

LES BALLETS TROCKADERO DE MONTE CARLO INTERNATIONAL TECHNICAL RIDER.

This technical rider is part and parcel of the contract and must be signed and returned with the contract in order for the contract to be fully executed. Please initial each page, sign the last page, and return one original copy with the contract.

What follows is a detailed outline of the technical requirements for presenting *Les Ballets Trockadero de Monte Carlo* in a theatrical setting. If the following technical requirements seem too great for the intended place of performance, please note that the Company has extensive experience adapting to a wide variety of local situations, and is always willing to work with Presenters to achieve the best possible performance within any technical constraints.

All equipment, materials, personnel, supplies and/or labor specified in this rider will be provided by the Presenter, at the Presenter's own expense and cost.

1. THEATRE:

The Presenter agrees to furnish at its own expense, the use of the theatre, well-heated or air-conditioned, well-lit, cleaned, appropriately staffed (including box office and janitorial personnel), and with equipment and personnel therein contained as specifically described in this Technical Rider. The Presenter agrees that these facilities shall be clear and in good order at the time of load-in and maintained in good order throughout the engagement. The theatre, including all on-stage and back-stage areas must be secure and kept for the exclusive use of Company throughout the engagement, including setup time(s), rehearsal(s), and performance(s).

2. STAGE:

The preferred size of the performing space is 44ft (13.4m) wide and 32ft (9.75m) deep. The backstage area must allow for fast entrances and exits from the performing space. A safe, lighted crossover allowing performers to pass quickly from stage left to stage right is required. The standard stage configuration is four wing openings per side.

3. STAGE FLOOR:

When the contract calls for more than three performances on the same venue, a sprung floor is required and must be supplied by the Presenter. A black Marley-type linoleum or vinyl dance floor is required at all times and must be supplied by the Presenter. *The Company does not travel with any floor or with any floor tape.* Sufficient black cloth tape for the installation and maintenance of the dance floor is required. The dance floor must be installed as part of the **pre-hang, on the day prior to the first performance.** The dance floor must be of sufficient size to cover the area from leg line to leg line and from the proscenium to the most upstage backdrop. The dance floor must create a smooth, even surface free of ripples and debris beneath. The safety of the performers depends on this performance surface and therefore the Company technical staff reserves the right to insist that improperly laid dance floors be repaired prior to performance.

It is required that the Company be allowed to use rosin on the dance floor during rehearsals and performances.

Please note: Company focuses all lighting with the dance floor laid. Focus tower must be able to roll over marley.

4. **HEATING:**

The stage area and dressing rooms must be heated to a minimum of 72 degrees Fahrenheit (22.2 degrees Celsius) at least 3 hours prior to and for the duration of all classes, rehearsals and performances.

5. **SOFT GOODS:**

The Presenter agrees to provide the following drapery to mask the stage to the satisfaction of the Company Technical Director:

6 sets of matching black legs

5 full stage width black borders

1 full stage black scrim

1 full stage white cyclorama

1 full stage black curtain**(depending on program this should be a split curtain)

1 main curtain which will fly up and down, or travel open and closed.

The Presenter agrees to hang all soft goods as per the Company lineset schedule as part of the **pre-hang, on the day prior to the first performance.**

6. **WARDROBE:**

A wardrobe area convenient to the dressing rooms and equipped with sturdy wardrobe racks and hangers for sixty (60) costumes is required. A steamer, iron and ironing board is also required. If available at the place of performance, access to washing and drying machines, and sewing machines is requested.

7. **DRESSING ROOMS:**

Heated dressing room space for use by twenty two (22) people simultaneously is required. Dressing rooms must be equipped with hot and cold running water, make up lights, tables, chairs, and mirrors. Toilets and showers should be nearby. Dressing rooms must be located in an area separate and apart from the public's view and access.

8. **LIGHTING REQUIREMENTS:**

*The Company does not travel with any lighting equipment. All lighting equipment and color media is to be supplied by the Presenter, and **must be installed during the pre-hang, on the day prior to the first performance.***

The Company does not use a standard tour light plot. The Company lighting supervisor will provide a light plot and lighting paperwork specific to the program and the venue a minimum of four weeks before the engagement. The Company light plot can normally be adapted to the equipment available at each theatre, and therefore the light plot will take into account, *but not necessarily be limited by*, the equipment inventory at the place of performance. The Presenter should be prepared to provide additional equipment if the available lighting inventory is inadequate. Please send an inventory of the theatre's lighting equipment along with the description of the theatre's technical specifications with this returned rider.

