

# Okinum Technical Rider

## Productions Onishka

This Technical rider is an integral part of the agreement between the **PRESENTER** and Productions Onishka.

The **Technical Directors** of the **PRESENTER** and of the **COMPANY** must both sign this document prior to the signature of the contract between both parties in order to confirm the feasibility of the performance.

Any changes to this document must be agreed upon by the Technical Directors of both parties, and confirmed in writing



Photo: Amanda Roy

## 1. Overview

*Okinum* is a 65 minute immersive theatrical performance, without intermission.

- The show is performed in the round, with the audience seated all around the stage, to a maximum audience capacity of 150
- Émilie Monnet, on stage, is accompanied by live music and sound from Jackie Gallant, situated on a separate riser occupying a portion of the seating area
- The touring company will also include a Stage Manager / Lighting & Video operator and a Technical Director / Audio Engineer

## 2. Venue Requirements

### 2.1 General

As a performance in the round, *Okinum* is ideally suited for medium to large blackbox theatres, however it can also be presented in studio or proscenium theatres, with the audience seated on the stage.

- Minimal dimensions of the venue are 10m x 10m x 6m (32' x 32' x 20')
- The stage floor must be level and free from any obstructions
- A pentagonal central platform will be installed at center stage, surrounded on all sides by at least two rows of audience seating, separated from the platform by a minimum of 6'
  - Audience seating may be arranged in either a circular or pentagonal pattern, surrounding the set
  - Audience seating may be at floor level, or raked on risers, not to exceed the height of the central platform (~28")
  - In a studio or proscenium theatre, where the depth of the performance area does not allow audience seating at least two rows deep on the downstage side of the central platform, it *may* be possible to seat one or more rows of fixed seating in the house - to be determined with each venue
- The COMPANY will require access to the the venue and dressing rooms a minimum of 2 hours prior to each performance
  - Each performance will require a projector check, sound check, lighting lamp and focus check, and atmospheric effects check, to be completed during this period with all appropriate COMPANY and PRESENTER personnel
  - The final 30 minutes before the house is opened to the audience for each performance shall be designated warm up time for the Performer. The stage should be quiet and clear of unnecessary personnel. A smudging ceremony will also be conducted (See section 12 : Smudging Ceremony)
- Please refer to Annex A for general plans

### 2.2 Front of House

- The performance is 65 minutes long, without an intermission
- The house must be opened to the audience as close as possible to the performance time. Preferably no more than 15 min
- No latecomers may be admitted once the performance has begun
- If it is permissible, after the performance, the audience will be invited to stay and reflect for a few moments, while enjoying a cup of tea served by the performer
- Any additional post-show talk-backs to be discussed with and agreed upon by COMPANY
- Program information will be provided by the COMPANY to the PRESENTER, to be distributed electronically
- Additional displays of program & promotional information to be discussed with each venue

## 2.3 Stage Management

The COMPANY stage manager will require the following, to be provided by the PRESENTER

- Where possible, it is ideal that the COMPANY Stage Manager can operate the show's lighting and video from their position. Otherwise they will need to be able to communicate directly with the in-house operator from the following position:
- A stage management position with a table, a sturdy, comfortable swivel chair, and an unobstructed view of the entire performance area
- Adequate work light or desk lamps with dimmers
- Where the stage management position is enclosed behind glass, or where the distance to the stage exceeds 60', a clear, undistorted audio feed, with volume control must be provided
- Where the stage management position is not enclosed, or where it is very close to the performance area, an adjustable "control surround" drapery kit may be required to minimize light spill into the performance area
- A standard theatrical production intercom system (such as Clear-Com) with the following features
  - Wired or wireless, full duplex communication, with at least one channel dedicated solely for the use of the production
  - One single muff headset and beltback or base station located at the Stage Manager's position
  - One single muff headset and beltback or base station located at the Lighting Control position
  - One single muff headset and beltback or base station located at the Main Audio Console
  - One single muff headset and beltback or base station located at the Video Control position
  - One single muff headset and beltback or base station located at the Auxiliary Sound Control position

## 2.4 Masking

- The walls of the venue shall be covered by black velour masking wherever possible.
  - In a studio or proscenium theatre, the proscenium opening may be left uncovered.

