

KIMBERLY BARTOSIK/daela TECHNICAL RIDERS

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Kimberly Bartosik/daela
Technical Rider for *I hunger for you*

Please read through these technical specifications for Kimberly Bartosik/daela (hereafter, “daela”) carefully and address all questions to Kimberly Bartosik or Production Manager and Lighting Designer Roderick Murray

This technical rider covers the technical and general requirements for the **Kimberly Bartosik/daela** to perform *I hunger for you*. This work is meant to be presented in an intimate environment with audience on three sides. The size of the room is flexible in consultation with **daela**; the dimensions listed below reflect an ideally sized performance space

The **Kimberly Bartosik/daela** travels with (1) Artistic Director, (5) Dancers, (1) Lighting Designer, and (1) Production Stage Manager.

GENERAL REQUIREMENTS:

The Presenter agrees to provide suitable equipment, sufficient time reserved in the performing space, as well as adequately-skilled, technical, stage, box office, front-of-house, and custodial personnel for set-up and strike of all Company activities including, but not limited to the performances. The Presenter agrees that the theater will be used exclusively for the Company’s activities during the residency.

The Presenter shall insure that all systems in the performance venue shall be in good operational order, including rigging pipes, sound system, lighting system, HVAC system, etc. prior to the company’s arrival.

1. SCHEDULE:

Generally, the Company requires a day for pre-hang. A second full day for load-in, focus, to set sound levels, and then that same evening to run the piece with the dancers. A third day for morning corrections and an afternoon rehearsal concluding with the first performance that evening. Light hang and stage prep (including seating and laying a marley floor) must be completed prior to the Company’s arrival in order to meet this schedule. The daily schedule must be agreed to by the Presenter and the Company prior to the Company’s arrival at the theater.

The Presenter must provide complete inventories of all available in-house equipment (lighting, sound, video, soft goods, rigging, etc) as well as complete 1/4" (1:100) scale blueprints or data files in either DWG or VectorWorks 2010 or later of the theater space at least 2 months in advance of performance date, including:

- a. Ground Plan of performance space including house area and stage area
- b. Section Plan of performance space including house area and stage area

2. STAGE:

I Hunger for You is performed on an empty stage clear of all legs or other soft goods. The audience will be seated on 3 sides with the front row on the floor level and each next row raised 8-12". The 4th side of the room should be a clear and open wall with no obstructions. The performance area should be 38 feet deep (from the back wall of the stage to the first row of seats) by 33 feet wide feet (from the front row of seating on one side to the other side of seating). **daela** can, in consultation with the venue, adapt the work to various stage sizes, if it is not possible to accommodate these exact dimensions, and to meet audience number expectations.

3. FLOOR:

The space must have a sprung floor in good condition covered with a **black** vinyl/Marley floor from the upstage wall to the first row of seats, and from the SL seating to the SR seating of the performing space. The Presenter shall insure that the entire floor is flat and even and free of all screws, nails, or other hazards, which might protrude through the Marley floor or otherwise injure barefoot performers prior to the company’s arrival at the venue. Presenters should provide the following cleaning equipment for the Marley: push broom with clean soft bristle broom head, six terry cloth towels large enough to wrap around broom head, 1 quart of simple green cleanser, and any additional equipment deemed necessary to clean the house black Marley

between rehearsals and performances. Presenter shall insure that the floor is cleaned prior to every performance, rehearsal, or class. The Marley should be taped with vinyl tape which matches the color of the Marley.

4. LIGHTING:

daela will work closely with Presenter to use house inventory as much as possible. The final lightplot for *I hunger for you* will be available 4 weeks prior to load-in.

Specific, and planned for lighting needs:

1. 2-Water-based foggers with Rosco fluid (not DF 50 or similar mineral oil based hazers)
2. 4 2kw fresnels
3. 24-40 Fluorescent tubes (to be provided by **daela**) to be hung from venue ceiling (above grid height—to be discussed)
4. 6 Strand Iris or Ianiro Iris cyc flood units at 1250w.
5. 38 6" Fresnels at 500w (4 without lenses).
6. 2 50° lekos
7. 4 36° lekos
8. 4 26° lekos
9. 4 Sunguns at 625w (to be provided by **daela**).
10. Additional lights from house inventory to focus at ceiling.

