

**RED LEAP THEATRE
THE ARRIVAL
TECHNICAL RIDER
AT 21ST FEBRUARY 2010**

The following information is a general description of the terms and conditions for performances by Red Leap Theatre. The Production Manager will be in contact to discuss the specific requirements to your venue.

The Technical Rider is an integral part of this contract. A signed copy of this rider must be returned with the contract. The Presenter and resident Technical Director must sign, acknowledging these requirements will be met. Any changes or deviation in these technical requirements must be approved in writing by an authorized Company representative.

All equipment, materials, personnel, supplies and/or labour specified in this rider will be provided by the Presenter, at the Presenter's own expense and cost.

The following is a guideline for our basic requirements, specific details, plans etc to be supplied once show is confirmed.

COMPANY'S CONTACT DETAILS

Red Leap Theatre Company

C/o 247 Waerenga Rd, Te Kauwhata, RD1, Waikato, 3781, New Zealand

Artistic Directors – Kate Parker and Julie Nolan

Lauren Hughes - Producer

Phone: +6421 222 5682

Fax: +647 826 3204

Email: laurenhughes80@hotmail.com

Conan Richards – Production Manager

Phone: +64 21 446 188

Email: conan@productionassociates.co.nz

TOURING PARTY

Total touring party of 16:

- 10 Performers plus
- Director – Julie Nolan
- Technical Manager – Conan Richards
- Stage Manager – Josh Hyman
- Assistant Stage Manager / Props master – Ian Flynn
- Assistant Stage Manager - Dahnu Graham
- Lighting Operator – Jeremy Fern (Or Sean Lynch)

TRAVEL

The company travels ex Auckland, New Zealand. The company require a rest day prior to pack in after any travel longer than 8 hours.

FREIGHT

The Company has two sets for this production. One travels by 40 ft container. The other by 2 x 20ft containers. Please discuss which set will be available for your engagement.

ROYALTIES

The Presenter shall be responsible for paying a royalty to Shaun Tan, author of the book that inspired the Production. This royalty shall be calculated at 10% of Net Box Office (eg total takings less ticketing fees and taxes).

THE THEATRE

The Presenter agrees to furnish at its own expense, the use of the theatre, well-heated or air-conditioned, well-lit, cleaned, appropriately staffed (including box office and janitorial personnel), and with equipment and personnel therein contained as specifically described in this Technical Rider. The Presenter agrees that these facilities shall be clear and in good order at the time of load-in and maintained in good order throughout the engagement. The theatre, including all on-stage and back-stage areas must be secure and kept for the exclusive use of the Company throughout the engagement, including setup time(s), rehearsal(s), and performance(s).

THE STAGE

The minimum dimensions of the performing space are as follows. The backstage area must allow for fast entrances and exits from the performing space. A safe, lighted crossover allowing performers to pass quickly from stage left to stage right is required. The standard stage configuration is four wing openings per side.

Minimum Dimensions:

- Setting line 300mm (12") from DS edge of stage
- Depth proscenium to back cloth - 10m (32'9)
- Back cloth to upstage cross over* – minimum 7m (22'11)
- 800mm minimum upstage cross over (2'7)

- Proscenium Width 12m (39.5") minimum
- Wing Space - 5m (10") on each side of stage
- Stage width wall to wall – minimum 22m (72'2)

- Height, stage to border– 6.3m (20'8)
- Height stage to roof – minimum of 13m (42'7)

Please note that we may be able to perform on a shallower stage subject to some changes in the Giants shadow scene. Please discuss.

STAGE FLOOR

Because of the rolling props we require a stage which is not raked.

The Arrival has a painted floor which is screwed to the theatre floor, this is standard MDF

There is also a set piece known as "the leafy landscape" that is drawn up from the audience and over the stage mid show. Depending on the design of the theatre and proximity of the front row of seating some seats may need to be held off sale to accommodate this effect.

MASKING

The Presenter agrees to provide the following drapery to mask the stage to the satisfaction of the Company Production Manager:

- 4 sets of matching black legs
- 4 full stage width black borders
- 1 house curtain

The Presenter agrees to hang all masking as per the Company lineset schedule prior to the arrival of the Company production staff. All masking is to be hung flat (no fullness/pleating), with tail battens.

