

Treehouse Shakers: *The Boy Who Grew Flowers*

PLEASE NOTE: THIS TECHNICAL RIDER IS PART AND PARCEL OF THE CONTRACT. SPECIFIC APPLICATION OF THIS RIDER IS DEPENDENT ON NEGOTIATED PROGRAM AND RESIDENCY ACTIVITIES. WHEN MAKING SPECIAL EQUIPMENT ARRANGEMENTS, CONTACT THE COMPANY FOR SPECIFIC PROGRAM INFORMATION. IT IS NEGOTIABLE WITH AMPLE DISCUSSION.

Presenter:

Address:

Contact:

Phone:

Fax:

Venue:

Address:

Contact:

Phone:

Fax:

Date(s) of Performances:

1. STAGE REQUIREMENTS:

A) *Minimum Physical Dimensions:* Performance Area: 30 foot width X 30 foot depth X 15 feet height to grid.

B) *Stage Surface:* The floor must be a sprung wooden floor (not wood laid over concrete or cement) The floor must be smooth, level and even. All holes, cracks, and like imperfections must be filled and stopped with wood or cork. A BLACK (not gray) MODERN DANCE FLOOR (free from ballet rosin), WHICH COVERS at least 30' width X 26' depth, IS REQUIRED AND MUST BE PROVIDED BY THE PRESENTER. The covering must be black marley or an equivalent. Lanes SL/SR.

C) *Stage area:* Standard black Leg & Border sets on approximately 8' centers required. Wings and entire backstage space must be clean and clear of equipment; dancers will be barefoot. US crossover required. The floor must be thoroughly swept and damp-mopped by stage employees immediately prior to rehearsals, performances, and, at the discretion of the Company Production Manager.

2. MASKING, PROPS AND SCENIC:

A) Fullstage Blackout Drape US. Cyc. (I would love if CYC went first here)

B) If Performance takes place outside of the NYC area, or from a local driving venue, 6 Orchestra Chairs that are clean and black

Company will provide:

B) Self-contained set structure that has one rolling screen/wedge, one wedge with a screen to project shadow puppetry. One Overhead projector. One Scenic Chair.

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3. HEATING:

The stage area and dressing rooms must be cooled to a MINIMUM of 70 degrees F (optimum temperature: 70-72 degrees F.) In winter months should be draft-free at all times (including warm-up periods, rehearsals, classes, and performances) that dancers are in the space. If any of the above areas cannot be sufficiently heated, space heaters must be provided.

4. DRESSING ROOMS:

- A) Each dressing room requires at least one rack for hanging costumes and sufficient lighting, tables, chairs and mirrors.
- B) Enough rooms to accommodate a company of 5, [3 women and 2 men], and 1 Room for Company Production Staff.
- C) The dressing rooms must be separate and apart from the public's view, and adjacent to the stage.
- D) Dressing rooms must be available at all times that the company is in the building, and must be heated, at that time, in accordance with the heating specifications listed in Section #3.
- E) Rest room and shower facilities must be in an area separate and apart from public viewing and use, preferably backstage, near the dressing rooms.

5. HOSPITALITY:

The Presenter must provide a Hospitality Package for each day of performances and for each Performance/Residency/Rehearsal activity including: ice for injuries, bottled water, vegetarian and meat sandwiches, coffee, and tea for 9 people.

OBLIGATIONS OF THE PRESENTER PRIOR TO THE COMPANY'S ARRIVAL

6. TECHNICAL INFORMATION:

No later than six weeks prior to the arrival of the Company (preferably earlier), the Presenter shall provide the following information about the theater venue: in-house softgoods, lighting, and sound equipment inventories, a lineset schedule, a scaled floor plan drawing of the stage, including dimensions, and if available, a circuiting diagram, a patch panel diagram, and a lighting board diagram indicating the number of working and/or non-working Control Channels and Dimmers, as well as the capacity of each dimmer and a Magic Sheet. A complete and accurate fly or batten plan must be included with the scaled floor plan.

7. PERSONNEL REQUIREMENTS:

- A) The following personnel must be available for running performances (minimum):
 - (1) Lighting Board Operator
 - (1) Sound Board Operator
- B) Load-in and Load-out crew requirements are dependent upon venue specifics as related to Set-up, Change-overs, and adaptations. Please add at least: (1) Electricians, (1) Rigger/carpenter, and (1) Sound technician for load-in, load-out, and changeovers. Sufficient crew must be available at load-in and changeovers for operation of all required genie lifts, ladders or scaffolding.

