

# EVE EGOYAN: SOLO FOR DUET

## Technical Rider

The following technical instructions represent the basic requirements for Eve Egoyan's (the COMPANY's) production of **EVE EGOYAN: SOLO FOR DUET**. This addendum forms an integral part of the contract and must be signed by the SPONSOR and returned with the performance contract.

This document consists of nine (9) pages total.

### 1. SHOW INFORMATION

Running Time: Approx. 75 minutes, no intermission

Advance Company Personnel:

Agent: Barbara Scales – +1.514.276.2694 – scalesb@latitude45arts.com

Production/Technical Director: Simon Rossiter – +1.416.875.8355 – simonrossiter@me.com

Traveling Company Personnel:

- 1 Performer – Eve Egoyan
- 1 Sound Engineer – Phil Strong
- 1 Lighting/Technical Director – TBA
- 1 Production/Stage Manager – TBA

No haze or smoke, gunshots, profanity or nudity, or special effects. There are simulated strobe effects.

### 2. VENUE

The SPONSOR agrees to make the theatre available to the technical personnel for a technical set-up period of at least twenty (20) working hours (not including meal breaks) preceding the performance for the purpose of: adjusting masking; hanging, gelling, and focusing lighting equipment; setting lighting cues; installing and focusing projections; installing and balancing audio; set-up and tuning the piano; and technical rehearsal.

This is a typical layout of the technical time required:

Day #1	9:00 am – 1:00 pm	Hang plot, cable/patch, install projector, prep audio, adjust masking
	1:00 pm – 2:00 pm	Crew Lunch
	2:00 pm – 7:00 pm	Focus and clean-up; Piano arrival and initial tuning.
Day #2	9:00 am – 12:00 pm	Technical corrections; Piano fixes and second tuning as required.
	12:00 pm – 1:00 pm	Crew Lunch
		<i>Stagger Audio Lunch if possible for sound check</i>
	1:00 pm – 5:30 pm	Technical rehearsal
	5:30 pm – 6:30 pm	Crew Dinner
	8:00 pm	Performance
	9:30 pm – 12:00 am	Strike

Alternative or abbreviated schedules may be possible under some circumstances. The SPONSOR should consult with the COMPANY to confirm and approve the technical schedule prior to signing this rider.

The COMPANY will require unrestricted use of the stage and hall during the day of tech as well as the day of performance, including during lunch and dinner breaks to accommodate access to the Disklavier.

The SPONSOR agrees to provide an English-speaking Technical Director (or through a reliable translator) who will make all technical arrangements between the COMPANY and the venue prior to the company's arrival IN ENGLISH. This Technical Director must be available to the company at least two months prior to the engagement to provide technical information to the company and arrange all scheduling and technical aspects of the performance in advance of the company's arrival. This person shall be available for the full duration of time the company occupies the theatre. This Technical Director must be thoroughly experienced, professional, and have the authority to speak for the SPONSOR.

### 3. DISKLAVIER PIANO

A Yamaha Disklavier grand piano is required for the performance. The Disklavier is an acoustic piano with a computer interface. Yamaha Canada Music is a sponsor of the production for touring within Canada. Yamaha will provide a Disklavier wherever one is available at the touring destination.

The SPONSOR must request the largest size Disklavier grand piano available from the local Yamaha Dealer (sizes vary) and either of: a duet piano bench (preferred), or an adjustable (hydraulic or manual) piano bench (preferably not very padded).

The SPONSOR must arrange delivery and tuning of the Disklavier. The Disklavier should be delivered as early as possible to the theatre in order that tuning is completed well before the performance. The SPONSOR must consult with the company to confirm acceptable timing for tunings.

Disklavier pianos that do not work with smart phone set-up apps must be accompanied by the appropriate remote control.

The Disklavier must be tested for full functionality (including: electromechanical function, MIDI response, MIDI transmission, etc.) prior to delivery. Because the pedals and some of the sensor connections must be dismantled prior to travel and reassembled upon arrival, the full functionality (as noted above) must be tested again (and any required repairs made) by the Disklavier technician upon delivery.

If possible, an experienced Disklavier technician should be present for the delivery and setup of the piano. Please note that tunings for Disklavier require about two (2) hours.

At the time of tuning, the Disklavier's lid must be removed (under the guidance of the piano technician/tuner). It is the SPONSOR's responsibility to keep the soft travel cover (supplied with the instrument) over the Disklavier's body until the instrument is picked up.