The company lineset schedule will be adapted to suit your venue.

LIGHTING

Please see lighting plans for detail on fixtures, positions, colour.

The Company does not travel with any lighting equipment. All lighting equipment and colour media is to be supplied by the Presenter, and must be installed during the pre-hang, prior to the arrival of the Company technical staff.

The Company uses a standard tour light plot. The Company light plot can normally be adapted to the equipment available at each theatre, and therefore the light plot will take into account, but not necessarily be limited by, the equipment inventory at the place of performance. The Presenter should be prepared to provide additional equipment if the available lighting inventory is inadequate. A complete black-out is required in the theatre. Please send an inventory of the theatre's lighting equipment available along with the description of the theatre's technical specifications with this returned rider.

As an indication of the lighting equipment required, the light specification is likely to include, but not be limited to:

- In addition to the lamp list detailed on the plot we require:
- 20 x A size gobo holders for Pacific's
- 10 x booms (see plan for heights)
- 6 x lx ladders
- 1 x Hazer suitable for the venue size
- 1 x smoke machine (prefer F100)
- Hog 3 console (iPC or above)
- Dimmers to suit
- FOH Truss
- NB some fixtures can be adapted to local stock

The Presenter agrees to hang, circuit, patch and colour, and test all lighting equipment as per the Company light plot prior to the arrival of the Company technical staff. All lights must have safety chains and gel frames. House lights will be controlled by the Lighting Operator.

SOUND REQUIREMENTS

The Company does not travel with any sound equipment. All sound equipment is to be supplied by the Presenter. The sound system must be of sufficient size and power to fill the audience area with clear, undistorted sound. The texture of the music covers a wide spectrum, including shrill orchestral and low end percussion. The system should be capable of reproducing music at a level of 95Db SPL at the centre of the auditorium, suitably arrayed and distributed to provide excellent sound at every seat.

The following sound equipment is required:

- The main show program source is 2 x laptops (One main, one backup)
- These will be controlled by our SM Josh Hyman. The local operator FOH will monitor levels and control the microphones. These will generally be positioned FOH beside the sound desk.
- 2 x High Quality Stereo DI boxes required for the laptops (or 4 mono DI's). The main show machine will have an external firewire soundcard which has Balanced Jack outs.
- 3.5mm audio lead required for the backup laptop
- 1 x professional quality CD players positioned FOH for pre/post show music
- High quality loudspeakers for the audience area
- 4 high quality loudspeakers for the stage monitors (monitors need to be very loud and clear). Generally positioned behind lighting booms 1 and 3 each side of stage. Can be hung above stage also
- Stereo 31 band equalizers for FOH and fold back.
- Mixing desk capable of post fade aux send
- 4 x Shotguns hung on battens above stage (2 DS, 2 US)
- 2 x Shotguns on stands in front of the stage
- 4 x PZM Plate mics on the front of the stage

- 1 x Lapel Microphones with omni capsule, SHURE system preferred, hair or wig clips if available.
- Elastic Radio Mic transmitter belt required
- 2 x Shure SM57's on boom stands, one positioned behind leg #1 each side of stage (for offstage effects)
- 1 x Shout microphone for the Production Desk

COMMS

A high quality headset communication system is required and is essential for communication between the Company stage manager and the theatre crew. The company requires at least six (6) intercom stations, places as follows:

- Lighting Operator
- Sound Operator
- 1 set DS left at stage management desk
- 1 set stage left
- 1 set stage right
- 1 set on the Fly rail

Ideally the stage left and right sets are wireless.

A program monitor and paging system to the dressing rooms is highly desirable, this should be located onstage. The sound reinforcement and intercom systems must be installed, cabled, tested and tuned prior to the arrival of the Company technical staff.

STAGE REQUIREMENTS

Presenter to provide:

- 20 x chairs
- 8 x trestle tables for Props
- Front View TV's OP and Prompt
- SM desk TV if other TV not visible
- 2 x Waste bins onstage
- 2 x water coolers onstage.
- 2- x towels
- 2 good sized dry mops.

