

The following technical instructions represent the basic requirements for Citadel + Compagnie's (The COMPANY's) production of Laurence Lemieux's **Julie et l'univers**. This addendum forms an integral part of the contract and must be signed by the SPONSOR and returned with the performance contract.

This document should be distributed to all appropriate supervisory staff, including Presenter, Steward, Technical Director, Theatre Operations Manager, House Carpenter, House Electrician, House Props, House Sound, Wardrobe Supervisor, etc.

It is understood and agreed that all the requirements delineated within this rider are to be provided by the SPONSOR at no cost to the COMPANY unless specified and agreed in writing by both parties. The SPONSOR shall be solely responsible for any and all costs resulting from the venue failing to meet the minimum requirements outlined in this document and any delays due to failure to provide required equipment and/or labour.

Please note: the schedule, terms, and requirements for performance laid out within this rider are meant to standardize the performance as well as the dialogue between technical representatives. Many points within are negotiable and adaptable to the specifics of the presentation venue, provided the COMPANY approves them in writing.

STAGING NOTES

- 3 dancers, female
- 1 pianist, female
- 1 act, 60 minutes in length, no intermission.
- No haze or smoke, gunshots, strobe, profanity or nudity, or special effects

I. THEATRE

The SPONSOR agrees to make the theatre available to the technical personnel for a technical set-up period of **at least sixteen (16) working hours** (not including meal breaks) preceding the performance for the purpose of: mounting masking; installing scenery; hanging, gelling and focusing lighting equipment; setting lighting cues; installing and balancing audio equipment; and technical rehearsal for the company. Approximately **two (2) working hours** shall be provided for the load-out.

This is a sample layout of the load-in time required.

Day #1	Adjust masking and install scenery; Install and patch lighting plot; lighting focus Install audio equipment; Rehearsal as possible
Day #2	Technical Notes and fixes Rehearsal Performance <i>Strike following final performance</i>

The COMPANY will require unrestricted use of the stage and hall during the day of tech as well as the day of performance, including during lunch and dinner breaks in order to accommodate dancer classes and warm up.

The SPONSOR agrees to provide an English-speaking Technical Director (or through a reliable translator) who will make all technical arrangements between the COMPANY and the venue prior to the company's arrival IN ENGLISH. This Technical Director must be available to the company at least two months prior to the engagement to provide technical information to the company and arrange all scheduling and technical aspects of the performance in advance of the company's arrival. This person shall be available for the full duration of time the Company occupies the theatre. This Technical Director must be thoroughly experienced, professional, and have authority to speak for the SPONSOR.

2. CREW

The COMPANY travels with two (2) supervisory staff to oversee the set-up, rehearsal, and running of the show.

When in a non-English speaking country the COMPANY requires a minimum of two translators, at least one of whom is familiar with theatrical terminology and practices, engaged at the expense of the SPONSOR. The translators will be made available to the COMPANY from the time of their arrival to the venue's city, until the time of their departure.

The SPONSOR agrees to provide, at its own expense, the required working staff for load-in and load out, and all experienced technicians required for set-up, rehearsal and performance during the hours mentioned above. The COMPANY will not be responsible for any additional labour costs due to local conditions.

Estimated minimum local crew requirements:

Department	Load-in	Show call	Load-out
Carpentry	4	1	3
Electrics	4	1	3
Audio	1	1	1
Wardrobe	1	1	1
<i>Where required by collective agreement:</i>			
Flies	1	1	1
Props	1	1	1

The estimates above are based on optimum loading and stage/backstage conditions and relatively 'traditional' union contracts. Actual numbers of crew called and hours worked are subject to change based on local conditions. Any reduction in the number of personnel shall be at the sole discretion of, and agreed upon in writing, by the COMPANY.

All personnel called for the load-in, load-out, and performances must be able-bodied stagehands that are qualified and experienced in their specific departments. The COMPANY reserves the right to dismiss any stagehand not adequately qualified for their task, and to require a replacement, at the expense of the SPONSOR. Any stagehand arriving for work or show calls showing any signs of drinking or substance abuse will be dismissed on the spot.

Running crew for the performance(s) shall be the same crew members used during all rehearsal(s) and they must be available for the full duration of the performance agreement's scheduled times.

3. STAGING & MASKING

It is imperative that the SPONSOR send immediately upon signing the contract agreement: a ground plan, a hanging plot indicating permanent features and masking, a section, a batten schedule, and a complete instrument and equipment list. The COMPANY will assume that all equipment listed will be available and in working condition.

