

**BLACK GRACE
TECHNICAL RIDER USA**

This rider may have additions made once repertoire is confirmed.

The following information is a general description of the terms and conditions for performances by Black Grace. The Production Manager will be in contact to discuss the specific requirements to your venue once the program is finalised.

The Technical Rider is an integral part of this contract. A signed copy of this rider must be returned with the contract. The Presenter and resident Technical Director must sign, acknowledging these requirements will be met. Any changes in or deviation from these technical requirements must be approved in writing by an authorized Company representative.

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

The performance is suitable for a variety of venues. 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.

The following is a guideline for our basic requirements, specific details, plans etc to be supplied once program is finalised.

COMPANY'S CONTACT DETAILS

Black Grace
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Auckland 1143
NEW ZEALAND
Phone: +64 9 358 0552
Fax: +64 9 358 0553
Email: admin@blackgrace.co.nz
Website: www.blackgrace.co.nz

TOURING PARTY

The Touring Party consists of:
10 - 12 Dancers
Artistic Director – Neil Ieremia
Administrator
Technical/LX Manager
1 x US Tour Manager
Total Touring Party = 14 - 16

THE 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 the Company throughout the engagement, including setup time(s), rehearsal(s), and performance(s).

THE STAGE

The minimum dimensions of the performing space are as follows. The backstage area must allow for fast entrances and exits from the performing space. A safe, illuminated crossover allowing performers to pass quickly from stage left to stage right is required. The standard stage configuration is four wing openings per side.

Minimum Dimensions:

Depth	10m (33') minimum Setting line 300mm (12") from DS edge of stage 700mm (2'5") minimum upstage cross over
Width	12m (39'6") minimum 3m (10') wing space on both sides of stage
Proscenium	12m (39'6") wide x 6m (20') high

STAGE FLOOR

A sprung wooden 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 or wide black insulation (dance floor) tape for the installation and maintenance of the dance floor is required. The dance floor must be installed as part of the pre-hang and prior to the arrival of the Company. 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 floor must be laid across stage, not up and down. 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.

MASKING

The Presenter agrees to provide the following drapery to mask the stage to the satisfaction of the Company Production Manager:

- 5 sets of matching black legs
- 5 full stage width black borders
- 1 full stage black smother (upstage mask)
- 1 full stage black gauze (upstage mask)

The Presenter agrees to hang all masking as per the Company lineset schedule prior to the arrival of the Company production staff. All masking is to be hung flat (no fullness/pleating), with tail battens.

LIGHTING

The Company does not travel with any lighting equipment. All lighting equipment and colour media is to be supplied by the Presenter, and must be installed during the pre-hang, prior to the arrival of the Company technical staff.

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. A complete black-out is required in the theatre. Please send an inventory of the theatre's lighting equipment available along with the description of the theatre's technical specifications with this returned rider.

As an indication of the lighting equipment required, the light specification is likely to include, but not be limited to:

- 32 x 1200w Fresnels
- 9 x 2000w Fresnels
- 15 x 19 degree Source 4
- 6 x 26 degree Source 4
- 20 x 36 degree Source 4
- 60 x 50 degree Source 4
- 5 x 1200w 4 cell cyc units
- 15 x A size Gobo holders
- 10 x Booms at 3m / 10'
- 140 dimmers
- Min 4 overhead bars, 2 FOH bridges/bars
- Strand 520 console
- Cabling as required
- 2 x hazers (le maitre hazers preferred)
- Genie or talloscope for LX focus

This list is subject to change as and when the programme develops, and should be used merely as a guide. A finalised equipment list can be obtained from the Company several weeks prior to their arrival.

The Presenter agrees to hang, circuit, patch and colour, and test all lighting equipment as per the Company light plot prior to the arrival of the Company technical staff. The Presenter agrees to provide a computer memory lighting board. All lights must have safety chains, barndoors or shutters, and gel frames as appropriate. House lights will need to be controlled by the Lighting Operator.

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 texture of the music covers a wide spectrum, including shrill orchestral and low end percussion. The system should be capable of reproducing music at a level of 95Db SPL at the centre of the auditorium, suitably arrayed and distributed to provide excellent sound at every seat.

