

3 Muses: *Waltz – Anthem - Fable*

Choreographed by Sylvain Émard (*Waltz*), Sharon B. Moore (*Anthem for the Living*) and Belinda McGuire (*Fable*)

Belinda McGuire Dance Projects

Technical Rider

As of June 2, 20

THIS RIDER SHALL BE ATTACHED TO AND BECOME AN INTEGRAL PART OF THE CONTRACT BETWEEN BELINDA MCGUIRE DANCE PROJECTS, HEREINAFTER CALLED THE "COMPANY", AND THE PRESENTER.

General

Waltz is an 18-minute solo performed with pre-recorded original music in a black space. It has simple but precise technical needs.

Anthem for the Living is a 21-minute solo performed with pre-recorded original music in a black space. It has various light effects specific to the work, but the exact way those effects are executed is flexible, considering the dimensions and equipment inventory of each stage.

Fable is an 11-minute dramatic solo performed to recorded music from Wagner's *Tristan und Isolde*.

Note that Belinda McGuire Dance Projects is a very adaptable company; presenters are encouraged to discuss any challenges found in this document before excluding the piece from consideration.

Scenic

Presenter provides:

1. **Stage floor** must be a resilient surface suitable for dance. The floor must be **smooth, level**, and in **good condition**. Any **surface defects** must be repaired. Concrete or wood over concrete floors are NOT acceptable.
2. Black marley-type **dance floor** at least 40'wide by 25' deep.
3. A **fully-masked** theatrical space.

Lighting

Company provides:

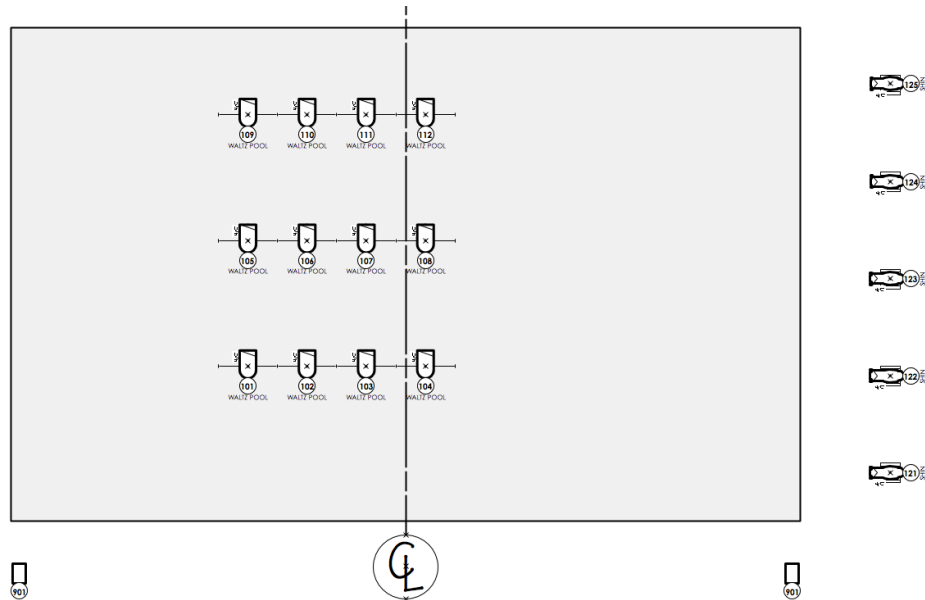
1. **Light plot** and ETC EOS/Element **show file** and **PDF cue exports** at least (4) weeks prior to company arrival (assuming timely delivery of scaled and clear venue plans to Company Lighting Supervisor).

