

CANADA'S ROYAL WINNIPEG BALLET

TECHNICAL REQUIREMENTS RIDER ATTACHED TO AND FORMING PART OF  
AGREEMENT BETWEEN THE ROYAL WINNIPEG BALLET AND THE PRESENTER



CANADA'S  
ROYAL WINNIPEG  
BALLET

TECHNICAL REQUIREMENTS  
2012-13 Season

*“MOULIN ROUGE – THE BALLET”*

## TECHNICAL REQUIREMENTS

### A. STAGE

**NB: The theatre should immediately forward a detailed, current set of technical specifications (including dimensioned stage plans) to the RWB. Attn: the Production Manager, see the final page of these specifications for all contact information.**

1. The **proscenium opening** must have **minimum dimensions of 40 feet (12 m) wide by 20 feet (6 m) high.** (Preferred proscenium opening is 48' (14.5 m) wide, by 25' (17.5 m) high.)
2. The **performing area** must be a **minimum of 40 feet (12 m) wide by 40 feet (12 m) deep.** (Preferred performing area is 48 feet (14.5 m) wide, by 50 feet (15 m) deep.)
3. **The stage must have a minimum of 28 working line sets available, relatively evenly distributed from the smoke pocket to a minimum distance of 40 feet (12 m) upstage of the smoke pocket.** The battens must be a **minimum width of 55 feet (16.75 m),** made of 1- ½ inch I.D. Schedule 40 steel pipe (or equivalent). Each line set should be capable of safely carrying 1000 Lbs above pipe weight, and must travel to a **minimum height of 55 feet (16.75 m)** above the stage floor.
4. A **minimum free wing space** of 15 feet (4.5 m) each side, offstage of the legs with 22 feet (6.5 m) of overhead clearance unobstructed as well as an unobstructed upstage cross over. Ideally there should also be a scenery dock for storage and preparation of props and scenery.

The stage, loading area, crossover and wings should be cleared of all scenery and other stored materials. All required line sets should be cleared of scenery before the arrival of the company.

**The stage, crossover and wings should be cleared of all scenery and other stored materials and be in clean and presentable condition.**

5. The stage floor must have an air space of not less than 1 5/8 inches (4.13 cm) between the dancing surface and the sub-floor. The supporting structure cannot rest directly on concrete or marble. Please note that if the floor does not meet this requirement, the Company will be unable to perform. The stage floor must be cleaned and washed. **DO NOT APPLY WAX.**
6. A **minimum** temperature of 69 F (21 C) must be maintained on stage and in the wings at all times. This temperature must be obtained at least five hours prior to curtain or the Company will be unable to perform.
7. Theatres should have at least:
  - 5 sets of quality **black** velour legs [12 feet (3.5 m) wide by 25 feet (7.75 m) high] and borders [55 feet (16.75 m) wide by (3 m) high],
  - 1 black velour back drop [50 feet (15.25 m) wide by 25 feet (7.75 m) high]
  - 1 cyclorama or opera folio [50 feet (15.25 m) wide by 25 feet (7.75 m) high]

**Please advise immediately if the requirements set out in points 1 to 5 above cannot be met.**

## **B. SOUND & LIGHTING**

**NB: The Royal Winnipeg Ballet travels with full onstage Electrics.**

1. The local manager is responsible for providing a power source at stage level, and if local regulations require, an electrician to connect road equipment. **Minimum** power source required for the touring lighting system is 220 volts 3-phase, four-wire 400 amps per leg. Touring Audio systems require a 220-volt single Phase 3 wire 50 Amp Service.

These services must be available at stage level, either stage left or stage right, and a qualified local electrician is required to tie our equipment into to house power.

**Local house lighting equipment is used for front-of-house positions. The Company will require the following:**

- Sufficient front of house lighting instruments for a full 4 colour wash.
- Sufficient dimmers to handle the front of house washes.
- The Company travels with a lighting console and interface capable of addressing the house lighting system via any common Lighting Control Protocol.

**The company also travels with its own PA, For all performances whether to pre recorded music or live orchestra the house system and equipment will be used to augment the RWB's PA. A Front of House Audio mix position (Eight (8) seats wide by Two (2) seats deep) is required at the center rear of the main floor seating area.**

**The RWB Technical Staff will forward a line set list to each venue, Attention the Technical Director or Production Manager, no later than one week prior to the Companies arrival. If this information is required sooner contact our Production Director, see the final page of these specifications for all contact information.**

## **C. DRESSING ROOMS & REHEARSAL SPACE**

1. We require space for 26 Dancers split approximately 1/3 male and 2/3 female. Soloist dressing rooms are appreciated whenever available.
2. The dressing rooms must be cleaned, well lit, and heated to approximately 72 F (22 C) before the Company's arrival.
3. Dressing rooms must have toilet facilities, showers and washbasins with hot and cold running water.
4. The dressing rooms must be supplied with chairs, tables and mirrors.

5. The Company will require a rehearsal space other than the stage meeting the following minimum standards:
- Dimensions 30 feet (9 m) by 40 feet (12 m) unobstructed
  - Overhead clearance of 14 feet (4.25 m) unobstructed
  - The space must be, adequately lit and the floor must meet the requirements set out in Section A point 3 above. It should be fitted with mirrors if possible.
  - Temperature must meet the standards set out in Section A point 4 above.
  - The rehearsal space must have a piano. The piano must be in proper working order and reasonable tune.

