

## **GENERAL TECHNICAL RIDER**

The following technical information must be discussed and agreed upon by both Ballet Kelowna (hereinafter called the COMPANY) and the PRESENTER prior to the signing of the engagement contract. **The PRESENTER agrees to provide at its sole expense all of the following elements for the engagement.**

In the event that the performance venue is different from the PRESENTER's facility, the PRESENTER assumes responsibility to forward this information to the appropriate theatre manager for approval, understanding that the PRESENTER remains fully liable for the assurance that all the following listed conditions are met by the theatre manager.

**The PRESENTER agrees to provide the COMPANY the following at a minimum two months in advance of the performance date, or when the signed contract is returned, whichever is sooner:**

- **An accurate scaled theatre ground plan and section view (.vwx or .dwg preferred)**
- **Lineset schedule in Excel format including the type of system (manual or electric)**
- **Complete and up-to-date electrics, audio and soft goods inventory**
- **Rep plot, if applicable**
- **Wardrobe facilities and inventory description**
- **Type, size and capacity of dressing rooms and studio spaces**
- **Union or House labor rules**
- **Technical contact information**

The COMPANY travels with a Lighting Director, Rehearsal Director, and Production/Stage Manager.

### **CONTACT INFORMATION**

*Crew needs, stage, hospitality, logistics, dressing rooms, and wardrobe:*

**Linzi Voth**

Production Stage Manager

C: 778-883-6041

E: [linzivoth@gmail.com](mailto:linzivoth@gmail.com)

*Lighting and sound:*

**Sara Smith**

Lighting Director

C: 403-771-6856

E: [sara@creativeclarity.net](mailto:sara@creativeclarity.net)

*Company Coordinator:*

**April King**

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E: [info@balletkelowna.ca](mailto:info@balletkelowna.ca)

*Marketing, publicity, social media, photo and video requests:*

E: [development@balletkelowna.ca](mailto:development@balletkelowna.ca)

## 1. LOADING DOCK AND PARKING

The loading area must be cleared of all vehicles, snow, ice and any other obstructions prior to the COMPANY's arrival. The PRESENTER will supply any special means needed to efficiently move road boxes and equipment into the theatre.

Parking permits and related costs for official COMPANY vehicles including a maximum 16-foot freight truck, 1-2 vans or other assorted vehicles will be coordinated and assumed by the PRESENTER. The COMPANY will inform the PRESENTER of such needs prior to arrival.

## 2. STAGE REQUIREMENTS

Minimum stage width (including wing space)	40 feet
Minimum stage depth (from plaster line to back wall)	30 feet
Minimum performance area width (from leg to leg)	30 feet
Minimum performance area depth (from curtain line to cyc or rear curtain)	25 feet
Minimum grid height	25 feet
Preferred masked performance width	45 feet
Preferred masked performance depth	35 feet
Preferred grid height	60 feet

A lit, unobstructed crossover space at stage level, upstage of cyc or other upstage drapery or behind stage, is required.

Apron lifts, if applicable, should be lowered below stage level, to house or an intermediate level. A staircase from the stage to the audience is requested for technical rehearsals.

## 3. FLOOR

The stage floor must be constructed of wood and sprung to provide flexibility or "give". Concrete, marble, steel or stone, or wood laid directly over any of these or other hard surfaces is NOT acceptable. The floor shall have no protrusions, obstructions or other imperfections.

A uniformly coloured vinyl dance floor, covering the entire performance space and extending 8 feet into the wings, is required and must be supplied by the PRESENTER, unless stipulated otherwise in the Program Rider.\* The floor shall be in good condition without holes and cuts. Sufficient colour matched vinyl floor tape for at least one installation per performance or tech rehearsal of the floor is required.

\* For touring in BC, the COMPANY can provide vinyl dance floor and vinyl floor tape.

Please see Program Rider for precise floor colour information.

The floor shall be properly swept, maintained and cleaned with water and alcohol prior to each rehearsal and/or performance by employees of the PRESENTER as requested by the COMPANY. The entire stage deck and backstage area will be kept clean and safe for bare feet at all times the COMPANY is in the facility.

