



## ***Cross My Heart and Hope***

### **Technical Rider**

#### **INTRODUCTION**

*Cross My Heart and Hope* is performed with the stage set up in a typical dance configuration, with masking for side wings, cyclorama and scrim in, creating a black box-space. The piece explores memory, darkness, and working through past experiences that shape us.

To achieve the ideal conditions for *Cross My Heart and Hope* and for the work to attain optimum artistic integrity with respect to the creators, some technical aspects must be respected. The following pages involve parameters that must be agreed upon by all parties in view of any performance, in any proposed venue. For Festivals and Showcases, redesign and adjustments of these requirements are possible.

If programmed as part of a series, a showcase, or in a festival setting with multiple presentations, these requirements may be adjusted to suit. The choreographer and technical team are open to discussing how to make the presentation of at yes of day possible.

The Company requires a designated Technical Director for the venue to be present, responsible for, and accessible to the touring company for consultation during pre-production and all times during load-in, rehearsals, run and strike of *at yes of day*.

#### **PERFORMANCE**

*Cross My Heart and Hope* runs approximately thirty (30) minutes. The run of the show has a maximum of 7 performances per week, 2 per day.

#### **COMPANY PERSONNEL**

The company travels with the following personnel:

- One (1) Performer
- One (1) Stage manager
- One (1) Lighting designer / production manager.

## **PHYSICAL REQUIREMENTS**

Cross My Heart and Hope was originally performed at the Winchester Street Theatre in Toronto, with a stage space of the following preferred dimensions. Adjusting the choreography to a new space is possible, within reason. Please contact us with the dimensions of your proposed presentation venue.

Width:	40 feet	12.2 meters	
Depth:	28 feet	8.5 meters	
Height:	18 feet	6 meters	(Grid Height for lamps)

The stage surface must be level, ideally with a sprung floor covered with black marley dance floor. The ability to easily remove or alter the stage masking would greatly enhance the piece, please advise as to what is possible.

## **DRESSING ROOM**

The Company requires one (1) dressing room, with a power source. There must be a washroom in the vicinity with a toilet and sink with hot and cold running water. If available, a shower facility.

The Company requires access to a working washer, dryer (if more than one performance), iron and ironing board.

## **SET & PROPS**

*Cross My Heart and Hope* uses no props.

## **LIGHTING**

*Cross My Heart and Hope* requires a venue that is equipped with a lighting grid, appropriately equipped for its size. A lighting plot will be prepared specifically for your venue, but it may be possible to work with a house plot if present, adding on fixtures to adapt to each venue. It is required that the plot be pre-hung prior to our arrival, and that the load-in days are appropriately staffed to ensure efficient focus and levels sessions.

### **The company requires the venue to supply:**

- Power and dimming system appropriate to the size of venue.
- An inventory of lighting equipment appropriate to the size of venue, with lamps that are in good working condition, capable of crisp, clean shutter cuts, even fields, and excellent overall image.
  - If instruments are rented, Source-4's or their equivalent are essential and clean lenses a must. All fixtures should come with safety chains, and colour frames.
- A computerized lighting console with monitor. ETC ION is preferred, with the latest operating software and fixture library. Software version 2.7.4 as of writing. ETC Element is also acceptable. Please advise on venue console.
  - Console must be programmable; no manual operations style boards (i.e. SmartFades or equivalent)
- Gel & Gobos as specced.

\* *The following is the equipment inventory used in the premier production in Toronto and may be used as a guideline to the scale of production. House light control is required from the booth position, preferably routed through the console.* ~~SEP~~

- 62 x ETC Source-4 Bodies 575w; with the following lens tubes
  - 6x 26°
  - 52 x 36°
  - 4x 50°
- 24x 6" Fresnels, 1KW w/ Barn doors
- 12x 8" Fresnels, 2KW w/ Barn doors
- 10 x PAR 64s, 1KW
- 12 x Flat-pack Halogen worklights, 500w
- 3 x MR-16 Birdies – 120v
- 2 x Rosco iCues Mirror kits, with required cabling.
- 2 x DMX irises, with required cabling
- 8 x Boom / Ladder positions, 10' to 12' high
- 8 x Floor floats
- 13 x Source-4 Irises
- 8 x Source-4 Size-A Gobo holders

**The company travels with:**

- Show gobos
- ETC ION show file.

