

The following technical instructions represent the basic requirements for Citadel + Compagnie's (The COMPANY's) production of **Living Dances**. This triple bill is comprised of three works by choreographer James Kudelka; **A Half Hour of Our Time / Soudain, l'Hiver Dernier / The Man in Black**. 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

- *A Half Hour of Our Time – 2 Dancers – Length: 30 minutes – performed on tan floor*
- Intermission
- *Soudain, l'Hiver Dernier – 2 Dancers – Length: 15 minutes – performed on black floor*
- Pause
- *The Man in Black – 4 Dancers – Length: 25 minutes – performed on black floor*
- 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 twenty (20) working hours (not including meal breaks) preceding the performance for the purpose of: hanging masking; hanging, gelling and focusing lighting equipment; setting lighting cues; cuing sound; and technical rehearsal for the company. This is a typical layout of the technical time required.

Day 1	8:00 am – 12:00 pm	Hang plot and masking, cable/patch, hang screen, prep audio, lay dance floor(s).
	12:00 pm – 1:00 pm	Lunch Break
	1:00 pm – 5:00 pm	Continue as above
	5:00 pm – 6:00 pm:	Dinner Break
	6:00 pm – 10:00 pm	Focus
Day 2	9:00 am – 1:00 pm	Finish Lighting Focus/Cue Act 1 and Act 2
	1:00 pm – 2:00 pm	Lunch Break
	2:00 pm – 6:00 pm	Rehearsal with tech and dancers (set sound levels)
	6:00 pm – 7:00 pm	Dinner Break
	7:00 pm – 12:00 am	Preset – Performance #1 (8:00pm)

Day 3 (optional)	7:30pm - 8:00pm -	Half Hour Call Performance #2
Day 4 (optional)	7:30pm- 8:00pm - 10:00pm -	Half Hour Call Performance #3 Post Performance Strike and Load out

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- or French-speaking Technical Director who will make all technical arrangements between the COMPANY and the venue prior to the company's arrival in English or French (or through a reliable translator). 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. The Technical Director must be thoroughly experienced, professional, and have authority to speak for the SPONSOR.

2. 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 the playing area are: 34'-0" wide, 28'-0" deep (measured from the proscenium line to the black scrim/backing). A minimum of 28'-0" of depth is required from the proscenium line to the scrim and black backing or back wall of the venue.

The production uses a black floor AND a tan floor for one piece – black floor to be supplied by the SPONSOR with related costs paid by the COMPANY. COMPANY shall supply tan floor.

3. SCENIC ELEMENTS

There are no permanent scenic elements.

A Half Hour of Our Time is performed on a tan dance floor laid overtop of a black marley. 2 or 3 panels – each panel is 26'-3" Rolls are 5'3 1/4" wide.

There is an upholstered bench set piece measuring 5' long x 17" tall x 28" wide supplied by the COMPANY. The bench is pre-set and remains in place for the duration of the piece. Both the tan floor and bench are removed during intermission.

Soudain l'Hiver Dernier is performed on a black dance floor. No set pieces. A jacket is left onstage at the end of the piece and needs to be struck during the pause.

The Man in Black is performed on a black dance floor. Dancers wear cowboy boots.

All items to be supplied by COMPANY unless otherwise mentioned.

4. DANCE FLOOR

The performing area must be a sprung floor. Wood on concrete is not an acceptable dance surface. A black floor (provided by the SPONSOR) is required and must be installed prior to the company's arrival.

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

5. CREW

The COMPANY travels with a Stage/Production Manager and Lighting Designer/Technical Director who supervise the set-up, lighting and running of the show.

The company also travels with the Artistic Director (the Artistic Director is also a performer) and a Rehearsal Director.

When in a non-English or non-French 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 / Props	3	1	3
Electrics	4	1	4
Audio	1	1	1
Wardrobe	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.

6. SOUND

The performance makes use of pre-recorded audio. The performance requires fully stereo play-back in-house, a subwoofer, and complete onstage monitors, with each capable of being controlled independently. A sound engineer required for the set-up and performance, supplied by the SPONSOR per the staffing agreement.

Sound playback source will be a Mac laptop running QLab (supplied by the COMPANY). For stereo installations, a 1/8" connection and passive DI with ground lift (both supplied by the SPONSOR) to the house sound console are required. For multi-channel installations, all connections to the house sound console must be supplied by the SPONSOR.

Headset communication for four (4) people is required for the following locations: Lighting Operator, Sound Operator, Stage Manager and one other onstage position for deckhand.

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 production's design was developed in an all-LED environment, and while adaptations to non-LED venues are possible, additional fixtures or time may be required.

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:

- 25 to 30 ETC SourceFour Lustr Series 2 profiles, in varying beam spreads
- 75 to 100 incandescent lighting fixtures, a combination of ellipsoidal, Fresnel, and PAR.
- 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. PROJECTIONS

n/a

9. DRESSING ROOMS, TEMPERATURE AND WARM-UP SPACE

Dressing rooms for four men and one woman, plus one private room for the Artistic Director are required. Each room should be equipped with running hot and cold water, lights, mirrors, chairs, and a clothing rack. Toilets and showers should also be available backstage for the exclusive use of the performers.

A touring production office suitable for the Stage/Production Manager and Lighting Designer/Technical Director is required.

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. Company 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, which may be the stage. The space must have a sprung floor (not concrete or wood on concrete), with a minimum dimension of 20' X 20' as well as four portable dance barres, or permanently installed barres with the capacity for 8 dancers; to be used for class/ warm up. This space must be available for the exclusive use of the company for the duration of the contracted time in the theatre. If the warm up space is the stage, 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. WARDROBE

The COMPANY will require space for the preparation (cleaning, ironing and steaming) of the costumes in a location nearby to the dressing rooms. We will require one (1) ironing board, one (1) iron, one (1) industrial steamer, and two (2) rolling costume racks, sufficient for approximately 8 costumes. The COMPANY will also require access to a washer and dryer onsite. These tasks will require a wardrobe master/mistress, provided by the SPONSOR per the staffing agreement.

11. HOSPITALITY

The COMPANY will require the SPONSOR to 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 COMPANY will require the SPONSOR to provide 10 large, clean bath sized towels for use by the dancers.

The COMPANY will require the SPONSOR to provide a minimum of 8 complimentary tickets to each scheduled performance.

The COMPANY will require the SPONSOR to provide light refreshments for 9 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 COMPANY requires the SPONSOR to 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. LOCAL MANAGER

Should the SPONSOR be unable to be present at all times 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.

Should the SPONSOR be doubtful of any of the technical requirements, or any technical aspects of the forthcoming performance, he/she 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.

PLEASE SIGN AND DATE AND RETURN WITH CONTRACT

SPONSOR

DATE

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DATE