

TECH RIDER Production: *très loin*

As of: November 17, 2023

The following technical instructions represent the basic requirements for Bouchardanse's (The COMPANY's) production of *très loin*. This addendum forms an integral part of the contract and must be signed by the PRESENTER and returned with the performance contract.

STAGING NOTES

- 4 performers
- One act, 60 minutes in length, no intermission.
- Haze is employed
- No smoke, gunshots, strobe, profanity or nudity, special effects, or video media

1. THEATRE

The PRESENTER agrees to make the theatre available to the technical personnel for a technical set-up period of at least thirteen (13) working hours on Day #1 (not including the pre-hang and the meal breaks) preceding the performance for the purpose of: installing scenery and masking; hanging, gelling, and focusing lighting equipment; setting lighting cues; and a technical rehearsal.

Please note: lighting must be pre-hung and cabled prior to our arrival or the performance will be in jeopardy. The venue must forward a complete schedule, and proposed crewing in writing including pre-hang to the COMPANY no later than 14 days prior to arrival. This is a typical layout of the technical time required, based on an 8pm performance:

Day #0	Eight-hour call	Hang plot, alter masking as required, cable/patch
Pre-hang	(Or as required by venue)	Install and cable speakers as required
		Relax the dance floor (if necessary)

The COMPANY's Technical Director will be present to supervise the load-in, set-up and hang; the Lighting Designer will come in the last 2 hours of Day #0.

Day #1	8:00 – 13:00	Install fly points and hang all scenic elements
	13:00 – 14:00	Focus, finalize pick-up areas for hanging elements
	14:00 – 15:00	Crew lunch, Audio quiet time (Audio technician staggered lunch)
	15:00 – 18:00	Install dancefloor and audience circle
	18:00 – 19:00	Adjust trim of scenic elements, clean venue for performers
	19:00 – 23:00	Stop and start run-through / level-set session (with dancers)
	20:00 – 21:02	Dinner
	21:02 – 23:00	Show prep
		Show
		Strike and load-out of COMPANY's goods

NOTE:

For showcases, festivals and other untraditional performances, the schedule can be discussed in order to accommodate, in the best way possible, the technical and time needs of the COMPANY and the limitations of the event / venue.

The COMPANY will require unrestricted use and access to the stage and hall during the day of tech as well as the day(s) of performance, including during lunch and dinner breaks. Where this is of issue for the venue, a second space where performers can keep warm and rehearse is required.

BOUCHARDANSE

TECH RIDER for *très loin*

The PRESENTER agrees to provide an English-speaking Technical Director (or engage at the PRESENTER's expense and work 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 advance all scheduling and technical aspects of the performance prior to the COMPANY's arrival. This person shall also be available for the full duration of time the COMPANY occupies the theatre. This Technical Director must have thorough knowledge of the venue, and the authority to speak for the PRESENTER.

Please forward copies of the following to the COMPANY:

- A ground plan of the theatre indicating performance space, backstage, booth, and dressing rooms.
- A section showing performance space and grid; and any overhead architectural details that need to be considered.
- Electrical plans showing grid, circuit positions, and any permanent fixtures such as work lights.
- An audio plot of any permanent positions for speakers, indicating locations of patch bays on stage.
- Complete inventories of lighting and sound equipment, masking, and availability.

All plans must be to scale. Please provide both CAD files, as well as PDFs.

The COMPANY will assume that all equipment listed will be available and in working condition.

2. CREW

Besides the four performers and the Artistic Director (who is also the choreographer of *très loin*), the COMPANY typically travels with a Stage Manager, a Technical Director, and a Lighting Designer who supervise the set-up and running of the show.

Please note that the Lighting Designer will be present only until opening night.

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. 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 PRESENTER agrees to provide, at its own expense, the required working staff for load-in and load out, and experienced electricians and stagehands required for set-up, rehearsal and performance during the hours mentioned above. The following is a breakdown of typical crew requirements where crew is broken into departments:

- | | |
|---------------------------------|---|
| • Load-in, set-up, focus | 2 deckhands, 4 electricians, 1 audio technician |
| • Level set and tech notes | 1 electrician, 1 audio technician, 1 deckhand |
| • Rehearsal-dress / performance | 1 electrician, 1 audio technician, 1 deckhand |
| • Strike & load-out | 2 deckhands, 4 electricians, 1 audio technician |

If the venue is unionized, 3 deckhands will be required for the load-in and set-up.

The exact number of personnel shall be determined by the type of facility and local restrictions, to be agreed upon by both the PRESENTER and the COMPANY's Technical Director. 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

The production is typically performed in a black box style venue and performed in the round with the audience seating creating the outer perimeter of the performance space.

