

# KAAAY

## Technical Rider

Julian Blum

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This document serves to open the dialogue between the artists and the venue. The information presented here are the ideal conditions to perform the show. The show can adapt to many circumstances, which is why we ask you to contact us directly if you have any uncertainties or detailed questions.

We look forward to your enquiries!

Max & Julian

## General

**Contact Administration & Technique:** Julian Blum (see details left)

**Contact Music:** Max Blum(+4368110612612; maxblum98@gmail.com)

**Duration of the show:** 60min (+10min entrance/intro)

**Artists on stage:** 2

**Artists on tour:** 2

**Where?** Indoor; Outdoor possible on request

**Audience:** Show ideal with <250 spectators (deviations possible on request)

**Age:** from 6 years (long duration of the show for young children)

## Show specific information

**Category:** Contemporary Circus, Live Music, Storytelling

The show is an intimate stage piece. With live music and acrobatics on a two-metre high Chinese pole, the two brothers lead the audience through their self-created world.

**Sound:** Good sound is essential for the show, therefore a space with good sound properties is preferable for an optimal performance (for more specific questions, please contact Max).

**Outdoor:** For the outdoor version, it is optimal if the show is placed in the evening programme (from dusk onwards) and takes place in a „cosy“ location. The show is at its best in a setting with a light installation.

It is not possible to perform in the rain.

## Technical requirements

**Stage** ideal: 9m x 9m x 4,5m (width x depth x height)  
minimum: 7m x 5m x 3.5m

**Tribune** ideally “L-frontal“ or frontal & semicircle (other formats possible on request)

**Floor** With dance floor! Flat, dry & clean!

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## Technical structure

**Chinese pole:** A circus equipment on which the artistes perform acrobatic figures. It is essential that the Chinese pole is attached in a correct manner.

**Provided by organiser:** Three anchor points for Chinese pole, with the possibility of attachment for carabiners or heavy duty loops.

**Provided by artist:** Any material to securely attach the Chinese pole.

**Rigging:** 3 anchor points on the ground to attach the Chinese pole. Anchor points must be able to withstand at least 750KG (daN) of pulling force. Anchor points can be hooks / rings in the ground, pillars in the room or heavy weights (such as water barrels or concrete blocks). Basically, anything that can withstand the specified force (or is heavy enough) and offers a fastening possibility.

## Music

**Provided by organiser:**

- An existing sound system that we can use (the end of the connection cables should ideally be „jack“ to connect them to our interface).
- A power connection in the left corner of the stage.
- A microphone stand.

**Provided by artists:** Guitar, electric piano, drum pads, microphones, interface, computer and all necessary cables to connect these elements.

## Light

**Provided by organiser:**

- Dimmable lights from above (9-12 spotlights) and on ground (6-10 spotlights). Coloured light spots in two places. (For a more detailed lighting plan please contact Julian).
- Lighting technician to run the show (with time to adjust and rehearse light settings; see schedule).
- A power connection hanging from the ceiling to attach a light bulb (a solution without a ceiling attachment can also be found).

**Outdoor:** The outdoor version can be played without or with minimal lighting, depending on the time of day. (Please contact Julian directly to discuss details).

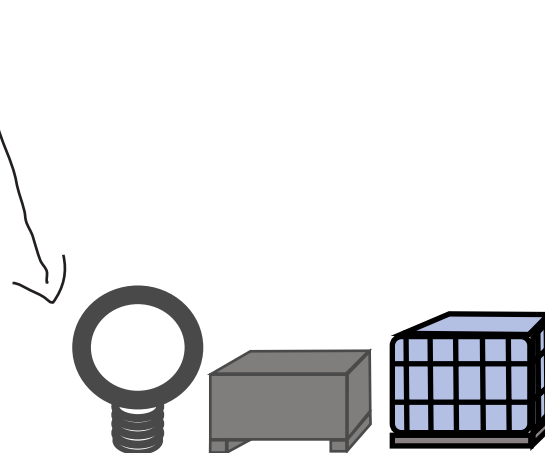
## Spaces & catering

**Provided by organiser:**

- Backstage / Location for personal belongings and costumes in close proximity to the stage.
- Theft-proof & dry place for musical instruments & equipment overnight and during the day.

**Food:**

The artists prefer vegan food. If possible, the last meal before the show should be available at least three hours before the show starts.



Water barrels or concrete weights are suitable as anchor points, for example!

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## Procedure & Organisation

**Ideal procedure** (conditions are in brackets if a fast procedure is necessary):

### Arrival

The artists arrive at noon on the day before the show. Depending on the distance of the venue from the place of residence, an arrival in the evening two days before the show might be necessary. However, no later than the evening before the show!

### Stage set-up

The set-up starts the day before the first performance (a set-up on the day of the performance is possible if a good technical team is on site and the show is not played before 8 pm).

The set-up takes about 2 hours and should take place in the afternoon (around 4 p.m.) of the day before the show (if on the same day, then start at 8 a.m.). A technician should be on site for any questions regarding sound and space technique.

If possible, all technical questions should be anticipated and discussed in advance.

### Light rehearsal & sound check

Both should take place immediately after the stage has been set up. The lighting technician should be on site to adjust the lights and learn the cues for the show. If everything goes smoothly, this will take about 2 - 4 hours. For the sound check, a technician should also be on site who is familiar with the available sound system.

### Rehearsal

The artists should be allowed at least one rehearsal on stage before the show. This can be on the same day as the show. The lighting technician should be on site for at least 2 hours during this period. The rehearsal should be able to be done in intimacy if possible. There should be 4 hours (2h) between the rehearsal and the performance.

### Show Preparation & Warm Up

90min before the show starts (60min). The period should take place in the absence of an audience. During this time it should be possible to do a final sound check.

### Show

The entrance starts and the audience finds their seats while Max & Julian are already on stage. The scene is accompanied by a sound atmosphere.

### After the show...

... It should be possible for the audience to reflect on the show at a stand with the KAAY book, souvenirs, stickers, posters, etc.. A table or similar is needed for this.

### Break-down

Break-down takes approx. 45min and can be carried out from 15min after the end of the show. (quick procedure: directly after the show & 20min)

## Sustainability & Treatment

As artists, it is important to us that our show is as sustainable and resource-saving as possible. We demand respectful interaction with each other (spectators, organisers and artists) and strongly reject any form of discrimination or exclusion, regardless of origin, identity, sexuality or similar.

## Contractual commitment

This Technical Rider is part of a possible contract between the organiser and the artists. The conditions mentioned here have to be respected and any changes have to be discussed with the artists. In case of non-compliance, the artists reserve the right to cancel the show. Any costs resulting from this shall be covered by the organiser(s).

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