## 4. MASKING AND SOFT GOODS

The PRESENTER agrees to provide at a minimum the following soft goods: Main curtain and valance

(5) sets of black flat legs

(5) black flat borders

(2) full stage black travelers, or blackout drops with bottom pipe

(1) full stage black sharks-tooth scrim, in good condition, with bottom pipe

(1) seamless or PVC white cyclorama or RP, side stretched, with bottom pipe

Please see Program Rider for additional soft goods that may be required by program content.

All soft goods MUST be hung according to the lineset schedule provided by the COMPANY prior to the COMPANY's arrival.

Final masking placement will be adjusted on site by the COMPANY's production staff.

## **5. RIGGING REQUIREMENTS**

The COMPANY requires that the rigging system and battens needed for the presentations be clear of equipment and goods at the time of load-in. Each batten must be able to move freely from grid to stage, counterweighted, and have a 750-pound (340 kilogram) workload. Each batten must be straight (no bent pipes), level to the stage floor, and be accurately marked for Center Stage. The counterweight system must have, 4000 pounds (1,814 kilograms) additional counter-weight available.

Should no fly system exist, some means of hanging the show's soft goods, scenery and lighting equipment must be provided by the PRESENTER and approved by the COMPANY. The installation of this hanging system must be completed prior to the start of the COMPANY's load-in.

Please see Program Rider for additional rigging material that may be required by program content.

## **6. LIGHTING**

The COMPANY will provide a light plot and supporting paperwork to the PRESENTER (4) weeks in advance of the engagement. The COMPANY will review venue's lighting inventory and rep plot (if applicable) and make a good faith effort to accommodate the venue's plot and inventory. If the COMPANY deems the venue's available equipment to be inadequate, then the PRESENTER must provide the required equipment specified by the COMPANY. No substitutions may be made without consulting the COMPANY.

The following equipment shall be expected on the light plot at a minimum:

- (5) overhead electrics
- (4) Chauvet Rogue R2 Wash or equivalent
- (140) dimmers, 2.4kw capacity or greater
- (24) 26° Source4 ellipsoidal reflector spotlights or equivalent
- (10) 36° Source4 ellipsoidal reflector spotlights or equivalent
- (10) 50° Source4 ellipsoidal reflector spotlights or equivalent\*
- (12) ETC Colour Source Fresnels
- (10) FOH Lx for cool and warm wash
- (8) Elation Pro Fuze PAR Z120 IP\*\*
- (12) Source4 PAR WFL and (18) Source 4 PAR XWFL
- (12) Generic WFL
- (10) 8-foot side booms or trees with 5 positions for instruments, individually circuited
- (10) Ladders or US/DS lighting pipes stage left and right or 15-foot (5 meter) side booms\*\*\*
- Three-colour cyc lighting
- Adequate supply of gels/colour, colour frames, cable, safeties, sandbags, Zetex, barn doors, and top hats
- A tech table in the center of the house for all technical rehearsals
- (2) Littlites or dimmable desk lamps for the tech table
- Blue running lights in the wings and all corridors leading to the stage

\* For touring in BC, the COMPANY can provide (14) 50° Strand SLs which can be used in replace of (14) of the (18) required 50° Source4 ellipsoidal reflector spotlights

\*\* For touring in BC, the COMPANY can provide (8) Elation Pro Fuze PAR Z120 IP that can be brought on tour.

\*\*\* For touring in BC, the COMPANY can provide (8) of the 8-foot side booms, however, (10) are preferred. It is requested that the PRESENTER provide a minimum of (2) 8-foot side booms.

Please see Program Rider for additional lighting equipment that will be required by program content.

The PRESENTER agrees to pre-hang the COMPANY's light plot prior to the COMPANY load-in. Pre-hang will include hanging and/or installing all lighting equipment, cabling, patching, colouring and verifying that all equipment is in good working order.

The COMPANY carries an ETC Element console with (2) universes of DMX out. Power and DMX should be run to touring console position for performances and to the tech table for rehearsals.

The COMPANY requires there to be an electric personnel lift or A-frame ladder on casters on stage when the COMPANY's production staff arrive. The lift or A-frame must be 30 feet (9.2 meters) high in order to reach and focus all stage lights at trim.

## **7. AUDIO**

The COMPANY does NOT travel with its own audio engineer. The PRESENTER shall provide a professional audio engineer with complete knowledge of the venue's sound system.