Please note that degree requirements and fixture count may change per venue. The design requires lamps that are capable of crisp, clean shutter cuts, even fields, and excellent overall image. If instruments are rented, Source-4's or their equivalent are essential and clean lenses a must. All fixtures should come with safety chains, and colour frames. House light control is required from the booth position, preferably through the console. <sup>[L]</sup><sub>[SEP]</sub>

**SOUND**

<sup>[L]</sup><sub>[SEP]</sub> *Cross My Heart and Hope* 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 a pair of stereo speakers and a subwoofer, and side or top fill monitors for the performers.

Main stereo speakers in a downstage position.  
 Subwoofer in a center position, as appropriate to the venue.  
 Stage monitors on either side of the main stage.

**The company travels with:**

- A Mac Laptop with Q-Lab for playback.
- A Q-Lab show file.

**SET-UP AND CREW PERSONNEL**

The presenter must designate a technical director for the venue to be present, responsible for, and accessible for consultation during pre-production, and at all times during load-in, rehearsals, run, and strike of *Cross My Heart and Hope*.

A crew of experienced technicians must be present for the set-up. One technician must be available for each public performance to be responsible for the space and to run sound and lights as required. <sup>[L]</sup><sub>SEP</sub>

It is the responsibility of the venue's technical director to judge the necessary crew size to accomplish the contents of this rider in his/her venue. Please advise if there are any union considerations to be taken into account with respect to the staffing of the show.

Please note: lighting must be pre-hung and dance floor installation on a clean stage floor must be completed prior to our arrival. The technical director must forward a complete schedule, and proposed crewing in writing including pre-hang and paint schedule to the Company's Production Manager no later than 14 days prior to arrival.

### **GENERAL SCHEDULE REQUIREMENTS**

The following is an ideal schedule. The technical schedule may be condensed or adjusted if presented as part of a festival or showcase, with a shorter tech time. Schedule alterations must be discussed with the technical team.

#### **Day 1**

Lighting Focus	0800 - 1200	4 hrs	Load-in crew
LX & Audio Levels / Spacing	1300 - 1600	3 hrs	Load-in crew + operators
Dress / Tech Run / Notes	1700 - 1900	2 hrs	Operator + Show crew
Performance	2000 - 2200	2 hr	(with strike / restore) Operator + Show crew
End of Day	2200		

This schedule is based off an 8:00pm show time. Times may be adjusted as appropriate. If possible, a space for the performers to warm up two hours before the show would be ideal.

#### **Strike**

Company strike is typically accomplished in approximately one to two hours (less time for festivals and showcases). Venue strike / restore may be scheduled as the venue deems appropriate.

### **ACCOMMODATION**

<sup>[L]</sup><sub>SEP</sub> The company requires three (2) single-occupancy rooms with private bathrooms for the full engagement period. The accommodations should ideally be within walking distance (15-20 minutes) of the venue, or provisions made for transport. The company requires an additional one (1) single-occupancy rooms for the duration of tech installation through the opening performance. All rooms must have internet access.

\*\* Proposed accommodations must be approved by the cast before booking.

## **LOCAL INFORMATION**

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.

## **IMPORTANT**

Please forward copies of the following to the Company:

- A ground plan of the theatre indicating stage, house, backstage, booth, and dressing rooms.
- A section showing stage, house, booth, and grid, and any overhead architectural details that need to be considered.
- Electrical plans showing grid or lighting positions, circuit layout, and any permanent fixtures such as work-lights or house lights.
- If applicable, the house lighting plot and paperwork, or proposed festival / showcase plot.
- An audio plot of any house 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.  
Please provide these as soon as possible, at minimum, 2-3 weeks before arrival.

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