

# Susan Marshall & Company

ADAMANTINE is a dance piece involving 6 performers and 2 musicians. Additionally, the company travels with an Artistic Director, a Production Manager/Lighting Supervisor, Technical Director and Audio Engineer.

The specific technical equipment and working conditions needed to realize the show are detailed below, though they are somewhat dependent on the size & type of house in which it is presented. Specific technical needs will be addressed on a per venue basis.

The presenter agrees to provide, no later than three months before the performance:

- Current ground plans and sections of the performing space(s) to be used by the company, drawn to scale and indicating all hanging positions
- Lineset schedule
- Current inventory of all functioning lighting equipment, sound equipment and soft goods to be available for the company's performance(s)
- Technical contact information
- Photos of the back wall, side walls without masking, and FOH of the venue

The company agrees to provide, not later than one month before the performance:

- A light plot, sound plot, line set schedule, and a work schedule for the company's performance(s)

All equipment & conditions cited in this rider, which the house and/or presenter agree to provide (pending discussion with the Susan Marshall production staff) shall be in the theatre at the time of the company's load in, if not before. The company cannot be held responsible for delays in production & performance resulting from delays in acquisition or availability of necessary equipment or unsuitable working conditions.

## **ADDENDUM A: TECHNICAL REQUIREMENTS**

The Technical Requirements described in ADDENDUM A below are essential to the company's performance and residency activities and are understood to form an integral part of this contract. The presenter agrees to notify the company in writing of any special or other arrangements, or changes to this agreement at least six weeks in advance of the performance/residency dates to determine if such alterations are acceptable to the company.

## **A) REHEARSAL REQUIREMENTS**

The dancers need studio space daily for rehearsal for a minimum of four hours each day, ideally 12 pm - 4 pm. The floor must be smooth and without obstruction. Its surface should be neither splintery, nor varnished, nor waxed. The floor should be wood, padded or sprung, and it should be dry prior to the class. Under no circumstances shall the company be asked to work on any concrete, stone, or other non-resilient surface, or on a wood floor laid directly on top of such a surface. The rehearsal space must be heated to a minimum of seventy-four degrees three hours prior to the beginning of rehearsal. The rehearsal space must be within five-minutes of walking distance of the stage.

## **B) MASTER CLASS REQUIREMENTS**

The dancers need a place to dress, preferably private, two hours before a Master Class.

The space being used for the Master Class or an adjacent area must be available to the company to warm up one hour prior to the class.

The floor must be smooth and without obstruction. Its surface should be neither splintery, nor varnished, nor waxed. The floor should be wood, padded or sprung, and it should be dry prior to the class. Under no circumstances shall the company be asked to work on any concrete, stone, or other non-resilient surface, or on a wood floor laid directly on top of such a surface.

The class space and dressing space must be heated to a minimum of seventy-four (74) degrees three (3) hours prior to the beginning of class.

The company may request an accompanist, or audio/visual equipment for the Master Class, which shall be provided by the Presenter at the Presenter's expense.

## **C) TECHNICAL REHEARSAL and PERFORMANCE REQUIREMENTS for ADAMANTINE**

The PRESENTER agrees to provide the following:

### **1) Stage**

Stage shall be a proscenium stage with a minimum performing space of 32' or 9.75 meters width (proscenium opening) by 36' depth or 11 meters (plaster line to back wall), and a minimum grid height of TBD. Other stage spaces will be considered by the company on a space by space basis. The performance space must be heated or cooled to a minimum of seventy-four degrees at all times the company is present.

If there is an orchestra pit/apron lift, it shall be made available to the company. Company uses live music and musicians will usually play from this position. The height of the orchestra pit/apron lift will be determined by the company. Should the orchestra pit be permanent, it may be necessary to add platforms to place the musicians at a height appropriate for them to play both on the stage deck and in the musicians' area and easily transition between the two. If an orchestra pit/apron lift is not available an alternate location for the musicians' area will be determined in consultation with

Presenter/Venue technical staff.

