

**Ririe-Woodbury Dance Company
Ririe-Woodbury Dance Foundation
Rider Agreement**

RIDER: PERFORMANCE STAGE REQUIREMENTS

**Ririe-Woodbury Dance Foundation
Nikolais Dance Theatre Tour – Repertory Program**

Contents of this RIDER are an integral part of the PERFORMANCE AGREEMENT:

RIDER to AGREEMENT dated **Day of** by and between (hereinafter called PRESENTER) and the **Ririe-Woodbury Dance Company** (hereinafter called ARTIST(s)).

Upon contract approval, or no later than two months prior to the first performance date, ARTIST must receive a complete list of available lighting and sound equipment, information on any existing repertory lighting plot, technical specifications and dimensions of the space, lineset schedule, appropriate persons to be contacted upon arrival, etc. (including a ground plan and section of the space drawn to scale) be sent to the Artist.

I. ARTIST PROVIDES:

ARTIST will supply and furnish for said Performance(s) the services of Company dancers, one Technical Director and one Stage Manager (TD/SM) (responsible for supervising the load-in, set-up, rehearsals, performances, strike and load-out), costumes, and properties as ARTIST in its sole discretion shall designate, as well as a recording of the sound score accompaniment to be used in conjunction with said Performance (s).

ARTIST, it should be noted, carries specialized equipment as follows. This is in addition to the equipment to be supplied by PRESENTER:

1. Slide projectors and associated hardware.
2. Gobos and/or special lighting effects as required by the repertory being performed.
3. Such rigging equipment as required by repertory being performed.

ARTIST may need to drill eight (8) 5/8inch holes off stage to accommodate Tensile Involvement elastics. Four holes on each side.

II. PRESENTER PROVIDES:

PRESENTER, at its sole cost and expense, will comply with the requirements and furnish personnel, accommodations, and equipment as follows:

TECHNICAL DIRECTOR

PRESENTER shall designate a TECHNICAL DIRECTOR (TD) with decision making authority who will be present, responsible for, and accessible to ARTIST at all times during LOAD-IN, SET-UP, TECHNICAL REHEARSALS, PERFORMANCES, STRIKE AND LOAD-OUT.

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STAGE REQUIREMENTS

1. The stage must have a *suspended wood* floor and must be clean and free of splinters. ARTIST WILL NOT PERFORM if stage deck is concrete, marble, terrazzo, tile, or any other surface directly in contact with concrete. Presenter must provide approved dance flooring such as those manufactured by Marley, Harlequin, or Rosco. Sufficient tape for installation and maintenance must be provided. The floor must be thoroughly wet mopped and/or swept at the discretion of the Artist.
2. Minimum playing area thirty-five (35) feet wide (between legs) by thirty (30) feet deep (from main drape to last of fly system line).
3. Sufficient legs and borders (teasers) to create four (4) wing positions, five (5) pairs of legs, and five (5) borders black or dark in color. A cyclorama or skydrop and full black backdrop are required. For spaces with extreme sight line problems, tabs or extra wide legs may be necessary.
4. A cross over (lit) at the back of the stage, no less than 2 feet wide. Quick change areas in the wings (rolling coat racks and bottled water) are required on both sides.
5. Stage shall have functional fly system, with all lines capable of lowering to a stage deck working height.
6. A minimum of four (5) electrical battens on counterweight system or on winches, located (one each) downstage, midstage, upstage(2) and cyc lighting electric. Additional lighting circuits shall be available at stage deck for side lighting equipment specified below.

ADDENDUM

Repertory specific requirements will be listed here.

THEATRE AVAILABILITY

The theatre, its stage, off-stage areas, dressing rooms, and all necessary equipment shall be in readiness, cleared of other equipment, and completely at the disposal of ARTIST for the following periods:

1. The times noted below are actual working periods. The theatre shall be reserved for the exclusive use of ARTIST for the period beginning with LOAD-IN and ending with LOAD-OUT.
2. Eight (8) hours on the day prior to the day of the first performance (LOAD-IN\SET UP).
3. A minimum of eight (8) hours prior to Performance on the day of the first performance of each different program (TECHNICAL REHEARSALS).
4. A minimum of one (1) hour prior to each Performance, during each Performance, and one-half (1/2) hour following each performance (PERFORMANCE).
5. A minimum of two (2) hours immediately following the final performance (STRIKE and LOAD-OUT).
6. All above times are approximate. Specific time frames will depend on the nature of the facility and the availability of local stagehands. Actual times will be scheduled in advance by ARTIST's TD/SM in consultation with the PRESENTER's TD.