STAGE MANAGEMENT DESK

A suitable stage management desk is required DS Prompt side. This should have comms, access to backstage paging system, a good dimmable light, a 4 way power board and have a Front view monitor within sight.

SET AND RIGGING REQUIREMENTS

The Arrival has 3 elements that need to be hung from the flying system.

- A snow bag / drop - hung just upstage of Lighting Bar 1 on two battens.
- A Hot Air Balloon prop - hung off a single batten between LX 2 and LX 3.
- A painted backdrop cloth - we require tail batten to weight this down.

The balloon prop needs to be able to be flown out completely so a height of 13 metres is required.

TECHNICAL CREW

The Presenter agrees to provide and pay for a technical crew, which shall consist of: experienced stage hands and wardrobe personnel competent to complete the setup, operation, and removal of lighting equipment, sound equipment, curtains, flies, props, and wardrobe within the stipulated time period.

The Company shall not be responsible for any costs by unions or other agents, including the Presenter, for personnel,

whether operating or supervisory. This is not a “yellow card” engagement. The following technical personnel are required in venues NOT subject to strict departmental regulations.

Load-in, set-up and load-out Crew

This varies from venue to venue and will be advised four weeks prior to the first performance date.

Performance Crew

- 2 Stage LX
- 1 Flyman
- 2 ASM/Stagehand
- 1 Sound Operator (Depending on touring crew, Production manager may double as Audio Operator)
- 1 Wardrobe person to wash and dry costumes between shows

Exact crew needs will be determined by the theatre technical director and Company Production Manager depending on the program(s) scheduled to be performed and local labour regulations.

Truck loaders or teamsters must be called at appropriate times and paid for by the Presenter as required by local regulations to bring the Company cargo in and out of the performance facility.

The technicians filling the performance crew positions must work the performance day load-in call.

The Presenter agrees to obtain and pay for any and all local work permits, union fees, taxes, and other local licenses that may be required for the Company to carry out the activities and performance(s) covered by this agreement. The Company does not carry a yellow card.

WORKING SCHEDULE

The Presenter agrees to make the theatre and stage available for the exclusive use of the Company for the purpose of a technical setup period of no less than 2 working days hours prior to the first performance after 5pm on the 3rd day. This technical setup period will be for the purpose of hanging Company items, focusing lights, preparing costumes, setting lighting and sound levels, and rehearsing. It is absolutely required that the light plot be hung; sound and intercom systems set up; installed according to the Company light plot, lineset schedule, and general instructions prior to this setup period. If this pre-rig is not possible then an additional day must be added to the Load In Schedule.

The Company will use “work light” on stage (or other studio or rehearsal space if available and approved by the Company) for class, notes and rehearsal on each day of the engagement. Crew calls that may be required for the Company class and rehearsal on stage shall be at the expense of the Presenter.

The Company requires access to the performance space at least 4 hours before the performance on performing days following the first performance for the performers to warm up, do class, give notes and rehearse.

If television, radio, film or other publicity activities should cause a delay in the technical preparation of the show, the Presenter shall be responsible for the time, personnel, and cost required to complete the technical preparation of the show.

Generic Two Day Load in Schedule:

Day One:

0900 Lay Floor / Reassemble Props
0900 Rig Lights
1200 Lunch
1300 Continue Rigging and props setup
1800 Dinner
1830 Spacing Check
1900 Focus Lights and stage management setup
0000 Finish

Crew requirements for Day One:

6 x MX crew for Floor laying / Prop construction from 0900 - 1800
2 x MX crew for Rigging from 0900 – 1800
10 x Lighting Crew for Rigging from 0900 – 1800
1 x Sound Crew for installation from 1200 – 1800
5 x Lighting crew for focussing lights from 1900 – 2300
2 x Flymen for focussing lights from 1900 – 2300
1 x Wardrobe for costume washing from 1000 - 1700

Day Two:

