



**Archive by Arkadi Zaides
based on footage from the B'Tselem video archive**

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Traveling party

- Choreographer/Performer - Arkadi Zaides
- Stage Manager / Light Operator - Etienne Exbrayat
- Sound Operator - Cyril Communal
- Production Manager / Representative - Julia Asperska or Simge Gücük

The 2 technicians and the chorégrapher arrive 3 days before the performance day and need 2 days of set up.

General description

This is a solo performance by Arkadi Zaides. There is one white screen on stage. There are two video-projectors. There is a multi-channel sound system covering the stage, FOH and on the side of the audience. Lighting is mostly a wash from stage left with soft house lights over the audience. Video and sound cues are triggered by the performer on stage during the show using a remote control.

The set-up will be adapted to each venue.

This technical rider is part of the contract - don't hesitate to contact us for any information or any problems with it.



View from downstage right

Stage

Black Box Theater, ie. no raised stage or apron and no proscenium. If a Black Box venue is not possible, please consult with the company.

Minimum stage dimensions - 10 m x 10 m.

Black Marley to cover the whole the stage floor. All Marley should be from the same stock. The black tape should be of matching aspect. If the rolls of black Marley allow it, it is preferable if the rolls are from downstage to upstage rather than from stage-left to stage-right.

The walls should be bare, no curtains.

Please send pictures of the stage with the bare walls.

A small table is placed downstage right with the performer's computer. Most of the sound, video and eventual network connexions are concentrated on this spot.

There are two projection areas on stage:

- A screen is hung upstage towards stage-left. It is used for the video archive footage. Screen dimensions: 4.25 m wide by 2.49 m high. This screen is hung 10cm off the floor. It is hung 2-3 meters from the upstage wall. The screen has the necessary hooks in the structure. The exact position will be adapted according to the stage dimensions.
The costs for shipping of the screen should be covered by the venue. The case is 124 x 38 x 35 cm (L x W x H) and weighs 35kg. This can be split in 2 pieces of luggage: the case with the metal structure (26kg) and the screen sheet with the personal items of the person travelling with the screen (should weigh less than 23kg).
- The captions (title, date, videographer...) for the archive videos shown on the main screen are projected on the upstage wall to the left of the main screen.
In case the stage is very deep or the upstage wall is far from the main screen or if the aspect of the back wall doesn't allow the text to be readable a secondary black screen for the captions will be required (eg. for two languages (English + local language) a screen approximately 3m wide by 2m tall, extra matt black paint or a colour close to the back wall of the stage could be suitable) ; hooks for the caption screen shall be 65cm from each side.
Please send pictures of the back wall.

The venue should provide:

- the black Marley and matching tape,
- a small table,
- the necessary suspension system to hang the screen(s), plus two weights to stabilize our screen.
- an eventual secondary black screen for the caption.

The company provides:

- the main white screen with the suspension hooks.

Video

The videos are played from a computer with a Triplehead2Go splitter with VGA output.

The performer holds a remote control on stage for the cueing of the videos. The sensor for the remote control is located at the table with the computer.

The two video feeds each go to a video-projector provided by the venue:

- The video-projector for the larger screen : DLP, 6000 ANSI lumen minimum, hung from the grid.
Depending on the size of the venue and the height of the grid/flybars a 1.2~1.8 throw ratio lens will be required.
- The video-projector for the title captions : DLP, 4000 ANSI lumen minimum hung from the grid/flybars.
Depending on the size of the venue and the height of the grid/flybars a 1.2~1.8 throw or eventually longer ratio lens will be required.

The two VGA cables run from the table downstage right up to the flybars/grid and to the video-projectors. This should be as neat as possible.

NB. The video-projectors are placed to cover slightly more than the screen size. Adjustments are

done in software. It is of utmost importance that the light level and the contrast ratio are sufficient to have a bright image with a **very low video black**. Most LCD projector are not bright enough and have poor video black performance. DLP is preferred.

The venue should provide:

- the two video-projectors and their clamping system,
- the VGA cabling.

The company provides:

- the computer,
- the remote control,
- the Matrox Triplehead2go.

Sound

Front of house: a pair of 15” or 12” speakers (600W~300W per channel) hung plus an eventual central fill depending on the size of the venue. Preferably not a line-array system.

Upstage: a pair of 15” or 12” speakers (600W~300W per channel). Placed on the floor with no stand.