PERSONNEL

PRESENTER will furnish local stagehands as specified below. RIRIE-WOODBURY DANCE FOUNDATION certifies that ARTIST is NOT a yellow card attraction; any stage hands in excess of minimum crews listed below are the sole responsibility of the SPONSOR. Stagehands shall be capable of and have authority to use, set-up, relocate, and operate all stage dressings and hangings, lighting equipment (including rehanging and refocusing), audio equipment, control systems, lines, and any other material pertinent to each Performance.

1. For LOAD-IN and LOAD-OUT two (2) carloaders will be required (1 hour). If stagehands can carload, this is unnecessary.

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2. 2. For LOAD-IN and SET-UP and FOCUS minimum Requirements
 - a. 4-6 electricians (light, sound, slide projectors)
 - b. 4 carpenters (props, flooring, soft goods)
 - c. 1 wardrobe (presser/dresser) (afternoon of load-in day for prep/ 4hrs)
 - d. 1 sound board operator

3. For TECHNICAL REHEARSALS and PERFORMANCES: (exact numbers should be confirmed prior arrival)
 - a. 1 light board operator
 - b. 1 sound board operator
 - c. 1 deck electrician
 - d. 1 deck hand
 - e. 1 flyman
 - f. 1 curtain operator (can be the flyman)

[NOTE: The crew called for each TECHNICAL REHEARSAL must be the same called for each PERFORMANCE. No substitutions will be permitted.]

- 3a. Sample Tech Schedule: This is only an example, a specific Technical Schedule shall be advanced to the PRESENTER prior to the engagement
 - Day BEFORE 1st Performance
 - 8am-12pm Load-in ARTIST's equipment, color lighting plan, set-up any props and hang any company soft goods.
 - 12pm-1pm Lunch
 - 1pm-5pm Start focusing lighting plan, enter lighting memories, other work as needed.
 - 5pm-6pm Dinner (if needed)
 - 6pm-10pm Workcall (if needed)
 - Day of 1st Performance
 - 8am-12pm Finish focus, set sound levels, and other work as needed. (Stage area cleaned before departure.)
 - 12pm-1pm Crew lunch / Company Class onstage under worklights.
 - 1pm-5pm Technical Rehearsal (with full show crew)
 - 5pm-6pm Crew dinner
 - 5:30-6:30pm Company Class onstage under worklights.
 - 6:30pm Hour call (possibly run a dance or section as needed)
 - 7pm Open auditorium
 - 7:30pm Curtain Out
 - 9pm Curtain In
 - 9pm-11pm Strike (if only a single performance)

4. All above crew calls are approximate. Specific numbers of personnel required will be determined in advance by ARTIST's TD/SM in consultation with the PRESENTER's TD. Actual numbers and lengths of crew calls will be determined by the complexity of the program to be presented, the size and configuration of the facility, and any Union, Local, State, or Federal regulations.

LIGHTING EQUIPMENT

ARTIST will provide light plot adapted to space approximately one (1) month in advance of engagement. Plot must be pre-hung, plugged, patched, colored, and checked prior to ARTIST's arrival. Adjustments/comparable substitutions to equipment may be made by the ARTIST after discussion the local technical staff in advance of the engagement. Provisions of all necessary lighting equipment, cable, tie line, and color, is the sole responsibility of the theater

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The **minimum equipment**, in good working condition, to be supplied prior to SET-UP shall be as follows:

1. A computer controlled lighting console with a minimum of ninety-six (96) dimmers (or control channels if dimmer per circuit) with re-patch capability and of sufficient capacity to operate the required lighting instruments to be designated in the light plot and hook-up to be advanced by ARTIST.
2. Sufficient extension cable must be available for complete flexibility in the use of above lighting equipment - including the proper circuiting of boom units - according to the light plot provided by ARTIST.
3. Spare lamps **MUST** be available for all lighting equipment to be supplied by PRESENTER.
4. The following list represents the minimum lighting equipment complement necessary to accommodate the ARTIST's repertory lighting plan; depending upon the program, additional specials may be required. Refer to the Specific Lighting Plan (to be provided by the ARTIST prior to the engagement) as to exact needs for the program to be performed.
 - a. 69 of 36° Source Fours, 40°s, or 6x9 Lekos, RJ614SX
 - b. 5 of 26° Source Fours, 30°s, or 6x12 Lekos, RJ614SX
 - c. 19 of 19° Source Fours, 20°s, or 6x16 Lekos, RJ 714SX or comparable FOH Units for front washes.
 - d. 6 of 50° Source Fours, or 6x6 Lekos, RJ613SX
 - e. 48 of 8" Fresnels, Source Fours Par MFL, Par 64 MFL, or Plano Convex units
 - f. 8 of 12' booms with 50 lbs bases or side lighting ladders
 - g. Cyclo lighting for 2 colors with sufficient instruments to evenly cover the entire cyclorama.
 - h. Curtain Warmer units as per house hang
 - i. -The standard lighting plan is approximately 130 circuits @ 2.4ks/120 volts combined into 120 channels (channels not necessarily sequential, if this is impossible, please advise)
-#1 electric – 15 min
-#2 electric – 12 min
-#3 electric – 12 min
-#4 electric – 12 min
-#5 electric – As needed for 2 color cyc wash
-Front Of House – 12
-56 on-stage circuits for booms (each requires 6 circuits), and deck mounted units.
 - j. Two (2) 20amp AC outlets on the same leg or a company switch, with Edison break-outs, of at least 30 amps (for slide projectors provided by the ARTIST).
5. Ladders as follows:
 - a. At least 1 "A" frame ladder, scaffolding or personnel lift (capable of focusing electrics at 26' trim)
 - b. One step ladder at least 10 feet tall.

