

# COMPANY 2

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## PRODUCTION RIDER

### KEY COMPANY CONTACTS

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<b>Lighting Designer</b>	<b>Dan Black</b>	+ 61 421 823 363	dan_black_dan@hotmail.com

### KEY PRODUCTION INFORMATION

Show Duration	60 minutes, no interval
Touring party	<p>Touring Party total 9:</p> <ul style="list-style-type: none"> <li>• 1 Show Director/Tour Manager</li> <li>• 6 Circus Performers (2 under 13 years)</li> <li>• 1 Production Manager/Rigger</li> <li>• 1 Parent support</li> </ul> <p>*Company 2 can tour with a technical team to operate the show. This will alter costs for the buy in of the show but could save time in tech and extra technical staff for the in and out. This is to be discussed directly with Company 2</p>
Venue Configuration	<p>Black box theatre.</p> <p>*This show has been performed in a Black Box but can be adapted to all stages and circus tents.</p> <p>**Kaleidoscope also offers a workshop series which can be run in conjunction with a season.</p>

<p><b>Please Note</b></p>	<p>This document is an integral part of agreements between presenters and Company 2 (the Company). The information herein should be read carefully as part of programming considerations.</p> <p>Any technical requirements that <b>cannot</b> be met by presenters in accordance with this rider, must be resolved to the Company's satisfaction prior to finalization of a Performance Agreement.</p> <p>Kaleidoscope is a project which aims to be inclusive. We have young people in the show that are an equal part of the team and must be respected, included, cared for as an equal team members. The young people are employed under Australian tax and child protection laws by Company 2. These young people and other participants/patrons who may engage with the production may have particular needs. Company 2 has a support program in place to assist these people. It is essential that and technical staff, venues, produces understand these requirements and offer the project the support it needs to be inclusive.</p>
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## Venue Documentation

All up to date technical documentation for the venue is to be emailed to the Project Manager and Producer at the earliest possible time and **at least two months prior to tour dates.**

Scale drawings and plans are to be provided for the following venue technical specs:

- Scale drawings including section and plan views
- Seating plan
- Stage plan
- Rigging points
- Lighting grid
- Standard hanging plot
- Inventory of lighting equipment
- Inventory of audio equipment
- Regulations (noise levels, fire codes, curfews etc.)
- Venue contact details

Preferred file format is .DWG. Please also send accompanying PDF files with a scale bar.

## Performance Schedule

Please note the following details regarding scheduling:

- Maximum of 6 shows per week, with a minimum of 1 day off per week
- Additional weekly shows are possible, subject to negotiation and increased fee
- For seasons of more than 3 consecutive weeks, an additional rest day is required every 4<sup>th</sup> week
- Performance days, travel days and bump in/tech days are all considered to be days worked

## Crew and Staffing

Venue crew are required at load-in, load-out, bump-in, bump-out, technical rehearsals and performances, according to the following staff guidelines.

All venue technical staff must be qualified and be familiar with the venue and all in-house equipment.

The Company 2 Production Manager will oversee all rigging and staging elements along with venue manager/technical staff.

Crew roles between Company members and venue staff run as per the following breakdown:

Venue/Presenter to provide:

Bump-in	1 x lighting Technician 1 x lighting operator for the season 1 x sound engineer/AV Technician 1 x sound/AV operator for the season
Technical Rehearsal	1 x Sound engineer/ AV to operator 1 x lighting technician to operator
Show Call – <i>Same operator as Tech Rehearsal</i>	1 x Sound engineer/ AV to operator 1 x lighting technician to operator
Bump out	2 x mech's for load out

The Company to provide:

Company members provide the following crew functions, as required, throughout load-in/out, bump-in/out, rehearsals and performances:

1 x Director/Tour Manager

1 x Production Manager/rigger

4 x Artists for load in, Set up, Sound check (This does not involve young performers. Any staff under the age of 18 years is not involved in load in or out for safety reasons).

