

## **RIDER A: PERFORMANCE STAGE REQUIREMENTS**

### **Ririe-Woodbury Dance Company Ririe-Woodbury Dance Foundation**

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

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

#### **I. ARTIST PROVIDES:**

ARTIST will supply and furnish for said Performance(s) the services of Company dancers, one Technical Director/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. Gobos and/or special lighting effects as required by the repertory being performed.
2. Backdrops or Specialty Drops and/or other flying pieces as required by the repertory being performed.

#### **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.

##### **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 also be provided. The dance floor and the surrounding back stage areas must be swept and thoroughly wet mopped 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 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/or full black backdrop is 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. A quick change area in the wings (1 hanging rack and 1 table per side) are required on both sides.
5. Stage shall have functional fly system, with all lines/battens capable of lowering to a stage level working height.
6. A minimum of four (4) electrical battens on counterweight system or on winches, located: 1 downstage, 2 midstage, and 1 upstage. Additional lighting circuits shall be available at stage deck for side lighting equipment specified below.

## **THEATRE AVAILABILITY**

The theatre, its stage, off-stage areas, dressing rooms, and all necessary equipment shall be in readiness, cleared of other equipment, and exclusively 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). [Twelve (12) hours if the lighting plan is not pre-hung prior to the ARTIST's arrival]
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, the time required to perform each Performance (average 90 minutes), and one-half (1/2) hour following each 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 rehangings and refocusing), audio equipment, control systems, lines, and any other material pertinent to each Performance.

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

2. For SET-UP (8 hours) [12 hours if the lighting plan and soft goods are not pre-hung prior to the ARTISTS arrival] and STRIKE (2 hours):
  - a. four (4) electricians (focus crew)
  - b. two (2) deckhands/flymen/carpenters/propmen
  - c. one (1) wardrobe/presser/dresser
  - d. one (1) sound operator
  - e. any additional technicians as the PRESENTER's TD shall deem necessary to accomplish the required tasks.
  
3. For TECHNICAL REHEARSALS and PERFORMANCES:
  - a. two (2) electricians (1 lighting console operator, 1 deck electrician)
  - b. three (3) deckhands (flyman [curtain op.], carpenter [curtain op.], propshand)
  - c. one (1) wardrobe (presser/dresser)
  - d. one (1) sound operator

[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:
 

Day BEFORE 1 <sup>st</sup> 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 cues, other work as needed.
5pm-6pm	Dinner (if needed)
6pm-10pm	Work call (if needed)
Day of 1 <sup>st</sup> 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 work lights.
1pm-5pm	Technical Rehearsal (with full show crew)
5pm-6pm	Crew dinner
5:30-6:30pm	Company Class onstage under work lights.
6:30pm	Hour call (possibly run a dance or section as needed)
7pm	Open auditorium
7:30pm	Curtain Out
9pm	Curtain In
9pm	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

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

1. A programmable lighting control console, capable of controlling 256 channels and 400 cues, with a minimum of ninety six (96) dimmers (or control channels if dimmer per circuit) with repatch 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. For use on stage as side lights: twenty-four (24) ETC Source-4 36° (or equivalent ellipsoidal spotlights) lamped at a minimum of 575 watts (all equal) equipped with shutters, color frames, and C-clamps.
3. For use over the stage as overhead washes: thirty six (36) Fresnel spotlights (6"-750 watt or 8"-1k watt) OR equivalent wash instruments (all equal) equipped with barndoors, color frames, safety cables, and C-clamps. Thirty six (36) ETC Source-4 36° (or equivalent ellipsoidal spotlights) lamped at a minimum of 575 watts (all equal) equipped with shutters, color frames, safety cables, and C-clamps.
4. For lighting backdrop: a sufficient number of scoops (ERFs), strips (X-rays), or other cyc units to evenly illuminate the backdrop with at least three (3) colors, equipped with color frames, C-clamps, safety cables, and color media (gels) as specified by ARTIST in the advanced light plot.
5. For use in auditorium "front of house" position: a minimum of twelve (12) ellipsoidal instruments (specific type depends on size of facility) equipped with shutters, color frames, safety cables, and C-clamps.
6. For "specials" additional units may be required. Specific numbers and types will be determined by the program chosen, and will be included in the advanced light plot. The ARTIST shall attempt to operate within the constraints of the PRESENTERS lighting inventory. However, if a given dance requires specific lighting effects, additional lighting equipment may need to be obtained by the PRESENTER.
7. Eight (8) boom stands each to be a minimum of eight (8) feet in height with fifty pound bases.
8. 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.
9. Spare lamps **MUST** be available for all lighting equipment to be supplied by PRESENTER.
10. Ladders as follows:
  - a. One (1) rolling "A-frame" ladder or Genie man-lift for focusing overhead electrics at trim;
  - b. One (1) step ladder at least 10 feet tall.

## **SOUND**

1. Amplification with sufficient wattage to drive house system speakers (minimum-two) and backstage monitors (minimum-two).
2. Auxiliary input (1/8") with stereo output for use with ARTSIT'S MacBook equipped with QLab
3. One microphone on stand with cable and volume control, compatible with amplification system OR wireless handheld microphones.
4. When available, paging system to all dressing rooms.
5. Intercom with six sets of headphones (two-way communication) located:
  - a. Center of house (for tech rehearsal only)
  - b. Stage manager's desk (back stage)
  - c. Lighting console
  - d. Sound Booth
  - e. Flyrail (biscuit or small speaker acceptable for Flyrail)
  - f. Curtain operator (if different than Flyrail)
  - g. Offstage Left or Right if needed for stagehand assisted move.
6. Sound console with minimum five available channels.
7. If the ARTIST is performing with LIVE music, the sound needs will increase accordingly.

## **DRESSING ROOMS**

Dressing rooms adequate for six (6) 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**

At least 2 rolling costume racks, iron/ironing board, professional steamer, and a washer and dryer.

## **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. Immediately prior to each technical rehearsal and each performance, PRESENTER shall provide sufficient bottled water for use backstage by the dancers and company personnel (approx. 2 liters per person per event. i.e. technical rehearsal, performance etc.). **Please provide a gluten-free option.**

## **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 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 should be repaired or taped in such a fashion as to eliminate the possibility of injuries.

- 2. Proper heating/cooling levels (68-72 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**

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Jena C. Woodbury, Executive Director  
For the Ririe-Woodbury Dance Company

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