## 2) Floor

The stage deck must be sprung wood. Concrete, marble, stone, or wood laid directly over any of these or other hard surfaces is not acceptable. The floor will have no protrusions, obstructions, holes, metal bits or other imperfections. A black vinyl dance floor covering the entire visible dancing space (plaster line to back wall) and at least 4' wider than the proscenium opening. The company prefers that the entire stage surface, apron to back wall, be covered. If the stage deck is not black this changes from a preference to a requirement. The floor shall be free of rosin, properly maintained and cleaned, with towels and water, prior to each rehearsal or performance as requested by the company. The entire stage deck and backstage area will be kept clean and safe for bare feet at all times the company is in the facility.

## 3) Scenery and Rigging

Please see scenic drawings for a fuller understanding of the Company's scenic/rigging plans. Items listed below are based on what has been done successfully in a variety of venues, but the specific rigging and scenic needs for the work will vary depending on venue conditions.

### a. Fly System

The piece was created for a venue with a full fly system. The Company will require several flying pipes, which must fly out to a minimum height of TBD. Presenter agrees to make a good faith effort to realize the Company's scenic design.

The presenter shall provide:

(6) Overhead electrics, (1) of which is capable of flying into approximately 4' from the deck with a single automated fixture at center and returning to trim height during the performance on cue.

(5) Overhead pipes for scenic elements (See drawings and sample lineset schedule for further detail.)

The final lineset schedule will be determined by Company production staff in consultation with the Presenter/Venue technical staff. Line sets to be used by the Company must be cleared of all goods prior to the arrival of the Company Production Staff.

### b. Masking and Soft Goods

The piece is intended to be performed on a bare stage with back wall exposed. The Presenter/Venue shall fly out or strike masking and soft goods as needed.

c. Scenery

The Company travels with many of its own set elements. Please see Scenic and Properties List for details.

In addition, the Presenter/Venue shall provide the following:

i. The rigging of four full-stage width flying pipes with manual in/out control, to be raised and lowered during the performance (from downstage to upstage):

(1) Pipe for moving light. This flies in to 4' from the deck and then slowly flies out.

(1) Pipe for 25' or 30' (based on proscenium width) wide black/silver rotating tarp assembly. The black/silver tarp can be rigged to unfurl itself as it flies in if there is not enough overhead height to fly flat all the way out ; the Company will provide all hardware.

ii. The rigging of a full stage width static or flying pipe (flying preferred for ease of load-in), which will hold Company provided flying fluorescent light unit and rigging hardware.

iii. Twelve (6) 50 lb. boom bases for 1.5" pipe OR 2 direct anchors into stage floor. These provide two 150 lb. bases for COMPANY provided vertical guy wires to stabilize the lineset with Company provided rotating tarp assembly, which allow a pipe to rotate around the z-axis of the stage. ALTERNATIVELY, presenter can provide four or more stagehands to hold lines attached the end of linesets. Stagehands must weigh at least 150 pounds, and be strong enough to resist the motion of a swinging lineset.

iv. Long sidearms (at least 2', preferably longer) to be attached to two linesets with Company provided rotating tarp assembly at all vertical wire rope hanging points, and to be attached to the wire rope, in order to eliminate rolling of the pipe. If presenter has chosen the stagehand alternative in iii, sidearms can be used at the end of the pipe only. Sidearms are not needed if the pipe is a double-batton.

v. Two (2) 50 lb. boom bases with 5' pipe sections to be placed UC and UR and weighed down with sandbags, for clipping a carabiner to a batten clamp at 4'6" from the stage deck.

vi. Ten (8) beam clamps or other hardware to fit house overhead structural beams or grid steel for the following purposes:

(4) for hanging Company provided vertical guy wires to stabilize rotating tarp pipes