0900 Plot / Level Check lights
1200 Lunch
1300 Continue Plot
1600 Tech Run
1800 Dinner
1900 Notes / Checks
2000 Dress rehearse
2300 Finish

Crew requirements for Day Two:

3 x MX crew from 0900 – 2300 (Including 1 x ASM, 1 x Flyman and 1 x Spare)
2 x Lighting Crew from 0900 – 2300
1 x Sound Crew from 0900 – 2300

Day Three:

0900 Venue Access
0930 Checks / Notes
1200 Lunch
1300 Continue
1600 Lighting checks
1800 Dinner
2000 Show starts (100 minutes)
2230 Clear

Crew requirements for day three:

3 x MX crew from 0900 – 2300 (Including 1 x ASM, 1 x Flyman and 1 x Spare)
2 x Lighting Crew from 0900 – 2300
1 x Sound Operator from 0900 – 2300
1 x Wardrobe from 0900 - 1700

Crew Requirements for show calls are:

3 x MX crew
2 x Lighting Crew
1 x Sound Operator
Wardrobe person to be available in the mornings after the shows to wash costumes.

On subsequent show days the schedule will run as follows;

Red Leap will require access to the stage 2.5 hours before any performance. So at least one crew member will be

needed to turn on stage working lights at this time. The rest of the show crew can be called 1.5 hours before the show starts. However, access to the sound system will need to be arranged for the cast warmups, normally if the monitor system is left on, that will be fine.

A typical show day schedule will look like this (Assuming the show is an 8pm one):

1700	Stage door open
1700	Cast / Crew Leave Hotel
1720	Cast / Crew arrive at theatre
1730	Start physical warm up (yoga, muscle and bone, chorus work)
1830	venue staff call and show crew calls
1845	Drills and voice
1900	Clear stage, costume and Make up
1945	Games and gather together
1945	House open
1430	Show 4

PERFORMANCE SCHEDULE

The Company will play a maximum of 7 performances in a week and cannot play more than 2 performances per day. The performance schedule must be approved by the Company. There may only be 1 performance on the opening day and the second performance day.

REHEARSAL SPACE

The Presenter agrees to provide a suitable rehearsal space separate from the performance area for the Company to work in during the load-in. It needs to have a sprung wooden floor, high ceiling, CD player or suitable sound system and be within walking distance of the theatre. This space is required from 0800 to 1800 on Day 1.

WORKSHOP SPACE

The Presenter agrees to provide suitable space for the Company to repair and maintain set and prop items on arrival. This may be the theatre prior to Pack In or another space by negotiation.

INTERNET

The Presenter agrees to provide internet access to the Production Manager backstage and the Stage Manager FOH.

HOSPITALITY

The Presenter agrees to supply drinking water, disposable cups, tissues and towels backstage for each performance; tea, coffee and milk in the Green Room.

TRANSLATOR

If the principal language spoken on-stage is not English, the Presenter must provide a translator who is fluent in both English and the local language, and who has a working familiarity with technical theatre. This translator is to be hired solely for the use of the Company production staff and not for any other reason, and must be present on-stage during any meetings, load-ins, rehearsals, shows, load-outs or any other time the production staff are in the theatre or in contact with theatre staff.

LOCAL MANAGER

Should the Presenter be unable to be present at all times during the period of activities covered by the rider, then a local manager or representative should be appointed to act for him or her. The local manager shall have the power and understanding to resolve any disagreements arising from the misinterpretation of this rider, and be empowered to act on behalf of the Presenter whenever the need should arise.

RECORDING OF PERFORMANCE

No part, portion or segment of the performance shall be reproduced, by either audio or video recording without the express written permission of the Artistic Director. The Company reserve the right to videotape the performance for archival purposes only as mutually agreed with the Presenter in advance.

REFUGEE OUTREACH

Red Leap Theatre aim to make The Arrival accessible to the refugee community that inspired it. Where possible the company like to open the Dress Rehearsal to a small audience from a local refugee group free of charge. The size and nature of the party shall be agreed with the Presenter.

ARTISTIC CONTROL

The Company shall at all times retain sole artistic control over the performance(s) and other residency activities.

