

**BoucharDanse
TECHNICAL RIDER**

As of: July 22, 2012

Production: *Histoire d'amour*

The following technical instructions represent the basic requirements for BoucharDanse's (the COMPANY's) production of *Histoire d'amour*.

1. THEATRE

The SPONSOR agrees to make the theatre available to the technical personnel for the following purposes: a technical set-up period of at least thirty (30) working hours (not including meal breaks) preceding the performance for the purpose of: mounting scenery and masking; hanging, gelling and focusing lighting equipment; setting lighting cues; hanging and focusing projectors; and technical rehearsal for the company. The following is a general breakdown of this time, with the understanding **that our plot has been pre-hung according to sent drawings:**

Day 1	Tasks	Day 2	Tasks
8:00am - 12:00pm	- begin lighting focus - hang projectors if not yet done - set up AV equipment, assemble flats, hang fabric, spike floor	9:00am - 1:00pm	- Tech clean up, level corrections, projection finesse
12:00pm - 1:00pm	Crew Lunch – Projections work continues while sound technician does sound check (same stagger will occur during dinner break to allow projections programmer to continue working)	2:00 – 3:00pm	- Media Call TBA
1:00pm – 5:00pm	- begin lighting levels, spacing onstage with dancers, projections overtop	3:00pm – 6:00pm	- Dress rehearsal and notes
6:00pm – 10:00pm	- continue with tech, dancer spacing onstage with movement and flat choreography, entrances and exits for dancers and Christian.	6:00pm – 7:00pm	- Crew dinner / stage available to dancers
		7:00pm – 7:30pm	- Preset
		7:30pm	- House opens
		8:00pm - 10:00pm	- Performance and post show clean up (may go until 11pm if we are also striking)

Factors affecting tech schedule:

- Whether or not the company will be travelling with a grey dance floor or if it will be supplied by the venue/sponsor. If it is being supplied, it should be laid prior to the company's arrival.
- Whether or not the company will be travelling with their own projectors or if the venue/sponsor will be supplying them. If they are being supplied, they should be hung prior to the company's arrival, after consulting with the company's projections programmer.
 - The tech schedule laid out above many need to be amended to accommodate the outcome of negotiations regarding the above items.

The COMPANY will require unrestricted use of the stage and hall during performance days, including during lunch and dinner breaks.

The SPONSOR agrees to provide a Technical Director for the venue who is familiar with the theatre space and equipment. This person shall be available for the full duration of time the COMPANY occupies the theatre.

2. STAGING & MASKING

It is imperative that the SPONSOR send immediately upon signing the contract agreement: a paper or electronic copy of the ground plan (1/4"=1'-0" or 1/2"=1'-0"), as well as 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.

Ideal dimensions of the playing area are: 27'-0" wide, 36'-0" deep (measured from the proscenium line to the back wall), with a 27' X 27' minimum proscenium opening.

The show is presented with traditional Italian masking which may be altered once the Company has had time to work in the space. The production requires a masked crossover upstage of the back wall. This may be in a separated hallway upstage of the performance area, if such exists.

The production does not use a main (front) curtain.

Should the theatre have an orchestra pit that can be lowered and have seating installed, this should be done providing the stage has at least 36' in playing depth downstage of the back wall.

The backstage area must allow for fast entrances and exits and a crossover. Please ensure that wings and crossover are cleared of all sets and debris prior to the COMPANY's arrival.

3. DANCE FLOOR

The performing area must be a sprung wooden floor. Wood flooring placed directly on concrete is not acceptable.

Histoire d'amour requires the use of a light grey dance floor to cover the playing space (minimum 27' wide X 30' deep).

