

miro dance theatre
General Rider

Addendum to the Performance Agreement
Technical Rider v1
revised 5/12/06

Production Manager / Lighting Director:

James Clotfelter
927 President St
Brooklyn, NY 11215

Phone: 917.517.4272
E-mail: james@mirodancetheatre.org
eFax: 603.805.2674

Managing Director:

Priya Geller
PO Box 54551
Philadelphia, PA 19148

E-mail: priya@mirodancetheatre.org

The technical requirements for performance are outlined below. Due to the multi-media nature of the show, it is imperative that the technical standards of the show are met with the appropriate equipment for the venue. Miro Dance Theatre (herein referred to as "the Company") will be as flexible as possible to accommodate the needs of the Presenter and the specific limitations of the venue. However, the Presenter and/or venue must contact the Production Manager to discuss any and all deviations from the Technical Rider before the Performance Agreement can be fully executed.

The Company shall provide:

- Costumes, props, set pieces and multimedia playback content necessary for each performance
- Technical Information Package complete with light plot, audio requirements, projection set up information and corresponding paperwork at least two weeks prior to the first day of load in

The Presenter shall provide:

- A production office with telephone, internet, and access to a photocopier
- Rehearsal space or dance studio in the venue or in close proximity
- Complete and current Technical Specifications for the venue including: lighting, sound, and video equipment inventory; line sets and stage dimensions (including ground plans, and section view to scale) – to be sent to the Production Manager at the above address no later than two (2) months prior to the first day of load in

The Venue shall:

- Pre-hang, circuit, color, and "flash out" the light plot prior to the first day of tech
- Load in, rig, and patch all sound and video equipment prior to the first day of tech
- Lay a Marley dance floor, black side up, stretched without bumps or grooves, prior to the first day of tech. The dance floor may be laid prior to the first day of load in provided that the venue has no issue with the lift/ladder rolling over the marley for focus.

GENERAL CONDITIONS

The Company requires the exclusive use of the venue from load in to load out. The Presenter shall provide a venue that is clean, appropriately staffed and well maintained throughout; including public, stage and backstage areas.

STAGE

The optimal performance area is 40' between masking legs and 36' deep to the most upstage lineset. The dancers will require a lit crossover at the rear of the stage, which should be at least 4' wide. The stage is to be swept and alcohol mopped just before the house opens and as needed during rehearsals and tech. There should be an available entrance and exit directly leading onto the performance area from the dressing rooms. The Company will need exclusive use of the stage at all hours of engagement unless detailed notice is given in advance and consent is obtained from the Company's Production Manager. The Company will require adequate heat and ventilation in the theater whenever the company is present. Only the Company's Stage Manager can determine whether conditions are adequate.

To accommodate standard black velour masking, the Presenter shall provide:

- An adequate number of legs and borders with NO fullness to mask the stage. Generally this will require a minimum of (4) legs and (4) borders.
- (1) Full Stage Blackout with NO fullness to be hung upstage
- (1) free lineset upstage (position TBD) on which to hang a scenic backdrop of no more than 200 lbs.

FLOOR

A Marley dance floor is required, black side up. The floor must be over air space, not concrete, so there is some give to prevent injuries to dancers. The floor surface must be free from cracks, gaps, holes, or breaks and must be free of hardware, bumps, splinters, or other obstructions. The Company will not be required to rehearse or perform in any theater or other facility which is unsafe or unsanitary or which contains a floor that is not a safe floor for dance. No rehearsals or performances will be located on a concrete or marble floor or upon any other inflexible surface. The Company will not be required to rehearse or perform upon any wooden floors that are directly laid over similar surfaces lacking in safe dance resiliency or on floors with irregular or uneven surfaces.