INDICATION OF UNDERSTANDING OF TECHNICAL REQUIREMENTS

The Presenter must initial this Technical Rider on each page, and the name and contact information of the Presenter's Technical Director must be indicated. The Technical Rider must be returned with the contract.

TAX EXEMPTION

At the time of signing of this contract, it is the responsibility of the Presenter to inform the Company of any taxes or other charges that will be assessed against the performance fee, and to forward the appropriate tax exemption forms when applicable.

VISAS

The Presenter agrees to reimburse the Company for the cost of securing Work Visas, should they be required.

PER DIEMS

The Presenter shall pay a Per Diem (Daily Living Allowance) to all 16 members of the Touring Party for each day of the engagement.

ACKNOWLEDGEMENTS

The Presenter shall meet the Company's obligations to key stakeholders in the Production:

Shaun Tan

The Production is an adaptation of a book by the same name – The Arrival by Shaun Tan.

Shaun Tan shall be acknowledged in all publicity relating to the Production. This may be via the billing eg

Red Leap Theatre presents THE ARRIVAL by Shaun Tan

OR

By some other acknowledgement of Shaun Tan printed in close proximity to the title. Such a variation must be approved by the Company

Creative New Zealand and Auckland Festival

The Production was developed in partnership with Auckland Festival and Creative New Zealand. These stakeholders shall be acknowledged on the front page of the programme as follows:

Commissioned by Auckland Festival 2009
Developed in partnership with Creative New Zealand and Auckland Festival

PROMOTIONAL APPROVALS

The Presenter shall provide a copy of all promotional materials to The Company for approval prior to printing and/or distribution.

The Company shall respond within 24 hours or the Presenter may deem the item approved.

Promotional materials may include but not be limited to items such as posters, flyers, banners, radio, television and web based promotions, programmes etc

Where the Presenter has used a production photograph for promotional purposes they shall acknowledge the photographer.

PRESS CLIPPINGS/REVIEWS/PROMOTIONAL MATERIALS

The Company maintains an extensive archive of its activities. Copies of press releases, ads listings, brochures, flyers and other publicity material, as well as news stories and reviews, should be sent to the Company Archivist.

TECHNICAL DATA OF THE THEATRE

The Presenter agrees to provide the Company Production Manager with the following detailed and up-to-date technical data about the place of performance: a ground plan, a section plan, an inventory of lighting instruments and control equipment, an inventory of sound equipment, an inventory of soft goods, and a description of the dressing room facilities. Plans should be to scale 1:50 and include all elevations of the performance area and show the relationship between the house seating and the performance area with regards to sight lines.

The Presenter is responsible for sending all technical data to the Company Production, c/o the Company's Producer. This technical data must be returned with the contract.

DRESSING ROOMS

Heated dressing room space for the use by 15 people simultaneously is required. Dressing rooms must be equipped with hot and cold running water, bright light tables, chairs, and mirrors. Toilets and showers should be nearby. Dressing rooms must be located in an area separate and apart from the public's view and access. All Dressing rooms are to be cleaned prior to the Company's arrival and to be maintained for each performance.

Company Management require the use of a Production Office, with a telephone and an outlet for laptops to get Emails. Access to a photocopier may also be required. Any installation costs must be agreed with the prior to installation. The company will pay call costs.

HEATING

The stage area and dressing rooms must be heated to a minimum 72 degrees Fahrenheit (22.2 degrees Celsius) at

least 3 hours prior to and for the duration of all classes, rehearsals and performances.

WARDROBE

A wardrobe area convenient to the dressing rooms and equipped with three sturdy wardrobe racks and hangers is required. If available at the place of performance, access to washing and drying machines, and iron and ironing board, a steamer and a sewing machine is requested.

SIGNATURE

Signature of this Technical Rider implies that the Presenter and his or her agents, including theatre managers, technical directors and operating staff agree to all of the above requirements unless specifically amended in writing and agreed to by the Company Artistic Director and Company Production Manager.

AGREED:

Presenter Date: _____

Lauren Hughes, Red Leap Theatre Ltd Date: _____