General lighting requirements:

- a. The Presenter will provide color media as specified in company plots and hookups as well as necessary cable and accessories to hang, circuit, and color the light plot. The Company requires a tech table at the center of the house with a designer's monitor, headset communications, and a VOG mic for all technical rehearsals.
- b. Presenter will provide any/all information regarding lighting and the control system in the theater including lighting inventory, number of dimmers, type of control system at least six weeks prior to performance.
- c. The Presenter will provide a computerized lighting control system that supports soft patching, time fades, auto follows etc. with a minimum of 512 channels and a dimming system with at least 80 dimmers at 2.4kw.
- d. The Presenter will have hung, circuited, and patched the Company light plot and made sure that all equipment is in good working order prior to the Company's arrival at the theater. The Company will provide the final light plot 4 weeks prior to load-in, and after receiving the theater's blueprints and lighting inventory. Substitutions in lighting equipment, color, or hanging positions must be approved by the Company prior to arrival.
- e. The Presenter must provide a light board operator who is experienced with the light board to be used for the performances and technical rehearsals.
- f. The Presenter must provide a lift or ladder high enough to reach all stage lights so the lights may be gelled and focused.

5. SOUND:

The Presenter must provide a high quality sound system as well as a highly experienced professional sound technician. The presenter must provide a Q LAB playback system with a pro audio license. Sound will be operated from a station behind the last row of seats from the Q-Lab computer and should have a small mixer to be operated to increase and decrease volume during the show. This small mixer should be connected to the house main mixer which will have a full EQ for all channels. The Q-Lab file is a simple stereo output.

I hunger for you uses a full room approach to its sound set up with a minimum of:

1. 4 high quality speakers, capable of full bandwidth and full volume (up to 85db in the house) sound projection, hanging in the corners of the performance space. Each speaker should have its own output from the mixer.
2. Additional supplemental speakers (TBD) behind the center of each bank of audience seating.
3. At least two powerful subwoofers.
4. A full surround sound system already in place can be used to supplement the 4 main speakers.

6. SET:

I hunger for you works with light as its set, and many lighting components are treated as décor. The installation of these lights may require rigging, and or carpenter help.

7. RIGGING:

All overhead equipment must be safe upon the company's arrival.

8. COMMUNICATIONS and STAGE MANAGEMENT:

The lightboard and sound playback set up (small mixer and Q-lab computer) should be behind the last row of center seats in the house.

daela generally does not tour with a stage manager, but with a production manager who will also operate the lightboard for performances, and give calls to the performers. Ideally, the production manager will be able to communicate through a PA to the dressing rooms from the position of the lightboard. Kimberly Bartosik will operate the sound for the performances.

9. CREW REQUIREMENTS:

The Presenter shall provide sufficient running crew for all load-ins, strikes, technical rehearsals and performances including sound-op, fly persons, electricians and carpenters. The same running crew personnel will be required to work all technical run-throughs, dress rehearsals and performances. The standard crew call for all shows is one hour prior to House opening. The exceptions being: wardrobe who shall be available depending on the needs of the costumes. The basic show crew consists of (not including wardrobe) sound operator, lights operator, 1 deck hand to sweep and mop daily.

10. WARDROBE:

The Presenter must provide one clean industrial iron, ironing board and steamer equipment as well as an experienced wardrobe person. Costumes must be cleaned, dried, and pressed two hours prior to all dress rehearsals, lecture demonstrations, photo calls and performances as requested by the Company. The Company may request minor costume repairs. Standard time for cleaning and pressing is 4 hrs. Washing/drying facilities must also be provided. Addenda with specific instructions for costume care per piece will be provided for the works being engaged by the presenter.

11. BACKSTAGE REQUESTS:

All running crew stagehands are required to wear black shoes and clothes for all technical run-throughs, the dress rehearsal and all performances. Smoking will not be permitted on the stage or in the theater while the performers are present.

