

# Kin



**Technical Specifications**

*Photo: Jessica Russell 2024*

# Kin

## Technical Rider 2024.4

### NOTES ABOUT THIS DOCUMENT

The following document sets out the Preliminary Technical Requirements of the Production and the support to be provided to the Company by the Presenter. Understandably, sites and circumstances of the performances will differ, so we welcome suggestions or solutions to our requirements from individual Presenters and Festivals.

### Company Contacts:

Director: Isha Sharvani

[ishasharvani@gmail.com](mailto:ishasharvani@gmail.com)

Co-Director: Russell Thorpe

[russelldannythorpe@gmail.com](mailto:russelldannythorpe@gmail.com)

### 1. PERFORMANCE DESCRIPTION

*Kin* is a show that combines dance, aerial acts, live music, video projections and recorded music. Ideally suited for a large proscenium stage with a fly tower and raked auditorium, the company however is able and willing to adapt the show for other types of performance venues.

*Kin* is a family friendly show, suitable for an audience between 300 and 800 people. It is a compact show in terms of personnel and baggage, making it an ideal touring production.

#### **Touring Personnel**

- 4 adult Performers
- 1 child performer
- 1 Technical Director
- 1 Company Stage Manager
- 1 child carer/backstage support

**Total 8 persons**

#### **Personnel provided by Presenter**

- 1 Lighting Board programmer
- 1 Sound Board operator
- 1 Stage Hands (props and fly rail)

**Total 3 persons**

## 2. SET OVERVIEW

All tour set elements are provided by us, they are as followed;

- **Two Projection Scrim**

- 1x full stage-width scrim 1.5m in front of the cyclorama.
- 1x smaller scrim downstage OP that flies in and out during the show

- **Domestic Set downstage of proscenium (OP)**

- Turkish carpet
- Low table
- Coloured glass lamp shade that can be lowered in. Area around 1.5 1.8m X 2.4m

- **1x Musician Set downstage of proscenium (PS)**

- approx. area 1.8m X 2.4m

## 3. STAGING

The below are ideal stage dimensions to ensure the quality of presentation as well as performer safety, however all stage dimensions can be negotiated.

Performance area: 12m wide, 12m deep is ideal (less also possible)

- Additional width for lighting booms: 2m each side of performance area
- Proscenium width: 12m (less also possible)
- Proscenium height: 6-8m
- Height for lighting bars: 6-8m
- Flat, smooth stage floor with no rake or impairment
- Stage floor black, ideally to be sprung and covered in tarket

### **Presenter to supply:**

- Venue plans and current technical specifications.
- Full stage-width Cyclorama across the rear stage (ideally)
- 1x centre-stage aluminium truss, locked down and rigid, at a height of 5.5 - 7.5 meters, for hanging a fixed aerial rope (essential)
- 2x attachment points upstage (mid-stage and offstage), on overhead grid/beam etc., positioned between the cyclorama and upstage scrim, to mount a 4:1 purchase pulley system for a simple vertical lift (optional)
- Stage level anchor point upstage for above aerial pulley system
- Appropriate ladders/ EWP access for overhead access.

### **Touring Company to supply:**

- Aerial apparatus and harnesses
- Stage and Set plan

## 4. LIGHTING

### **Presenter to supply:**

- FOH face fills and DS area spots
- Multiple colour Back Wash
- Moving Head spots for full stage gobos and special FX
- High Sides/Pipe Ends Stage Left and Right.
- **Side lights on booms in each wing**
  - Shins: Stage Left and Right : wide Profiles on Booms (approx. 1' from floor to side arm)
  - Mids: Stage Left and Right: Fresnels on Booms (approx. 4' from floor to side arm)
  - Heads: Stage Left and Right: Profiles with barn doors on Booms (approx. 6' from floor to side arm)
- 2 banks of LED cyc floods set up to independently light the cyclorama as well as and the scrim in front of it.
- Around 20 instruments (profiles, PC's and fresnels) to be used as specials.
- Full black-out
- Cabling for lighting plan

### **Touring Company to supply:**

- Venue specific lighting plan based on venue provided stage and standard lighting plans.
- Any show specific set electrics & relevant cabling

## 6. VIDEO PROJECTIONS

### **Presenter to supply:**

- Projector with suitable lens to project over the full cyc/scrim from an overhead LX Bar.

### **Optionally:**

- One good quality short throw laser projector to project on the smaller downstage scrim (if not available at the venue, can be hired by us)
- One good quality video camera on tripod plus wireless transmitter system to project live feed onto the larger upstage scrim (can also be hired by us)

\*Ideally, the AV for both projectors should be run from laptops at the control desk FOH.\*

## 6. SOUND REQUIREMENTS

The music for the show is a combination of recorded music, AV projections, onstage speech and live music provided by one musician. The musician has a fixed area for music (extreme downstage PS/on the proscenium apron), but also performs across the stage. Music includes live vocals, electronics and percussion - on an eclectic range of instruments including assorted drums, hand percussion, Tibetans bowls and santoor (Indian zither). The dancers are also part of the aural soundscape; their voices, footwork, body rhythms and vocal percussion also need to be mic'd. Recorded music, backing tracks and AV is played from two laptops at the control desk.

### **Presenter to supply:**

- 4x Onstage monitors for dancers.
- 1x Separate monitor (concealed, DS PS) for the musician. This is especially important as live music has to be synchronised with backing recorded tracks.
- Audio cabling and stereo ep (mini jack) to xlr/phono adaptors depending on mixer input.
- Multi-channel mixer, preferably digital, with min 3-4 different aux channels and FX.
- Communication between FOH and backstage (light/sound/projector operators and Stage Manager).
- **Microphones**
  - 6-8 mics for the musicians area downstage PS
  - 1 mic downstage OP for Tibetan bowls.
  - 4 Border mikes for downstage footwork
  - 2 Rifle or boom mics for picking up performers onstage voice etc.
  - 2 cordless mics for announcements etc.

### **Touring Company to supply:**

- All instruments
- AV, backing tracks and recorded music

## 7. FX

### **Presenter to supply:**

- 2 x Smoke Machines (can be hired by us)
- Control desks for Light, Sound, Video and smoke must be placed together within the auditorium with a clear view of the stage.

## 8. TIMELINE

### **Bump In Time**

We require the venue with technicians/stage crew for 2 days prior to the first show day.

- Day 1 for truss set-up and pulley system rigging. This work could have the touring Tech Director and Stage Manager arriving ahead of the cast if required.
- Day 2 for stage sets, light hanging/plotting, mic and sound check, AV set-up and testing, and technical rehearsals of the show.

### **Bump Out Time**

- 3 hours