**Call Times, Cast Warm-Up, Set & Turnaround Times**Call times

Show call- 3 hours prior to performance

Post show- 1 hour post performance for cool down and reset

Cast Warm-Up

**Cast require use of a dedicated warm-up space for 3 hours prior to each performance.** The space needs to have a minimum floor area of 4mx6m and a minimum height of 5m.

The stage and auditorium is ideal, if possible. If it is not possible for cast to access the stage for warm up during the show call time, a separate studio space or rehearsal room must be made available for cast for the full three hours of the show call.

The space should be temperature controlled and in close proximity to the performance venue.

Additional Venue Access

Additional access to the venue will be negotiated, as required, during the season for re-rehearsals or similar Company activity.

## Bump-in

The standard bump-in time is approximately 12 hours. **Exclusive access to the venue is required during this time.**

The lighting design must be pre-rigged and patched prior to the Company's arrival. The rig and focus time detailed below is for focus, setting floor LX and any adjustments necessary for particular venues.

The below schedule assumes the first performance happens on the second day. This schedule does not include meal breaks.

### Bump-in Schedule

	COMPANY 2			VENUE/FESTIVAL STAFF				
	Director	Production Manager/Rigger	Circus Artists	Venue manager	Lx technician	Lx operator	Sound Engineer/AV	Sound Operator/AV
1st hour	Check/unpack show gear			Oversee bump in and technical rehearsal, primary liaison with Company 2				
2nd hour	Set audio equipment, AV and instruments	Rig show equipment according to Company rigging plan	Assist Venue rigger to hang all aerial equipment. Set stage and backstage area & assist with bump in		Lx rig and focus (+ crew)	Lx rig and focus (+ crew)	Set audio and AV	Set audio and AV
3rd hour								
4th hour								
5th hour	Sound check, Lighting plot, AV set				Aerial Gear testing	Lx plot	Lx plot	Sound check, AV test
6th hour								
7th hour			Sound check					
8th hour	Lighting & safety rehearsal	Lighting & safety rehearsal	Lighting & safety rehearsal			Lighting & safety rehearsal		Lighting & safety rehearsal
9th hour								
10th hour	Technical rehearsal	Technical rehearsal	Technical rehearsal		Technical rehearsal			
11th hour								
12th hour								

## Bump Out

Bump out after the final performance.

2 x venue crew required. Estimated time required 3 hours.

## Staging

Preferred configuration is end on stage/theatre.

The project is adaptable to all venues and has a great interest to take the show far and wide. The Company is open to discussion for special tents, community halls, circus tents, large and small theaters, show in the round. These venue must be discussed with the Company and a Rider and Design can be created.

*Kaleidoscope* can be performed with the following staging requirements (these could be adapted to suit venues):

#### Stage and seating

- Minimum stage area 7m x 7m end on
- Minimum round stage 6m round
- Stage surface – Wood
- Stage must be even and level
- Minimum height 6m from top of stage to the rigging point

#### Venue/Presenter to provide

- Suitable staging according to requirements
- Screw fixings (or suitable points) for pull out lines
- Industrial Fan for use in the Bike Scene
- Air compressor or pumping device for large inflatable
- 2 x black desks for music area (see photo attached)
- Vacuum for clean up after each performance

#### Company 2 will provide

- Matting for the performance as required
  - \* Note for tours with air travel mat's maybe easier sourced in the local performance area.
- All relevant rigging equipment relating to the Circus apparatus and pull out lines
- All other props and equipment for the performance

## Rigging

A Generic Rigging plan is available upon request. A venue specific plan will be provided at least two weeks prior to bump-in. Full rigging hand-over documentation can be provided upon request.

#### Rigging points

##### a. Trapeze

A Double static point is required at the front right hand side of stage or outside the projection light. The Trapeze is rigged from these points. Points must have 1m spacing.

A pull out line to the wings and a ground attachment point is needed in the wings (sandbagged or screwed to stage).