12. HOSPITALITY:

One hour before Technical Rehearsal and/or Dress rehearsal and three hours before each performance, the Presenter shall provide the following items:

- a. 16 1.5 liter cold bottles of non-carbonated water
- b. Fresh fruits (bananas, apples, grapes, oranges, etc.)
- c. Granola bars
- d. Plenty of hot water with assorted tea bags (caffeinated and not)
- e. Plenty of hot coffee
- f. Honey and fresh lemons
- g. Assorted sugars
- h. Half-and-half cream
- i. Bagged ice (for injuries)

13. THEATER TEMPERATURE:

The stage area, warm-up studio and dressing rooms must be heated to a minimum of 70° F (20° C) and not more than 75° F (23° C) during rehearsals, performances, and classes.

14. DRESSING ROOMS:

The presenter must provide sufficient dressing rooms for 4 women and 3 men with a minimum of 2 separate rooms that can be locked overnight. In addition, the Presenter must provide a Green Room. Dressing Rooms should be equipped with sufficient number of chairs, lighted mirrors, AC outlets, racks for hanging costumes, reasonably accessible toilet and shower facilities with hot and cold running water.

All dressing rooms shall be cleaned and well stocked with soap, tissues, toilet paper, paper towels and a minimum of 8 clean towels. Dressing rooms must be well heated or air conditioned as deemed appropriate by the artists.

15. GENERAL CONDITIONS:

The Presenter shall provide, free of charge:

- a. Photo copy machine access
- b. Telephone, Internet and Fax access
- c. Printer access
- d.

16. PHOTO CALLS, VIDEO SHOTS, AND PUBLIC ACCESS:

The Company requires that the dress rehearsal and one performance in each venue be video-taped for archival and promotional purposes. Video and photo shoots must be approved by the Company prior to arrival. Public access to the theater hall during rehearsals or technical time must be approved by the Company prior to arrival. No persons shall be admitted backstage or in the dressing room area while the Company is in residence.

17. AUDIENCE AND FOH:

The audience for *I hunger for you* will be let into the performance space no earlier than 15 minutes prior to the advertised start time for the performances. The seating for *I hunger for you* will be on three sides per the current drawing and will accommodate 189 people on the stage level.

18. PERMITS:

The Presenter agrees to obtain and pay for any and all local permits, union fees, taxes and other local licenses (including music licenses) that may be required for the Company to carry out all performances and residency activities covered by this agreement.

19. COMPLIMENTARY TICKETS:

The Presenter shall make available at least 6 complimentary tickets per performance of the Company for guests of the Company.

20. AMENDMENTS TO THIS RIDER:

Any changes to this rider must be approved in writing by both the Presenter and the Company, well in advance of the Company's arrival at the venue. The failure by the presenter to provide any of the materials, personnel or necessary time in the theater may result in a delayed curtain.

By signing below, the Presenter recognizes that all requirements and specifications above are necessary for a professional presentation by the Company.

Agreed:

Agreed:

Presenter

Kimberly Bartosik/daela

Date

Date

Lighting Designer/ Production Manager: Roderick Murray—(917) 685 3759; roderickmurray@gmail.com



daela/Kimberly Bartosik
Technical Rider for
Ecsteriority 4 (Part 2)

Please read through these technical specifications for daela/ Kimberly Bartosik (hereafter, the “Company”) carefully and address all questions to Kimberly Bartosik or Production Manager and Lighting Designer Roderick Murray

This technical rider covers the technical and general requirements for the daela/ Kimberly Bartosik to perform the works from its repertory. Specific technical requirements for each work will be provided as addenda to this rider as the presenter decides on the program of works that will be engaged.

The daela/ Kimberly Bartosik travels with (1) Artistic Director, (3) Dancers, and (1) Lighting Designer/Production Stage Manager.

GENERAL REQUIREMENTS:

The Presenter agrees to provide suitable equipment, sufficient time reserved in the performing space, as well as adequately-skilled, technical, stage, box office, front-of-house, and custodial personnel for set-up and strike of all Company activities including, but not limited to the performances. The Presenter agrees that the theater will be used exclusively for the Company’s activities during the residency.

The Presenter shall insure that all systems in the performance venue shall be in good operational order, including rigging pipes, sound system, lighting system, HVAC system, etc. prior to the company’s arrival.

The presenter shall provide for transportation to and from the performance venue from the company housing for all necessary calls for dancers and technical personnel.

1. SCHEDULE:

Generally, the Company requires a day to load-in and focus and a full day of rehearsals with a performance by the evening of the second day. Light hang and stage prep must be completed prior to the Company’s arrival in order to meet this two-day schedule. The daily schedule must be agreed to by the Presenter and the Company prior to the Company’s arrival at the theater.