(4) for hanging Company provided hanging/swinging PAR 64 units

vii. The ability to run five (4) wire rope assemblies from SL to SR, at or near the same height as lighting pipes or grid, in order to provide a fulcrum point for hanging/swinging PAR 64 units, which release during the course of the show, and swing like a pendulum. The units are dead

hung from the grid, or structural I-beams. These are not necessary if grid height is less than or half of the proscenium width.

vii. One (1) point for each of the (4) pendulum lights to hang from before their release. Locations for PAR 64 release to be determined in consultation with Presenter/Venue technical staff. PARs are separated from each other upstage and downstage by at least 4 feet and swing from a fulcrum at centerline to about 4 feet above the floor. They are hung before release at the highest possible point offstage right or left.

All Presenter/Venue provided equipment shall be set up, installed, and successfully tested as needed prior to Company production staff's arrival.

#### 4) Props

The piece is intended to reveal certain aspects of a working theater. Many normally unseen backstage items (ladders, genies, mops, soft goods hampers, etc) may be left in place. It is not the Company's intention to completely re-organize everything stored on stage, but certain items, for example brightly-colored items, may need to be moved for the performance(s). Wing space may be "dressed" onsite by the Company production staff.

The Presenter shall provide:

- (2) Props tables, one on each side of the stage, positioned downstage and offstage enough to be out of audience sightlines
- (2) Quick change areas, one on each side of the stage, downstage and offstage enough to be out of audience sightlines
- (2) Non-folding black padded orchestra chairs for musicians' area
- (4) Music stands with music stand lights for musicians' area
- (2) Garbage cans, one on each side of stage, underneath props tables
- (4) Boxes of Kleenex tissues, two on each side of stage on props tables
- (12) Clean bath towels, six on either side of the stage on the props tables

The piece uses rolling rover stands for lighting. It is generally necessary for these elements to be able to be rolled from the performance space into the FOH. In the case of small height differences between FOH and the performance space, such as the transition onto a sprung floor, Presenter shall provide or build ramps, if needed, which allows for smooth transition from house floor to top of dance floor, on the downstage edge of the deck, SL, and SR. In conventional proscenium spaces, this staging shall be discussed in advance with the Presenter/Venue.

## 5) Lighting and Effects

Presenter will provide all color, units, dimmers, cable and control. Company will send a light plot particular to the venue 4 weeks ahead of the engagement. The presenter will ensure that the plot is hung, colored, and successfully channel-checked prior to the arrival of company production staff. The company lighting supervisor will not be required to teach electricians to focus, or train programmers. All electricians will be qualified to do the work required to a very high standard. If appropriate side light positions are not available, additional hardware for light ladders and rigging may be requested by the Company. Reduction in the following inventory may be made by agreement with Company's production manager, and such reduction will be stated and agreed upon prior to the signing of the engagement contract.

### a) Presenter/Venue Provided Equipment

(12) Source Four 19° 575w

(20) Source Four 26° 575w

(30) Source Four 36° 575w

(30) Source Four 50° 575w

(2) 8" Fresnel 2kw

(1) 3" Fresnel 150w

(12) Par 64 WFL 1kw or Source 4 PAR WFL 575w

(2) Martin Atomic 3000 DMX Strobe

(5) Altman Ground Cyc 3 circuit/12 lamp 500w or equivalent

(2) Studio Spot CMY 575w or equivalent

(4) Mini-10 500w

(24) 4" Coloram II Scroller, with gelstrings as specified by the Company, or Wybron CXI's

(4) Music stand lights. See light plot for type of unit used with scrollers.