## 2.5 Loading Access

- All of the equipment provided by the COMPANY will fit through a standard double door.
- Additional loading crew will be required:
  - Where loading facilities do not constitute a truck level loading dock, at the same level as the performance venue, and where the venue is not accessible by adequately sized freight elevator and/or ramp
  - Where the distance from the loading area to the venue is more than 100m (330')

Except where otherwise noted, all elements which are provided by the PRESENTER shall be installed prior to the arrival of the COMPANY, in accordance with plans to be provided by the COMPANY.

# 3. Personnel

## 3.1 General

*Okinum* tours with a team of 4 Personnel:

- one Performer,
- one Musician,
- one Stage Manager/ Lighting & Video operator,
- one Technical Director/Audio Engineer

The PRESENTER must designate a Technical Director to be present, responsible for, and accessible to the COMPANY during all periods of occupancy in the venue, as well as the pre-production period. This person should be experienced and knowledgeable about the specifics of that venue and its equipment.

## 3.2 Local crew

The PRESENTER shall provide an adequate crew of experienced and able bodied technicians. Also, please provide the rules and regulations governing the crew, with relation to working hours, breaks, departments, positions, and hierarchy, as applicable - especially where these rules are inflexible.

### 3.2.1 Load in

During the load in and installation period, this crew must include a minimum of: 3 Lighting Technicians, one Rigger, two Audio Technicians, two Video Technicians and two Carpenters/StageHands.

### 3.2.2 Focus

During the Focus period, this crew must include a minimum of 3 Lighting Technicians, two Audio Technicians, and two Video Technicians.

### 3.2.3 Performances

During the Performance, this crew must include a minimum of one Lighting Technician, & one Audio Technician, and one Video Technician.

### 3.2.4 Strike

During the strike, this crew must include a minimum of: 3 Lighting Technicians, one Rigger, two Audio/Video Technicians, and two Carpenters/StageHands. Ideally the same crew members as the load-in.

## 4. Schedule

It is ideal to schedule 2 days for installation and technical work in the venue prior to the first performance, with the first performance falling at the end of the second day. Please contact the COMPANY to discuss and confirm.

See Appendix A - Sample Schedule

## 5. Set

### 5.1 General

The set is composed of a central pentagonal platform and five suspended video projection screens, facing each edge of the pentagon, with the top of each screen angled approximately 20° to 30° towards the center of the room. A smaller platform for the live musician is located to one side.

Please See Appendix B - Floor Plan

### 5.2 The PRESENTER Shall Provide:

#### 5.2.1 Musician's station

To be located no more than 8' from the central riser. Exact placement to be discussed with each venue.

- A sturdy riser platform of at least 1.8m x 1.8m x 20cm high (6' x 6' x 8") and at most 2.4m x 2.4m x 36cm high (8' x 8' x 14") for the musician.
- a table of 1.2m x 0.8m x 0.75m high, (4' x 3' x 30") and covered in a black table cloth, as well as a standard, padded musician's chair, without armrests.
- 1@ isolated 120V/15A AC electrical circuit, independent from lighting and video power, and with NEMA 5-15 receptacle, to be located at the musician's riser.

### 5.3 The COMPANY shall Provide:

#### 5.3.1 Custom Scenic Elements

- All of the set elements, (comprising the pentagonal riser and suspended screens) and the basic hardware for their installation.
- All soft goods from the set are all inherently fire retardant. See attached certificates from manufacturers for details.

# 6. Rigging

## 6.1 General

Equipment shall be suspended from the venue's integrated lighting grid or fly pipes, as well as from a truss structure to be installed above the central platform when height is available. Additional rigging shall be affixed to the venue's high steel or gridirons where applicable.