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- C) Lighting and soundboard operators must be proficient with the equipment they are running.
- D) **Crew personnel running technical rehearsals must be the same crew personnel who will then run the performances.**

8. WARDROBE:

The Sponsor/Theatre must provide:

- A) (1) Steamer for scenic drops and costumes
- B) (1) Room suitable for use as a wardrobe prep area.
- C) (2) Steam Irons, Steamer (Can be the same as used in A) and Ironing Boards.

9. SOUND REQUIREMENTS:

- A) The theater must have a professional quality sound system capable of providing playback from QLAB.
- B) The mixing console must be able to support one monitor send to onstage speakers for the dancers, and main sends to FOH speakers. It must also support the stereo inputs (L/R) for the requested playback formats.
- C) Loudspeakers: The FOH sound system must be capable of producing low distortion, full bandwidth response and cover the entire audience area. There must be four (4) monitors for even onstage coverage.
- D) Sufficient amplifiers to drive all speakers and EQ for all amplifiers.
- E) (5) Wireless Lav Vocal microphones with transmitter to be worn on forehead through hair.
- F) An intercom system (preferably Clear-Com type), with (4) stations: (1) lighting control board, (1) sound control board, (1) backstage Assistant Stage Manager, and (1) FOH for company Stage Manager.

10. LIGHTING REQUIREMENTS:

Lighting equipment varies according to the particular venue. Please verify equipment needs with the company, prior to the rental of any stage equipment, which is not part of the standard inventory of the Theatre. The company will contact the production staff to determine specific lighting possibilities, including gel specifics and color washes. Venue must provide copy of House/Repertory Light Plot (where applicable), Inventory and Hookup no later than three (3) weeks prior to engagement; venue must inform Company at this time of any alterations or deviations from provided Light Plot or as-hung drawings for day of load-in.

The minimum standard lighting requirements for the production include the following:
Lighting console *must* be ETC or Strand theatrical DMX console which can read an ASCII - show file. No exceptions or substitutes. ETC Ion/Eos strongly preferred.

- LED back light preferable.
- Cyc light as well as a White Cyc. Ideal Cyc fixtures would be LED Cyc units, strip lights, or 3 cell Cyc units.
- Eight (8) lighting booms with four (4) lekos each. One side Lighting System with breakup Gobos.
- Minimum two-color backlight

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- Two-color front light
- Ten (10) overstage specials OR minimum three (3) overstage Moving Lights (Mac 700 or better). These lights will be focused as needed
- One dimmable circuit Downstage Center.
- One Non-Dim/ Hot Circuit upstage Right.

11. PROPOSED PRODUCTION SCHEDULE

PLEASE NOTE: This schedule is based on the fact that the lighting plot will be pre-hung, circuited, and focused, and the marley dance floor will be laid, PRIOR TO the arrival of the company's Production Director and the Company load-in.

TECHNICAL LOAD-IN and DRESS REHEARSAL DAY - Example

9am - 1pm	Hang set, focus lighting specials, write lighting cues with dancers on stage, set sound levels
1 - 2pm	Crew lunch break
2 - 4pm	Cue to Cue with lighting and sound.
4pm - 4:15pm	Crew break
4:15pm - 6pm	Continue Dress rehearsal; Tech notes if needed.
6pm	Close out theater.

PERFORMANCE DAY - Example

9am	Stage available for dancers warm-up
11am	Curtain

Or

FOR ONE DAY LOAD IN AND PERFORMANCE - Example

Modifications will apply.

4 hours before curtain:

- Stage available for dancers warm-up
- Hang set
- Focus lighting specials
- Write lighting cues with dancers on stage
- Set sound levels

If there are any problems with the above, please notify the Company as soon as possible to allow for any adjustments or clarifications.

TECHNICAL RIDER

Any questions regarding this technical rider, please contact:

Mara McEwin, Artistic Director

917-749-0786

maramcewin@treehouseshakers.com

or

Emily Bunning, Artistic Coordinator

917-749-2909

ebunning@treehouseshakers.com

AGREED AND ACCEPTED:

For Presenter:

By:

Date

For Treehouse Shakers

By:

Date