**Please advise immediately if the rehearsal space as requested is not available or if there is an additional charge.**

**E. SPECIAL EFFECTS**

1. Atmospheric Haze

**F. LOCAL STAGE CREW**

1. The Company sends ahead its yellow card crew call to all centres having established locals of the International Alliance of Theatrical Stage Employees (IATSE). The local manager must check to see if there is an IATSE local in their region and whether or not it has a contract with the theatre where the Company is to perform, as the local will be notified of our performance there. We are obliged to use IATSE if they have legal jurisdiction in your area. Whenever the city or region being played falls outside the jurisdiction of IATSE, the local manager must provide and pay for a like number of able-bodied persons. Under these circumstances, it is best if these people are interested in theatre; members of a local stage society, drama course, etc. Persons recruited from an agency for the unemployed are not suitable. **The crew as requested must be available throughout the entire time required for take-in, performance, and load-out. All persons requested must be present from the beginning of each call, and remain available until released by the Royal Winnipeg Ballets technical staff.**

**Please Note: the Show Crew for performance must come from those persons who worked on the load in and set up. There is not enough time in our production schedule to accommodate training new personnel to handle, scenery properties and wardrobe.**

2. The Normal Labour requirement for this performance is 32 people to load in, and set up, 21 people to work the show, and 30 people to load out. The local manager should understand that figures might change due to local requirements or **if the theatre provides any difficult or unusual circumstances.**

	Carp	Fly	Fly Loaders	LX	Props	Sound	Ward	Wig	Truck Loaders	Total
Load in / setup	10	2	2	6	3	1	3	1	4	32
Afternoon call	6	1	0	6	3	1	0	0	0	17
Running Crew	4	3	0	4*	3	1	3	1	0	21
Strike / Load out	10	2	2	6	3	1	3	1	4	32

\*2 follow spots

**CREW CALL: Please Note that these numbers include the House Crew;**  
**IF the house crew does not participate in Load-in, Shows or Load out, please be sure the total numbers of working personnel requested are available.**

#### **F. TAKE-IN AND SET-UP**

1. **Without exception**, the Company requires a **minimum** of **12 hours between the start of load in and the half hour call** to set up and prepare the show.
2. **Take-in for all performances begins at 8:00 a.m.** unless otherwise stipulated by the Company.

#### **G. HOUSE OPENING**

1. The Company requires that the house open 30 minutes prior to scheduled curtain time. There is normally an on-stage warm-up class for the dancers 1 hour before scheduled curtain time. Because of this warm-up required by the dancers, the class on stage is not completed until 1/2 hour before curtain time.

#### **H. TICKET REQUIREMENTS**

1. The following number of tickets must be held for the Company:
  - Staff seats: 6 - released by day of performance if not needed.
  - 3 - Artistic seats, centre rear on an aisle when available.
  - Sound seats: hold 2 rows of eight seats at the back of the theatre.

#### **I. HOSPITALITY REQUIREMENTS**

1. Coffee, Tea, Bottled Water and/or Fruit juices must be available to the road crew at the beginning of the set up and refreshed through out the day. Pastries and fresh fruit should also be available at the beginning of the set- up (9 people).
2. When the dancers are present for class and rehearsal, coffee, tea, fruit juice, fresh fruit and bottled, non sparkling water should be available at all times. (45 people)

#### **J. COMPANY INFORMATION**

##### **1. TOURING PERSONNEL**

- Performing artists - 26 (dancers)
- Travelling artistic & administrative staff – 6
- Technical crew – 7

#### **K. TRANSPORTATION**

1. The personnel and goods will travel by road. The company travels with one 48' tractor trailer and one 53' tractor-trailer, as well as 1 Crew and 1 Company Bus. There should be parking and shore-power available at theatre for the crew bus, for the duration of the companies stay. The trucks will whenever possible stay in the loading dock between load in and load out. If this is not possible please provide information and directions to the nearest secure accessible truck parking area.

#### **L. ADVANCE INFORMATION**

1. A final technical and production check list will be faxed or emailed to the local Technical Director in advance of the Companies arrival. This letter will finalize local crew requirements, call times and other pertinent. The Company Manager will also check with the local manager by telephone one or two days before the Company's performance.

#### **M. LOCAL MANAGER**

1. **It is important that the local manager make themselves or their designate available at all times during the Company's load in and set-up.** The local manager or designate should be available at any time during the Companies stay for help or advice on local conditions. The local manager is asked to have the names and phone numbers of a reputable local doctor, orthopaedic surgeon, chiropractor and masseur available to the Company Manager upon the Company's arrival in case of emergency. Information will also be required on post performance restaurants and possible post performance receptions.

**N. RWB COMPANY CONTACTS**

<b>Canada's Royal Winnipeg Ballet</b> <b>380 Graham Avenue</b> <b>Winnipeg, Manitoba</b> <b>R3C 4K2</b> <b>CANADA</b> <b>Tel: +1-204-956-0183</b> <b>Fax: +1-204-943-1994</b> <b>e-mail: <a href="mailto:ballet@rwb.org">ballet@rwb.org</a></b> <b><a href="http://www.rwb.org">www.rwb.org</a></b>	Christopher Turyk Director of Touring and Business Development +1-204-957-3440 cturyk@rwb.org	Bob Stewart Director of Production +1-204-957-3459 +1-204-781-1826 - mobile bstewart@rwb.org
	Tasia Geras Company Manager +1-204-957-3477 +1-204-941-3463 - mobile tgeras@rwb.org	Ingrid Kottke Production Stage Manager +1-204-957-3475 +1-204-509-2587 - mobile ikottke@rwb.org

**RWB Touring Production Staff:**

Robert Mravnik	Head Carpenter / Crew Chief
Robert Burdey	Head Fly Man
Marc Gagnon	Master Electrician
Drew Derbowka	Assistant Electrician
Shaun McLean	Head Audio
Tim Hrabchack	Properties Master
Brenda Belmonté	Head Wardrobe Mistress