

TECHNICAL RIDER

IL CIMENTO DELL'ARMONIA E DELL'INVENTIONE

LIVE

ROSAS / A7LA5 / Gli Incogniti

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1. CONTACT

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This document is an integral part of the contract and should be read carefully. It outlines the most ideal environment for staging a performance of Rosas. We do request that any additions or variations to these specifications need to be discussed with Rosas. This rider is suitable for performances staged in a theatre space.

3. DOCUMENTATION

• THEATRE PROVIDES

Rosas requests that all up to date technical documentation for the proposed venue is emailed to the technical director at the earliest possible time. Scale drawings and plans are to be provided. The preferred file format is .DWG. Please send along accompanying .PDF files with a scale bar.

- Architectural drawings including section and plan views
- Seating Plan
- Stage Plan
- Pictures of:
 - The empty stage
 - The stage floor
 - The back wall
 - The side walls
- Rigging points
- Standard Hanging Plot
- Inventory of Lighting Equipment
- Inventory of Audio Equipment
- Regulations (noise levels, fire codes, curfews etc.)
- Venue Contact Details

• GENERAL INFORMATION

The production consists of 1 integral piece.

Total duration: +/- 1h30, there is no possibility for an encore. It is performed by 4 dancers and 8 musicians.

4. PERFORMANCE SCHEDULE

DAY 1:

Morning:

- Load in
- Set up scenery, light, sound

Afternoon:

- continue set up & focus lights + soundcheck

Evening:

- Rehearsal on stage

DAY 2:

Morning:

- Technical corrections

Afternoon:

- Rehearsal on stage

Evening

- Performance
- Load out

A venue specific work schedule will be provided.

5. CREW & STAFFING

• THEATRE PROVIDES

LOAD IN/OUT CREW

- 2 x qualified lighting technicians who are familiar with the lighting equipment and the venue
- 1 x sound technicians who is familiar with the sound equipment and the venue
- 2 x stage technician who are familiar with the venue
- 2 x stagehands if the (un)loading of the truck cannot be done by the technicians
- 1 x flymen
- 1 x video technician who is familiar with the venue
- 1 x wardrobe technician who is familiar with the venue

SHOW CREW

- 1 x qualified lighting technician who is familiar with the lighting equipment and the venue
- 1 x sound technician who is familiar with the sound equipment and the venue
- 2 x stage technician who is familiar with the venue
- 1 x flymen
- 1 x video technician who is familiar with the venue
- 1 x wardrobe technician who is familiar with the venue

At least one member of each team must be fluent in Dutch, French or English. If this is not the case an interpreter has to be added to each team.

We need the stage to be very clean and tidy, please reserve the necessary time to clean up the stage **before our arrival**. We need to know in advance if your house rules or union rules do not allow these tasks to be performed by the local house technicians. In that case you have to provide the necessary alternative people who can do this type of job.

- **ROSAS PROVIDES**

- 1x light technician
 - 1x stage
 - 1x sound technicians
 - 1x dresser

6. SEATING & ORCHESTRA PIT

Rosas spends great care on the quality of the comfort for the audience.

Please indicate if you have experience with certain bad audience seats for sight lines.

After we have drawn our set into your plan, our artistic director will make the final decision on how to position the set.

The orchestra pit will be used for 8 musicians.

The height of the pit will be determined by the rehearsal director. This will be approximately 1m60 under stage level.

7. LOAD IN AND SET UP

The standard set up time for this performance is approximately 8 hours. **Exclusive access to the stage is required during this time.**

All irrelevant equipment: Stage towers, acoustic panels, acoustic towers, cabinets, lighting stock or anything else has to be removed before our arrival.

8. LOAD OUT

The load out takes place immediately after the last performance. The standard load-out time for this performance is approximately 1,5 hours, depending on the conditions

9. STAGING

The Performance is set in an open stage unless discussed otherwise.

Please remove all curtains and equipment before the arrival of the Rosas crew.

• DIMENSIONS

- Minimal stage depth: 13m
- Minimal free stage width: 13m
- Minimal free stage height: 8m
- Minimal portal width: 11m
- Minimal portal height: 7m
- Minimal dept orchestra pit: 3m

Other dimensions are subject to discussion and may cause extra build and/or rehearsal time.
The performance can be set on a raked stage.

• THEATRE PROVIDES

- A completely empty and clean stage, free of legs and borders
- Air-conditioning can be switched off so that no air currents will be active.
- The necessary fly bars to hang both set and lights
- Black trusses and rigging materials to hang the side-masking and neon lights.
- All legs and borders should be removed as we are NOT using them unless specifically stated otherwise.