See Appendix C - Rigging Plan

## 6.2 The PRESENTER shall provide:

*For Venues with 20' of clearance or more:*

- A variable height lighting grid, truss system, or fly pipes over the performance area, at a height of at least 6m (~20')
- The grid and high steel structure shall be capable to withstand a minimum weight of 2000 lbs where 1250 lbs are concentrated over the central area.
- Central circular or square truss structure, composed of 12" or 16" square profile standard duty aluminum box truss sections (such as Prolyte E20 or TomCat TC 1212-10D4B)
- 4 rigging points over the central platform, each with a safe working load of at least 1/4t (550lbs) for the installation of the truss structure directly above the central platform
  - 4 manual or electric chain hoists in safe working order, having a safe working load of at least 1/4t (550lbs) each and with adequate chain length or other hardware to reach the floor, and to raise the truss to a trim height of at least 4.9m (16') from the floor

*For venues with 17' to 20' of clearance:*

- A fixed or variable height lighting grid, truss system, or fly pipes over the performance area that can accommodate the total system weight.
- The grid shall be capable of withstanding a minimum weight of 1500 lbs where 750 lbs are concentrated in a central area of 20' diameter.

*For all venues:*

- 15 Additional rigging points for the suspension of 5 lightweight projection screens
  - Where the height of the scenic rigging points exceeds 9m (30'), 15 additional aircraft cables or rigging chains and associated hardware, of adequate length to reconcile the difference, will be required from the PRESENTER during installation
- Cable pick up points for lighting, video and audio cable running to the central truss. Location and details to be determined based on specific venue configuration

## 6.3 The COMPANY shall provide:

- Aircraft cables, and hardware for the installation of 5 lightweight projection screens, where the maximum height of the rigging points is 9m (30')

## 7. Props

The COMPANY shall provide all props, including but not limited to, treated kraft paper floor covering & 15 beaver pelts.

## 8. Lighting

### 8.1 General

Various lighting fixtures will be suspended from the venue's grid, truss or fly pipes, as well as from the PRESENTER'S central truss structure. It is crucial to the production that appropriate equipment and environmental conditions be present for the production and maintenance of evenly dispersed, moderate to heavy atmospheric haze.

- Except where noted, all lighting fixtures, accessories, cables, and control equipment shall be provided by the PRESENTER, in safe working order.
- Prior to the arrival of the COMPANY :
  - All fixtures, accessories and cables attached to the outer area of the venue's grid, truss, or fly pipes shall be installed, circuited and patched according to the plans provided (see Appendix D).
  - All fixtures, accessories and cables to be attached to the central area shall be set aside, tested and prepared to hang (see Appendix D).
- The PRESENTER shall maintain an inventory of spare fixtures, lamps, dimmers, cables, and accessories, as appropriate.
- The PRESENTER shall ensure that all fixtures including those installed on the central truss can be safely accessed by venue crew during the focus period, as well as for any service that may be required during the engagement.
  - *It is crucial that the central platform remains in place during the entirety of the focus period.*
- It is important that no unnecessary light sources be present, and that the venue be as dark as possible when no stage lights are turned on.
- Any equipment substitutions must be approved by the COMPANY Technical Director.

Please see Appendix D - Lighting Plan

### 8.2 The PRESENTER shall provide:

- 8.2.1 Control and Distribution
  - 1@ ETC EOS Family console located in the venue control booth:
    - With focus remote, or other means of control from the stage where the control booth is enclosed, or not located within close proximity to the stage
    - Focus remote position would ideally become the SM Station where video is also controlled.
  - 48@ 2.4Kw DMX controlled dimmers, plus additional dimming system for house lights

- DMX signal distribution equipment and cable as necessary to connect all LED fixtures and DMX equipment supplied by the PRESENTER, as well as that supplied by the COMPANY.

- 8.2.3 ERS Fixtures

each ERS fixture shall be provided with 4 functional framing shutters, c-clamp & safety cable:

- 5@ ETC Source 4 19°
- 11@ ETC Source 4 26°
- 5@ ETC Source 4 36°
- 1@ ETC Source 4 70° or 90°

- 8.2.4 Fresnel Fixtures

each fresnel shall be provided with c-clamp, barn doors & safety cable

- 15@ 1kW 6" fresnels

- 8.2.5 LED Fixtures

each LED fixture shall be provided with c-clamp & safety cable

- 5@ Chauvet COLORado 2 solo
  - Control Mode TR16

- 8.2.6 House lighting

Adequate, DMX dimmable ambient light for the safe entrance and exit of the audience. Preferably in the form of top-light, from open white sources having a color temperature of approximately 3000°K