2. STAGE:

Ecsteriority 4 (Part 2) is performed on an empty stage clear of all legs or other soft goods. **Ecsteriority 4 (Part 2)** heavily uses the US wall of the venue in which it is performed. It also uses the walls on SR and SL depending on their distances from CL. In the case of a venue where the first row of audience seats is on the stage level, the performers will dance up to those first seats. Minimum space required for the performance of **Ecsteriority 4 (Part 2)** is 26’ from SL wall to SR wall, and 28’ from US wall to first row of seats.

The Presenter must provide complete inventories of all available in-house equipment (lighting, sound, video, soft goods, rigging, etc) as well as complete 1/4" (1:100) scale blueprints or data files in either DWG or VectorWorks 2010 or later of the theater space at least 2 months in advance of performance date, including:

- a. Ground Plan of performance space including house area and stage area
- b. Section Plan of performance space including house area and stage area

3. FLOOR:

The space must have a sprung floor in good condition covered with a **black** vinyl/Marley floor from the upstage wall to the first row of seats, and from the SL wall to the SR wall of the performing space. The Presenter shall insure that the entire floor is flat and even and free of all screws, nails, or other hazards, which might protrude through the Marley floor or otherwise injure barefoot performers prior to the company’s arrival at the venue. Presenters should provide the following cleaning equipment for the Marley: push broom with clean soft bristle broom head, six terry cloth towels large enough to wrap around broom head, 1 quart of simple green cleanser, and any additional equipment deemed necessary to clean the house black Marley between rehearsals and performances. Presenter shall insure that the floor is cleaned prior to every performance, rehearsal, or class. The Marley should be taped with either vinyl tape or gaffer’s tape, whichever matches best the color of the Marley itself.

4. LIGHTING:

A specific list of necessary lighting equipment for the performance of **Ecsteriority 4 (Part 2)** will be provided after the Company’s lighting director examines the theater’s blueprints and current lighting inventory, a final plot will be created based

on these pieces. Generally, the stage floor must be clear of booms and cables and the lighting systems used must provide even lighting coverage of the entire performance area.

The systems **Ecsteriority 4 (Part 2)** uses are 1. Overhead in L281, 2. Crossing side light that lights from CL to 6' up on the opposite wall, 3. Front light in G870 with a separate set of lights to light only the US wall up to 8' high, 4. Over head house light that lights both the house and the stage in the same quality of light, 5. A single light on the floor DSL with L200.

- a. The Presenter will provide color media as specified in company plots and hookups as well as necessary cable and accessories to hang, circuit, and color the light plot. The Company requires a tech table at the center of the house with a designer's monitor, headset communications, and a VOG mic for all technical rehearsals.
- b. Presenter will provide any/all information regarding lighting and the control system in the theater including lighting inventory, number of dimmers, type of control system at least **six** weeks prior to performance.
- c. The Presenter will provide a computerized lighting control system that supports soft patching, time fades, auto follows etc. with a minimum of 512 channels and a dimming system with at least 80 dimmers at 2.4kw.
- d. The Presenter will have hung, circuited, and patched the Company light plot and made sure that all equipment is in good working order prior to the Company's arrival at the theater. The Company will provide the light plot two weeks after receiving the theater's blueprints and lighting inventory. Substitutions in lighting equipment, color, or hanging positions must be approved by the Company prior to arrival.
- e. The Presenter must provide a light board operator who is experienced with the light board to be used for the performances and technical rehearsals.
- f. The Presenter must provide a lift or ladder high enough to reach all stage lights so the lights may be gelled and focused.
- g. Instrumentation for the performances will accommodate house inventories as much as possible.

5. SOUND:

The Presenter must provide a high quality sound system as well as a **highly experienced professional** sound technician. The presenter must provide a Q LAB playback system.

Ecsteriority 4 (Part 2) does not use a "traditional" sound set up. The main speakers for this piece are positioned behind and slightly above the back row of the audience seats. Additional sound reinforcement can be added from speakers in front of the audience (from the stage). The main speakers behind the audience must be capable of full bandwidth and full volume (up to 85db.) sound projection. Often these speakers are added at load-in. If a theatre has a full surround sound system already in place, that can be used in place of a system with main loudspeakers behind the audience. A **mixing console** must be provided to send sound from Q-lab to speaker system in place in the venue.