The COMPANY travels with a MacBook Pro laptop with QLab and a stereo XLR audio interface.

The PRESENTER agrees to provide an adequate sound system as well as the following equipment from load-in to final curtain:

A PA system of sufficient size and power to fill the auditorium or audience area with clarity and without overload. The system should be capable of reproducing symphonic music with excursions to a level of 90db in the outermost seats without distortion or noise.

- (1) 16 channel mixing console (Soundcraft, Crest, Yamaha, Midas or equivalent); each channel must have sweep-able equalization and at least two auxiliary sends
- (2) stage monitors placed behind booms 1 and 3 stage left and stage right at head height with independent amplifier system from front-of-house
- (2) XLR cables to connect the COMPANY's audio interface to the venue's mixing console
- (2) professional-quality CD players as backup
- (1) portable sound system or monitor hookup on the downstage edge for rehearsals with laptop / iPod connectivity
- (1) wireless handheld microphone with mute switch at the Stage Manager Console for curtain warmer and emergency announcements
- (1) wireless handheld microphone with mute switch at the mid-house tech table for spacing and technical rehearsals

A Clear Com headset system with (4-8) stations. The system should be free of all noise, hum or hiss. Whenever possible, Rail, Deck Hand and Stage Manager headsets should be wireless.

- 1 Stage Manager Console (if wired, with ample cable length to allow travel to upstage)
- 1 Deck Hand/Deck Electrician opposite Stage Manager
- 1 Lighting Console
- 1 Audio Console
- 1 House Curtain
- 1 Fly Rail
- 1 Mid-house Tech Table – *Technical Rehearsal ONLY*

A program sound system to all dressing and green room areas.  
Sufficient microphones if a Q&A is scheduled

Please see Program Rider for additional sound needs that may be required by program content, including live sound.

## 8. WARDROBE

The PRESENTER shall provide the COMPANY with a fully secured room located near the dressing rooms, with adequate power for all equipment detailed below. All equipment must be clean and of professional grade. The wardrobe room will be supplied with:

- (1) washer
- (1) dryer
- (1) steamer or steam iron
- (1) ironing board
- (3) sturdy rolling wardrobe racks – each at least 4 feet (1.3 meters) in length
- (1) sewing machine or sewing kit
- (50) hangers, minimum

If a washer and dryer are not available in the wardrobe room, transportation, personnel and expenses to and from the laundry facility will be provided by the PRESENTER.

The COMPANY carries all costumes necessary for the performance and will provide written costume maintenance instructions. Costumes must be pressed or steamed at least (2) hours prior to all dress rehearsals, lecture-demonstrations, photo calls and performances as requested by the COMPANY. Costume repairs may be requested by the COMPANY.

Depending on the program, a quick-change booth at least 4 feet x 6 feet (1.2 meters x 1.8 meters) may be required for dancers to change in private in the stage left and stage right wing space. The quick-change booth must have a small table, chair, clip light and a rod for hanging costumes.

Please see Program Rider for additional wardrobe needs that may be required by program content.

## 9. SCHEDULING

The theatre and stage must be made available to the COMPANY at least (36) hours prior to the first performance for the purpose of unloading and setting up technical equipment, hanging scenery, focusing lights, rehearsing, etc.

A standard production schedule is provided below for discussion purpose only. The actual production schedule is based upon the specific program and performance venue.

If the theatre is not prepared per the Technical Rider prior to the COMPANY's arrival, load-in and tech days will be adjusted accordingly.

Prior to the COMPANY's Arrival                      Pre-hang Lights and Soft Goods

Day before First Performance:

9am – 1pm	Load-in, Check circuits and channels, Set Trim, Position Booms, Set up Sound and Scenery
2pm – 6pm	Focus, Wardrobe Prep, Set up Dressing Rooms
7pm – 10pm	Cueing

Day of First Performance:

9am – 1pm	Tech Notes, Cueing, Sound Check
2pm – 5:30pm	Spacing, Technical Rehearsal
6:30pm – End of Performance	Show Call (assuming 7:30pm curtain)

Following

Wardrobe Cleans Costumes

Subsequent Performance Days:

5pm – 6:30pm

COMPANY Warm up (Worklight / Boom Box), Wardrobe Prep

6:30pm – End of Performance

Show Call (assuming 7:30pm curtain)

Following

Wardrobe Cleans Costumes

Building and office / dressing room access should be available at least (15) minutes prior to the first call of the day and / or (1) hour prior to class.

