

Faso Danse Théâtre
Gabrielle Petitstraat 4/9
1080 Brussels
www.fasodansetheatre.com



Back to Kidal

Preliminary Technical rider
01/05/2026

Contact:

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This document is an preliminary rider and can be subjected to changes. It outlines the most ideal environment for staging a performance of Faso. We request that any additions or variations to these specifications need to be discussed with Faso. This rider is suitable for performances staged in a theatre space.

Requested information

Faso requests that all up to date technical documentation for the proposed venue is emailed to the technical director at the earliest possible moment. Scale drawings and plans should be provided. The preferred file format is .dwg.

Please send any accompanying .pdf files with a scale bar.

Architectural drawings including section and plan views in dwg.format.

Seating Plan

Stage Plan

Pictures of:

The empty stage

The stage floor

The back wall

Rigging points

Standard Hanging Plot

Inventory of Lighting Equipment

Inventory of Audio Equipment

Regulations (noise levels, fire codes, curfews etc.)

Venue Contact Details

Crew & Staffing

Stage manager:

Dag Jennes

Sound engineer:

Thaïr Benzougar

Light engineer:

Hermann Coulibaly

Theatre provides

Load in/out and set up crew

3 x qualified lighting technicians who are familiar with the lighting equipment and the venue

3 x sound technicians who are familiar with the sound equipment and the venue

2 x stage technician who are familiar with the venue

2 x video technician who is familiar with the venue

1 x dresser who is familiar with the venue

Show crew

2 x qualified lighting technician who are familiar with the lighting equipment and the venue

3 x sound technicians who are familiar with the sound equipment and the venue

1 x stage technician who is familiar with the venue

1 x video technician who is familiar with

1 x dresser who is familiar with the venue

At least one member of each crew has to be fluent in English or French, otherwise an interpreter has to be added to the team.

Times

Load in and set up	+/- 9 hours.
Soundcheck	+/- 2 hours
Spacing	+/- 3 hours
Show	+/- 1h15min TBC
Load Out	+/- 2 hours.

The load out takes place immediately after the last performance.

This work schedule will be discussed for each venue, depending on local working-conditions and the available time. In order to judge the situation it is very important that we obtain auto cad dwg plans and technical house rider from the venue.

Set

As part of the artistic design, a small part of the audience will be placed on stage. The number of people allowed on stage can be part of the technical discussion.

The stage should be clean, tidy and easily accessible for the audience.

The piece is set on an empty space. One giant puppet will be laying on stage as attribute for the dancers. Assembled, this puppet will be 3m50 high.

Staging

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

Please reserve the necessary time to prepare the stage before our arrival.

Dimensions

- Optimal stage depth: 16m
- Optimal free stage width: 16m
- Minimal free stage height: 8m
- Minimal portal width: 12m
- Minimal portal height: 7m

The company will make all possible efforts to set up the show and allow maximum visibility from all seats. Please notify us if there are seats with bad sidelines and mark them on the seating plan. After we have drawn our set into your plan, our artistic director will make the final decision on how to build the set.

Do not put the orchestra pit on sale without our explicit permission. If possible we will use it to extend the stage. Please warn us if there is a height difference between the stage floor and the closed orchestra pit.

We will also block several seats for our foh equipment and technicians on the seating plan. We request that the seating plan and sight lines are discussed and agreed upon by both parties before tickets go on sale.

Theatre provides

- side masking
- wooden stage floor
- a completely empty and clean stage
- the necessary fly bars to hang both set and lights
- Good quality black dance floor (padded if possible)
- 8x stage deck (2m x 1m x 40cm) with railing
- 8x stage deck (2m x 1m x 20cm) with 2x railing 1m
- 80 chairs

Video

Theatre provides

- 2 Video projector
 - 12K
 - 3 chip DLP
 - WUXGA
 - HDMI in
 - Shutter
 - Lenses

Hdmi from the control booth to the beamers

Faso Danse provides

- Video computer (HDMI out)

Lighting

All lights are provided by the venue. Faso Danse will be as flexible as possible replacing movingheads with available equipment.

