

RIDER C: TECHNICAL RIDER TO CONTRACT

THIS TECHNICAL RIDER SHALL BE USED IN TANDEM WITH ADDENDUMS, BASED ON THE REPERTORY PRESENTED. THESE ADDENDUMS ARE ATTACHED AS SEPARATE ADDENDUM DOCUMENTS AND SHALL BE CONSIDERED AS INSEPERABLE ATTACHMENTS TO, AND CARRYING THE FULL FORCE OF, THIS DOCUMENT.

THIS TECHNICAL ADDENDUM IS PART OF THE ATTACHED CONTRACT, THE SIGNED TECHNICAL ADDENDUMS MUST BE RETURNED TOGETHER WITH THE SIGNED CONTRACT IN ORDER FOR THE CONTRACT TO BE FULLY EXECUTED.

GENERAL INFORMATION:

The touring staff of RIOULT consists of the Artistic Director, Associate Artistic Director/Rehearsal Director, one to three (1-3) technical staff (depending on program), and nine to eleven (9-11) dancers. We require the Presenter to provide round trip transportation of costumes, sets, props and technical equipment between New York and the performing venue. We require the local Presenter, at the Presenter's expense, to provide the following.

TRANSLATORS (For International Tours only):

Presenter must provide at least one translator for Company's production stage manager. The translator must be present in the theater at all times the production staff is in the theater. The translator should be literate in general theatrical and stage terms and not a member of the crew.

STAGE REQUIREMENTS:

Minimum dancing areas: 38 feet wide (12 meters) by 30 feet deep (9 meters).
Minimum proscenium opening: 38 feet wide (12 meters) by 22 feet high (7 meters).
Crossover behind the stage: 6 feet wide (2 meters). The crossover must be indoors without steps, with blue running lights where needed.
Minimum number useable line sets: 24 (includes electrics and all soft goods).
Minimum Grid Height: Pipes clear 60' (18 meters)

Theater must be equipped with the following:

1. Five (5) sets black legs
2. Five (5) black borders
3. One (1) seamless white cyclorama
4. One (1) seamless black scrim.

FLOOR:

The stage floor, off-stage and backstage areas must be clean and free of nails, tacks, staples, splinters and any other protrusions or objects that might cause injuries to bare foot dancers. All areas must be thoroughly swept and wet-mopped at the discretion of Company's Production Manager.

The Company requires a sprung dance floor. The floor must be smooth, level and even. Any holes or cracks are to be filled and stopped with wood or cork.

WOOD OVER A CONCRETE FLOOR OR OVER A CEMENT FLOOR IS NOT ACCEPTABLE.

Company requires a black Marley dance floor that must cover the entire stage area. The floor must be free of rosin. Sufficient non-shiny gaffer's style tape to match the color of the floor must be supplied for installation and maintenance of the floor.

Company prefers all lighting and sound cable be kept off the floor in all cases. In situations where this is not possible, Company requires that the Presenter provide sufficient floor covering to cover these cables.

HEATING:

The stage, off-stage areas, studios, rehearsal rooms and dressing rooms must maintain proper heat levels between 68 and 76 degrees Fahrenheit (20 and 25 degrees Celsius) during all rehearsals, classes and performances.

LIGHTING:

Presenter must provide the following:

All equipment and power needed to execute Company's light plot and hookup.

The Company's supplied light plot MUST be completely hung, circuited and tested PRIOR to arrival of the Lighting Supervisor.

The Company's lighting cues MUST be pre-loaded into the venues lighting console. The Company's Production Manager will provide a PDF copy of the cues. Show files will be provided when available.

Computer light control. ETC Ion/Eos lighting console is preferred by the Company.

Company hookup uses 400 channels.

Company light plot consists of 165 lighting instruments, of the following specifications:

- 16 ETC Source 4 19 Degree 575w (or equivalent)
- 36 ETC Source 4 26 Degree 575w (or equivalent)
- 59 ETC Source 4 36 Degree 575w (or equivalent)
- 24 8" Fresnelle's (1kw) -or- Par 64 WFL [CP63] (1kw)
Three-color-cyc lighting units appropriate to venue; both from an electric position and from a ground row.
- 8 10' boom pipes with six, eighteen inch (18") sidearms each.
- 21 Template holders for profile fixtures, as specified in light plot.
- 2 Drop-in Iris' for profiles, as specified in light plot.
- 2 Hazers (L'Maitre Neutron Pro or equivalent) as specified in light plot.

All gels as specified in light plot.

Lamps, hanging hardware, safety cables, and gel frames for all lighting instruments.

A red spotting lamp on centerline front of house.

Production table with six power outlets, one headset and remote lighting console, or remote node with lighting console monitors.

Blue running lights backstage left and right.

All Necessary Cable, Connectors, Spare Lamps, Gel Frames, Safety Cables required to successfully hang the Company's lighting plot.

Any Zetex, or additional masking

Company will provide the following:

All gels required for sidelight color change.

All Templates.