4. CREW

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

The SPONSOR agrees to provide, at its own expense, the required working staff for load-in and load out, and all experienced electricians and stage hands required for set-up, rehearsal and performance during the hours mentioned above. The following is a breakdown of normal crew requirements:

Load-in, set-up, focus	2 deckhands, 3 electricians, 1 fly, 1 fly loader, 1 audio, 1 wardrobe
Level set	2 electricians, 1 audio, 1 deckhand, 1 fly
Rehearsal-dress / performance	1 electrician, 1 audio, 1 deckhand, 1 wardrobe, 1 fly
Strike & load-out	8 persons

The exact number of personnel shall be determined by the type of facility and local restrictions, to be agreed upon by both the SPONSOR and the COMPANY. 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.

5. SET

The set consists of:

- Three panels of dyed grey fabric that hang US from the bottom of the top balcony (or grid) and hang down to deck level (the panels are over 30' long, and the excess will pool on the floor). The panel that hangs at centre is made of silk and gets ripped down partway through the show. It is attached to a pipe in the grid using Velcro tabs. If necessary, the COMPANY can provide this pipe that has Velcro attached to it already. This panel needs to be re-set in the grid for every performance. The other two panels hang on the same pipe as the centre panel, but one at each end of the pipe. The pipe on which these three panels are hung should be at least 4' from the back wall of the playing space.
- 4 rolling flats: steel frames on castors (5' wide x 10' high), covered completely with a bobbinet fabric that is dyed a light grey. Some of the flats have magnets on the sides to help them butt up against each other and

some have magnets on the bottom to keep them together when two are being moved at once. The flats are moved by the performers throughout the piece into different configurations.

- All of the above (hanging fabric and moving flats) act as the surfaces upon which still images and videos are being projected throughout the show.
- All fabric used for the set is flame-proofed.
- The production also uses two aluminum chairs, and aluminum bucket and a few small props: a rose and playing cards.
- The production requires the use of 2 Panasonic PT-D4000 projectors, or 1 Panasonic PT-D4000 and 1 Panasonic PT-D5000 projector, both of which will be provided by the COMPANY. They both have internal dousers that require mic cable and VGA outputs that will run to a Matrox triple head splitter connected to a MacBook Pro running Isadora. Both projectors use wide zoom lenses (1.3-1.8).

The following can be provided by either The COMPANY or the SPONSOR.

2 x projectors (each minimum of 5000 lumens)
2 x wide angle zoom lens with the minimum specifications:
Power focus & zoom
Lens Shift: Horizontal & Vertical
Native: 1024x768 Pixel
Aspect Ratio: 4:3
Internal dousers
VGA output
1 x Triple Head Matrox
Appropriate hanging hardware for both projectors
VGA and mic cable are needed

6. PROJECTIONS AND OTHERS

- The COMPANY's projection designer will be running the projections for the show; therefore an additional headset is required for where she will be located (wherever is most convenient for her to be, although centre and back of the hosue is preferable)
- Both projectors need to come equipped with hanging hardware
- The exact hanging location will vary per venue. One positioned in the grid, over the audience but close to the stage and is focused slightly downwards so that the image can cover the deck, while the other one is positioned further back in the house (either on grid or in the booth) and will be focused to fill the entire back wall (from the deck to just underneath the grid). In the event that sufficient drawings of the venue are not provided beforehand, the hanging positions may not be determined until the COMPANY'S arrival.

1. The production requires a proscenium opening with a minimum of 27' in width and 27' in height.
2. The production uses standard Italian masking (legs and borders). Trims will vary based on sight lines to the fabric drops and limitations of the projectors' hanging positions. Ideally, a minimum border trim of 20 feet is required, but adjustments can be made.
3. A light grey dance floor is required with a minimum dance space of 27' wide X 30' deep.
4. The production requires at least 4' of space upstage of the hanging position of the fabric drop. This space is used as quick-change area for the performers.