##### b. Tissu

A single point center stage for the tissu. A pull out line to the wings is needed with a ground attachment point in the wings (sandbagged or screwed).

##### c. Lyra

A single point upstage right for the Lyra. This hangs inside the set. See photo attached for details.

#### d. Pole

Pole is ideally fixed into the ground (drilled in with 4 screws) and hard rigged to the structure at the top of the venue. This is best discussed directly with Company for best rigging plan for each venue.

#### Venue/Presenter to provide

- A qualified/certified rigger capable of hanging circus equipment in the venue
- Load bearing points for all internal rigging requirements and properly maintained access ladders and/or EWP equipment to reach the rigging points during bump in, bump out and for pre and post show checks.
- Engineers report on structure (if needed)
- Scaffolding for pole installation (if needed)
- Scaffolding for hanging the stage set (if needed)

#### Company 2 will provide

- 1 x Trapeze
- 1 x Tissu
- 1 x Lyra
- 1 x Pole
- 1 x base plate and floor screws for pole
- Assorted rated slings, pulleys, ropes and shackles
- Pull out lines
- System for feather drop

## Lighting

#### Venue/Presenter to provide

- 1 x Lx Operator and assistant as per the Bump-in and performance schedule
- 1 x Lx Operator to operate for the performance as per the Bump-in and performance schedule
- A plan of the venue and a lighting plan of the standard rig (if applicable) in both pdf and dwg, for 12.5 (CAD) format or Vector Works
- A full technical specifications document (APACA format preferred) including a list of the venue's lighting equipment
- Colour gel as per lighting plan. All profiles must also have R119 frost
- Spare fixtures and lamps as necessary
- A dedicated lighting operator who is consistent throughout the season who is familiar with the venue and equipment and who is able to program the lighting console to a high standard.
- Prior to Company 2 arrival the venue should be pre-rigged and patched according to the final discussion of the lighting plan.

Company 2 can provide a specific lighting plan upon receipt of the venue's lighting inventory and venue plan documents. Venue specific plans will be provided at least two weeks prior to tour dates.



## LIGHTING INVENTORY LIST

*Please note - substitutions based on availability and venue stock may be possible but must be cleared with the Lighting Designer or Production Manager prior to arrival.*

- colour front light wash
- colour backlight wash
- 2 colour boom wash
- High side wash
- Various specials
- Computerized lighting console

## AV

### Venue/Presenter to provide

- Projector Barco 6000 Lumen or similar model
- Projection screen. Size is determined by venue configuration
- HDMI cable from camera to control room

### Company 2 to Provide

- Computer with Q Lab to run AV and Audio
- All the AV files needed for performance
- Camera and tripod and rigging for live feed

## Sound

### Venue/Presenter to provide

*Sound requirements may be subject to minor changes and must be confirmed 4 weeks prior to performance*

### **Control:**

1 x sound engineer/Av tech as per the bump in schedule  
1 x Sound/AV to operator for full run of the season

**PA:** A high quality PA is required, capable of delivering full range stereo throughout the venue at a good level with no distortion, buzz or hum(D&B, Nexo, Meyer, or similar).

The system must have sufficient processing for all speakers (including subs).

**CONSOLE:** A high quality mixing desk is required. It must have at least 8 mic inputs, and 4 stereo inputs. The show requires a minimum of 2 sends to stage.

### **INVENTORY LIST:**

*Microphones*

2 x AKG 414

1 x SM57

2 x wireless lapel mics

*DI's*

1 x DI for ipad on stage with a separate send to an on stage speaker

*Stands*

2 x round base desktop stands

1 x small boom stand

*Monitors*

2 x side fills

**Comms:** 1 talkback station backstage for preshow calls

**At FOH:**

1 x stereo line input from Laptop into sound desk

1 x mini jack stereo input for extra music device.

Audio and video will be run from Qlab, on a laptop provided by the company.