Presenter's Technical Director must supply scale drawing of theater, repertory plot, light, sound, and soft goods inventory, and a line set schedule six (6) weeks in advance of the performance. If the Presenter needs the light plot prior to three (3) weeks in advance of the first performance, please contact Company's Production Manager.

SCENERY & EFFECTS:

There is no scenery innate to the general repertory plan of the company. Scenic needs will be based on the repertory performed at the venue. Please see Addendums attached to this document.

The Company's Stage Manager will require a position back stage (stage right, or left) at the plaster line to call the stage cues during the performances. This position should be created by a podium, or lectern, if a permanent position does not exist in the theatre. Music stands are not a suitable substitution.

SOUND:

There should be sufficient stereo amplification and loud speakers for the house.

The theater must be equipped with the following:

- Mixing console with five (5) inputs
- Four (4) stage monitors, located in wings, near bottom of booms in wing #1 and wing #3 left and right.
- Two (2) Stereo CD players **with auto pause capabilities**
- One (1) microphone at tech table

The Company requires headset communications for this production. The following number of headsets must be provided, on a one-channel system:

- Two (2) backstage -- one Down Left and Down Right;
- One (1) for light board operator;
- One (1) for sound board operator;
- Two (2) in fly gallery for fly person;
- One (1) for house curtain operator if located other than the fly gallery;
- One (1) additional in the house at the production table, for cueing and tech only.

Under No circumstances are walkie-talkies, or two-way radios, an acceptable substitution for Headset Communications.

PROPS:

The Company requires two prop tables (minimum 6 feet long), located stage right and stage left with blue running lights. If space does not allow for prop tables, blue lights and chairs must be supplied for storage of props and costume pieces.

PERSONNEL:

This is NOT a YELLOW CARD attraction.

The number of crew reflected here should be considered base line, and does not include any additional crew required for repertory presented. Please see Addendums for piece specific requirements.

All crew personnel who work during the performance must also have worked, in the same capacity for all rehearsal periods. See the example schedule for crew call timing.

At least one crewmember will handle communication with LD over headset.

**Load-in
and load-out:**
One (1) fly person
Two (2) loaders
Two (2) carpenters
Six (6) electricians
One (1) wardrobe
One (1) sound person

Focus:
One (1) light board operator
Four (4) electricians
One (1) fly person
One (1) carpenter

PERSONNEL (CONTINUED):

Show Run: One (1) light board operator
and load-out: One (1) sound board operator
One (1) fly operator
One (2) deck electrician
One (1) wardrobe

SCHEDULING:

The theater and stage must be made available to the Company prior to the first performance for the purpose of unloading and setting up technical equipment; hanging scenery; hanging, circuiting, and focusing lighting; inspecting sets and costumes; and rehearsing.

Please see an example schedule attached to the end of this document.

Load in: Typically, twelve (12) hours of work are required on the day prior to the first performance.

Technical Rehearsal: eight (8) hours of technical work, including a technical rehearsal, are required, on the day of the first performance.

Performance: Typically four (4) hours for the show call

Load out: The load-out usually requires less than four (4) hours of work.

Outdoor Venues: In outdoor venues, two nights before the first performance are required for technical work; the first night is required to focus the lighting; the second night is used for a technical rehearsal.

WARDROBE:

Presenter to provide Company with the following:

- One (1) wardrobe room, for the preparations of costumes, and prop fabric panels
- One (1) iron, one (1) ironing board
- One (1) industrial fabric steamer.
- One (1) costumer for a minimum of four (4) hours and a maximum of eight (8) hours on the day of each performance.
- Laundry facilities (washing machine, dryer, etc.) are to be provided daily and at the Company's disposal.
- One (1) dresser may be required for quick changes during the performance.

DRESSING ROOMS:

All dressing rooms must be equipped with running hot and cold water, sinks or wash basins, private/non-public restroom facilities and showers. Rooms should be clean (swept and mopped), well-lighted with chairs. Male and female dressing rooms need three (3) costume racks in each room and artistic director requires one costume rack.

Dressing room breakdown is as follows:

- One dressing room for five (5) male performers;
- One dressing rooms for six (6) female performers;
- One dressing room for the artistic director and associate artistic director;
- One room to be used as production office (as close to the stage as possible) containing a chair, desk, telephone with local service, fax machine and internet access.

It is requested that all dressing and production rooms be LOCKABLE with keys provided to the Company's Production Stage Manager. At minimum, Company requires a secure and lockable space.

All Dressing rooms must be for the exclusive use of the Company only, during the period of load-in through the completion of load out.

REHEARSAL SPACE:

The stage on which the performance is to be given must be available to the Company six (6) hours prior to each performance and must be furnished with **ballet barres** sufficient to accommodate twelve (12) dancers.

A heated studio or large room (complying with the sections labeled FLOOR and HEATING) is required for a class in the afternoon on the day of the Company's arrival and prior to the first rehearsal.

A studio or the stage area will also be needed each day that the Company is in residence at the Presenter's facility. The studio or stage area will be needed for daily class for the dancers and should be equipped with ballet barres and a suitable floor.