7. LIGHTING

A lighting plot will be prepared specifically for your venue. The producer of the venue must furnish the following list of equipment:

30 x 26° ETC Source 4 or similar
40 - 36° ETC Source 4 or similar
26 x 50° ETC Source 4 or similar
30 x 6" Fresnel w/ barn doors @ 1kw

NOTE: degree requirements may change per venue. The design requires lamps that are capable of crisp, clean shutter cuts and excellent overall image. If instruments are rented, Source IV's or their equivalent are essential and clean lenses a must. House light control is required from the booth position, preferably through the console.

COLOUR REQUIRED:
COLOR COUNT

3 sheets of L200
12 sheets of R119
1 sheet of R132
1 sheet of R23
1 sheet of R313
2 sheets of R321
3 sheets of R325
1 sheet of R339
2 sheets of R51
1 sheet of R76
1 sheet of R80
1 sheet of R90

29 Total

Computerized lighting board with 100 channels and minimum 100 cue memory.
Lighting cues will be called by the Stage Manager
110 AC is required to both projector positions.

8. SOUND

The COMPANY requires a high quality sound system consisting of a mixer, equalizer, amplifiers, front-of-house speakers, and onstage monitors. The sound for the performance is played through the COMPANY's computer system (QLab), which will be operated by the house sound technician. Sound cues will be called by the Stage Manager.

This production requires one wired microphone placed upstage left that is controlled from the booth. It does not move during the performance.

Headset communication for five (5) people is required for the following locations: lighting console, deck position, sound console, stage manager, and video operator. Positions for all to be determined based on venue.

9. THE PERFORMANCE

- *Histoire d'amour* has a running time of approximately 65 minutes, no intermission. Latecomers may be seated approximately 10 minutes after the start of the piece. Due to the long opening section, we typically start 5 minutes late to accommodate latecomers.
- The three (3) performers consist of one female and one male dancer, and one male actor. All performers are barefoot throughout the entire performance. As a result, all backstage areas must be kept clean.
- The performers wear a variety of costumes and many quick changes occur throughout the show.
- This performance does not use gunshots, animals, children, smoke, fog, haze, strobe lighting or profanity.
- There is minimal nudity. This can be negotiated with the COMPANY and will be altered ONLY for school show performances if necessary.
- *Histoire d'amour* has an element of audience participation that is an integral part of the performance. Prior to the show approximately 30 small mesh bags containing a blank playing card and pencil are secured to the bottoms of random audience seats. At a certain point during the performance, the audience members sitting in those seats will be called upon to write on the cards and hand them to a volunteer or directly to the performer. The logistics and specifics of this section of the show will be discussed and decided upon by the SPONSOR and the COMPANY prior to the COMPANY's arrival, including any tickets for reserved seating that will have to be pulled.

10. DRESSING ROOMS, TEMPERATURE AND WARM-UP SPACE

Dressing rooms for two men and one woman, plus one private room for the Director and the Production staff 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.

Dressing rooms, wings and the stage must be heated to seventy-five (75) 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 permitted to dance if the temperature goes below seventy two (72) degrees Fahrenheit.

The COMPANY requires the use of a warm-up space, which may be the stage. This space is required for the exclusive use of the performers for one hour prior to the start or tech preparations before a performance. If there is an additional warm up space available, that may be used in lieu of the stage. The additional space must have a sprung floor (not concrete), with a minimum dimension of 25' X 30'.

11. 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. The COMPANY will also require access to a washer and dryer onsite. If the venue is not a union house and the Stage Manager can have access to the wardrobe facilities, then a Wardrobe Crew person is not required.

12. TRANSPORTATION/PARKING

The Company's goods may arrive in a 14' cube van and a parking space will be required for the duration of the technical set-up and performances. If it is necessary to arrange for parking passes, the SPONSOR will do so prior to the Company's arrival.

13. DISCUSSIONS

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 that are acceptable to both parties.

**If you have any questions regarding this rider, please contact the Artistic Director, Sylvie Bouchard at:
Phone: 416 - 410- 6234 ----- e-mail: sylvie@bouchardanse.com**