Minimum required dimensions of the venue, including the audience seating, is: 45' x 60'. The performance space inside the ring of seating is ideally 32' x 42'. Smaller dimensions of the performance space can be discussed with the COMPANY. A minimum grid height of 16' is required. If the grid is higher than 19', the COMPANY needs to be notified in advance.

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Proscenium venues could be utilized if adequate space existed to perform the production on the stage (including the audience seating) with prior collaboration between the COMPANY's technical staff and the venue.

The production uses no masking unless the walls of the venue are deemed unusable, in which case a black masking around the perimeter may be required. The COMPANY may also request additional side masking panels if they are available and necessary to mask any backstage areas.

The entire venue must be made free and clear of all, and any items not used for the direct performance of the production prior to the COMPANY's arrival.

The PRESENTER must provide a table to accommodate the technical equipment for the performance. Such table must be large enough to accommodate all equipment including all audio, lighting, and stage management operating hardware. Placement of the table will vary and will be included on the plot after collaboration between the venue technical staff and the COMPANY.

4. DANCE FLOOR

The performing area must be a sprung floor. A wooden floor may be acceptable for short-term engagements. Concrete is not an acceptable dance surface. The COMPANY requires a black dance floor to cover the performance area. It is preferable if the venue can provide the dance floor, if not, the COMPANY will provide one.

Depending on the size of the dance floor installed, it must be made clear that audience members will be walking on the dance floor with their own footwear. Ideal size for the dancefloor is 32' x 42'.

5. SCENIC ELEMENTS

très loin is performed in the round, with the audience in a single row surrounding the performance area. A second row of seating can be added, if required by the PRESENTER.

Scenic elements include:

- Four clear acrylic chairs equally spaced around the seating circle to create the four directional points. The acrylic chairs are hung from the grid with rigging hardware to allow the chairs to "float" just off the deck. The performers sit in the chairs which brings the chair to touch the deck.
- Eleven acrylic ovals, 24" x 48", which hang at varying heights in the space and fly in and out during the performance. The ovals are hung from orange cord and suspended by pullies in the grid to locations on the deck outside of the performance circle. The ovals are manipulated by two venue stagehands (acting as ASMs) during the performance. Three of the ovals carry speakers on their face and are used to amplify sound during the performance. More details of this can be found in section 6 – SOUND.
- One rigging point with a large hook to fly one of the acrylic chairs in the space. This rigging hardware is operated by one of the ASM during the performance.
- One rigging point with a large hook to fly four smaller acrylic (floor) ovals in the space. This rigging hardware is operated by one of the ASM during the performance.
- Six practical bare bulb lamps, which hang in the space and are controlled through the lighting console. Two of these instruments also fly in and out during the piece, as controlled by one of the COMPANY ASMs. More details of this can be found in section 7- LIGHTING.
- Four smaller acrylic ovals, 18" x 36" which lay under the chairs and are manipulated by the performers.
- Four large wooden bowls containing scented herbal sachets which are distributed to the audience by the performers.
- Four small wooden bowls containing individually wrapped dark chocolates which are distributed to the audience by the performers.
- One wooden burl, 12" in diameter, which lays on the deck and is manipulated by the performers.
- One large 12' x 20' piece of black felt which is manipulated by the performers during the performance.

All items listed above, as well as any hardware required to suspend, fly, or manipulate the above scenic elements are provided by the COMPANY.

The COMPANY requires the venue to supply:

- Eight (8) 20lb sandbags to weigh the deck rigging points.
- One (1) large and two (2) small folding tables to accommodate the offstage technical equipment for the production. See section 2 – STAGING AND MASKING.

6. SOUND

The production requires a House PA system that is of a professional quality stereo sound system in good working order; providing clear, undistorted evenly distributed sound proportionate to the venue's capacity. At minimum, we generally require 4 speakers (2 x stereo configuration) and a subwoofer. The production requires 6 audio inputs, and 6 main outputs: L, R, sub, oval-1, oval-2, oval-3. Specifics to be discussed with the COMPANY, upon receipt of the venue's audio information.

The COMPANY Requires the Venue to Supply:

- House PA system as described above.
- 4 Main speakers (2 x LR) hung within the performance oval, as placed on plot after receipt of venue specs.
- Subwoofer in a position as appropriate to the venue.
- Digital mixer - which functions as a class-compliant USB audio interface for the show computer. If a digital mixer is not installed, then a dedicated class-compliant USB audio interface with 6 dedicated output channels is required.
- Headset communication for five (5) people is required for the following locations: Lighting Operator, Sound Operator, Stage Manager, and 2 ASMs (preferably wireless).