- 8.2.7 Atmospheric Effects

- The PRESENTER shall be responsible for associated arrangements related to fire alarm and HVAC systems
- 1@ DMX controlled haze machine, capable of filling the venue area with evenly distributed, moderate to heavy atmospheric haze.
  - Adequate & appropriate fluid to run the haze machine, maintaining moderate to heavy atmospheric haze conditions throughout the focus and rehearsal periods as well as all performances
- 1@ 1400-2000W DMX controlled smoke machine, to be installed underneath the central platform, and connected to COMPANY's distribution baffle
  - Adequate & appropriate fluid to run the smoke machine, for a minimum of 20 minutes per rehearsal/performance

- 8.2.8 Accessories, Filters & Hardware

- 1@ ETC Source 4 drop-in iris
- 1@ R132 frost for the 70° (or 90°)
- All necessary power cables to connect all equipment supplied by the PRESENTER, as well as that supplied by the COMPANY



## 8.3 The COMPANY shall provide:

- 8.3.1 Effect Lighting
  - 5@ 36" single LED fluorescent tube fixtures - attached at the bottom of each video projection screen, and to be connected to the venue's dimmer system (NEMA 5-15 U-Ground connector)
  - 5@ LED pin spot fixtures - to be installed in the central area, and connected to the venue's dimmer system (NEMA 5-15 U-Ground connector)
  - LED fire effect fixtures - fixed to underside of central platform, and connected to the venue's dimmer system (NEMA 5-15 U-Ground connector)
  - 1@ MR16 'Birdies', with floor plate - to be installed underneath central platform (NEMA 5-15 U-Ground connector)
  - 5@ LED strip lights, with associated power supply and DMX controller - fixed to bottom outside edges of central platform. To be connected to a single 15A 120V electrical circuit (NEMA 5-15 U-Ground connector)

## 9. Audio

### 9.1 General

The audio system comprises :

- 5 main speakers, to be located centrally, suspended from above, aimed outwards towards the audience
  - 4 speakers (minimum) shall be located around the room, behind the audience as an additional surround system
  - 1 'practical' speaker shall be located underneath the central platform.
  - At least one subwoofer
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- All audio equipment supplied by the PRESENTER must be provided in safe, working order.
  - All speakers and other equipment to be installed during the load-in period shall be set aside, tested and prepared for installation prior to arrival of the COMPANY.
  - The PRESENTER shall maintain an inventory of spare speakers, amplifiers, cables, parts and accessories, as appropriate.
  - Additionally, PRESENTER shall take all reasonable measures to ensure the completed system can deliver even coverage of loud, clear and precise audio, free from buzzing or unwanted noise, to the entire audience area.

Please see Appendix E - Audio Plan

## 9.2 The PRESENTER shall provide:

### ● 9.2.1 Centre speaker cluster

To be suspended from the central truss or directly to the grid during the load-in period:

- 5@ d&b E8 or other approved compact two-way speakers having a large dispersion pattern of 90°x50°
  - each with hardware to hang in both vertical and horizontal orientation
  - To be focused outwards aimed at the centre of the audience position per side of the stage
- Amplified adequately as to the speaker's specifications
- Audio feed will be a single mono mix

### ● 9.2.2 Practical speaker

To be placed beneath central platform during the load-in period:

- 1@ d&b E8 or other approved compact two-way speakers having the largest dispersion pattern available
- Amplified adequately as to the speaker's specifications,
- Audio feed will be a single mono mix,

### ● 9.2.3 Subwoofer speaker

To be placed behind the audience:

- A minimum of 1@ d&b E15X-SUB or other approved omnidirectional compact subwoofer, driven on a single mono mix from the main console, by an appropriate amplifier
- If practical, this is to be placed prior to the arrival of the COMPANYY

### ● 9.2.4 Surround speakers

To be placed evenly distributed around the room, behind the audience, prior to the arrival of the COMPANYY:

- A minimum of 4@ d&b E12 or other approved compact two-way speakers having a large dispersion pattern of 90°x50°
  - each with rigging hardware or stands so as to be positioned in both vertical and horizontal orientation as required for the space,
  - each shall be at a height of 12' above the floor of the uppermost audience seating
  - To be focused towards central platform
- Audio feed will be 4 separate mixes from the main console
- Amplified adequately as to the speaker's specifications,

### ● 9.2.5 Main Console

Installed in venue control booth or, if possible, at the Auxiliary sound control position prior to the arrival of the COMPANYY

