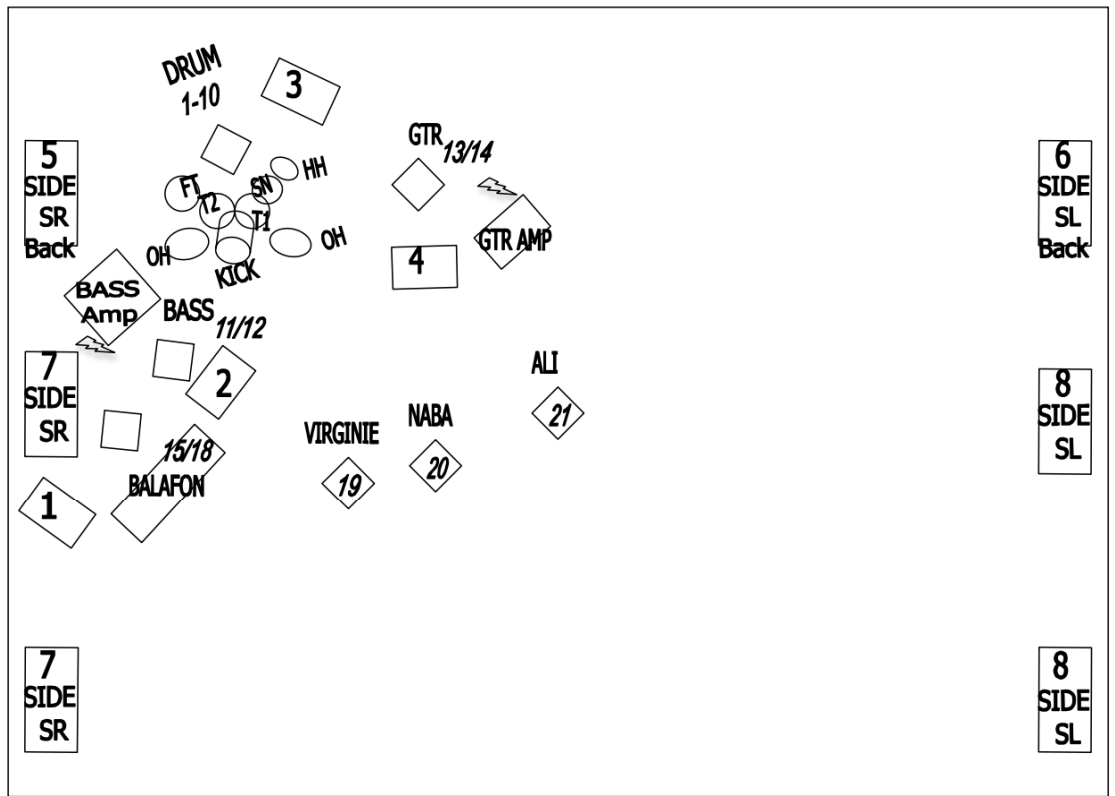




PATCH

IN	DESIGN	MIC/DI	INS FRONT	INFOS	STAND
1.	KICK	BETA 91			
2.	KICK	D6/BETA 52			Small Boom
3.	SN Top	441/ATM 25/SM 57			Small Boom
4.	SN Bottom	E 904/E 604/Beta 57a			Small Boom
5.	HH	DPA 2011/KM 184/SM 81			Small Boom
6.	TOM 1	DPA 4099/D2/E 904/E 604			
7.	TOM 2	DPA 4099/D2/E 904/E 604			
8.	FLOOR TOM	DPA 4099/D2/E 904/E 604			
9.	OH	C 414/DPA 2011/KM 184			Boom
10.	OH	C 414/DPA 2011/KM 184			Boom
11.	BASS	DI RADIAL J 48/BSS AR 133			
12.	BASS	D4/M88/421			Small Boom
13.	GTR	DI RADIAL J 48/BSS AR 133			
14.	GTR	E 609/E 906			
15.	BALAFON	C 414			Boom
16.	BALAFON	C 414			Boom
17.	BALAFON	MD 441/M 88/MD 421			Boom
18.	BALAFON	MD 441/M 88/MD 421			Boom
19.	VIRGINIE	DPA 4088			
20.	NABA	DPA 4088			
21.	ALI	DPA 4088			
22.	SPARE DPA 1	DPA 4088			
23.	SPARE DPA 2	DPA 4088			

STAGE PLAN



FRONT



: Musicians Positions



1-8

: Monitors & Side Fills



: Power plugs

1-21

: Patch Numbers

LIGHT

Creation: Nathalie Perrier

The organiser provides the following lighting equipment

Lighting console ETC Cobalt

4x Mac Quantum Wash
2x PC 1kW
20x PC 2kW
12x zoom profile 2kW 12°-40° (all front)
4x zoom profile 2kW 29°-50° (all front)
2x zoom profile 1kW 28°-54°
2x asymmetric cyc light 1kW
2x Par64 CP60
28x Par64 CP61
16x Par64 CP62
1x BT 250W (or zoom profile 1kW 6°-13°)
1x follow spot HMI 1200W
2x hazer Look Unique 2.1

The organiser provides the following colour gels

LEE053 Paler Lavender (28x par64), LEE120 HT Deep Blue (2x zoom profile 2kW), LEE135 Deep Golden Amber (2x PC 1kW, 8x 2kW, 1x zoom profile 1kW), LEE179 Chrome Orange (1x asymmetric cyc light), LEE200 Double C.T. Blue (12x PC 2kW, 1x zoom profile 1kW), LEE507 Madge (2x zoom profile 2kW, 1x asymmetric cyc light), Rosco 114 Hamburg frost (2x PC 1kW, 20x PC 2kW), Rosco 119 Light Hamburg frost (12x par64), Rosco 132 ¼ Hamburg frost (16x zoom profile 2kW, 2x zoom profile 1kW), Rosco 506 Marlene (6x zoom profile 2kW, 18x par64), GamColor 888 Blue Bell (6x zoom profile 2kW)







VIDEO & SURTITLES

Kirina uses video projection.

Faso Danse Théâtre brings a laptop with video software, and a screen.

The organiser provides the following video equipment

Video projector for front projection, 10.000 ansi lumen full HD, with video projector shutter, cable from video control to video projector HDMI CAT5 or SDI.
Specifications of the required lens can be different for each venue, depending on the possible position of the video projector.

The text of the performance is in french and moré.

The organiser provides the following equipment

Computer with software for surtitles (e.g. Power Point) with HMDI output (to the laptop with the video software), & a person for controlling the surtitles during rehearsals and performances.

In case there is not yet a translation in the correct language, the organiser provides a translation of the text (from the english version).

DIVERS

Kirina will travel with a truck. The truck normally arrives on the day before the set up day and leaves the day after the strike. The organiser provides a secure, closed parking area for the whole period.

Please inform us if there are any restrictions on truck traffic in your country, in your city, in weekends, on sundays, on holidays, etc. If a special permit is needed, the organiser provides it.

The organiser has at the disposal the name and phone number of a physiotherapist who is available on the days when there is a performance.

Everything in this rider, provided by the organizer, is also at the expence of the organiser..

CONTACT

- Technical director: Thomas Verachert - Tel: +32 479 52 50 33 - thomas@fasodansetheatre.com
- Production and tour management: Sandra Diris - Tel: +32 478 38 77 34 - sandra@fasodansetheatre.com