The SPONSOR shall inform the COMPANY of the piano dealership providing the Disklavier so that the COMPANY may clear all aspects of the performance with the supplier.

Depending on the duration of the performance schedule, the Disklavier may require more than one tuning, at the SPONSOR's expense.

### 4. STAGING AND MASKING

It is imperative that the SPONSOR send immediately upon signing the contract agreement: a ground plan, 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.

Minimum dimensions of the playing area are 26'-0" (8m) wide, and 22'-0" (6.75m) deep.  
Minimum height from stage floor to rigging is 20'-0" (6m).

The production utilizes no masking or main curtain unless the back wall of the venue is deemed unusable; in which case a black backing and scrim may be required. The company may utilize 'German' side masking panels if they are available and necessary to mask any backstage areas. All extant stage draperies must either be flown out of view or removed.

An in-house operating position must be provided for the Audio Engineer to operate the production. See Section 5 & 7.

For set-up and technical rehearsals, an in-house production table must be provided for the Lighting Director and Stage Manager.

An onstage calling station is required for the Stage Manager, preferably located stage left.

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### 5. SCENIC ELEMENTS

The set consists of one large white drop 40' (12m) tall and 16' (5m) wide, and a red marley floor 24' (7.5m) wide and 19'-6" (6m) deep. The excess height of the white drop is dressed onto the marley floor. The COMPANY travels with all three items.

The SPONSOR must provide all necessary rigging materials for the white drop, and all necessary tape to secure the marley floor (1" clear dance floor tape, and 2" matte gaff or black dance floor tape).

The white drop is made of an inherently flame-retardant material, and shall hang from an upstage lineset (tied taut to the pipe), with a working trim height of approximately 30' (9m). During the fit-up, the drop must be steamed to remove wrinkles. The SPONSOR shall provide a steamer for this purpose.

The installation of marley floor, white drop, and bustle of fabric shall all be supervised by either the company's Stage Manager or Technical Director.

The SPONSOR must provide an onstage equipment table for audio/video equipment measuring at least 72" (2m) by 30" (0.75m), and an in-house audio/video operator table measuring at least 36" (1m) by 20" (0.5m). See Section 7.

### 6. CREW

The COMPANY travels with a Stage/Production Manager, Lighting/Technical Director, and Audio Engineer, who supervise the set-up, lighting, and operation of the show.

When in a non-English speaking country, the COMPANY requires a minimum of two translators, at least one of whom is familiar with theatrical terminology and practices. The translators will be made available to the COMPANY from the time of their arrival in the venue's city, until the time of their departure.

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 in a departmentalized theatre:

Load-in, set-up, focus	2 deckhands, 4 electricians, 1 fly, 1 fly loader, 1 audio, 1 video, 1 wardrobe
Level set, note sessions	1 deckhand, 4 electricians, 1 fly, 1 audio, 1 video, 1 wardrobe
Rehearsal, Dress, Performance	1 deckhand, 1 electrician, 1 audio, 1 video, 1 wardrobe
Strike & load-out	2 deckhands, 4 electricians, 1 fly, 1 fly loader, 1 audio, 1 video, 1 wardrobe

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's Technical Director/Production Manager.

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 schedule times.

## **7. SOUND**

The SPONSOR agrees to provide one Yamaha Disklavier Grand Piano, per section 3 of this rider. The piano will be situated on the stage.

The COMPANY travels with an audio mixer, microphones, monitor equipment, snake, and show control equipment & connectivity necessary for the onstage operation of the performance's audio.

The SPONSOR must provide a high-quality full-stereo sound system, including all necessary front-of-house speakers, mixers, and amplifiers to ensure adequate reproduction of sound for the audience. The SPONSOR must provide a stereo connection to this PA system from the on-stage equipment position.

The SPONSOR must provide one (1) Yorkville [PS10P] speaker, or one of sufficiently similar size, fidelity, and power (adequate substitution at the sole discretion of the COMPANY). In Canada, these speakers are available from Long & McQuade.

The SPONSOR must provide three (3) Yorkville Excursion Mini 70-watt compact PA speakers [EXM70], or one of sufficiently similar size, fidelity, and power (adequate substitution at the sole discretion of the COMPANY). In Canada, these speakers are available from Long & McQuade. For venues with permanent, apron-mounted front-fill speakers, these are not required.