• ROSAS PROVIDES

- A Marley dance floor
- White backdrop

10. LIGHTING

THEATRE PROVIDES

Control

- A clean DMX-512 connection and DMX cable:
 - From Rosas lighting board to theatre house dimmers.
 - From Rosas lighting board to the auditorium dimmers, if different.
 - To each of the Rosas fixtures
 - If DMX is sent over ethernet please provide the required network and protocol settings at the start of the load in. Rosas accepts Artnet (I & II) and sACN (draft and final)

Fixtures

- Working lights
- 10x tungsten music stand light on dimmer

Power supply

- 3x 230v 16amp at the back of the stage to connect the neon dimmers.
- 8x switchpack 16amp to all the sox lights.
- 1x 5kw dimline in the frontbridge

ROSAS PROVIDES

Control

- GrandMA2 onPC Command wing and computer

All our equipment uses **220V / 50Hz** and is wired with European continental SCHUKO 16A plugs. For any other kind of power or wiring with local plug, the theatre must provide the necessary number of converters from the local standard to either SCHUKO or CEE 16A.

Fixtures

- 6x etc Daylight profile
- 4x Ayrton Ghibli
- 1x 5kw fresnel
- 8x Sox light
- 60x Neon tube lights
- 3x Neon dimmer

11. SOUND/MUSIC

The sound mixing area width will be positioned in the central axe of the auditorium and should not be placed under a balcony. The sound booth requires between 3-4 metres width, a table has to be provided by the theatre for the mixing console and the peripherals. Due to the size of some cases, seats will be removed at the mixer position by the theatre providing the additional necessary space.

Sound and light should be at the same desk.

THEATRE PROVIDES

Control

- Yamaha CL5
 - 16 mic in (orchestra pit)
 - LR computer in
 - LR lpad in
 - LR out to MA console
- 1x reverb artificial BRICASTI or equivalent

PA System

- A good quality FOH system with full coverage of the venue (no front fills)
- 2x Q10, or equivalent, suspended on the first flybar at the height of the lights

Monitors

- 4 monitors on stand in the corners of the stage
- 2x Q10, or equivalent, suspended at the height of the lights. (see light plot for position)

Mics

- 8 Schoeps MK5/MK5
- 7 DPA 4060/4061 + windscreen
- 8HF transmitter receivers, and two spare

Mic stands

- 3 small stands
- 5 high stands
- 1 2-way microphone bar

Communication

- Full duplex intercom with at least 4 wireless headsets (light, stagemanager, dresser, house stage manager)

ROSAS PROVIDES

- audio computer
- USB-out
- (Sound Card Jack or XLR out)

Instruments

The performance was created with Amandine Beyer and Gli Incogniti. The performance consists of 8 musicians. The musicians bring their own instruments, except for the harpsichord.

THEATRE PROVIDES

- An Italian harpsichord*
 - 1 keyboard
 - 415hz, Valloti Temperament
- 2 Piano chair
- 6 black musician chairs
- 7 black music stands

*Please confirm with manon.viau@gliincogniti.com the harpsichord selected before renting it.

Tuning required: 1 on delivery, 1 before each rehearsal (during lunch break), 1 before each performance (during dinner break).

Please set the hours for the tuning in agreement with the technical director.

12. VIDEO

We will need a strong Front of house projector 12.000 ansi DLP or Laser for the projection of titles on the back wall of the stage.

THEATRE PROVIDES

- PANASONIC 15k projector or similar
- Necessary optic for a 11m x 6m image on the back wall
- Ethernet connection from the projector to the control booth
- HDMI or SDI cable from the projector to the control booth
- Shutter

ROSAS PROVIDES

- Video computer

13. REHEARSAL STUDIO

The studio needs to be a minimum of 12m x 12m, with a ceiling height of more than 3m. The space should be temperature controlled and located in close proximity to the performance stage. In case the studio is elsewhere, please let us know, the theatre will have to organise the necessary transport.

The studio should be equipped with a sound system.

When rehearsals can take place on stage no studio is required.

14. FREIGHT, DELIVERY AND STORAGE

Our equipment will be sent in a small truck (9,20m)

THEATRE PROVIDES

- The necessary people and equipment to load and unload the truck.
- A storage space for empty cases close to the stage.
- Secure parking space throughout our stay
- permit

15. DRESSING ROOMS, WARDROBE AND PRODUCTION OFFICE

THEATRE PROVIDES

Dressing rooms

- Adequate dressing room facilities for 5 performers including mirrors, tables, chairs and sufficient lighting
- Dressing rooms should be secure and lockable
- 1 large, 1 small towel per person per day
- General power outlets
- Access to a toilet and a shower backstage
- 2 litres of flat mineral water per person per day
- Access to a freezer and ice
- A quiet separate room for massages
- A room for the wardrobe team to install themselves not too far from the dressing rooms / loges dancers

Wardrobe

- a washing machines and dryers
- 2 irons and ironing boards
- garment steamer
- 4 clothing racks for costumes
- 2 drying racks
- 1 dressing assistant

Production office & Hospitality

Please provide a secure **production office** with a **wireless Internet** connection as close as possible to the stage.

Complimentary healthy snacks and beverages should be available to the Rosas crew for the duration of load-in, rehearsals and performances and load out.

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