



Kol Adam (Voice of Humanity)

by Rami Be'er

For any questions regarding all technical requirements, please contact:

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This Technical Rider serves as part of the contract between the Presenter (referred to as the Presenter) and Kibbutz Contemporary Dance Company (referred to as the Artist). The Presenter is to provide all personnel, facilities, equipment, and materials described in this rider.

**** Any amendments or changes to the rider must be approved by Mr. Lior Cohen and be handwritten on this technical rider.**

Technical Requirements for *Kol Adam*

The following technical requirements represent the ideal conditions under which the company operates. Any modification to these requirements may be negotiated between the technical director of the presenter and the Technical Coordinator of the artist, Kibbutz Contemporary Dance Company (KCDC).

**** The technical team must arrive on location 2 days before the first performance and are to be given a full day for setup and focusing 1 day before the first performance.**

**** Production office and theatre/stage area must be equipped with a high-speed and strong wi-fi internet connection. ****

Lighting Plot ([Click Here](#))

The following requirements are to be provided at the presenter's expense:

1. Theater Personnel

The presenter must designate a technical director with decision-making authority to be present, responsible to, and accessible for consultation with the company at all times during load-in, set-up, rehearsals, performances, and strikes.

Please send us theater plans and inventory. These plans must be of a scale of not less than 1:50 and should include:

A	A ground plan showing the stage layout, backstage, loading dock, audience seating and production booth.
B	An electric plan showing lighting positions, circuit positions and numbers, and permanently hung instruments.
C	A profile plan showing the stage, audience rake, the height of the ceiling, FOH electric and grid, masking, and normal trim of on-stage electric.

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D	An inventory of sound and lighting instruments.
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The local crew must speak English. Otherwise, the Presenter must provide a translator.

2. Stage Size

Opening	Proscenium opening of minimum of 12 meters. Additional 2 meters are required on each side for the backstage area if possible.
Depth	Minimum of 10 meters under the light grid (placed under the light hanging place)
Height	Minimum height of 8 meters to the lighting grid.

3. Stage Floor

A	A sprung-wooden floor is the only acceptable surface. The floor must be free from splinters, smooth, level and even.
B	10 rolls of dance floor Linoleum 13m in length on 1.6 wide each roll. All the rest of the stage needs to be covered with black-colored linoleum.
C	It must be completely stretched and taped with no overlaps, gaps, or air bubbles. The floor must be clean and free of holes, nicks, or blemishes. It must be free of rosin and other sticky substances. It must cover the entire dancing space as well as the offstage areas in view of the audience. Clean mops, booms, towels, and other supplies, as needed to maintain a clean and safe floor surface, must be provided as requested.
D	The entire stage must be swept wall to wall and wet-mopped an hour prior to every rehearsal and performance.

4. Soft Goods

A	1 BLACK CURTAIN 6 meter wide x 8 meters high 1 BLACK CURTAIN 9 meters wide * 8 meters high 2 BLACK CURTAIN 3 meters wide * 8 meters high
B	All screens need to be in good shape and without folds Please provide weights to stretch curtains All screens need to be from the same fabric and the same color.
C	20 black wooden walls 2m high and 1m wide

5. Lighting

The artist does not travel with any lighting equipment, color media, or templates. The artist will provide the presenter with a light plot and hanging schedule indicating all lighting and masking locations. The presenter must provide a fully operating lighting system, assembled, hung, circuited, colored, and tested as specified in the light plot and other supporting paperwork. Any substitution of equipment or any change in the placement of equipment must be approved by the lighting director of the artist. Not included in this list are lighting instruments to be used as a curtain wash for the house curtain. Please add units if there is nothing available in the theater.

A	211 PAR 64 1000W <u>CP60</u> – Very narrow, separated not on bars. For hanging on pipes with a clamp. All units need to be black in color and with a long nose
B	6 ETC Profile zoom 25-50 750w with gobo holder
C	8 Prolights LumiPix 16H
D	2 Fresnel 5KW with barn doors + color frame
E	7 FOOT LIGHT 500W (Artist Provides) 12 Clay Paky A.leda B-EYE K20 moving led 4 Robe robin 600 spot or equivalent 28 quartz 500w with clamps.
F	Ten Booms at a Height of 1.5Meters
G	2 units of 5KW dimmer
H	192 Digital dimmers 2kw per channel

6. Cables

According to the lighting plot, this will be sent to you. Wherever practicable, lights should be hung and circuited prior to the day of the performance. Our own technicians need to be in the theater as early as possible on the actual day of the performance.

A	Lighting plan drawing by the Company.
B	Hazer Machine Antari HZ 400 (no smoke machine)
C	Colors as described in the lighting plot
D	COMPULITE SPARK 4D with SMPTE light board -we provide
E	Enough power to run all the lights with no problems
F	A personnel lift, ladder, or similar with wheels, able to reach 32'00" (10m) must be provided for the focus of overhead lighting units.
G	All units should include a lamp, C-clamp, color frame, and safety cable. Please provide a suitable number of spare lamps.
H	Cinefoil, gaffers tape, clothespins and/or binder clips, and all other expendables need to be obtained locally.

