

# Raphael Xavier

## *Point of Interest*

Addendum to the Performance Agreement Technical Rider for Typical Theatre Setup REV: 08/14/17

**Producer/Director:**  
Raphael Xavier

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The technical requirements for performance are outlined below. Raphael Xavier *POI*, Herein after “Company,” will be as flexible as possible to accommodate the needs and/or limitations of the Presenter and venue, Herein after “Presenter”.

**It is understood that the Technical Rider is an integral part of the Engagement Contract and no Engagement Contract will be considered complete without a Technical Rider signed by both parties. Any changes to this rider by the Presenter must be approved and initialed by the Company’s Production Manager. As noted above, the Company can accommodate changes, however, we need to be aware of them well in advance of the production dates and to fully execute the Engagement Contract.**

**PLEASE RETURN SIGNED COPY OF THIS TECH RIDER TO PRODUCTION MGR.**

- **The Presenter must contact the Production Manger to discuss any and all changes to terms within the Technical Rider before the Engagement Contract can be fully executed.**
- **The Presenter’s Technical Director must contact the Company’s Production Mgr to request the general lighting plot, music (in whichever format – Qlab or standard format), Lighting paperwork and all other pertinent materials to advance the show. PRESENTER’S INITIAL & Date:**

**The Company shall provide:**

- Costumes, props, set pieces and sound effects necessary for each performance;
- Technical Information Package complete with stage plan; light plot & lighting paperwork; audio track list, audio files, and corresponding paperwork at least four (4) weeks prior to the first day of load in

**The Presenter shall provide:**

- A clear description of the labor – whether student or professional.
- If student labor, a schedule of work hours must be provided to Company for planning rehearsals and technical runs.
- A production or Venue office with access to machine, fax and internet (wireless) access.
- Rehearsal space or dance studio in the venue or in close proximity to the venue
- Complete and current Technical Specifications for the venue, including lighting, sound, and video

equipment inventory; line sets and stage dimensions (including ground plans, and section view to scale) – to be sent to the Production Manager at the above address no later than two (2) months prior to the first day of load in

**The Presenter shall:**

- Have a technical representative of the Presenter or from the Venue contact the Company's technical director/production manager no later than 60 days prior to the date of the Company's arrival
- Pre-hang the light plot and focus Company's rep systems (per focus notes) prior to the first day of tech
- Load in venue/rented sound and video(if Req'd) equipment, patch and rig prior to the first day of tech
- A tech table in the house equipped with headset communication, talk back mic, lighting console monitor or console for rehearsals and cueing.

**GENERAL CONDITIONS**

The Company requires the exclusive use of the venue from load in to load out. The Presenter shall provide a venue that is clean, appropriately staffed and well maintained throughout, including public, stage and backstage areas.

**STAGE**

Optimum performance area of 30' wide by 25' deep to the scrim and a 4' lit crossover at the back of the stage. Stage is to be swept and mopped just before the house opens and as needed between pieces to prevent injury.

In addition to standard black leg and boarder masking, the Presenter shall provide:

- Black scrim - free of holes and wrinkles and able to fly or travel during show  
- or -  
if there are no flying/traveling capabilities, a black traveler - to be hung downstage of the cyc operated from either side of stage.
- Cyclorama - stretched with no wrinkles
- Ground row cover - no more than 2' tall to mask cyc lights on the deck

If the venue's architecture permits, the Presenter shall provide a direct route via stairs, a ramp, or any other device from the house to the stage so the rehearsal director can quickly and safely travel between the stage and the house, *during rehearsals only*.

**LIGHTING**

- Presenter shall provide all necessary lighting equipment including but not limited to: dimmers, cable, mounting positions, hardware, gels, templates and template holders Iris kits.
- All exposed cables or other obstructions in the crossover, wings, stage entrances/exits, stairways and other areas traveled by the Company shall be appropriately covered with cable ramps or rugs as necessary to prevent injury to the Company.
- General requirement: 90-115 instruments, 96 channels. The Presenter and/or Venue shall also provide: Color, gobos(templates), booms, bases, lighting instruments, dimming and control (per Company's REP Lighting plot)
- Company shall generate and provide the Presenter with: Light plot, line schedule, channel hook up and corresponding paperwork at least three (3) weeks prior to the engagement.

**AUDIO**

- The house sound system will be reinforcing music from CD or computer program. The total system must be capable of 40-16,000 HZ with even coverage of all seats at 100-110 dB. This system must be free of noise, hiss or distortion. To handle low frequencies, the show requires a separate

- subwoofer amplification system controllable from the mixing console.
- All audio hook up, patch, rigging etc should be completed prior to Company's arrival. The Company's Technician shall coordinate with Venue Audio Engr, the sound console and system in the venue during rehearsals, sound checks, and for all of the performances.

### Front of House

The house mixer should have a minimum of 16 channels with capability for 4-post monitor sends. At the minimum, the channel EQ should include high low and two sweepable mid-frequency bands.

### Front of House Accessories

- Two (2) Stereo 1/3 octave EQ
- One (1) Digital Multi-Effects Processor: Yamaha SPX 1000 OR equal
- Two (2) Instant cue CD Players in playback rack that can be used simultaneously or a Qlab enabled computer.
- One (1) DBX 166 Stereo compressor limiters or better compressors
- OR** *digital audio console with the above processing and effects built-in.*

### Stage

- Two to Four 2-(4) Monitors – stage mix. Full range audio. (Number depends upon stage size)
- One (1) mini stereo cable patched to the console for dancers to play music from a computer/iPod during Lecture/Demonstrations and warm-up

### Mics

- One (1) switched talkback mic at the tech table for the company's technical director to use during rehearsals.
- One (1) Wireless handheld talkback mic for rehearsal director and/or production manager.
- One (1) Announce mic for performance

### Headset

- Venue must supply wired or wireless communication between stage L/R, booth and SM position
- One headset for each operator and for Company TD for calling cues

## FLOOR

The Company requires a sprung wood floor, not wood laid over concrete or similar hard surface. The stage floor should be covered with masonite, in good condition, painted black, and attached with counter-sunk screws. The floor surface must be free from cracks, gaps, holes, breaks, hardware, bumps, splinters, and other obstructions. If a clean masonite floor is not available, then a Marley dance floor is required, black side up.