The following sound equipment is required:

- 2 professional quality MiniDisc players with auto pause function
- 1 professional quality CD player
- High quality loudspeakers for the audience area
- 4 high quality loudspeakers for the stage monitors (monitors need to be very loud and clear). Generally positioned behind lighting booms 1 and 3 each side of stage.
- Stereo 31 band equalizers for FOH and fold back.
- Mixing desk capable of post fade aux send

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 five (5) intercom stations, places as follows: Lighting Operator, Sound Operator, AV Operator, 1 set stage left, 1 set stage right. 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 prior to the arrival of the Company technical staff.

AUDIO-VISUAL REQUIREMENTS

The Company does not travel with any AV equipment. All AV equipment is to be supplied by the Presenter and must meet the minimum specification according to the list below

- 1 x LCD projector (at least 3000 ANSI-lumens) . Sony PX32 or equivalent.
- 1 x Mechanical shutter to effectively black out image.
- Hanging cradle to fly projector if required.
- 2 x DVD Playback machines
- 2 x Small video preview monitors
- 1 x Vision Mixer – Panasonic MX20 or MX50
- Co-ax and AC Cabling as required.

The projector is hung generally from a FOH lighting bridge or the circle / balcony rail. The image is in a widescreen format and is projected onto our backdrop, which is usually positioned far upstage. This projector generally needs to have a “barndoor” device installed in front of the lens to shutter off excess light. This usually involves lowering a piece of matt cardboard or similar about 12 inches in front of the lens.

The AV system must be installed, cabled, tested and tuned prior to the arrival of the Company technical staff.

SET AND RIGGING REQUIREMENTS

The program is to be advised and any special staging requirements will be confirmed by the Company Production Manager several weeks in advance of the engagement. The Presenter agrees to provide any standard properties, staging or equipment requested by the Company when the program is confirmed (e.g. rostrum, props table etc). In the event that such equipment is not normally available on the theatre premises, the Presenter will inform the Company and an alternative can be negotiated.

The place of performance must be equipped with adequate means of hanging lighting equipment, masking, and backdrops. Depending on the program selected the Company may be travelling with custom scenic backdrops, drapery or flown props. Exact rigging requirements are dependent on the program, which is to be advised. The Presenter agrees to provide any rigging equipment requested by the Company when the program is confirmed.

TECHNICAL CREW

The Presenter agrees to provide and pay for a technical crew, which shall consist of experienced stage hands and wardrobe personnel competent to complete the setup, operation, and removal of lighting, sound and AV 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.

Load-in, set-up and load-out Crew

This varies from venue to venue and will be advised four weeks prior to the first performance date. As a guide, it is likely that at least 6 crew will be required for bump in/out. These may be as follows but can be subject to change:

Bump in (e.g. 9am – 5pm)

3 x LX	8 hours
1 x Sound and AV	3 hours
1 x Flyman.	8 hours
1 x Stage hand	3 hours

Bump out (e.g. 10pm – 1am)

1 x LX	3 hours
	N/A
1 x Flyman	3 hours
1 x Stagehand	3 hours

Performance Crew

1 Lighting Operator
1 Sound Operator
1 AV Operator
1 Stagehand

NOTE: One or more of the Company's technical personnel may be required to perform some of these operating functions where appropriate. Exact details of this will be supplied when the programme is confirmed.

It is the strong preference of the Company that the lighting and sound is operated by Company personnel.

Exact crew needs will be determined by the theatre technical director and Company Production Manager depending on the program(s) scheduled to be performed and local labour regulations.

Truck loaders or teamsters must be called at appropriate times and paid for by the Presenter as required by local regulations to bring the Company cargo in and out of the performance facility.

The technicians filling the performance crew positions must work the performance day load-in call.

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.

MUSIC

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. The Presenter agrees to pay any reasonable musical royalties for all pre-recorded music used in the performance.