(1) Memory control system capable of controlling 200 dimmers with 200 channels and a capacity of 200 cues

(4) 50lb Boom Bases

(4) 10' 1 1/2" OD Sch. 40 pipe

(12) 12" Sidearms

Rosco Model 1500 Fog Machine or equivalent with sufficient fog fluid for all rehearsals and performances set up offstage left not in view of audience with manual control

All necessary cable and color media per Company light plot

#### b) Company Provided Equipment

The Company travels with the following equipment:

- (1) Standard fluorescent fixture with fluorescent tubes and tube safety covers
- (4) PAR 64 units with bridals (aka Pendulum PARs)

- (1) Large standing fan
- (1) Large rolling fan
- (1) Small fan
- (1) Rolling/Telescoping Stand for rover light (aka the beacon light)

The Presenter shall provide for each piece of equipment the following appropriate power sources:

Fluorescent Light - The fluorescent will need a non-dim circuit run by a channel in the lighting console. Circuit must be run to the end of the pipe and allow for full travel of the pipe.

Pendulum PARS – The Pendulum PARs will need individual dimmable circuit run by channels in the lighting console. Circuit must be dressed to withstand release and swinging of Pendulum PAR. Please see light plot and line set schedule for exact placement.

Large Standing Fan – This fan requires a single non-dim circuit or dimmer profiled as a non-dim run by a channel in the lighting console run to DSR. Please see light plot for exact placement of circuit.

Large Rolling Fan w/lights - This fan unit requires two sets of (2) circuits or dimmers, one set USL and one set USR. Each set should include 1 circuit/dimmer profiled as a non-dim run by a channel in the lighting console and 1 dimmable circuit for the lights. USL circuits should have enough extra cable to reach past ¼ stage left, the other should be placed USR with enough extra cable to reach past ¼ stage right. Please see light plot for exact placement and channel numbers. Lighting units are 2: Mini-10 500w with barn doors provided by the Presenter.

Small Fan – This fan requires a single non-dim circuit or dimmer profiled as a non-dim run by a channel in the lighting console run to ¼ USR. Please see light plot for exact placement of circuit.

#### c) Tech Table

A tech table with either the lighting console or a remote video interface for the console must be provided at the center of the house prior to the arrival of the Company's production staff. Appropriate work light such as Littlelites or other dimmable lighting must be provided at this position. A headset capable of communication with all house crew and Company production staff must be available at this position. This table is to be struck before the performance but remain in place for all technical rehearsals.

#### 6) Audio

This work of Susan Marshall and Company involves both live and prerecorded sound. Two musicians travel with the company. Both musicians play live from the musicians' area, as well as from onstage with the dancers. In addition to the backline requirements below, the musicians travel with their own equipment, and will need a secure storage place for this equipment at the performance venue.

a. Sound Operation

The Presenter must provide a competent in-house sound engineer to act as A2 backstage to handle wireless issues as well as to support the musicians. The Company Audio Engineer shall mix the show.

b. Backline Requirements

The Presenter will provide the following for both rehearsals and performance:

- (1) 20" Floor Tom (with stand)
- (1) Drum Throne
- (1) Drum Rug for Musician Area
- (1) Guitar Amp (Fender Twin acceptable, all substitutions to be discussed)

c. Musicians' Area

If the venue does not have an orchestra pit, the placement of the musicians shall be decided by the Company specifically for that venue. Clean sound power, 4 music stands with music stand lights, and 2 padded musician chairs are needed at this position.

d. Playback

The Presenter will provide all interconnect cables between the Company provided playback computer with sound card and the Presenter's system.

The Presenter will provide two CD players for backup of the tracks played from the Company provided playback computer and sound card. The CD players must have an auto-pause function.

e. Wired Microphones

The Presenter will provide the following wired microphones on or over stage or in the house as per placement in Company lineset schedule, ground plan, and section:

- (1) Announce mic (switchable) at the stage manager's station (tech table for rehearsals, at SM

position for performances)

- (1) Beta SM58 hung on fluorescent lineset rigged on C-clamp with gooseneck arm
- (2) Neumann KM 184s onstage hanging from one lineset. Equivalents to be discussed with Company.
- (2) Neumann KMR 82I Shotguns mounted SL and SR midstage on C-clamps with gooseneck arms.