## SCHEDULE

For load in, set up and focus, the Company requires ten to twelve (10-12) hours in the theater, assuming all requirements in this agreement regarding load in and pre-hang are met. Optimally, the Company requests four (4-6) hours on the day prior to the performance and six to eight (6-8) hours on the day of the performance, ending no later than two (2) hours before curtain. The exact schedule will be mutually agreed upon by the Presenter and the Production Stage Manager closer to the time of the engagement. In multi-performance engagements, the Company shall have access to the theater and sound system three (3) hours before each performance for warm up and rehearsal. From one hour to a half hour before house opens will be reserved for technical issues, requiring full crew support from the venue.

## CREW

The venue will provide a Production/Technical Director with authority to make decisions for the Presenter, to be present at all times when the Company is in the theater. The Presenter must arrange and pay for all crew personnel. The crew must be dressed in all black for the run of the show(s). The same crew personnel must work the rehearsal(s) and show(s) for the run of the engagement, unless otherwise informed.

**Load In, Set Up and Focus Crew:**

- 4 Electricians
- 1 Sound Engineer
- 1-2 Stage hands(as nec'y by venue)

**Running Crew:**

- 1 Electrician / Sound (will depend on company TD)
- 1 Sound operator (depends on type of playback)
- 1 Stagehand
- 1 Stagehand/Fly Person (There is no flying scenery for this show)
- 1 Wardrobe ( To prep -One show/Laundry & Prep multiple shows)

**WARDROBE**

The Presenter shall launder **as nec'y** and prepare all costumes before each performance and dress rehearsal as requested by the Company. Repairs may be necessary as well. The Company shall have access to laundry facilities, iron, ironing board, detergent and fabric softener..

One (1) small towel per dancer shall be provided

**DRESSING ROOMS**

The dressing rooms shall be cleaned daily; equipped with toilets, sinks and showers with hot and cold running water, or have such facilities in close proximity; and adequately supplied with soap and towels. The accommodations necessary are as follows:

- One (1) single large room for lead artistic staff
- One (1) dressing room to accommodate a cast of 4-6
- **OR**
- Two (2) dressing rooms to accommodate the cast.

**SAFETY/MEDICAL**

At all times when the Company is in the theater, rehearsal studio or otherwise engaged in performance or residency activities, the Presenter shall maintain, within close proximity, a basic First Aid Kit complete with ace bandages, band-aids, anti-bacterial ointment, and ibuprofen; ice with ice bags or ice packs. The Presenter will provide, upon request of the Company, contact information for local doctors including a chiropractor. The temperature for the backstage and stage area shall be 72°-75° Fahrenheit at all times the Company is present. These items and conditions are a matter of safety for the Company and are non-negotiable.

**HOUSE MANAGER**

The House Manager must clear the opening of the house with the Production or Stage Manager. The Company generally starts on time, unless the Company TD or Presenter's needs require holding the curtain. Holding the top of the show will be no longer than ten minutes.

Please retain adequate house staff to keep public from entering the backstage area after the performance. The Company will meet their guests in the lobby or other designated area after the performance. Exceptions to this will be made at the discretion of Company management.

**HOSPITALITY**

Presenter shall provide cold bottled water for all rehearsals, residency activities and the entire run of the show; coffee, tea, cold juices, fresh fruit and assorted snacks (protein bars, cookies, candy, nuts etc.) at all times when the Company is present in the theater, **including any and all times that the Production Manager, Lighting Director, or any other member of the company is present.** The presenter will provide an assortment of sandwiches, hot soups and/or pasta entrees along with assorted cold salads for the entire Company between matinee and evening performances and between the dress rehearsal and performance. If the company, or any member of the company is scheduled to be in the theater for 5 hours or more without an adequate meal break,

the Presenter will provide a meal appropriate to the time of day for which the company is present. All meals must be in the same building as the venue, in close proximity to the theatre and dressing/green rooms. Meal buyout options can be discussed with the Company manager. Any meal buyout does not exclude general snacks and beverages as listed above.

The presenter shall also provide at least twelve (6) 12oz. or more bottles of water on either side of the stage during any and all performances; as well as 1 clean towel for each performer in their respective dressing room.

For multi-week engagements, Presenter shall provide free access to health club/gymnasium facility and a physical therapist and/or certified masseuse as necessary.

**TRANSPORT**

Presenter shall provide ground transportation from the airport to the hotel for every company member regardless of the arrival times of any other members of the company. Unless the venue and the hotel are in the same building, the presenter shall provide ground transport from the venue to the hotel for any time the company is travelling between the venue and the hotel, including when the company's technical director needs to travel independently of the rest of the Company.

**INTERNATIONAL ENGAGEMENTS**

When English is not the primary language, a translator fluent in the native language and English along with a full knowledge of theater technical language shall be provided by the Presenter and shall be available to the Company at all times the Company is present in the theater and for scheduled meetings as necessary. The Presenter agrees to provide a separate translator for all public events including activities and performances

Agreed,

\_\_\_\_\_  
Bob Steineck, Production Manager  
or Company Representative with Authority

\_\_\_\_\_  
Date

\_\_\_\_\_  
For Presenter, Representative with Authority

\_\_\_\_\_  
Date

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