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 setup period of no less than twelve (12) consecutive hours prior to the first performance. This technical setup period will be for the purpose of hanging Company items, focusing lights, preparing costumes, setting lighting and sound levels, testing audio-visuals and rehearsing. It is absolutely required that the light plot be hung; sound, AV and intercom systems set up; and the dance floor installed according to the Company light plot, lineset schedule, and general instructions prior to this twelve (12) hour setup period.

The Company will use "work light" on 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 the Company class and rehearsal on stage shall be at the expense of the Presenter.

The Company requires access to the performance space at least 4 hours before the performance on performing days following the first performance for the dancers to warm up, do class, give notes and rehearse.

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.

REHEARSAL SPACE

The Presenter agrees to provide a suitable rehearsal space separate from the performance area for the dancers to work in during the load-in. It needs to have a sprung wooden floor, high ceiling, ballet bars, CD player or suitable sound system and be within walking distance of the theatre.

HOSPITALITY

The Presenter agrees to supply drinking water, disposable cups, tissues and towels (one per dancer) backstage for each performance; tea, coffee, milk, sodas and juices in the Green Room; and fruit and sandwich platters each afternoon prior to a performance.

TRANSLATOR

If the principal language spoken on-stage by the theater's technical crew 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 are in the theatre or in contact with theatre staff.

LOCAL MANAGER

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

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 Artistic Director. The Company reserve the right to videotape the performance for archival purposes only as mutually agreed with the Presenter in advance.

ARTISTIC CONTROL

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

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. The Technical Rider must be returned with the contract.

TAX EXEMPTION

At the time of signing of this contract, it is the responsibility of the Presenter to inform the Company of any taxes or other charges that will be assessed against the performance fee, and to forward the appropriate tax exemption forms when applicable.

PROGRAM COPY/CREDITS

The complete program, including the description of each work to be performed, the dancer's names, the Black Grace biographies and cast credits, must be printed in its entirety as it is considered part of the performance. This printed program is to be made available to the audience, either for sale as a souvenir program or free of charge.

PRESS CLIPPINGS/REVIEWS/PROMOTIONAL MATERIALS

The Company maintains an extensive archive of its activities. Copies of press releases, ads listings, brochures, flyers and other publicity material, as well as news stories and reviews, should be sent to the Company Archivist.

TECHNICAL DATA OF THE THEATRE

The Presenter agrees to provide the Company Production Manager with the following detailed and up-to-date technical data about the place of performance: a ground plan, a section plan, an inventory of lighting instruments and control equipment, an inventory of sound equipment, an inventory of audio-visual equipment, an inventory of soft goods, and a description of the dressing room facilities. Plans should be to scale 1:50 and include all elevations of the performance area and show the relationship between the house seating and the performance area with regards to sight lines. Any electronic plans should be sent as either a Vectorworks file (MCD – this format is preferred) or DXF/DWG file. The Presenter is responsible for sending all technical data to the Company Production, c/o Rena Shagan Associates. This technical data must be returned with the contract.

DRESSING ROOMS

Heated dressing room space is required (1 x male dressing room for 8 people, 1 x female dressing room for 8 people, 1 x dressing room for Artistic Director). Dressing rooms must be equipped with hot and cold running water, bright light 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. All dressing rooms are to be cleaned prior to the Company's arrival and to be maintained for each performance.

Company Management require the use of a Production Office, with a telephone and an outlet for laptops to get Emails. Access to a photocopier may also be required. Any installation costs must be agreed with the Company prior to installation. The company will pay call costs for their own long distance calls via a calling card.

HEATING

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

WARDROBE

A wardrobe area convenient to the dressing rooms and equipped with three sturdy wardrobe racks and hangers is required. If available at the place of performance, access to washing and drying machines, and iron and ironing board, a steamer and a sewing machine is requested.

SIGNATURE

Signature of this Technical Rider implies that the Presenter and his or her agents, including theatre managers, technical directors and operating staff agree to all of the above requirements unless specifically amended in writing and agreed to by the Company Artistic Director and Company Production Manager.

AGREED:

Presenter Date: _____

Neil Ieremia, The Black Grace Trust Date: _____

SAMPLE