The Company light plot will include the following:

As many as seven (7) over-stage electrics positions

As many as two (2) front of house cove positions

As many as four (4) front of house box booms positions

As many as eight (8) 13ft (4m) tall side light booms

As many as two hundred-sixty (260) lamps over-stage and on the booms
As many as sixty (60) units in the front of house positions
As many as two hundred (200) 2400 watt dimmers

The Presenter agrees to hang, circuit, patch, color, and test all lighting equipment as per the Company light plot during the **pre-hang, on the day prior to the first performance.**

The Presenter agrees to provide a computer memory lighting board and a trained and skilled operator for that lighting board. ETC or Strand consoles are preferred, but any computer memory console is acceptable.

The Presenter agrees to provide two (2) followspots and two (2) skilled followspot operators.

9. SOUND REQUIREMENTS:

The Company does not travel with any sound equipment. All sound equipment is to be supplied by the Presenter. The sound system must be of sufficient size and power to fill the audience area with clear, undistorted sound. The system should be capable of reproducing symphonic music at a level of 85db (A weighted) at the outermost seats without distortion or noise. The Company prefers to provide digital files for Qlab or similar program. Alternatively, company could provide music played back from alternate sources, but this is a less preferable method.

A computer with Qlab, Abletone, Show cue or a similar digital player program and a skilled operator. A backup computer is recommended for show purposes.

2 or more high quality loudspeakers for the audience area

2 or more high quality loudspeakers for stage monitors

Sufficient amplifiers to power the house speakers and stage monitors

1 mixing board with at least 1 microphone input, 4 line inputs, and 2 independently controlled outputs for the house speakers and stage monitors.

1 vocal microphone located backstage at the stage manager's position.

A high quality headset communication system is required and is essential for communication between the Company stage manager and the theatre crew. The Company requires at least eight (8) intercom stations, placed as follows: stage manager, light board operator, sound board operator, two (2) followspot operators, curtain operator/fly rail, and a stagehand on both sides of the stage.

A program monitor and paging system to the dressing rooms is highly desirable.

The sound reinforcement and intercom systems must be installed, cabled, tested and tuned during **pre-hang, on the day prior to the first performance.**

10. RIGGING REQUIREMENTS:

The place of performance must be equipped with adequate means of hanging lighting equipment, masking, and backdrops. A working counterweight system, working hemp system, or fixed ceiling grid is acceptable.

Depending on the program selected, the Company may be traveling with custom scenic backdrops, drapery, or flown props. As many as four (4) empty pipes located immediately downstage of the house cyclorama and blackout drop may be required for hanging Company scenery. Exact rigging requirements are dependent on the program, which is to be advised.

The Presenter agrees to provide as much as 200ft (60m) of conduit-type bottom pipe for use in Company backdrops. The exact amount of bottom pipe required is dependent on the program to be performed, and will be confirmed by the Company Production Manager.

11. TECHNICAL CREW:

The Presenter agrees to provide and pay for a technical crew, which shall consist of experienced stagehands and wardrobe personnel competent to complete the setup, operation, and removal of lighting equipment, sound equipment, curtains, flies, props, and wardrobe within the stipulated time period. The Company shall not be responsible for any costs by unions or other agents, including the Presenter, for personnel, whether operating or supervisory. This is not a “yellow card” engagement. The following technical personnel are required in venues NOT subject to strict departmental regulations:

Typical load-in, setup, and load-out crew:

- 6 Electricians
- 1 Sound Technician
- 2 Carpenter/Property handler
- 1 Flyman
- 1 Wardrobe

Typical Performance crew:

- 1 Light Board Operator
- 2 Followspot Operators (3 depending on program to be performed)
- 1 Sound Board Operator
- 1 Flyman (2 depending on program to be performed and operation of the main curtain)
- 2 Stagehands (Duties will include properties, deck electrics, and deck carpentry)
- 1 Wardrobe/Dresser

Exact crew needs will be determined by the theatre technical director and Company production stage manager depending on the program(s) scheduled to be performed and local labor regulations.