## 10. CREW REQUIREMENTS

The PRESENTER agrees to provide and pay for competent and experienced stage labor and wardrobe personnel. Crew may not change during any single call, and preferably not during the course of a working day. In addition, crew members for all performances and rehearsals MUST be the same throughout the full engagement. This is not a yellow card engagement.

### Load in, Focus, Notes and Load out:

(2) Truck Loaders (if necessary)

(1) Electrician

(1) Carpenter/ Rail

(1) Wardrobe (if necessary)

### Rehearsal and Performances:

(1) Carpenter / Rail

(1) Wardrobe (if necessary)

(1) Sound Engineer / Technician

The above crew requirements may be subject to change due to local work rules, the condition of the venue and program performed. These numbers do not include non-working department heads if required by local work rules.

The crew call requirements are necessary for successful engagements. Any unauthorized variations in times or crew numbers, and/or delayed access may cause delays of engagement at the sole liability of the PRESENTER.

The COMPANY will make every effort to ensure a successful performance but will not risk the health or safety of any individuals in the event of inadequate crew.

## 11. DRESSING ROOMS

The COMPANY requires dressing room accommodations for up to 5 women and 5 men (women and men require separate dressing rooms). (2) single dressing rooms for the Artistic Director and Rehearsal Director are also requested. There can be no public access to this area. Each dressing room shall include:

3 feet (1 meter) counter space per performer

1 chair per performer

Lighted makeup mirrors for each performer

Costume racks

Adequate area lighting for each room

Adequate power for multiple hair dryers, curlers, heaters, etc.

Heating/cooling control

Immediate access to restrooms

Hot/cold running water and showers

Monitor/paging system

## 12. ADDITIONAL SPACE REQUIREMENTS

The COMPANY requests that the following spaces be made available during the engagement:

A. A rehearsal studio of at least 30 feet x 40 feet (9 meters x 12 meters) located in close proximity to the theatre. The rehearsal studio should be equipped with an appropriate dance floor, mirrors, ballet barres, and sound system with laptop/iPhone connectivity. The COMPANY takes class daily for a minimum of (90) minutes. Should the COMPANY Production/Stage Manager determine that the schedule allows, the stage may be used for class and/or warm up so long as ballet barres sufficient to accommodate up to 15 dancers are made available. A hookup to stage monitors or a standalone sound system are required for class onstage. Whenever possible the COMPANY requests that dancers be allowed to warm up on stage during meal breaks.

B. Secure storage space for all COMPANY boxes/cases.

C. A production office equipped with a fixed high-speed Internet connection or accessible and functional wireless Internet network. The production office should be furnished with (1) 6 feet (1.8 meter) table and (4) chairs. This room must be secure and lockable with access only by the COMPANY production staff.

D. A Green Room space located centrally to the backstage area and dressing rooms. It should be large enough to accommodate catering for the company and be furnished with (4) 6 feet (1.8 meters) tables and 18 chairs.

### **13. HOSPITALITY**

The PRESENTER shall provide hospitality sufficient for up to fifteen (15) people during the COMPANY's engagement from load-in to the final curtain.

The following list serves as a **guideline** for hospitality:

- Water: quart of water (not carbonated) per person, per day
- Beverages: coffee, assorted tea, juices
- Cheese: mozzarella, cheddar
- Protein: fresh luncheon meats, roasted chickens, tuna, boiled eggs
- Carbs: crackers and/or bread
- Fruit: oranges, bananas and apples
- Snacks: dried fruit, nuts, granola bars

When scheduling of required activities, including but not limited to technical rehearsals, performances, residency activities or events, prevents COMPANY members from adequate meal breaks, or if adequate meal options are unavailable following any such activity, the PRESENTER agrees to provide the COMPANY with a full catered hot meal. Such requirement shall be discussed during the general scheduling of the engagement.

Please see Program Rider for additional hospitality needs that may be required by program content.