6. SET:

Ecsteriority 4 (Part 2) Requires an Upstage wall at a minimum height of 8 feet and at least 24 feet wide that is resilient and very strong. Please see the first minutes of the video of the piece to understand how the wall is used at-- <https://vimeo.com/129916366>. This wall must be smooth and free of splinters, or rough places that could injure a dancer's skin when sliding across its surface. Stone, brick, or concrete walls are not useable as they lack resiliency and are too hard on the dancers' bodies when they impact its surface (even if made smooth). Acceptable walls can be made from wood or sheetrock. Often the piece has performed against a wall made from 4'x8' wood platforms on edge and bolted together then braced against the venue's upstage wall. Careful consultation and agreement must be made with the company about the wall the venue plans to provide.

7. RIGGING:

All overhead equipment must be safe upon the company's arrival.

8. STAGE MANAGER:

Kimberly Bartosik will run her own sound from a Q-lab system and can call lighting cues to a board op. She needs to be positioned in the house so she can hear sound levels live.

9. COMMUNICATIONS:

Presenter shall insure that there is a headset communications system (Clear-com or equivalent) available in good working order at the following positions:

1. Tech table (for rehearsals only)
2. Light board

3. Sound mixer
4. Stage manager call position in booth if necessary.

10. CREW REQUIREMENTS:

The Presenter shall provide sufficient running crew for all load-ins, strikes, technical rehearsals and performances including sound-op, fly persons, electricians and carpenters. The number of running crew needed is venue specific and will be agreed to prior to the Company's arrival at the venue. The same running crew personnel will be required to work all technical run-throughs, dress rehearsals and performances. The standard crew call for all shows is one hour prior to House opening. The exceptions being: wardrobe who shall be available depending on the needs of the costumes. The basic show crew consists of (not including wardrobe) sound operator, lights operator, 1 deck hands to sweep and mop daily.

11. WARDROBE:

The Presenter must provide one clean industrial iron, ironing board and steamer equipment as well as an experienced wardrobe person. Costumes must be cleaned, dried, and pressed two hours prior to all dress rehearsals, lecture demonstrations, photo calls and performances as requested by the Company. The Company may request minor costume repairs. Standard time for cleaning and pressing is 4 hrs. Washing/drying facilities must also be provided. Addenda with specific instructions for costume care per piece will be provided for the works being engaged by the presenter.

12. BACKSTAGE REQUESTS:

All running crew stagehands are required to wear black shoes and clothes for all technical run-throughs, the dress rehearsal and all performances. Smoking will not be permitted on the stage or in the theater while the performers are present.

13. HOSPITALITY:

One hour before Technical Rehearsal and/or Dress rehearsal and three hours before each performance, the Presenter shall provide the following items:

- a. 16 1.5 liter cold bottles of non-carbonated water
- b. Fresh fruits (bananas, apples, grapes, oranges, etc.)
- c. Granola bars
- d. Plenty of hot water with assorted tea bags (caffeinated and not)
- e. Plenty of hot coffee
- f. Honey and fresh lemons
- g. Assorted sugars
- h. Half-and-half cream
- i. Bagged ice (for injuries)

14. THEATER TEMPERATURE:

The stage area, warm-up studio and dressing rooms must be heated to a minimum of 68° F (20° C) and not more than 74° F (23° C) during rehearsals, performances, and classes.

15. DRESSING ROOMS:

The presenter must provide sufficient dressing rooms for 1 women and 2 men with a minimum of 2 separate rooms that can be locked overnight. In addition, the Presenter must provide a Green Room. Dressing Rooms should be equipped with sufficient number of chairs, lighted mirrors, AC outlets, racks for hanging costumes, reasonably accessible toilet and shower facilities with hot and cold running water.

All dressing rooms shall be cleaned and well stocked with soap, tissues, toilet paper, paper towels and a minimum of 8 clean towels. Dressing rooms must be well heated or air conditioned as deemed appropriate by the artists.