LIGHTING

Providing all necessary lighting equipment, gels, and template holders is the sole responsibility of the Presenter/Venue. Light plot, lineset schedule, channel hook up and corresponding paperwork will follow at least two weeks prior to the engagement. All exposed cables or other obstructions in the crossover, wings, stage entrances/exits, stairways and other areas traveled by the Company shall be appropriately covered with cable ramps or rugs as necessary to prevent injury to the Company. Please do not substitute any color or instruments without first consulting the Production Manager or Lighting Director. The Company's lighting director will focus the plot upon arrival at the theater. Appropriate crew should be allotted for maximum efficiency.

The light design will require a minimum of 96 dimmers at 2.4k. No twofering other than that established in the channeling will be possible. No intelligent lighting will be used in the production. For ease of transfer between venues, the venue will either provide an ETC console with 125 channel capability or create the show from track sheets prior to load in. There will be nine (9) booms that must be safely rigged and taped out so that they are visible to the dancers.

General instrumentation:

(40) Source4 36° Lekos @ 575w
(25) Source4 26° Lekos @ 575w
(6) Source4 19° Lekos @ 575w

(5) Source4 10° Lekos @ 575w
(30) Source4 Par @ 575w
(5) Mini (MR16) Strip Lights

VIDEO

The Company requires a Front of House location for the Company projectionist to set up a mixing position with a flat surface (about 4'-5'), a work light, and a headset. From this position the projectionist should have an unobstructed view of the stage and be able to clearly hear the show. PLEASE DO NOT CHANGE ANY EQUIPMENT WITHOUT FIRST CHECKING WITH THE PRODUCTION MANAGER.

PROJECTOR

- One (1) NTSC capable LCD projector of at least 3700 lumens, 600:1 Contrast (Full On/Off), 1280x1024 resolution, and throw distance no less than the distance from the front of house to back of stage, with S-Video inputs and lens shift capability. Proxima ProAV9410 or equivalent is ideal for throws of approx. 80ft. (with standard zoom lens, F2.0-2.3 with f=75.7mm-97.5mm motor zoom and focus)
- The projector will be located front of house center and must be able to project onto the back scenic drop (back wall) and the floor up to foot of stage. Optimally, the position of the projector should be no more than 50' from the plaster line. Care should be taken to rig this projector so that keystoneing is kept to a minimum, and the projector is high enough to avoid shadows from audience and excessive shadows from stage. **Because venues vary, it is imperative that the house speak to the MIRO Production Manager as to specific placement of the projector.**

MIXER

- One (1) NTSC capable Panasonic MX 50 digital A/V mixer (or equivalent if MX 50 is unavailable), or fade to black module
- needs option of S video for input and output
- needs manual T Bar control for fades

DOUSER

- One (1) video douser, able to completely douse projector and controllable from projectionist location.

VIDEO CABLES

- Enough S-video cable to run from the mixing station to the projector

AUDIO

A high fidelity sound system is imperative for the Company's performances. Specifications for the system are subject to prior approval of Miro Dance Theatre's Production Manager.

The system must include:

- A full range system capable of reproducing stereophonic program in a wide range of musical styles with smooth and even frequency response throughout the auditorium.
- A stage monitoring system, controlled independently of the house system, consisting of a separate right and left stereophonic image on stage.
- 2 CD players with instant cue and single track capabilities
- a minijack input for use with a laptop or other audio device
- A switched microphone "God-Mic" (SM-58 or equivalent) located at the tech table and bussed to the monitor system for use during tech rehearsals.

INTERCOM

For technical rehearsals and shows, the venue must provide a clear and reliable intercom system with headsets at each of the following positions.

- 1 at Stage Manager's position (this should be Front of House)
- 1 backstage right for running crew
- 1 front of house at the sound console
- 1 at the video mixing station
- 1 in the house for tech and cue writing

SCHEDULE

For load in, set up, focus, and rehearsal, the Company requests fourteen (14) hours in the theater, assuming all requirements in this agreement regarding load in and pre-hang are met. Optimally, on the day prior to the performance, the Company requests six (6) hours for load in and focus and four (4) hours for spacing and rehearsal. On the day of the performance, the Company requests four (4) hours for technical rehearsal ending no later than two (2) hours before curtain. The exact schedule will be mutually agreed upon by the Presenter and the Production Stage Manager closer to the time of the engagement. In multi-performance engagements, the Company shall have access to the theater and sound system three (3) hours before each performance for warm up and rehearsal. From one hour to a half hour before house opens will be reserved for technical issues, requiring full crew support from the venue.