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7. Sound

The Presenter shall provide or acquire the following sound equipment:

A	A high-quality full range STEREO sound system.
B	This system is preferably based on Meyers, Turbo-Sound, D&B, HK audio or EAW speakers and subwoofers with appropriate numbers of cabinets and amplification for the hall size.
C	Since the program content is dynamic, care should be taken that all speakers are set up in a fashion that provides even coverage of the entire seating area with clear and no distortion sound.
D	A high-quality, noise-free mixing console a Midas, Yamaha or Soundcraft Digital Mixer is preferred The console must be able to provide a stereo mix for onstage monitors.
E	The sound mixing area should be in the back of the first seating level or in some other location that allows the house engineer to hear clearly.
F	4 onstage high-quality monitors that will be able to play clear and loud sound with amplifiers for stereo separation between stage left and right. There must be separate level and EQ control between the house loudspeakers and the onstage monitors.
G	Intercom/Headset communication for all the necessary positions
H	2 on Stage left & right (with 10m of free cable, or WIRELESS) and in control
I	1 Production table in the house (For Rehearsals, Only if needed)
J	2 DI box for laptop on stage (for class)
K	2 wireless mic in control for T.B.

**** Sound and light operators must be close to one another. ****
**** If not possible it must be connected with 2 XLR cables between them. ****

8. Crew & Technical Support

Local Crew :

For Set-Up:	5 Electricians	For performance:	2 Electricians	For Set-Off:	4 Electricians
	3 Stage Technicians		1 Stage Technicians		4 Stage Technicians
	Sound needed only on the day of performance. Sound system needs to be ready before rehearsal.		1 Sound Man.		

**** Schedule of the Strike after the last performance, must first begin with dismantling of the Artist's equipment (i.e. lighting and set design)**

**** All local technicians must be present and readily available to work with Artist's technicians according to the schedule confirmed with the Presenter and the Artist's Tour Manager. Set up begins at the agreed upon hour with all local technicians on premises and working together**

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with Artist's technicians till SetUp is completed. Set-Off (Post Performance) is done by local technicians and Artist's technicians are solely responsible for Set Off for Artist's equipment only.

**** These requirements are to provide us with the ability to perform and operate in a maximal way. Changes can be made only after consultation with our technical crew beforehand so that we may adapt our needs to your equipment and limitations.**

9. Dressing Rooms & Wardrobe

Dressing rooms

A	One for the Artistic Director
B	Minimum of 6 for the dancers <i>OR</i> sufficient dressing rooms for 16-18 performers
C	One room for Costumes
D	One room for the Crew (Technicians and Staff)
E	All dressing rooms must be equipped with racks for hanging costumes, sufficient lighting, tables, chairs, and mirrors.
F	Dressing rooms must be located backstage as near to the stage as possible and should be conveniently situated near the toilet, and shower facilities (with hot water) should be heated.

Wardrobe

The company requires a wardrobe workspace with:

A	1 Heavy-duty washing machine
B	1 Drier
C	2 Rolling wardrobe racks
D	1 Steam iron and ironing board

10. Rehearsal Studio

A	The Presenter will provide a rehearsal studio for the set-up day and for classes, for the sole use of the Company's dancers
B	Minimum studio size: 13 meters by 10 meters.
C	The studio must have a wooden floor covered with linoleum
D	The studio must include 5 portable ballet barres for class
E	The studio must include a sound system with a cable to connect to a smartphone (3.5 mm input)
F	In the event that the class is not in the theatre, studio space must be a minimum of 130 square meters.

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11. Stage Conditions

A	The Presenter will provide and make sure that the stage is covered with linoleum and that 5 ballet barres are on or near the stage during the setup day (the day before the first performance) and throughout each performance day.
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12. Heating & Air Conditioner

A	The Presenter is responsible for keeping the stage area and the dressing rooms heated at a temperature not lower and not higher than 24°-25° degrees Celsius for the period of rehearsals and performances.
B	Should the Presenter or Theater not be able to provide the appropriate heater, the Presenter is responsible to provide portable heating or heaters which accommodate for the required temperature of 24°-25° degrees Celsius .

13. Refreshments & Hospitality

A	Both technicians and dancers must have mineral water <i>bottles</i> readily available during all working hours during set up, rehearsal, and performance days.
B	The artist would very much appreciate it if refreshments can be made available during set-up.
C	As the dancers do not eat a proper meal until after the performance, it would be very much appreciated if the theater could supply drinks (tea, coffee, mineral water, fruit juices) and light refreshments (e.g. bread/rolls or crackers, cheese, yogurt, and fresh fruit - not citrus, and milk) 4 hours before the performance.

14. Cargo

A	Please speak with Mr. Lior Cohen regarding specs for the Cargo
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15. Transportation

A	One air-conditioned coach bus with a toilet for 28 people and their luggage to/from the point of arrival/departure (airport/hotel) to the accommodation/hotel
B	Aside from personal suitcases, the company travels with 8-10 suitcases for cargo. Coach bus' cargo area must have sufficient space for these additional suitcases.
C	The presenter must provide transportation for dancers, staff, and technicians at all times during the tour in accordance with the schedule confirmed with the Artist's Tour Manager (unless otherwise agreed upon with the Tour Manager). <i>Please note that transportation for dancers and technicians will be at different times, especially during setup.</i>
D	In the event of inclement weather, transportation must be provided by the Presenter between the theater and hotel at all times throughout the tour in accordance with the schedule confirmed with Artist's Tour Manager.

Thank You!

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