The SPONSOR shall provide an on-stage equipment table (see Section 5), adjacent to the audio/video patch panel, and with a single 15A-120VAC constant power circuit (5-15R). All connections to the Disklavier and to the audio/video systems will be made from this table.

The SPONSOR shall provide an in-house operator's table (see Section 5), for the Audio Engineer's exclusive use. The table must provide a clear line of sight to the stage. At this location a single 15A-120VAC constant power circuit (5-15R) is required, along with a intercom headset.

Headset communication for five (5) people is required at the following locations: Lighting Operator, Sound Operator, Audio Engineer (company position), Stage Manager (company position), Stage Carpenter. An additional headset position will be required at the in-house production table for the Lighting Director during rehearsals.

## **8. PROJECTIONS**

The SPONSOR agrees to provide a high-quality projector with a minimum 10,000-lumen output. The projector must be situated in front of the white drop and lensed in such a manner as to provide an image which entirely illuminates the white drop starting 3' (1m) above the stage up to a height of 20' (6m). There may be no obstructions to the image.

The SPONSOR agrees to provide all necessary cables and infrastructure to connect the projector to the onstage equipment table (see Section 5).

The COMPANY will supply the necessary equipment for the video output source. The SPONSOR agrees to provide HDMI or SVGA connections at the onstage equipment table for the company-supplied controller.

The SPONSOR agrees to provide an external dowsers, controlled from the lighting console, if the supplied projector does not include a remote-controllable internal shutter to ensure a complete blackout.

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### 9. LIGHTING

The production utilizes a variety of conventional and LED lighting equipment, supplied by the SPONSOR. The production makes extensive use of the color-changing features of LED profile spots, and are integral to the successful implementation of the existing lighting. Alternate versions of the design without a full complement of LED profile spots can be developed.

Approximately 55 total fixtures provided by the SPONSOR are required, as indicated below. Exact fixture count and requirements are dependent on the size and configuration of each theatre, and will vary accordingly.

A specific lighting plot tailored to each venue will be supplied once technical drawings and inventories are received. A minimum of sixty (60) control channels and a computer console capable of recording a minimum of fifty (50) cues is required. The COMPANY travels with an ETC Eos-family show file, and preference is given to compatible control consoles.

The COMPANY requires approximately the following to adequately light the performance:

- 17x ETC SourceFour LED Series 2 Profile Spots ("Lustr2") – 6x 19°; 1x 26°; 6x 36°; 4x 50°  
*Versions of the work with non-LED fixtures exist, but additional quantities of tungsten fixtures may be required*
- 38x ETC SourceFOUR ERS, 750w – 17x 19°; 16x 26°; 3x 36°; 2x 50°
- 12x Drop-in iris kits for ETC SourceFour
- 3x A-size gobo holders for ETC SourceFour

The COMPANY travels with necessary gel color and gobos for the performance.

The COMPANY travels with additional LED light fixtures integrated into the set. A single 15A-115VAC constant power circuit (5-15R) is required behind the white drop. DMX signal from the lighting console must also be provided to this location.

For all rehearsals, a monitor link to the lighting console is required at the in-house production table, along with one circuit of AC constant power, and adequate task lighting for the Lighting Director and Stage Manager.

### 10. DRESSING ROOMS

A private dressing room is required for Eve Egoyan. This 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 performer.

A touring production office suitable for the Stage/Production Manager, Lighting/Technical Director, and Audio Engineer is also required.

All dressing rooms must be available to the unrestricted use of the company from the time of arrival in the venue until the final departure. Dressing rooms should be lockable, with the company provided keys or codes required for access.

### 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 one (1) rolling costume rack. The COMPANY will also require access to a washer and dryer on-site.

Wardrobe maintenance may require a wardrobe person on the call, which will be provided by the SPONSOR per the staffing agreement.

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### 12. HOSPITALITY

The COMPANY will require the SPONSOR to provide two (2) large, clean, bath-sized towels for use by the performer.

The COMPANY will require the SPONSOR to provide light refreshments for 4 people each day of residency in the venue, including: bottled water; Gatorade (lemon-flavoured); hot coffee and tea service; bananas; mixed unsalted nuts; a variety of other snack foods such as fruit, cookies, and granola bars.

A green room shared between the performer, touring production staff, and local production staff should also be available.