Company 2 to Provide

- All instruments needed for the performance
- Pre show and post show music play list

**Freight, delivery and storage**

Kaleidoscope travels with a total of approximately 4 cubic meters of freight, weighing approximately 300kg. This will be travelling as 5 items.

- 1 x Large road case
- 1 x Small road case
- 1 x costume suitcase
- 1 x exercise bike
- 6 x 4m acrobatic matt (unless found locally)
- 1 x pole

\* For overseas travel the cost of freight can sometimes cost more than of the set/props to purchase. We could reduce our freight and purchase gear in the OS country for equipment which is not custom made. Company 2 has storage in the UK and Germany.

Venue/Presenter to provide

- Delivery of freight from Brisbane or previous destination
- Storage of freight at the venue 2 days prior to bump in and until the end of the next business day following the final performance, unless otherwise agreed

## Dressing rooms wardrobe and Green Room

Venue/Presenter to provide

### Dressing Rooms

- Adequate dressing room facilities sufficient for 9 people
- Dressing rooms should be secure and lockable
- 2 clothing racks with coat hangers for costumes
- Access to toilets and shower backstage
- Mirrors and Clean Towels provided
- **It is essential for cast to stay active and warm immediately prior to each show. If the stage is not accessible for a duration of not less than 60minutes immediately prior to each show, the venue must provide a covered space back stage of at least 6m x 6m floor area and 5m height.**

### Wardrobe

Laundry facilities including a washing machine, clothes dryer, drying racks, iron and ironing board.

\*Please note: Kaleidoscope uses water based paint in this performance. Artists will need to access showers and washing machine directly after the performance to wash costumes and the Tissue.

### Greenroom

Greenroom facilities for 8 people to include; hot and cold running water, refrigerator and tea and coffee making facilities. **Access to a freezer and ice/ice packs for emergencies**

## Consumables - as required, sufficient to cover the program of performances

1 x white gaff, 2 x black gaff

2 x black electrical tape

**2 x ice packs OR Fresh ice provide at start of the performance with Plastic bags and tea towels incase of injuries and emergencies**

## Catering Rider

Please provide for each performance and technical call:

- Water bubbler to refill water bottles. If this is not possible a minimum of 10 bottles of water per performance to be provided

## Accommodation????

- Where Company members are required to work away from their respective homes, outside of Brisbane. Company members require a minimum of 3 star accommodations for the duration of the season including travel, bump in days and rest days for the length of the season.
- All rooms must have a minimum of double or queen size beds for adults and singles for the 2 children
- Seasons longer than 7 days require the accommodation to have a kitchen
- The standard touring party requires 8 rooms//???

- Accommodation must be within walking distance of the venue. If this is not possible, transport must be provided between the accommodation and the venue OR sufficient public transport ticket to be provided by the venue/presenter for the duration of the season

### **Ground Transport**

- The Company requires presenters to arrange transfers from airport to accommodation on arrival and departure
- In the event that accommodation is not walking distance to the venue, the Company requires transportation
  - to and the program of performances, and
  - to and from any media calls

### **Travel and LAHA**

For seasons outside of the artists home city of residency, Brisbane Australia. The presenting partner must provide return travel for all company members (9) and LAHA paid at Australian standard rates.

#### **Flights**

Standard touring party international travel requirements are currently:

- 9 from Brisbane Australia

The Company will advise presenters of any alternate travel needs as early as possible in the contacting process.