The Presenter will provide the following wired microphones in the musicians' area:

- (1) AKG CK 391 on high boom stand or with c-clamp and gooseneck depending on space in musicians' area
- (1) Sennheiser 421 on low boom stand
- (1) Beta SM58 on high boom stand
- (4) DI boxes
- (1) Sennheiser E908D, Shure Beta 98 or 1 AKG C15M mic for Floor Tom

Final position of all microphones are at the discretion of Company Audio Engineer once on site.

#### f. Wireless Microphones

The Presenter will provide for rehearsal and performance

- (1) Handheld RF microphone with Beta SM58 head, on high booms stand
- (2) Lavalier RF microphones (1 is backup), with clip for collar placement
- (1) RF transmitter with TRS input for use with musician's guitar pickup
- (1) Handheld RF for Choreographer's use in Technical Rehearsals

Sennheiser 3032 receivers with Sennheiser SKM 3072 handhelds are acceptable – all substitutions to be discussed with Company Production Manager or Sound Engineer. DPA 4061 lav capsules or MKE II are required.

Placement of the above wireless microphones is as follows:

- (1) Handheld in a table stand FOH for tech (backup for show)

- (1) Lav on musician's guitar
- (1) Lav worn by a musician (clip for collar placement)
- (1) Backup lav offstage with A2

The Presenter will provide fresh batteries in sufficient quantity for the wireless microphones for each performance and technical rehearsal for the duration of the engagement. Final position of all microphones are at the discretion of COMPANY Audio Engineer once on site.

#### g. Desk/Mix Position

Due to the nature of the audio for this performance, with the synthesis of live music, recorded tracks, and live ambient sound from the stage and the house being combined into an ever-changing soundscape, the FOH console must be a Yamaha LS9. A Yamaha MC7L is acceptable, but will require extra programming time. Additionally the Presenter shall provide IMac with 8Gig Ram and a Firewire 400 slot for sound. Using the equipment upon which the work was built will ensure the most efficient use of technical time. The Company has show files for Live, Max Patch, and QLab, which will work with the above desks. In any case, the Presenter shall provide a digital mixer that will deliver clean, clear audio and have a minimum of 48 inputs and 16 outputs. Substitutions must be discussed well in advance with Company production staff.

The sound operating position is to be located in the back of the orchestra, preferably at center without obstruction or behind windows. This is necessary to facilitate setting of cue levels by the Company Sound Engineer. The Sound Engineer must be able to see the entire height and width of playing area, all speaker positions, and wireless receivers for all units from the mix position.

The Presenter will provide a table measuring at least 3 feet long and 30 inches deep at which there is clean sound power for Company provided sound equipment. This should be located next to the audio engineer's mix position, and is in addition to any room taken up by the sound desk. Appropriate work light such as Littlelites or other dimmable lighting must be provided at this position.

#### h. Speakers/Amplifiers

The Presenter shall provide the following:

- (2) Mixes - Main Left and Right – should cover the full house (E9, CQ1, UPA1P, or equivalent)
- (1) Mix - 2 Monitors onstage, hung or on stands (d&b E9 or equivalent)

(2) Mixes - 2 15" Monitors for musicians (wedges acceptable)

(2) Mixes – 2 cabinets to the rear of each audience section; i.e. a space with a mezzanine and a balcony would require at least 4 cabinets (d&b E9, Meyer UPA 1, or equivalent) (Preferred, not required)

(1) Mix – 2 cabinets to the side of the audience and bounced off the ceiling – (d&b E9, Meyer UPA 1, or equivalent for larger venues; UPM or equivalent for smaller venues) (Preferred, not required)

(1) Mix - Subwoofers – house left and right proscenium edge (Meyer 650P or equivalent)

(1) Mix - Depending on house – Center cluster may be required. TBD with COMPANY.

Numbers of speakers per mix may change with size of venue. Number of mixes, however, will be as listed. The Presenter will determine and provide all necessary cabling and interconnect based on speaker and mixing positions determined by the Company.