Wireless internet access for all members of the company is required throughout the duration of the company's residency.

Accommodation, travel, and per diem requirements must be discussed and negotiated as part of the contract.

### 13. LOCAL MANAGER

Should the SPONSOR be unable to be present at all times during the period of activities covered by this agreement, then a local manager shall have the power and understanding to resolve any disagreements arising from misinterpretation of this rider, and to act on behalf of the SPONSOR whenever the need should arise.

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, prior to signing the contract.

If you have any questions regarding this rider, please contact:

Technical Director, Simon Rossiter, at: +1.416.875.8355 or [simonrossiter@me.com](mailto:simonrossiter@me.com)

Agent: Barbara Scales - +1.514.276.2694 - [scalesb@latitude45arts.com](mailto:scalesb@latitude45arts.com)

**PLEASE SIGN AND DATE AND RETURN WITH CONTRACT**

\_\_\_\_\_  
SPONSOR

\_\_\_\_\_  
DATE

\_\_\_\_\_  
COMPANY

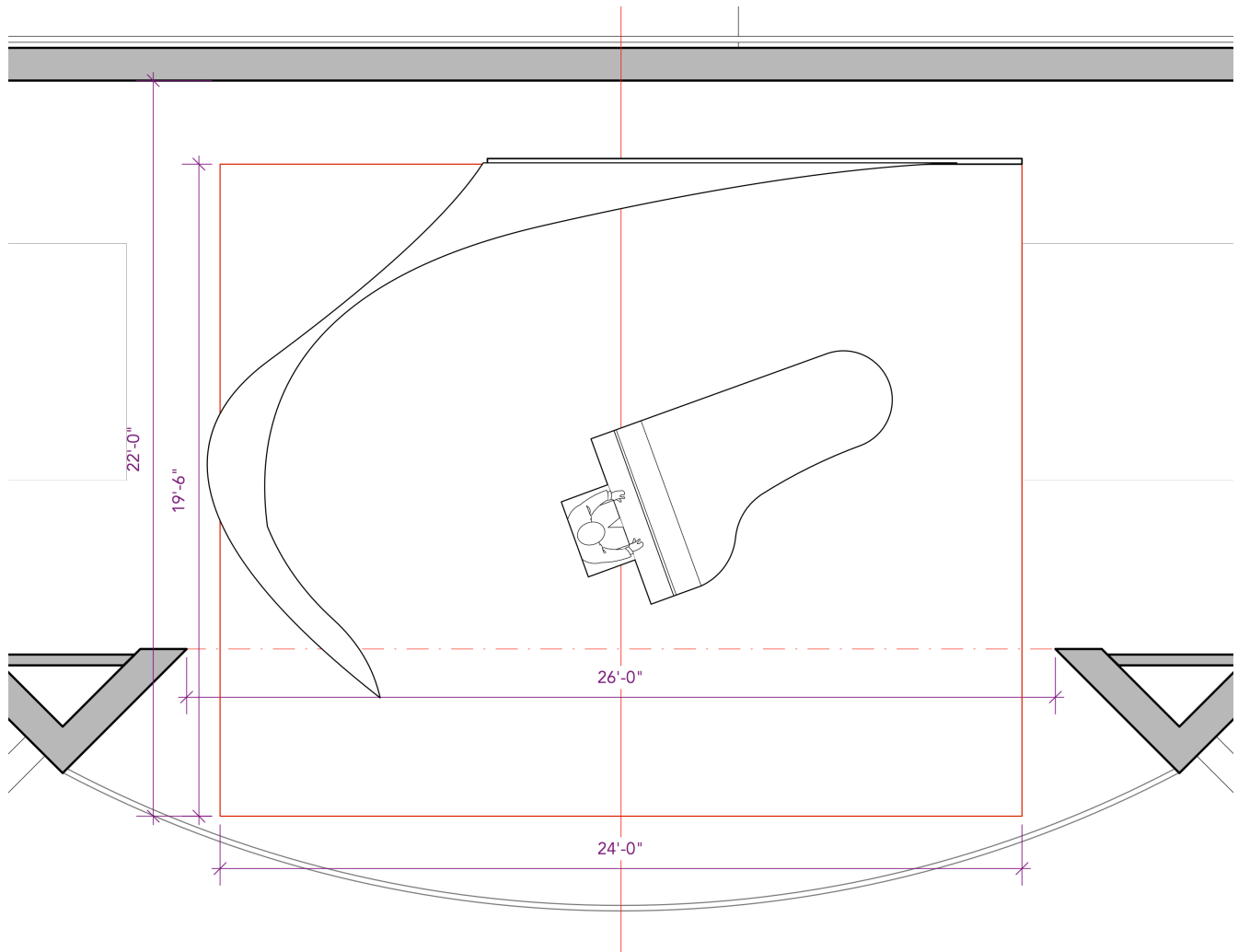
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### SAMPLE GROUND PLAN

\*\*Subject to change and adjustment.