Light design still has to start. The designer is thinking of following equipments:

- 8x Chauvet Maverick Force S Profile
- 12 Robe Lighting Spider
- 8x Reve E3 Ovation 15-30°
- 8x PAR 64 MFL
- 16x PAR 64 NSP
- 24x Chauvet Ovation Reve F-3
- 8x booms 2m50 high.

Backline

Theatre provides

- 1 Bass drum 20 "
- 1 snare drum
- 3 cymbal stands
- 1 cymbal crash
- 1 cymbal ride
- 1 drum stool
- 1 ampli guitar

Sound

It should be noted that unless informed otherwise, Back to Kidag is a show is a full electric performance(with respect to the sound specifications).

Theatre provides

	PRODUCT	QUANTITY	
MAIN SPEAKERS	- Line Array. Kara L-A / M12 NEXO / S10 ADAMSON	9 PER SIDE	
	- Subwoofers. SB18 L-A / L18 NEXO / E110 ADAMSON	8 PER SIDE	
	- Delay LineArray (if necessary)	6 PER SIDE	
	- Amplification + cabling + Network + rigging system		
	-FrontFill	2 PER SIDE	
MONITORING SYSTEM	- MONITORS. X15 L-A / P15 NEXO	8	
	- Amplification + cabling + network		
MIXING DESK	- DM7 YAMAHA / CL5 YAMAHA / HD96 MIDAS	1	
	- STAGE RACK RIO32 / DL251 + Network	1	
MICROPHONE :	604 Shenneiser	8	
	SM58 Shure	3	
	KM184 Neumann	6	
	C414 AKG	2	
	SM57 Shure	3	
	609 Shenneiser	3	
	535 AKG	3	
	BSS DI AR133	8	
	Shure AD4D	3	
	Shure AD2 SM58	2	
	Shure AD1 (2 with jack 6,35 + 2 with DPA adapt)	4	
	DPA 4060	2	
	DPA 4088	2	
	DPA 4066	2	
	XLR	40	
	Stand (small)	10	
	Stand (Tall)	10	
	Shure B91	2	
	Shure B52	2	
	Patch Bay	1	
	Sub-patch	3	
MD421	2		
ELECTRICITY	All the electrical components necessary for the correct functioning of the equipment.		

Transport

Back to Kidal travels with a van of 8m long.

Ideally, it should remain at the loading dock during our entire stay.

If this is not possible, the theatre will provide a secure parking space near the venue.

Rooms

Theatre provides

Rehearsal studio

The rehearsal studio is only required if rehearsals can not happen on stage.

The studio needs to be a minimum of 10m x 10m, with a ceiling height of more than 3m50. The rehearsal space should be temperature controlled and located in close proximity to the performance stage. In case the rehearsal space is elsewhere, please let us know, the theatre will have to organise the necessary transport.

The studio should be equipped with a sound system.

Dressing rooms

Properly heated, clean and secure dressing rooms for 6 dancers, 1 actress and 3 musicians. Dressing rooms include mirrors, tables, chairs and sufficient lighting. The rooms must be lockable.

1 large towel per person a day

3 clothing racks for costumes

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

Wardrobe

washing machine

dryer

iron and ironing board

1 dresser will be needed to wash and dry and iron all the costumes after the costume rehearsal and shows. The costume must be ready at least 2 hours before the start of the show. For washing instructions see 'costume list'.

It might happen that some costumes need some repair, this will also be one of the dresser's tasks.

Production office

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

Catering

The day of the general rehearsal and showdays around 15.00h, there should be some snacks and drinks available for the performers:

- Fruits
- Nuts
- dried raisins
- chips
- crackers
- cheese cubes (like Babybel)
- humus or some other spread
- chocolate bars
- energy bars
- water
- coffee, cream, sugar
- Tea
- Coca-cola
- Fruit juice