### **14. GENERAL CONDITIONS**

The PRESENTER shall provide the following:

A. The stage area, dressing rooms and rehearsal studio must be heated/cooled to an acceptable range of 70 to 80 degrees Fahrenheit (22 to 27 degrees Celsius) during all rehearsals, classes and performances.

B. (10) pounds (5 kilos) of crushed/cubed ice per day, for injuries, stored within immediate access to the stage and/or rehearsal facilities whenever dancers are present.

C. (4) quart/liter zip lock bags to contain ice

D. A fully stocked and capable First Aid Kit must be present and accessible at all times

E. On each side of the stage:

- (1) tissue box
- (1) trash can
- (1) 6 feet (1.8 meters) props table
- (6) chairs

F. For each performance, the PRESENTER shall make available (2) complimentary tickets in “prime” locations in the house and (2) house seats on an aisle in the rear of the house for the COMPANY Artistic Staff. Tickets may be given to Stage Manager for distribution or held at the box office under names to be provided.

G. If the native language is other than English, the PRESENTER is required to provide a translator fluent in English and the native language who has a working familiarity with theatre technical terminology. The translator must be present and available to the COMPANY production staff at all times throughout the engagement. An additional translator may be required if the COMPANY artistic personnel are participating in official activities in a different location than the production staff. The COMPANY retains the right to request a change in translator at their sole discretion.

H. For all Company Classes, held onstage or in a studio, PRESENTER shall provide monitor hookup on the downstage edge for rehearsals with laptop / iPhone connectivity.

## **15. RESIDENCY ACTIVITIES AND PUBLIC ACCESS**

All residency activities, including but not limited to video shoots, photo calls, open rehearsals and master classes, must be approved and scheduled prior to the COMPANY's arrival. All costs for such activities, including crew expenses, shall be assumed by the PRESENTER.

In the event of any residency activities, the PRESENTER must provide transportation to and from performing facility and/or studio locations where residency activities are to take place.

A sound system with laptop/ iPhone connectivity in a studio or on the downstage edge of the stage shall be provided for master classes by the PRESENTER. Such requirement shall be discussed during the general scheduling of the residency.

Public access to the theatre during rehearsals or technical time must be approved by the COMPANY. No persons shall be admitted backstage other than COMPANY or PRESENTER personnel.

## **16. PUBLICITY**

Program copy, Artistic and Funding credits and logo must be reproduced exactly as supplied by the COMPANY and approved through our marketing department. In the event of casting and program changes, the PRESENTER agrees to arrange program inserts as requested by the COMPANY.

The PRESENTER must furnish the COMPANY with (6) copies of the house programs on the last day of performance. Any reviews of the COMPANY'S performance should be forwarded to Ballet Kelowna's Development and Communications Coordinator by the PRESENTER with masthead and dateline.

COMPANY's Marketing Department can assist the PRESENTER in providing photography, video, press quotes and social media posts. All use of COMPANY publicity materials by PRESENTER must be pre-approved by the COMPANY. All approved media for the promotion of the event must be clearly credited to the Company, Dancer, and Photographer/Videographer. PRESENTER must include links to the COMPANY website by including [www.balletkelowna.ca](http://www.balletkelowna.ca) in marketing materials and provide a direct link from Presenter and Theatre websites.



Any photography or video requests of the performance or any other activities must be approved by the COMPANY prior to recording and media release. All approved photographs and video taken of the COMPANY must be clearly credited to the Company, Dancer, and Photographer/Videographer.

## **17. AUTHORITY AND AMENDMENTS**

The COMPANY requires exclusive full use of the facilities from load-in through load-out.

The COMPANY reserves the right to approve all technical decisions, in consultation with the PRESENTER, with regards to the personal safety of the COMPANY and the artistic integrity of the performance.

The PRESENTER shall provide a qualified technical representative who shall act, with authority, on behalf of the PRESENTER.

Acting on behalf of the COMPANY, with authority, shall be the COMPANY's Artistic Director and CEO.

Amendments to this rider must be approved by both the COMPANY and the PRESENTER prior to the signing of this or the engagement contract. This is a General Technical rider and does not constitute the full understanding of the engagement between the COMPANY and the PRESENTER.

Agreed,

**PRESENTER**

**Simone Orlando  
Artistic Director and CEO  
Ballet Kelowna**

**Date**

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**Date**

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