16. GENERAL CONDITIONS:

The Presenter shall provide, free of charge:

- a. Photo copy machine access
- b. Telephone, Internet and Fax access
- c. Printer access

17. REHEARSAL SPACE:

The Presenter will provide, free of charge, the Company with a rehearsal space on non-performance days with a sprung wood floor covered with a Marley dance floor -- minimum size 30' x 30'--within the immediate vicinity of the theater and heated to a minimum of 68° F and not more than 74° F. Total rehearsal time will be determined prior to the Company's arrival at the theater.

18. PHOTO CALLS, VIDEO SHOOTS, AND PUBLIC ACCESS:

The Company requires that at least the first performance in each venue be video-taped from the front in a full stage shot for archival and rehearsal purposes only. Video and photo shoots must be approved by the Company prior to arrival. Public access to the theater hall during rehearsals or technical time must be approved by the Company prior to arrival. No persons shall be admitted backstage or in the dressing room area while the Company is in residence.

19. PERMITS:

The Presenter agrees to obtain and pay for any and all local permits, union fees, taxes and other local licenses (including music licenses) that may be required for the Company to carry out all performances and residency activities covered by this agreement.

20. The Presenter shall make available at least 4 complimentary tickets per performance of the Company for guests of the Company.

21. Any changes to this rider must be approved in writing by both the Presenter and the Company, well in advance of the Company's arrival at the venue. The failure by the presenter to provide any of the materials, personnel or necessary time in the theater may result in a delayed curtain.

By signing below, the Presenter recognizes that all requirements and specifications above are necessary for a professional presentation by the Company.

Agreed:

Agreed:

Presenter

daela/ Kimberly Bartosik

Date

Date

Lighting Designer/ Production Manager: Roderick Murray—(917) 685 3759; roderickmurray@gmail.com

Kimberly Bartosik/daela
Technical Rider for
Étroits Sont Les Vaisseux

Please read through these technical specifications for Kimberly Bartosik/daela (hereafter, the “Company”) carefully and address all questions to Kimberly Bartosik or Production Manager and Lighting Designer Roderick Murray.

This technical rider covers the technical and general requirements for Kimberly Bartosik/daela to perform *Étroits Sont Les Vaisseux* from its repertory. Kimberly Bartosik/daela travels with (1) Artistic Director, (2) Dancers, and (1) Lighting Designer/Production Stage Manager.

DESCRIPTION OF ÉTROITS SON LES VAISSEUX

Étroits, a duet for a man and a woman, is ideally performed in smaller venues with audiences configured in seats, stools and cushions around the performing area (See attached Seating Layout from the premiere). The design and determination of the layout of the performance area and audience areas will be determined in consultation with the venue prior to the company’s arrival. A hanging lighting sculpture provided by the company along with 6 company provided lights will be the main or sole lighting. The sound system should fill the room (ideally there would be speakers in each corner of the room). Silence is crucial to this piece and all efforts must be made to keep external sounds (especially human voices or footsteps) to a minimum. The performance begins with the audience at the door of the venue hearing sounds emanating from within, the door is then opened and the audiences make their way to available seats on their own (tickets must be checked prior the moment the audience arrives at the door of the venue). At the end of the danced performance, the same door is reopened and without words the audiences leave the venue when they are ready—the performers are in the room prior to the audience’s entrance and remain after their exit. It is possible to perform this piece twice in one night (running time 22 minutes).

GENERAL REQUIREMENTS:

The Presenter agrees to provide suitable equipment, sufficient time reserved in the performing space, as well as adequately-skilled, technical, stage, box office, front-of-house, and custodial personnel for set-up and strike of all Company activities including, but not limited to the performances. The Presenter agrees that the theater will be used exclusively for the Company’s activities at the venue, including rehearsals and warm-ups.

The Presenter shall insure that all systems in the performance venue shall be in good operational order, including rigging pipes, sound system, lighting system, HVAC system, etc. prior to the company’s arrival.

The presenter shall provide for transportation to and from the performance venue from the company housing for all necessary calls for dancers and technical personnel.

1. SCHEDULE:

The company can be ready to present performances based on a **two day schedule**. The first day will begin with the installation of the chandelier and other company lighting and end with evening technical rehearsals with performers. The second day would allow for morning tech notes and then afternoon rehearsals with the performers, culminating in an evening performance. The daily schedule must be agreed to by the Presenter and the Company prior to the Company’s arrival at the theater.