Minimum dimensions of playing area:

Width (proscenium opening):	approx. 30' or 9m	ideal 40' or 12m
Depth (proscenium to back wall):	approx. 25' or 7.6m	ideal 35' or 10.5m
Height (to lighting grid):	minimum 20' or 6m	
Wings (SL and SR)	minimum 15' or 4.5m	

**all dimensions can be flexible to suit the performance venue.*

Adequate black drapery to create a clean, masked environment. Including legs, borders, and german panels. No fullness. A front curtain is required. A white cyclorama is required.

4. DANCE FLOOR

The performing area must be a sprung floor. Wood on concrete is not an acceptable dance surface.

The dance surface shall be a white marley dance surface. Black marley may be required to cover the edges of the white dance floor.

The stage must be cleaned (dust-mopped and mopped) before each performance.

5. SCENERY

The production's scenery comprises:

- A white dance floor (provided by the SPONSOR);
- Sufficient white poly snow to create a thin layer across the whole stage (provided by the COMPANY);
- 3-5 overhead snow machines or snow drops, dropping white poly snow (provided by the COMPANY);
- A small lip around the edge of the stage, designed to contain the faux poly snow

Where necessary due to the shape or configuration of the theatre, a platform for the piano downstage right may be required, provided by the SPONSOR.

Ladders or other lifts as required to access all parts of the scenery during load-in and load-out must be provided by the SPONSOR.

A generic ground plan is available upon request, but shall not supersede a ground plan generated for the specific presentation venue.

Production tables must be provided in-house for technical rehearsals.

6. SOUND

The performance does not require pre-recorded audio. All sound is created by the piano and must be amplified.

The SPONSOR must provide one grand piano in excellent working condition, with a preference to Steinway. The piano shall be situated in the house close to the stage, on stage right. Clear sightlines to the stage for the pianist and creating no obstruction sightline for audience members is required. The piano may be placed in an orchestra pit, if one exists, so long as the height of the pit can be raised such that the performer playing the piano will be in view of the audience, without obstructing the audience's view of the stage.

A high-quality sound system consisting of mixer, equalizer, amplifiers, front-of-house speakers, and two onstage monitors, suitably configured to the venue's size is required, provided by the SPONSOR.

Julie et l'univers will be played live, however the SPONSOR must provide adequate pick-up from the piano in order to deliver sound to the onstage monitors as required and minimal house fill if/as necessary.

Headset communication for four (4) people is required for the following locations: Lighting Operator, Sound Operator, Stage Carpenter, and Stage Manager. Should additional personnel be required due to local conditions, they shall be provided with headset communication as necessary.

7. LIGHTING

The production utilizes primarily stock lighting equipment. The SPONSOR must provide all necessary fixtures, circuits, dimmers, cable and adapters, gel colour, and accessories required. The equipment inventories indicated are approximations, and the exact requirements may vary to suit local conditions.

The SPONSOR must provide the COMPANY with a complete technical package, including ground plan, section, and equipment inventories for the venue. The COMPANY will provide a lighting plot tailored to the venue, and which takes into account venue inventory where possible. Should the venue's available equipment be inadequate, the SPONSOR shall provide the required equipment specified by the COMPANY.

The following estimated minimum equipment requirements must be provided by the SPONSOR:

- 100 to 150 lighting fixtures, a combination of ellipsoidal, fresnel, and PAR.
- Fixtures necessary to light the cyclorama, including asymmetric and LED fixtures
- Available dimmers proportionate to the number of fixtures.
- A lighting control console proportionate to the number of dimmers and fixtures.
- Gel media from the Roscolux or LEE catalogue.
- All necessary cables to complete a functioning system.
- Ladders or other elevated work platforms as required to access and focus the lighting plot *at the final working height of the fixtures.*

A generic lighting plot can be supplied upon request to provide an indication of scope, but shall not supersede a plan generated specific to the presentation venue.

8. WARDROBE

The COMPANY will require space for the preparation (cleaning, ironing and steaming) of the costumes in a location nearby to the dressing rooms. A Wardrobe Supervisor provided by the SPONSOR per the staffing agreement, must be available to the company to conduct basic wardrobe maintenance and repairs as necessary. The wardrobe facilities must include at minimum one (1) ironing board, one (1) iron, one (1) industrial steamer, and two (2) rolling costume racks, in addition to a washer and dryer onsite.

Costumes must be steamed one (1) hour prior to performance.