#### i. Intercom

The Presenter will provide all intercom communication (including headsets, belt packs, and cabling) for all rehearsals and performances in the following locations:

(2) Wireless headsets for stagehands that must be integrated into the cabled headsets system

(1) for Company Stage Manager at stage manager's station backstage left (wireless if possible)

As many as are needed to make fly cues happen safely and securely

(1) at the FOH mix position

(1) backstage at A2's show position

(1) at musicians' station in case of an emergency

(1) at the video playback station

Additional locations for light board operator and front of house as necessary.

(1) at tech table in house for Company Production Manager or Lighting Supervisor (will only be in place for rehearsals)

#### 9) Projection

The Presenter shall provide:

(1) Sanyo XP100 LCD Projector 6500 Lumens (or equivalent) along with mounting hardware to shoot at back wall of stage.

The projectors should be cabled to the sound mix position via VGA. As well, the Presenter agrees to provide DMX douser controlled from the light board.

## 10) Crew

The Presenter must supply all theater personnel and schedule adequate time for setup, rehearsal and performance per Company schedule. All personnel must be of professional caliber and thoroughly familiar with the equipment in the theater. The Crew that techs the show shall be the crew that runs the show. These technicians may be visible to the audience and shall wear show blacks.

a. Production Supervisor - The Presenter agrees to designate an English-speaking Production Supervisor with decision-making authority to be present, responsible to, and accessible for consultation with the Company at all crew calls. This person should not be on the running crew of the show.

b. Pre-Hang: Lighting plot is to be hung and all soft goods and masking removed prior to Company's arrival and load in. The pre-hang includes hanging, circuiting, coloring, hard and soft patching and checking – successfully – all units.

b. Load In and Focus, day of Company arrival: (1) Flyperson, (2) Sound Engineer, (2) Stage

Carpenters, (4) Electricians, (1) Riggers. The Company understands that crew numbers may vary according to venue conditions and work rules. The idea is to have sufficient crew to complete all scenic and lighting setup in 8 hours with an additional 4 hours for setting trims and lighting focus.

c. Running Crew, from tech rehearsal through last performance, same personnel for duration: (1) Light Board Operator, (1) A2/Audio Engineer, (3) Carpenter/Deckhands, (1) Props Person (able to swing as Deck Electrician or Carpenter as needed), and (1) Wardrobe/Dressers (one of whom shall be available for consultation during load-in). The piece also requires a minimum of (1) Flyperson, or as many Flypersons as is necessary to accomplish the fly moves required for the performance.

## 11) Schedule

Please see attached suggested work schedule for Adamantine. Company requires access to the stage during crew meal breaks, under worklight conditions and with power for portable CD player. Changes to this schedule must be made in writing to the company and mutually agreed upon with the company a minimum of 6 weeks in advance of the company's arrival.

## 12) Stage Manager's Station

The Presenter agrees to provide a small portable stage manager's station with a Littlelite or dimmable clip light, video monitor with view of the full stage, and a paging mic to the dressing rooms as well as a wireless headset.

## 13) Wardrobe

The company does not travel with a wardrobe supervisor. Presenter must provide clean iron, ironing board, professional steamer, wardrobe racks, sewing machine and supplies, laundry facilities and supplies, as well as an experienced wardrobe person available for consultation and costume preparation as of 1pm on the load-in day. Wardrobe running crew consists of (1) Wardrobe/Dresser.

Costumes must be pressed or steamed two hours prior to all dress rehearsals, lecture-demonstrations, photo calls and performances as requested by the Company. Costume repairs may be requested. Costumes must be cleaned after all performances. Standard time commitment is four hours by one wardrobe person for each pressing and pressing must be approved by the Company and completed two hours prior to activity. Company will provide written, clear costume maintenance instructions on site.

The Presenter shall provide:

(2) Wardrobe racks on staged positioned far enough downstage and offstage to be out of audience sightlines OR in a position indicated as suitable by Company production manager

## 14) Dressing Rooms

Clean dressing rooms, in close proximity to the stage and private, to accommodate a total of six dancers (approximately equal numbers of men and women) and one Artistic Director (private) are required complete with costume racks, mirrors, adequate lighting, chairs, hot/cold running water, toilet facilities, showers and clean towels.