Subbass: a pair of 18” speakers plus suitable power amplifier at the FoH. The sub-bass feed can be mono, but has to be independent of FoH or upstage levels.

Audience fills: one or two pairs of 12” or 8” (300W~200W per channel) speakers hung on the side of the audience.

Stage monitors: a pair of 12” or 8” (300W~200W per channel) on stage.

All speaker channels should have independent processing (31 band graphic Eq, delay).

Mixer: 4 analogue inputs, separate feed for each speaker including sub-bass – i.e. at least 10 independent outputs.

A Yamaha 01V96 with extra outputs (either with ADAT to analogue conversion or a MY 8DA extension card) is suitable.

The mixer should have the possibility to copy any input to four different faders channels.

The mixer should be in the same space as the stage and facing it, not in a separate booth.

Connexions:

- 4 inputs stage right,
- 1 return line stage right,
- power for the computer, looper and a small desk light.

The venue should provide:

- the sound system and digital mixer,
- 4 DIs (2 for the video computer minijack connexion and 2 for the effects pedal downstage, ¼” jack connexion),
- 1 dynamic microphone, Shure SM58 or Beta 58 or similar,
- 1 wireless microphone for an eventual translator at the beginning of the performance. More microphones may be necessary if a post show talk is scheduled.

- all necessary cabling.

The company provides:

- the looper pedal.

NB. An intercom is needed from dressing room to the booth, for *stanby/go* to begin the show.

Lighting

The venue should provide:

- 12 1kW cyclorama lights (ADB ACP 1000 or equivalent).
- 39 1kW profiles (Robert Julia 613SX or equivalent – ie. 28°~54°).
- 5 2kW profiles (Robert Julia 713SX or equivalent – ie. 29°~50°).
- 48 16A dimmer channels.
- 1 programmable lighting console.

Gels provided by the venue:

For all 1kW profiles: Lee 281 + Rosco 119 (+ 8 X Rosco 104)

For all 2kW profiles: Lee 730 + Rosco 104

For all Cyclorama lights: Lee 281 + Rosco 119

See reference plot in attached plan.

There is a small desk light on the downstage right table. It is provided by the company. It is not controlled by the light desk.

Notes: The light fixtures play an important role in the stage design. The profiles above the stage cannot be swapped for other types of fixtures.

A possible alternative to Robert Julia profiles is to have ETC profiles. 575W instead of the 1kW and 750W instead of the 2kW.

All profiles beam angle will be confirmed based on the plans of the venue.

If additive pipes are needed, they shall be black.

Translation

Preparation

A text will be provided to the production team.

The captions (title, date, videographer...) projected on the upstage wall to the left of the main screen are to be translated by the inviting party. Zaides' company will provide the venue with an excel file with all the captions in English. Please translate and send back to the company 1 month prior to the performance. The length of the translation may have an impact on the eventual size of the screen used to project the captions.

During the show

The show opens with the performer (Arkadi Zaides) talking to the audience and introducing himself and the project. Please provide a translator to simultaneously translate Zaides' speech when English is not the spoken language.

Schedule

Day – 2

- arrival of the whole company

Day – 1

- On stage: morning and afternoon: lights, video and sound set-up, lights focus, sound check. The venue should provide technicians including at least 1 light technician and 1 video and sound technician.
- Evening: general rehearsal.

Performance Day

- In the studio: morning rehearsal
- On stage: morning: technical corrections
- On stage: afternoon: rehearsal with technique.
- Evening: show.

Technical Personnel

The venue must provide a technical crew adapted to the amount of work and facilities of the venue, including during all working time in the venue:

- 1 light manager.
- 1 video and sound manager.
- 1 stage manager.

The final amount of technical personnel provided by the venue will be agreed upon between the technical coordinator of the show and the technical director of the venue.

An hourly Schedule will be provided closer to arrival date by the team.

Laundry

After each show the costume of the performer should be washed. This includes 1 t-shirt, 1 undershirt, 1 pair of pants, underwear, socks and knee pads.

Hospitality Rider

- 1 Dressing room for the performer and production (with Wi-Fi connection to the internet if possible). The rooms should be clean with mirrors, shower with hot water, towels, toilets, iron and ironing board.
- Catering during set-up, rehearsal time and performances for the technicians and the performer (fruits, water, sweet and salty snacks) ; traditional specialities from the region would be highly appreciated.