2. VENUE:

Étroits premiered in a white walled studio with bare wood floors. Other conditions are also possible.

- a. Minimum dimensions for a performance with an audience of 30 people is 16’x35’. Larger venues can accommodate larger audiences.
- b. The audience seating is clustered in areas designated by tape lines on the floor, and should consist of a variety of tiered seating options (stools, chairs, cushions) to allow for best possible viewing.
- c. Venue should be very clean.
- d. Sound and lighting control share one table in a corner of the room. Cables to dimmers and amps must be clean or invisible.
- e. Door to venue for audience ingress and egress of the space will be opened and closed by company in coordination with the box office. Audience must be gathered outside of the door of the venue after tickets have been taken to allow an alacritous entrance of the audience when the doors do open.

Technical Rider for *Étroits Sont Les Vaisseux*

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- f. Venue must have solid pipes attached to the ceiling from which company's lighting equipment can be hung (total weight of all equipment is 25 lbs.).
- g. The Presenter must provide complete inventories of all available in-house equipment (lighting, sound, video, soft goods, rigging, etc) as well as complete 1/4" (or 1:100) scale blueprints or data files in either DWG or VectorWorks 2010 or later of the theater space at least 2 months in advance of performance date, including:
 - I. Ground Plan of performance space including house area and stage area.
 - II. Section Plan of performance space including house area and stage area.

3. FLOOR:

The space must have a sprung floor in good condition. The Presenter shall insure that the entire floor is flat and even and free of all screws, nails, or other hazards, which might protrude or otherwise injure barefoot performers prior to the company's arrival at the venue. Presenters should provide the following cleaning equipment for the floor: push broom with clean soft bristle broom head, six terry cloth towels large enough to wrap around broom head, 1 quart of simple green cleanser, and any additional equipment deemed necessary to clean the house floor between rehearsals and performances. Presenter shall insure that the floor is cleaned prior to every performance, rehearsal, or class. If a Marley is used, the Marley should be taped with vinyl tape.

4. SET:

The room itself and the seating arrangement for the audience is the set/décor for the piece. Company will use thin white tape to tape out the outlines of the seating areas and the company will organize the seating inside of these. Company and presenter will agree prior to the company's arrival on the look and types of the seating options to be used.

5. LIGHTING:

Étroits brings its own lights.

- a. These are first: a 36-48' long chandelier with 6-8 hanging Fluorescent tubes. Ballasts and power will be attached to venue's hanging pipes. Fluorescent ballasts should be plugged into console controlled non-dim dimmers (one 600watt dimmer is enough). Presenter should plan to provide enough black Edison connector cables to power the chandelier.
- b. The second type of lights the company brings are 625w bi-pole film lamps called Sunguns. These are hung from the venue's hanging pipes on threaded rod to the correct trim height. The company uses 4-6 of these. Please provide Edison connector dimmers and cables for each of these lights (minimum 6 dimmers at 650w).
- c. The lighting console should be small enough to share a single table with a laptop that will run the sound.
- d. Additionally, and if necessary (in case of a need for "house lights"), a specific list of other lighting equipment for the performance of *Étroits* will be provided after the Company's lighting director examines the theater's blueprints and current lighting inventory, a final plot will be created based on this information:
 - I. Presenter will provide any/all information regarding lighting and the control system in the theater including lighting inventory, number of dimmers, type of control system at least **six** weeks prior to performance.
 - II. The Presenter will provide a computerized lighting control system that supports soft patching, time fades, auto follows etc. with a minimum of 36 channels and a dimming system with at least 36 dimmers at 2.4kw.
 - III. The Presenter must provide a light board operator who is experienced with the light board to be used for the performances and technical rehearsals.
 - IV. The Presenter must provide a lift or ladder high enough to reach all stage lights so the lights may be gelled and focused.

6. SOUND:

The Presenter must provide a high quality sound system as well as a **highly experienced professional** sound technician. The presenter must provide a Q LAB playback system or discuss with Kimberly Bartosik/daela regarding her using her own laptop to run sound. Sound cues are taken, live, from the dancers during the performance.