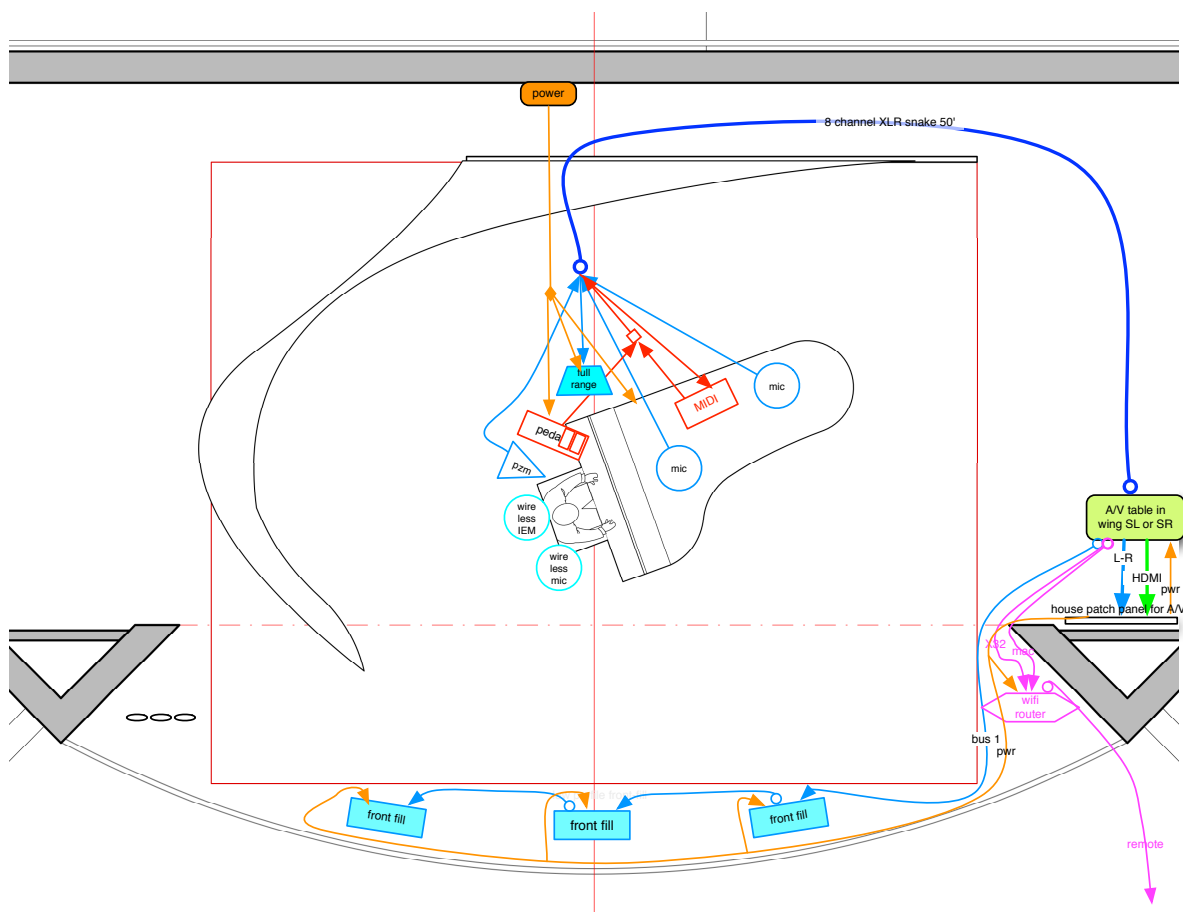


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### SAMPLE AUDIO STAGE PLOT

\*\*Subject to change and adjustment.





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### SAMPLE PROJECTOR CONFIGURATION

\*\*Subject to change and adjustment.