Presenter provides:

1. All **lighting hung, circuited, patched, working, and colored** according to lighting paperwork prior to Company arrival.
2. Company **show file loaded and tested** prior to Company arrival. If an ETC EOS/Element console is not used, **Presenter inputs cues** from PDF exports.
3. The following **lighting units** as specials (for *Waltz*):
 - a. **(12) 1kw PAR 64 NSP** fixtures each in their own circuit installed on (3) electrics overhead. (Source Four PAR MFL fixtures may be substituted but they require donuts). Note that these fixtures require a **precise layout** and therefore **some rep units may need to be struck** to accommodate.
 - b. **(5) ETC Source Four units** on **floor plates** or **booms** as shinbusters, from stage left only. Each in their own circuit.
4. The following **lighting units** as specials (for *Anthem*):
 - a. **Shins in R132**. Individually channeled. Hot to center. Bottom cut off of the floor, topcut to the intersection of the leg and border. Out of the house and off of the drop. Sharp focus.
 - b. **Low Back Diagonals in R132**. Originally, these hung @ 7'-6" off of the deck, directly over the shins in Wings 2-5. They focus hot to CL one wing DS of where they are hung, hot at centerline. Bottom cut to centerline, topcut to head high on the opposite wall.
 - c. **Footlights in CLR**. Three (3) WFL S4 PAR at quarterlines L and R and centerline at the light line. They should cover the full space. Hot standing center of W2.
 - d. **Face special in R132**. A very tight front diagonal special from SL to the center of Wing 2 at the SL 1/4. It should be cut tight to the performer's face.
5. The following **lighting units** as specials (for *Fable*):
 - a. **Diagonal-back PAR cross-wash** in L161. At least (3) units per side. Must cover whole stage.
 - b. **ETC Source Four shin system** in L161. At least (4) units per side. Must cover whole stage.
 - c. **(3) footlights** in L161, evenly spaced across DS edge.
6. **Front-of-house wash** for bows

- Two **spotting lights** at roughly eye level, house left and house right.

Sample Light Plot



WALTZ
 GENERIC LIGHT PLOT
 DO NOT HANG - FOR RIDER PURPOSES ONLY
 DESIGN: ANDRE RIOUX
 12 DEC 2016

Sound

Company provides:

1. **QLab file and audio content** via digital download at least (4) weeks prior to company arrival.

Presenter provides:

1. Complete and adequate **stereo audio system**, fully tuned and with full coverage of entire audience area.
2. **QLab playback computer** with **stereo audio interface**.
3. Company **QLab files loaded** and tested prior to company arrival.
4. If Stage Manager position is separate from Console Operators, then Presenter provides an **intercom system**.
5. During rehearsal and performance, there must be some **means of communication** between Company Stage Manager and Dancer backstage, either through **ASM, cue light, or intercom system**.

Dressing Room

1. Presenter provides (1) private, lockable, **dressing room** for Belinda McGuire. Must be **temperature-controlled** with adequate **lighting** and **mirror**.

Warm-Up Area

Presenter provides:

1. At least 10'x10' temperature-controlled **warm-up area** with appropriate dance floor and ballet barre.
1. Must be **available** at least one hour prior to each performance or rehearsal
2. A **safe and clean area of the stage** is an acceptable warm-up area.

Schedule and Personnel

1. Presenter provides a **technical representative** with decision-making authority and knowledge of the venue to coordinate with the Company during the advance, load-in, and performances.
2. All needs stated here are to be **provided prior to Company arrival** and it is up to the presenter to **engage adequate personnel** to accomplish those needs.
3. **Lighting Focus:** Presenter provides at least (2) electricians for (2) hours.
4. **Tech and Dress Rehearsal:** at least 3 hours with light board op and sound board op. Company provides stage manager/lighting supervisor.
5. **Performances:** at least **(1) console operator** (Company Lighting Supervisor **is willing to run sound or lighting**, assuming this is venue approved).
6. During rehearsal and performance, presenter provides some **means of communication** between Company Stage Manager and Dancer backstage, either through **ASM, cue light, or intercom system**.
7. Presenter provides crew and materials to **sweep and mop** when requested.
8. Console operators must have **adequate knowledge and prior experience** with the control boards they will operate.

Miscellaneous

1. The Company Stage Manager must have an **unobstructed, front view of the stage** for all rehearsals and performances, **NOT** a backstage calling position.
2. In large houses, presenter provides a **tech table in the house** for tech and dress rehearsals. It must have a **remote video interface** (connected

to lighting console), **intercom**, (2) **little-lites**, and at least (2) available **outlets of hot power**.

Contacts

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