SOUND

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1. Sound console with a minimum of 5 available channels.
2. Amplification with sufficient wattage to drive house system speakers (minimum-two) and backstage monitors (minimum-two).
3. 1 CD player and 1 CD player as a back-up.
4. One microphone on stand with cable and volume control, compatible with amplification system
5. When available, paging system to all dressing rooms.
6. Intercom with six sets of headphones (two-way communication) located:
 - a. Center of house (for tech rehearsal only)
 - b. Stage manager's desk (backstage)
 - c. Lighting console
 - d. Sound console
 - e. Flyrail (biscuit or small speaker acceptable for Flyrail)
 - f. Curtain operator (if different than Flyrail)
 - g. Onstage if needed for stagehand assisted move.
7. Communication system between Stage Manager and House Manager

DRESSING ROOMS

Dressing rooms adequate for ten (10) dancers equipped with sinks, hot and cold water, suitable mirrors and lights, dressing tables, chairs clothes racks and hangers are to be made available for the sole use of ARTIST. Toilet facilities shall be available in the dressing rooms or in close proximity thereto. The dressing rooms shall be orderly, clean and in a location convenient to the stage, not accessible to the public, and must be able to be locked to guarantee security of ARTIST's possessions when said dressing rooms are not occupied.

WARDROBE/LAUNDRY

2 rolling costume racks, irons and ironing boards, professional steamer, washer and dryer.

OTHER FACILITIES

ARTIST's staff request access to an office equipped with phone, copy machine and fax with the understanding that all long distance calls shall be paid by the ARTIST. Access to High-Speed Internet would also be appreciated.

HOSPITALITY

A large fruit basket with breads and a variety of fruit juices, soft drinks, and hot coffee, hot chocolate and tea shall be provided backstage daily during the ARTIST's engagement from load-in to load out. PRESENTER shall provide sufficient bottled water for use backstage by the dancers and company personnel (approx. 2 liters per person (average of 14 persons) per event. i.e. technical rehearsal, performance etc.).

SAFETY

1. The stage and off-stage areas shall be swept, damp-mopped and in condition for a modern dance concert immediately prior to each TECHNICAL REHEARSAL and PERFORMANCE. Prior to the LOAD-IN the stage floor and all areas used

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by the performers shall be made free of nails, tacks, staples, or any other protrusions, which might cause injury to the bare feet of dancers. Cracks and other interruptions in the stage floor be repaired or taped in such a fashion as to eliminate the possibility of injuries.

2. Proper heating/cooling levels (65-72 F) must be maintained on stage and in dressing rooms during all REHEARSAL and PERFORMANCE periods. PRESENTER and/or PRESENTER's TD shall have authority to or shall make the necessary arrangements to control and regulate any air-conditioning or temperature control system so that the above heat levels may be maintained, and excessive drafts and mechanical noise may be eliminated when necessary.

[Note: If local regulations appear to present a problem with this, a compromise should be arrived at, in writing, before ARTIST's arrival.]

SECURITY

1. PRESENTER shall guarantee the security of ARTIST's equipment in the Theatre at all times from the time of arrival until the time of departure.
2. Sufficient secure storage space shall be made available by PRESENTER for the locked storage of ARTIST's equipment at any time that it is not in use at the theatre.
3. All visitors, except as authorized by ARTIST, shall be excluded from the theatre, backstage and dressing rooms during LOAD-IN, SET-UP, TECHNICAL REHEARSALS, STRIKE, and LOAD-OUT. No visitors shall be permitted backstage during performance.

THIS RIDER MUST BE SIGNED TO VALIDATE SAID AGREEMENT

ARTIST

DATE

PRESENTER

DATE