Costumes must be laundered after each performance. The SPONSOR shall provide a fan to help with laundry that hangs dry. At the discretion of the COMPANY, costumes may require laundering upon arrival at the venue, at the cost of the SPONSOR.

9. DRESSING ROOMS, TEMPERATURE AND WARM-UP SPACE

Dressing rooms are required for the following personnel:

- One dressing room suitable for three (3) female dancers
- One dressing room suitable for the pianist
- One dressing room suitable for the Artistic Director

Each room should be equipped with running hot and cold water, lights, mirrors, chairs, and clothing racks. Toilets and showers should also be available backstage for the exclusive use of the performers.

A touring production office suitable for the company's technical staff is required and must be accessible to the COMPANY during daytime hours.

All dressing rooms must be thoroughly cleaned prior to the COMPANY's arrival and daily for performances. All areas must be properly lit.

Dressing rooms, wings, warm-up spaces and the stage must all be heated to seventy-four (74) degrees Fahrenheit (23 degrees Celsius) for at least three (3) hours prior to rehearsal and maintained throughout all rehearsals and performances. The COMPANY's dancers are not able to dance if the temperature goes below seventy-two (72) degrees Fahrenheit, or above seventy nine (79) degrees Fahrenheit.

The COMPANY requires a warm-up space nearby the stage. The space must have a sprung floor (not concrete or wood on concrete), with a minimum dimension of 40' x 50' (12m x 15m). The floor does not require a marley dance floor. This space must be available for the exclusive use of the company for the duration of the contracted time in the theatre. The warm-up space may be the stage, in which case the COMPANY will require unrestricted use during the day of tech as well as the day of performance, including during lunch and dinner breaks in order to accommodate dancer classes and warm up.

10. FRONT-OF-HOUSE

The SPONSOR must provide a minimum of 8 complimentary tickets to each scheduled performance.

Doors for audience seating will open at thirty (30) minutes prior to the performance. Any change to this time must be approved in advance by the COMPANY. Late seating will be permitted at a time to be determined solely by the COMPANY.

The COMPANY must approve, in advance, any pre-recorded or live announcements.

11. HOSPITALITY

The SPONSOR must provide 5 lbs of chipped or cubed ice each day the dancers are in the venue, including tech, rehearsal, and performance days. This ice is for injury and not for consumption.

The SPONSOR must provide 4 large, clean bath sized towels for use by the dancers.

The SPONSOR must provide parking access or passes adequate for 3 regular cars for each day in the venue, including tech, rehearsal, and performance days.

The SPONSOR must provide light refreshments for 7 people each day of performance including: juices, water, hot coffee and tea service; a variety of cheeses with crackers, deli style meats with bread or pre-made sandwiches, and cut up vegetables with hummus; a variety of snack foods such as fruit, cookies, and granola bars.

Should there be a matinee performance (before 3pm) the SPONSOR must provide: hot coffee and tea service, fruit juice, fresh fruit, danishes or bagels with a variety of toppings to provide an adequate "continental" style breakfast between warm up and performance.

12. PHOTOGRAPHY

No photographic or recording devices of any kind may be used during the performances. Signs should be posted at all entrances that the use of flash photography or recording devices within the venue is restricted.

The COMPANY may elect to film an archival recording of the performance at their sole and exclusive discretion.

All photography and videography must be approved in advance by the Artistic Director.

13. LOCAL MANAGER AND SECURITY

Should the SPONSOR be unable to be at all times present during the period of activities covered by this agreement, then a local manager shall have the power and understanding to resolve any disagreements arising from misinterpretation of this rider, and to act on behalf of the SPONSOR whenever the need should arise.

The SPONSOR must provide the proper amount of industry-standard security personnel at all times that COMPANY personnel are within the building. When personnel are not within the building (i.e. overnight or dark days), a proper lock-up must occur.

Should the SPONSOR be doubtful of any of the technical requirements, or any technical aspects of the forthcoming performance, they should immediately contact the COMPANY to discuss alternative possibilities, before signing the contract.

If you have any questions regarding this rider, please contact:

Artistic Director: Laurence Lemieux +1 (647) 985-4819 laurence@citadelcie.com
Production Manager: Marianna Rosato +1 (416) 858-4796 production@citadelcie.com

In the event that the technical and production requirements of this rider are not met, additional equipment and personnel not specified in this rider may be required. These shall be at the sole expense of the SPONSOR.

Agreed to and accepted:

Sponsor

Date

Sponsor's Technical Director or Production Manager

Date

Citadel + Compagnie

Date