**Supporting Documentation**



**Paint Station**



**Details of Paint used**



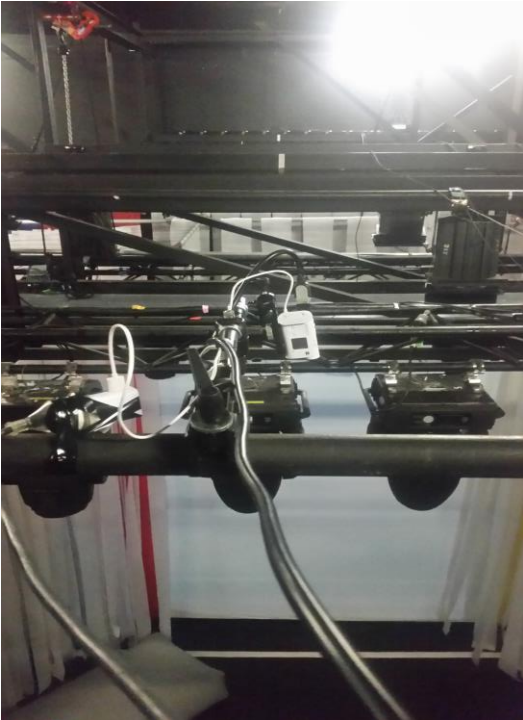
Set design



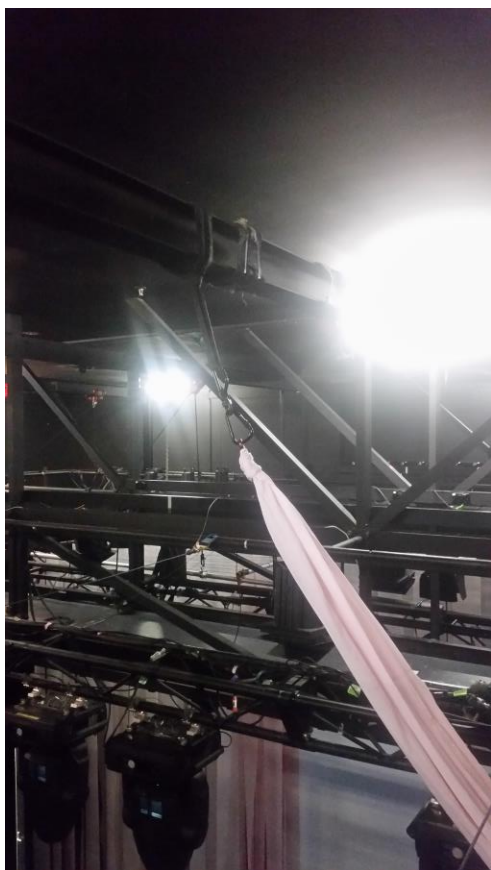
Set Top View. Venue to provide the pipe for hanging.



Lyra dead hung from single point. Inside set on upstage right hand side.



Camera rigged above center stage. HDMI cable to be provided by venue to projector.



Tissu rigging point

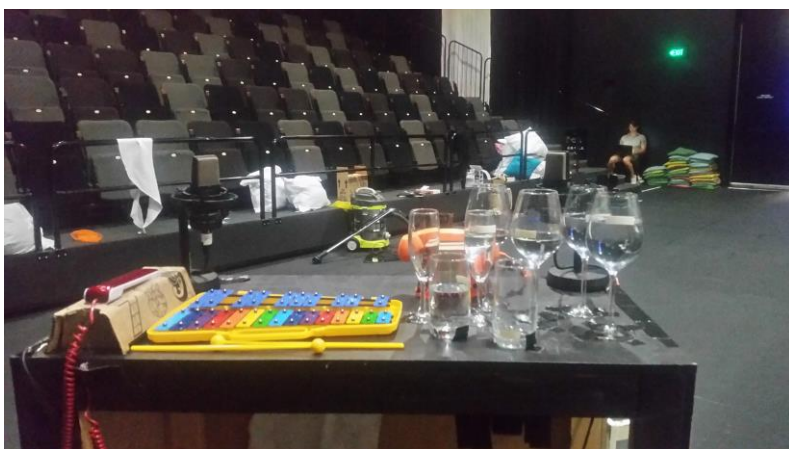


Pole Base plate bolted into the ground.





Music area. Black boxes to be provided by the venue.



Music desk from stage view



Whale drum top view



Whale drum with Mic



Pillow area and Blob (air compressor is used to blow up this blob)



Second Pillow area



Industrial Fan to be provided by the venue.



Air compressor to be provided by the venue