Truck loaders or teamsters must be called at the appropriate times and paid for by the Presenter as required by local regulations to bring the Company cargo (typically 12-15 pieces of hand-carry luggage) in and out of the performance facility.

The Presenter agrees to obtain and pay for any and all local work permits, union fees, taxes, and other local licenses that may be required for the Company to carry out the activities and performance(s) covered by this agreement. The Company does not carry a yellow card.

The Company uses pre-recorded music. If musicians are imposed on the program by the local union, this shall be the financial responsibility of the Presenter.

12. WORKING SCHEDULE:

The Presenter agrees to make the theatre and stage available for the exclusive use of the Company for the purpose of a technical pre hang and setup period of no less than thirty two (32) consecutive hours prior to the first performance. This technical setup period will be for the purpose of hanging venue and company soft goods, hanging and focusing lights, laying dance floor (and sprung deck when necessary), preparing costumes, setting lighting and sound levels, and rehearsing. It is absolutely required that the light plot be hung, circuited, colored and tested; the masking hung; sound and intercom systems setup; and the dance floor installed according to the Company light plot, lineset schedule, and general instructions on the day

prior to the first performance unless alternate arrangements have been made with the company Production representative.

Company Production Staff will be present for the pre hang on the day prior to the first performance.

The typical schedule is:

DAY 1 (Pre hang day)

09:00	Load in. Offload company cargo. Hang venue and company drops. Begin hanging lights. Begin sound set up.
13:00 – 14:00	Lunch break. Audio tuning as needed.
14:00	Audio finishes for the day if set up complete. Continue building lighting towers. Sprung deck (if required) and marley floor installation.
16:00	Trouble shoot, channel check, color all lighting. Spike marley floor. Set trims.
17:00	Begin focus.
19:00	All finish.

DAY 2 (First performance day)

9:00	Continue focus.
12:00	Finish focus. Begin programming**(or earlier if time allows). Sound crew starts. Set stage for class.
13:00 – 14:00	Sound check. Electrics and staging crew lunch break.
14:00	Continue programming. Wardrobe call begins. Company arrives at venue.
15:00	Company class on-stage. Crew explanations (no technical rehearsal).
18:00	Crew dinner break. Company rehearsal continues (work lights).
19:00	Show crew called. Stage cleaned.
19:30	House opens to the public.
20:00	Performance with two (2) intermissions.
22:00	End of performance.
22:00 – 23:00	Load-out.

When the Company performs two different programs, the Presenter shall provide an additional four (4) hours in the theatre on the opening day of the second program for the purpose of technical preparation and rehearsal if required by the Company.

The Company will use a “work light” stage (or other studio or rehearsal space if available and approved by the Company) for class, notes and rehearsal on each day of the engagement. Crew calls that may be required for Company class and rehearsal on stage shall be at the expense of the Presenter.

If television, radio, film or other publicity activities should cause a delay in the technical preparation of the show, the Presenter shall be responsible for the time, personnel, and cost required to complete the technical preparation of the show.

13. SPECIAL PROPERTIES REQUIREMENTS:

Some of the ballets that the Company will present require special properties, equipment, or personnel. The program is to be advised and the special properties requirements will be confirmed by the Company production stage manager several weeks in advance of the

engagement. Not all of the ballets listed below will be performed in any one program. The Presenter agrees to provide the following as necessary:

Swan Lake: One (1) small smoke machine, such as a Rosco 1600 or equivalent. An usher or volunteer to deliver Company flowers on-stage to the dancers at the end of the ballet.

Les Sylphides: An usher or volunteer to deliver Company flowers on-stage to the performers at the end of the ballet.

Giselle: One (1) small smoke machine, such as a Rosco 1600 or equivalent. Padding in the orchestra pit or in the front row of seats to allow a performer to safely jump from the stage.

Yes, Virginia, Another Piano Ballet: A grand or baby grand piano (with piano bench) on wheels or casters to allow quick setup. A console or upright piano is NOT acceptable. The piano does not need to be tuned. An usher or volunteer to deliver Company flowers on-stage to the performers at the end of the ballet.