The COMPANY travels with:

- A Q-Lab show file
- A Mac Laptop with Q-Lab for playback with USB connectivity
- Three speakers installed on clear acrylic ovals that hang in the space as part of the scenic elements of the production
- One power amplifier with 4 dedicated output channels to power the COMPANY's own 3 oval speakers, and speaker cable to connect the amp to the oval speakers

7. LIGHTING

The production utilizes primarily stock lighting equipment, to be supplied by the PRESENTER. As this piece is performed in the round with the audience within the performance space, it should be clearly understood that a house plot or standard room plot is likely unusable for this production. A detailed plot of all requirements can be supplied by the COMPANY with receipt of all necessary information concerning the venue. A sample venue plot is attached as part of this document for reference.

The production requires 6 tail-down or ladder pipes be suspended, each to a support single instrument. The tail-down will hang to approximately 7'-0" above the deck. Tail down and any necessary hardware to be provided by the PRESENTER.

The production utilizes 6 practical bare bulb instruments which are part of the scenic elements of the piece. The 6 practicals and required cabling are provided by the COMPANY.

The COMPANY Requires the Venue to Supply:

- Dimmers: 80
- Console: show file exists for Element/IOS
- Fresnels: 17
- Source IV or similar: 54 (at least 10x50 deg – others dependent on height of grid)
- ETC LUSTRE/Eclipse (or similar): 6 (4 50 deg – others dependent on height of grid)
- LED Pars: 4
- Hazer: 1 (quiet as possible)
- Taildown pipes to 8': 6
- Taildown pipes to 15': 4
- Floor Float Plates: 12

- I Cue Mirrors: 2
- Gobo Holder: 1
- Adequate running lights for technical personnel

The COMPANY travels with:

- 6x 80-watt bare practical fixtures
- 2x small domestic fans (to be hung in grid)

8. DRESSING ROOMS, TEMPERATURE AND WARM-UP SPACE

Dressing rooms for four performers, and if available, a private room for the Artistic Director and support staff. 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.

Dressing rooms, wings, warm-up spaces and the stage must all be heated to seventy-four (74) degrees Fahrenheit for at least three (3) hours prior to rehearsal and maintained throughout all rehearsals and performances. Performers are not able to dance if the temperature goes below seventy (70) degrees Fahrenheit, or above seventy-nine (79) degrees Fahrenheit.

The COMPANY requires a warm-up space, which may be the performance area. The space must have a sprung floor (not concrete or wood on concrete), with a minimum dimension of 20' x 20' to be used for warm up. If the warm-up place doesn't have a sprung floor, the performers will need to warm-up at the performance area.

This space must be available for the exclusive use of the COMPANY for the duration of the contracted time in the theatre. If the warmup space is the performance area, 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 performer warm up.

9. WARDROBE

The COMPANY will require space for the preparation (cleaning and steaming) of the costumes in a location nearby to the dressing rooms. We will require one (1) rolling costume rack and access to a steamer, if available. The COMPANY will also require access to a washer and dryer onsite. If the venue is a union house, this task will require a wardrobe person on the call, to be provided by the PRESENTER as per the venue's staffing agreement. If the venue is not union, the COMPANY can complete these tasks.

10. HOSPITALITY

The COMPANY will require the PRESENTER to provide one 5 lb bag of chipped or cubed ice each day the performers are in the venue, including tech, rehearsal, and performance days. This ice is for injury and not for consumption.

The COMPANY will require the PRESENTER to provide 4 large, clean bath sized towels for use by the performers.

The COMPANY will require the PRESENTER to provide light refreshments for 8 people each day of performance including: juices, water, hot coffee and tea service. Fruit is welcomed.

In advance of arrival, the COMPANY requests that the presenter provide the information, including address, phone number, and contact name (if possible) for the following facilities:

- The closest production equipment supply COMPANY (i.e., lighting and sound), and any supplier preference if applicable.
- Emergency Medical Services, such as Dentist, Chiropractor, Physiotherapist, Registered Massage Therapist, Walk-in Clinics.
- A list of restaurants close to the theatre and hotel, including food type, quality, and price range.
- Locations of the closest health food / organic food store.
- Location of the closest fitness facilities.

11. ACCOMMODATION

The COMPANY requires ONE (1) single-occupancy room with private bath and THREE (3) double occupancy rooms with private bath for the full engagement period. The accommodations must be within walking distance (15 minutes max) of the venue. If accommodation is outside of a 15-minute walking range, local transportation will be provided by the PRESENTER. The COMPANY requires ONE additional (1) single-occupancy room for the duration of tech installation through to the opening performance. All rooms must have internet access.

12. LOCAL MANAGER

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

Should the PRESENTER 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.

PLEASE INITIAL EACH PAGE WHERE PROMPTED, SIGN AND DATE BELOW AND RETURN WITH CONTRACT

PRESENTER

DATE

FOR BOUCHARDANSE, representing:

DATE

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PDF Attachments:

Sample Plot

Sample Scenic Element Layout