## 15) General Conditions

Presenter shall provide the following during the Company's engagement:

- a. 24 liters of bottled fresh drinking water, non-carbonated, delivered to the theater prior to the Company's arrival each day for the entire residency.

b. 10 pounds of crushed/cubed ice for injuries per day for the duration of the residency, stored within immediate access to the stage and/or rehearsal facilities wherever the dancers are present.

c. 12 large towels, cleaned daily, for Company use while in theater.

d. At all times the Company is in residence, including the load-in day, the Presenter will provide hospitality including coffee, tea, soda, a variety of fruit juices and fruits, assorted snacks such as crackers, nuts, chips, vegetables, candy, meats and cheeses, etc., to accommodate a Company of 10.

e. On the day of first performance, Presenter agrees to provide a fully-catered hot meal with vegetarian option during the dinner break for 10 people. If scheduling of required Company activity, rehearsals, technical needs, residency activities, etc., prevents Company members from adequate meal breaks at other times, Presenter agrees to provide Company with a fully catered and adequate meal at each point of conflict. If Presenter is not providing individual transport (i.e. rentals cars) for Company production staff and there is no retail food establishment within .25 miles of the venue, Presenter agrees to provide sandwiches, including a vegetarian option at all crew meal breaks sufficient to feed 3 people. Such requirement shall be discussed during the general scheduling of the residency.

f. Presenter will provide telephone and Internet access free of charge for all engagement-related activity. Company will not abuse this privilege.

g. If the native language is other than English, Presenter is required to provide two translators fluent in English and the native language who have a working familiarity with theater technical terminology. The translators will be present and available to the production manager and stage manager at all times throughout the residency.

h. The performance, dressing rooms and warm-up space must be heated to a minimum of seventy-four degrees three hours prior to any rehearsal in which dancers will participate and before all performances. The Presenter agrees to provide all necessary personnel to ensure proper temperatures for all rehearsals and performances if the venue's stage crew is not allowed access to adjust the temperature settings.

## 12. Photo Calls, Video Shoots, Public Access

a. Video shoots and photo calls must be approved and scheduled prior to arrival and are in addition to the suggested Company schedule. All costs for such activity, including crew expenses, are the responsibility of the Presenter.

b. Public access to the theater during rehearsals or technical time must be approved by the Company. No persons shall be admitted backstage other than Company or Presenter personnel.

## 13. Authority

a. The Company requires the exclusive full use of the facilities from load in through load out.

b. The Company reserves the right to approve all technical decisions, in consultation with the Presenter, with regards to the personal safety of the Company and the artistic integrity of the performance. This means that company artistic and/or production staff have the right to cancel a performance if conditions are not sufficient.

c. The presenter shall provide a qualified technician to serve as the production supervisor who shall act, with authority, on behalf of the presenter.

d. Acting on behalf of the Company, with authority, shall be the Company's production manager, managing director and/or artistic director.

Amendments to this rider must be approved by both the Company and the Presenter prior to the signing of this or the engagement contract. This is a technical rider and does not constitute the full understanding of the engagement between the Company and the Presenter. In the event that the performance venue is different from the Presenter's facility, the Presenter assumes responsibility to forward this information to the appropriate theater manager for approval, understanding that the Presenter remains totally liable for the assurance that all above listed conditions are met by the theater manager.

PRESENTER:

by

DATE

DANCE CONTINUUM:

by

DATE

Federal I.D. #: 13-3109381

RENA SHAGAN ASSOCIATES, INC.:

by

DATE

Federal I.D. #: 13-2990187

CONTACT FOR SUSAN MARSHALL & COMPANY

For any questions you may have regarding promotional materials, program copy, transportation, or any other tour-related issues, please contact the company directly at the following address:

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