Patterns in Space: Two (2) condenser microphones on microphone stands with boom arms. Two (2) matching black armless chairs and one (1) adjustable black music stand.

Café of Experience: Three (3) matching black straight-back armless chairs.

Debut at the Opera: One (1) step ladder.

Humpback Horse: Six (6) variable speed double pattern rotators for 'B' size patterns, such as GAM Twinspin II or equivalent. Two (2) high output bubble machines and one (1) gallon (4 liters) of bubble machine fluid. An usher or volunteer to deliver Company flowers on-stage to the performers at the end of the ballet.

Naiade and the Fisherman: One fullstage black curtain with a center split. Does not need to travel (open & close).

Paquita: An usher or volunteer to deliver Company flowers on-stage to the performers at the end of the ballet.

Raymonda's Wedding: 12 stage weights to secure Arches drop to the deck.

Don Quixote: Four (4) round cocktail tables and eight (8) café-type chairs.

Gaite Parisienne: Four (4) round cocktail tables and eight (8) café-type chairs. An usher or volunteer to deliver Company flowers on-stage to the performers at the end of the ballet.

Ecole de Ballet: Four (4) portable ballet barres (10 ft. / 3,5m long). Twelve (12) matching armless chairs. An usher or volunteer to deliver Company flowers on-stage to the performers at the end of the ballet.

Irish Encore: Two (2) dry ice fog machines and 50lbs (25 kilos) of dry ice per performance.

Swing Encore: One (1) large mirror ball with rotating motor.

Salsa Encore: Four (4) 250 watt 28 volt PAR 64 ACL banks.

14. BALLET BARRES:

If the place of performance has ballet barres in stock, use of them prior to the performance(s) is requested. If not, some other manner of rigging dance barres for use by eighteen (18) dancers simultaneously must be devised.

15. HOSPITALITY:

The Presenter agrees to supply drinking water, disposable cups, and tissues back-stage for each performance. The presenter agrees to supply refreshments such as a deli platter with cheese and meat, bread/condiments, hummus, sweet & savory snacks, coffee, tea, sodas, and juices in the dressing room area.

16. TICKETS:

The Presenter will supply fifteen (15) complimentary tickets for each performance. Two (2) of the tickets will be for the use of the Artistic Directors and must be on the aisle as far back from the stage as possible. The remaining thirteen (13) should be located in the best seats in the house. The box office or house manager will be informed at least one hour prior to the performance as to the disposition of the remaining tickets.

17. TRANSLATOR:

If the principal language spoken on-stage is not English, the Presenter must provide a translator who is fluent in both English and the local language, and who has a working familiarity with technical theatre. This translator is to be hired solely for the use of the Company production staff and not for any other reason, and must be present on-stage during any meetings, load-ins, rehearsals, shows, load-outs or any other time the production staff is in the theatre or in contact with the theatre staff.

18. LOCAL MANAGER:

Should the Presenter be unable to be present at all times during the period of activities covered by this rider, then a local manager or representative should be appointed to act for him. The local manager shall have the power and understanding to resolve any disagreements arising from the misinterpretation of this rider, and empowered to act on behalf of the Presenter whenever the need should arise.

19. RECORDING OF PERFORMANCE:

No part, portion or segment of the performance shall be reproduced, by either audio or video recording, without the express written permission of the Company Director. The Company reserved the right to videotape the performance for archival purposes only, as mutually agreed with the Presenter in advance.

20. ARTISTIC CONTROL:

The Company shall at all times retain sole artistic control over the performance(s) and other residency activities.

21. INDICATION OF UNDERSTANDING OF TECHNICAL REQUIREMENTS:

The Presenter must initial this Technical Rider on each page, and the name and contact information of the Presenter's Technical Director must be indicated. This Technical Rider must be returned with contract.

22. TAXES / TAX EXEMPTION:

PRESENTER:

Please provide the name, telephone number, fax number, and email address of the following contacts, as well as those of any other pertinent theatre personnel:

Production Manager: _____

Telephone: _____

Fax: _____

Email: _____

Technical Director: _____

Telephone: _____

Fax: _____

Email: _____

Lighting Director: _____

Telephone: _____

Fax: _____

Email: _____