- 1@ Dante digital console having at least 24 inputs and 8 outputs
- 1@ Dante capable switch for 3 separate feeds other than the house system

- *If a Dante compatible console and switch are not available, please advise as soon as possible, the PRESENTER will need to provide 3 sound cards with a minimum of 8 outputs each and they will need to be validated by the COMPANY Technical Director.*

- 9.2.6 Auxiliary sound control position (TD station)

To be located immediately behind, and a minimum of 8" above the rear-most row of the audience, ideally positioned opposite the musician's riser. To be installed prior to the arrival on the COMPANY:

- 1@ table of 1.2m x 0.8m x 0.75m high, (4' x 3' x 30") and with control surround masking, as well as appropriate seating
- 1@ isolated 120V/15A AC electrical circuit, independent from lighting and video power, and with NEMA 5-15 receptacle

- 9.2.7 Wireless microphone system

To be installed at auxiliary control position, prior to the arrival of the COMPANY:

- 1@ Wireless receiver (Sennheiser G4 500 Series, Shure Axient-D, ULX-D, QLX-D, UHF-R series or other approved equivalent)
  - As a spare channel
- 1@ Wireless beltpack transmitter of matching series
  - As a spare channel
- Sufficient batteries to allow for 1 change of batteries per performance, plus one for rehearsal, or reliable equivalent rechargeable batteries
- Additionally, PRESENTER shall take all reasonable measures to ensure transparent and reliable wireless connectivity, free of unwanted noise and interference between system components

- 9.2.8 Interconnects

Installed and tested where possible prior to the arrival of the COMPANY

- 1 XLR for COMPANY's wireless receiver to be installed at the main console
- 1 XLR for PRESENTER's wireless receiver to be installed at the main console
- *When Dante is available:*
  - 3 individual Cat6 cables to be run to the Dante Switch
    - 1 from the Musician's station,
    - 1 from the SM station,
    - 1 from the TD station,
  - Appropriate cabling between the main console and the sound system
- *When Dante is not available:*
  - 3 sound cards must be provided with a minimum of 8 outputs each that can be connected to the main console. All appropriate adaptors necessary need to be accounted for.
  - 8 pair XLR snake and appropriate patch cables connecting Musician's outputs to main console inputs
  - 8 pair XLR snake and appropriate patch cables connecting auxiliary control position outputs to main console inputs

- 8 pair XLR snake and appropriate patch cables connecting video Qlab station outputs to main console inputs
- 7 pair XLR connections from main console to amplifiers (or approved powered speakers)
- 1 XLR connection from main console to auxiliary sound control position (TD Station)
- Appropriate speaker cables between amplifiers and loudspeakers, where applicable
- Appropriate isolated power feed to amplifiers (or approved powered speakers) independent from lighting and video power

## 9.3 The COMPANY shall provide:

### ● 9.3.1 Musician's station

To be installed on Musician's riser:

- 1 Laptop computer running Ableton live
- 1 Laptop computer displaying the script
- 1 USB-C to Ethernet dongle
- 2 MIDI control surfaces
- Power bar, computer power cables, and all necessary USB interconnects

### ● 9.3.2 TD station

To be installed at auxiliary sound control position:

- Laptop computer running Ableton live (integrated Ethernet port)
- MIDI control surface
- Power bar, computer power cables, and all necessary USB interconnects

### ● 9.3.3 SM station

- 1 Laptop computer running Q-Lab 5
- 1 USB-C to Ethernet dongle for Dante
- 1 USB-C to Ethernet dongle for networking with projectors
- Power bar, computer power cables

### ● 9.3.4 Wireless Microphone

- 1@ DPA 4088 headset with MicroDot or 3.5mm jack connector (for Sennheiser beltpack)
- 1@ Sennheiser EW 500 G4-MKE2 belt pack and receiver
- mic belt to allow wireless beltpack to be worn under performer's costume
- Medical tape, clips, and other means of fixing microphone and wire to performers body/costume

## 10. Video

When trussing is possible, all video projectors will be attached to the central truss, 5 projectors will shoot radially outwards to the suspended screens, with the 6th projector aimed straight down at the central platform. When trussing is not possible, all projectors will be hung from the venue's grid or flybar system. Please see Appendix F - Video Plan

### 10.1 The PRESENTER shall provide:

- 10.1.1 Power

- 6@ 15A/120V circuits, with NEMA 5-15 U-ground connectors
- In countries with 240V, please provide 6 circuits with adaptors ending with IEC C-13 connectors,
- All circuits must be isolated from lighting and audio power and non-dimmable.