- a. Venue should have the same model speakers in the 4 corners of the room (sound playback is 2 channel).
- b. The main speakers must be capable of full bandwidth and full volume (up to 85db.) sound projection, though most of the sound is very quiet.
- c. A small mixing console must be provided to send sound from Qlab laptop to the speakers in the venue.

7. RIGGING:

All overhead equipment must be safe upon the company's arrival.

8. STAGE MANAGER:

Whenever necessary, Kimberly Bartosik will run her own sound from a Q-lab system and can call lighting cues to a board op.

9. CREW REQUIREMENTS:

The Presenter shall provide sufficient running crew for all load-ins, strikes, technical rehearsals and performances including sound-op, fly persons, electricians and carpenters. The number of running crew needed is venue specific and will be agreed to prior to the Company's arrival at the venue. The same running crew personnel will be required to work all technical run-throughs, dress rehearsals and performances. The standard crew call for all shows is one hour prior to House opening. The exceptions being: wardrobe who shall be available depending on the needs of the costumes. The basic show crew consists of (not including wardrobe) sound operator, lights operator, 1 deck hands to sweep and mop daily.

10. WARDROBE:

Whenever possible, The Presenter will provide one clean industrial iron and ironing board as well as an experienced wardrobe person. Costumes must be cleaned, dried, and pressed two hours prior to all dress rehearsals, lecture demonstrations, photo calls and performances as requested by the Company. The Company may request minor costume repairs. Washing/drying facilities must also be provided.

11. BACKSTAGE REQUESTS:

All running crew stagehands are required to wear black shoes and clothes for all technical run-throughs, the dress rehearsal and all performances. Smoking will not be permitted on the stage or in the theater while the performers are present.

12. HOSPITALITY:

One hour before Technical Rehearsal and/or Dress rehearsal and three hours before each performance, the Presenter shall provide (whenever possible) the following items:

- a. Bottles of non-carbonated water
- b. Fresh fruits (bananas, apples, grapes, oranges, etc.)
- c. Hot coffee and tea with honey and lemon
- d. Half-and-half cream or milk
- e. Bagged ice (for injuries)

13. THEATER TEMPERATURE:

The stage area, warm-up studio and dressing rooms must be heated to a minimum of 70° F and not more than 74° F (23° C) during rehearsals, performances, and classes.

14. DRESSING ROOMS:

The presenter must provide sufficient dressing rooms for 1 woman and 1 man that can be locked overnight. In addition, the Presenter must provide a Green Room. Dressing Rooms should be equipped with sufficient number of chairs, lighted mirrors, AC outlets, racks for hanging costumes, reasonably accessible toilet and shower facilities with hot and cold running water. All dressing rooms shall be cleaned and well stocked with soap, tissues, toilet paper, paper towels and a minimum of 8 clean towels. Dressing rooms must be well heated or air conditioned as deemed appropriate by the artists.

15. GENERAL CONDITIONS:

The Presenter shall provide, free of charge:

- a. Photo copy machine access
- b. Telephone, Internet and Fax access
- c. Printer access

16. PHOTO CALLS, VIDEO SHOOTS, AND PUBLIC ACCESS:

The Company requires that at least the first performance in each venue be video-taped from the front in a full stage shot for archival and rehearsal purposes only. Video and photo shoots must be approved by the Company prior to arrival. Public access to the theater hall during rehearsals or technical time must be approved by the Company prior to arrival. No persons shall be admitted backstage or in the dressing room area while the Company is in residence.

17. PERMITS:

The Presenter agrees to obtain and pay for any and all local permits, union fees, taxes and other local licenses (including music licenses) that may be required for the Company to carry out all performances and residency activities covered by this agreement.

18. COMPLIMENTARY TICKETS:

The Presenter shall make available at least 4 complimentary tickets per performance of the Company for guests of the Company.

Any changes to this rider must be approved, in writing, by both the Presenter and the Company, in advance of the Company's arrival at the venue. The failure by the presenter to provide any of the materials, personnel or necessary time in the theater may result in a delayed curtain.

By signing below, the Presenter recognizes that all requirements and specifications above are necessary for a professional presentation by the Company.

Agreed:

Agreed:

Presenter

Kimberly Bartosik/daela

Date

Date

Lighting Designer/ Production Manager: Roderick Murray—(917) 685 3759; roderickmurray@gmail.com