

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 **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 Production Manager (PM) (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, as required by the repertory being performed
2. Gobos and/or special lighting effects as required by the repertory being performed.
3. Backdrops, 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 the 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 surrounding backstage 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 a 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 a 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 the counterweight system or on winches, located: 1 downstage, 2 midstage, and 1 upstage. Additional lighting circuits shall be available at the stage deck for side lighting equipment specified below.
7. Additional battens if required: one (1) empty batten upstage for backdrop; and / or additional empty battens for ARTIST's special effects drops.

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 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.
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/propsmen
 - 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 (exact numbers to be confirmed prior to arrival):
 - 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 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 on the 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 is 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 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 booms 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 (or equivalent wash lights) (6"-750 watt or 8"-1k watt, all equal) equipped with barndoors, color frames, 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, and C-clamps.

4. For lighting backdrop: a sufficient number of scoops (ERFs), strips (X-rays) (or equivalent) to evenly illuminate the backdrop with at least three (3) colors, equipped with color frames, C-clamps, 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) lkw Lekos (specific type depends on size of facility) (or equivalent) equipped with shutters, color frames, 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. Booms are to be placed in each of the four (4) wing positions unless otherwise designated by ARTIST.
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 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. One AUX input designated for receiving audio signal from an ARTIST provided device.
3. One microphone on stand with cable and volume control, compatible with amplification system.
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. Communication system between Stage Manager and House Manager

8. If the ARTIST is performing with LIVE music, the sound needs will increase accordingly.

PROJECTIONS

In the case that projections are utilized in performance by ARTIST, the PRESENTER must provide minimum equipment prior to SET-UP as follows:

1. A front projection projector suitable for projecting on the full cyclorama or skydrop while retaining clarity and accuracy. This shall be hung and focused prior to ARTIST arrival.
2. Sufficient cabling to provide data from ARTIST device to projector, and any necessary adapters to accomplish this
3. Spare lamps MUST be available for projector to be supplied by PRESENTER

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 nuts, breads and spreads 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. If a full day in the theater a cheese and deli meat tray shall be provided. A shortlist of places to get additional food close to the theatre, if it's a short lunch/dinner break

between performing activities. Accessibility to a refrigerator and microwave.

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.).

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 the performance.

THIS RIDER MUST BE SIGNED TO VALIDATE SAID AGREEMENT

ARTIST

DATE

PRESENTER

DATE

Please email our Production Manager, Susannah Pilkington, at tdsm@rriewoodbury.com with any technical questions or suggested edits. Thank you!