CREW

The venue will provide a Production/Technical Director with authority to be present at all times when the Company is in the theater. The Presenter must arrange and pay for all crew personnel. The crew must be dressed in all black for the run of the show(s). The same crew personnel must work the rehearsal(s) and show(s) for the run of the engagement, unless special circumstances exist. The following crew will be necessary provided the venue has arranged for the light plot to be pre-hung and the Lighting Director can begin his focus immediately.

Load In, Set Up and Focus Crew:

4 Electricians
1 Audio Engineer
1 Wardrobe

Running Crew:

1 Electrician
1 Audio
1 Stagehand
1 Wardrobe

WARDROBE

The Presenter shall launder and prepare all costumes before each performance and dress rehearsal as requested by the Company. The Company shall have access to laundry facilities, iron, ironing board, detergent, and fabric softener. Please have a dry cleaning service available at the Company's disposal.

DRESSING ROOMS

The dressing rooms shall be: cleaned daily; equipped with toilets, sinks, and showers with hot and cold running water, or have such facilities in close proximity; and adequately supplied with soap and towels. The accommodations necessary are as follows:

- One (1) single large room for Artistic Staff and Production
- Two (2) chorus rooms or several individual rooms to accommodate a cast of 3 women and 3 men

SAFETY/MEDICAL

At all times when the Company is in the theater, rehearsal studio or otherwise engaged in performance or residency activities, the Presenter shall maintain, within close proximity, a basic First Aid Kit complete with ace bandages, band-aids, anti-bacterial ointment, and ibuprofen; ice with ice bags or ice packs; and, for all stage performances, ten (10) shower towels to be used throughout the course of the performance. The Presenter will provide, upon request of the Company, contact information for local doctors including a chiropractor. The temperature for the backstage and stage area shall be 72°-75° Fahrenheit at all times the Company is present. These items and conditions are a matter of safety for the Company and are non-negotiable.

HOUSE MANAGER

The House Manager must clear the opening of the house with the Production or Stage Manager. The Company generally starts on time, unless the Company TD or Presenter’s needs require holding the curtain. Holding the top of the show will be no longer than ten minutes.

Please retain adequate house staff to keep public from entering the backstage area after the performance. The Company will meet their guests in the lobby or other designated area after the performance. Exceptions to this will be made at the discretion of Company management.

HOSPITALITY

Presenter shall provide at all times while company and technical staff are at rehearsals, workshops and/or lecture demonstrations: bottled water, coffee, tea, and 100% fruit juices; fresh fruit and assorted snacks; and an assortment of sandwiches (no beef or pork please, with a dairy free vegetarian option).

A hot meal (containing no beef or pork and with a dairy free vegetarian option) shall be provided for the entire Company between matinee and evening performances and between the dress rehearsal and performance if technical scheduling does not allow for an adequate meal break, which shall be three hours from end of rehearsal/performance to show call. This shall include a fresh mixed green salad with dressing and a hot entrée. For multi-week engagements, Presenter shall provide free access to health club/gymnasium facility and a physical therapist and/or certified masseuse as necessary.

INTERNATIONAL ENGAGEMENTS

When English is not the primary language, a translator fluent in the native language and English along with a full knowledge of theater technical language shall be provided by the Presenter and shall be available to the Company at all times the Company is present in the theater and for scheduled meetings as necessary. The Presenter agrees to provide a separate translator for all public events including activities and performances.

Agreed,

Production Manager
or Company Representative with Authority

Date

For Presenter or Representative with Authority

Date