LOCAL TRANSPORTATION AND FREIGHT:

The Presenter agrees to provide, at the Presenter's expense all local transportation for dancers, artistic personnel, and production staff, including airport/train/bus station pickup and return, as well as transportation between all performance and rehearsal sites, residency activities and related events, and the Company's lodgings. This includes transport of theatre/flight cases.

(The production staff, at times, travels separately from the Company, separate travel arrangements are required in these circumstances. On occasion arrangements need to be made to transport baggage separately from the Company.)

Shipping of equipment and freight to and from the venue as arranged directly with the Company's Production Manager. Note: Standard shipping occurs Monday through Friday hence arrangements may be required for weekend storage.

PROGRAM:

The Company shall furnish the Presenter with exact program copy for all performances. The Presenter agrees to have it printed, at its expense, and available for distribution at the time of the performance. No copy will be altered or edited by the Presenter without written permission from the company. The Company requires fifteen (15) programs for archival purposes to be given to the production manager. Program deadline is noted in the contract.

HOSPITALITY:

The Artist requires the Presenter to supply the following during all rehearsals and performances:

- Non-carbonated bottled water (e.g. Evian, Poland Spring, etc.);
- Twenty (20) cans or bottles of assorted regular and diet sodas;
- Twenty (20) assorted juices (e.g. orange, grapefruit, etc.);
- Twenty (20) pieces of assorted fresh fruit, or cut up fruit for fifteen (15);
- Cheese, crackers for fifteen (15);
- Hot coffee and assorted teas to accommodate fifteen (15), with sugar, sugar substitute and milk;
- Appropriate utensils and cups;

Drinking water in individual bottles with reusable caps located on each side of the stage;

A bucket of ice with Ziploc bags, following each performance.

Hospitality is for the exclusive use of the Company.

Should the Company be required to load-in, tech, and perform in the course of one working day or perform twice in one day, it will be the responsibility of the presenter to provide a catered meal for fifteen (15) at the theater.

Information in the above Rider, and in included addendums, is agreed to and accepted by:

Presenter (signature)

Presenter's Technical Director (signature)

Presenter (printed name and title)

Technical Director (printed name)

Address

Address

Phone

Phone

Fax

Fax

Typical Production Schedule

This should be used for example purposes only. The production schedule, for each event, shall be created based on the specific needs in each venue. The production schedule will be created by the Company’s Production Manager, in consultation with the Technical Director in each venue.

This schedule example is based on the requirements in the technical rider, which stipulate that the lighting plot must be hung and prepared for the company’s arrival to the theatre. This schedule does not account for the time that will be required to accomplish the hanging of the light plot.

<u>Day 1</u>		<u>Load-in – Focus ~ For Example</u>	
Time	Crew	Technical	Dancer
9:00	1 Flyman 2 Loaders 2 Carpenters 6 Electricians 1 Light Board Operator 1 Sound	Load In -Scenic Install -Sound -Lighting Boom Placement Set Electric and Border Trim TECH TABLE IN THE HOUSE	
11:00		Break	
11:15		Load In (continued) Lighting Focus	
1:00		Lunch	
2:00	4 Electricians 1 Carpenter 1 Flyman 1 Light Board Operator	Lighting Focus	
4:00		Break	
4:15		Lighting Focus (continued)	
6:00		Dinner Break	
7:00 - 10:00	1 Light Board Operator 1 Electrician	Lighting Cueing	
10:00		End of Day	

Day 2

Performance # 1 ~ For Example

Time	Crew	Technical	Dancer
8:00	1 Light Board 1 Sound Board 2 Electrician 1 Carpenter 1 Flyman	Cueing	
12:00		Lunch Break	Class on Stage
1:00		Notes	Break
2:00		Spacing Rehearsal	Spacing Rehearsal
3:00		Break	15 minute call
3:15		Dress Rehearsal	Dress Rehearsal
4:45		Notes	Notes
6:00		Dinner	Dinner
7:00		Sweep the stage/Dimmer check	Stage Available
7:30		Half Hour	Half Hour
8:00	Curtain	Curtain	
10:00	Strike	End of Day	
12:00	End of Day	End of Day	

CONTACT INFORMATION PAGE

Please fill out completely, and return to the company.

For Pascal Rioult Dance Theatre

Name	Title	Phone	Mobile	Fax	Email
Elizabeth LaCause	Executive Director	212-398-5901		212-398-5902	liz@rioult.org
Amy Harrison	Managing Director (Booking)	212-398-5901	646-232-3604	212-398-5902	amy@rioult.org
Spencer Anderson	Production Manager (tech and company management)	212-398-5901	650-218-1542	212-398-5902	spencer@rioult.org

For Presenting Organization

General Organization Contact: _____

Name Title Phone Fax Email _____

Publicity Contact: _____

Name Title Phone Fax Email _____

Transportation Contact: _____

Name Title Phone Fax Email _____

Hotel/Lodging Contact: _____

Name Title Phone Fax Email _____

Technical Contact: _____

Name Title Phone Fax Email _____

Other: _____

Name Title Phone Fax Email _____