- 10.1.2 Video control position (SM Station)

To be installed in as close proximity to the performance area as possible. Maximum cable distance from video control position to central area, cannot exceed 30m.

- 1@ table of 1.2m x 0.8m x 0.75m high, (4' x 3' x 30") and with appropriate seating
- 1@ isolated 120V/15A AC electrical circuit with a NEMA 5-15 receptacle, independent from lighting and audio power

- 10.1.3 Hardware

- 6@ schedule 40 1½" 11.5 NPT threaded steel pipes of 5' (1.5m) (1.91" - 50mm OD)
- 2@ schedule 40 1½" 11.5 NPT threaded steel pipes of 30" (1m) (1.91" - 50mm OD)
- 6@ 90° cheeseborough clamps
- 2@ swivel cheeseborough clamps

### 10.2 The COMPANY shall provide:

- 10.2.1 Projectors

- 5@ Radial projectors, lenses & rigging plates
- 1@ Down-shot projector, short throw lens & rigging plate

- 10.2.2 Control equipment

To be installed at the Video control position and/or on the central truss structure

- 1@ Computer, with QLab control software
- 2@ USB-C to Ethernet dongles
- 1@ Network switch for projectors
- 5@ Custom Projection screens

- 10.2.3 Interconnects

- Network and signal cables connecting the control position to the projectors, up to a maximum distance of 30m (including the vertical travel of the rigging system)

## 11. Production office, dressing room & hospitality

### 11.1 The PRESENTER shall provide:

- 11.1.1 Production Office

A production office with one 15A/120VAC electrical circuit, (NEMA 5-15 U-ground connector), functional telephone line, high speed wireless internet connection, and access to a printer with adequate supplies for printing daily schedules etc.

- 11.1.2 Dressing Rooms

Two clean and heated dressing rooms, each with hot and cold running water, towels, mirror, shower, toilet, soap, bathroom tissue, and one 15A/120VAC electrical circuit (NEMA 5-15 U-ground connector)

- 11.2.3 Wardrobe

If more than one performance is to be programmed in the same venue, access to a washer and a dryer is needed in between performances.

- 11.2.4 Hospitality

Reusable drinking glasses or bottles. If water from the tap is not drinkable, please provide a potable water source.

## 12. Smudging Ceremony

### 12.1 General

It is of critical cultural importance that the performer conduct a traditional smudging ceremony in the theatre before the house opens for each performance. This involves burning a small amount of dried herbal material inside the venue, in accordance with traditional teachings. Aromatic smoke, and a small open flame from a match or cigarette lighter will be produced. The performer will contain open flame, burning material, and ashes in a small flame retardant and heat resistant container. The COMPANY can provide specific procedures and details on request, and will work wherever possible to comply with venue and local regulations. To be discussed with each venue.

## 12.2 The PRESENTER shall provide

- At least one class A fire extinguisher, located close at hand, as well as a person trained in its use
- A bucket of sand in which to deposit matches and ashes
- The PRESENTER shall be responsible for associated arrangements related to fire alarm, HVAC systems, and local authorities if necessary
- The PRESENTER shall be responsible for alerting the venue staff, as well as any relevant authorities, and ensuring that no person is exposed to smoke without their consent

## 13. Accommodations

### 13.1 The PRESENTER shall provide:

A minimum of one parking space, either at the hotel or at the venue must be provided for the duration of the engagement.

Details to be discussed with each venue.

## 14. Plans, Drawings, and Venue Data

### 14.1 The PRESENTER shall provide:

no later than 6 weeks prior to the show

- Accurate, complete, and to-scale venue drawings, including floor plan, elevations, grid, rigging, fixed seating. In either CAD or VectorWorks format, as well as PDF format
- Accurate and Complete venue information, including equipment inventories, loading, and dressing room details

## 15. Contacts

Please direct all technical enquiries to:

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