

# SOUNDSTREAMS

## TWO ODYSSEYS: PIMOOTEWIN / GÁLLÁBÁRTNIT – TECHNICAL RIDER V1

This TECHNICAL RIDER is based on the 2019 production of *Two Odysseys: Pimooteewin / Gállábártnit*, which was presented at Ada Slaight Hall in Toronto, Canada with co-producers Signal Theatre (CA) and Beaivváš Sámi Našunálateáhter (NO).

It is possible to present the work in alternative scenarios and configurations.

Presenter to please provide: venue floor plan, section, seating configuration, inventory and photos of the venue minimum 90 days before company arrival.

### REGARDING ACCESS AND ACCESSIBILITY INITIATIVES

It is a priority for the company to provide access to as wide a variety of marginalized communities as possible to attend the performance. We have in the past offered PWYC or discounted tickets, ASL-interpreted performances, audio described performances, relaxed performances, and other special performances and initiatives targeting/welcoming/engaging particular communities. Please discuss what initiatives will be provided with the company as early as possible so that any necessary technical adjustments can be made during the install period, and/or additional rehearsals scheduled.

The company requires that all venues presenting this performance have accessible seating options for guests with mobility needs, and gender-neutral washroom facilities available.

### TOURING COMPANY

The show tours with a production complement of:

- 1 stage manager
- 1 assistant stage manager
- 1 production manager
- 1 lighting designer
- 1-2 directors
- 3-4 producers
- 1 supertitles operator

The performing company includes:

- 3 Soloists

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5 Performers

14 Chorus members

8 musicians

## LOCAL CREW

Fit up needs and schedule to be determined with local management on a per venue basis.

Performances require the following local crew to be hired by presenter:

1 x lighting operator/head LX

1 x video operator/head AV

1 x head of wardrobe/dresser

In fly houses, 1x flyperson is required.

If talkbacks or other ancillary events are programmed where microphones are required, one of the above crew may also operate audio.

The intermission changeover requires all hands to flip/reposition dance floor.

A proposed install schedule is included as Appendix A of this rider.

## RUNNING TIME

The performance runs approximately 115 minutes, including one 20-minute intermission.

Pimootewin runs approximately 40 minutes, and Gállábártnit runs approximately 55 minutes.

Post-show talkbacks and other activities to be determined on a per venue basis

## VENUE REQUIREMENTS

### PLAYING SPACE

Minimum stage area of 60' deep x 55' wide

Requires entrances USL & USR, as well as wings SL & SR

Venue floor must be level and clear of obstructions

Stage must be swept and mopped prior to each performance

Audience rake must be suitable for floor work at downstage of performance area

Stage must be at floor level, or stairs provided from house onto stage, SL & SR

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## BOOTH

SM requires a clear view of the stage at all times and clear, undistorted audio  
Operator must have clear and direct audio for cueing of supertitles  
Booth must be isolated from view and earshot of audience and/or reasonable measures taken to reduce noise and light spill into auditorium from operating position.

## DRESSING ROOMS + HOSPITALITY

Minimum 4 large group and 4 individual dressing rooms, to be for exclusive use of performers and lockable.  
Dressing rooms must be equipped with working showers, toilets, mirrors, adequate lighting, and at a comfortable seasonally appropriate temperature.  
Clean drinking water and glasses, or bottled water to be provided.  
Access to a lockable production office with reliable wifi and printing capabilities is required.  
Access to a green room with seating and table space adequate for shared meals for the full cast and production team is required, as well as access to a fridge, microwave, and sink.  
Coffee, tea, and light refreshments to be provided throughout the run.  
Warmup space for dancers, for vocalists, and for instrumentalists, is required.  
Access to a secure storage area suitable for string instruments is required.  
Laundry facilities to be provided, including steamer and vodka spray.

## SMUDGING

Smudging is a purification ceremony that involves the burning of sacred medicines, usually sweetgrass and sage.

The company will require the ability to smudge onstage prior to each performance, and otherwise as needed – both onstage and in the green room/dressing rooms, or another suitable space. This means that any particulate sensors or heat sensors that would trigger an alarm will need to be bypassed throughout the rehearsal and performance period to facilitate the burning of medicines. The Indigenous Performing Arts Alliance's document regarding smudging is attached as an appendix to this rider.

## FRONT OF HOUSE

There will be a late call at approximately 5 minutes into the performance.  
It is our preference that the house not be open for longer than 20 minutes.  
Program information will be provided by the company for distribution by FOH  
Post-show talkbacks, discussions and other experiences to be determined in advance, in conversation with the presenter.  
The performance makes use of haze.

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## SCENIC ELEMENTS

The presenter to provide:

1 cyclorama, min 42' wide x 20' tall

2 velour legs, min 8' wide x 20' tall

Risers as described in the attached layout drawing

Skirting for above masking, with no fullness (please discuss)

Reversible black/gray Harlequin dance floor, totaling 26' x 25'

2-3 large prop tables

A selection of legs and borders mask the room's architecture as needed

The company will provide properties and costumes.

Properties include 4 x hand carved wood masks that will require locked storage.

Wardrobe includes several costume pieces that contain electrics.

## ORCHESTRA NEEDS

Presenter to provide

1 x grand piano (please discuss suitable options with company prior to arrival)

*Tuning schedule for piano to be discussed on a venue-by-venue basis*

2 x log drum with trap table

1 x large frame drum

1 x 32" dream tam with stand

1 x lions roar drum with stand

5 x mounted LP plastic temple blocks with stand

1 x Musser M55 vibraphone (3 octaves F to F)

1 x 18" dream bliss suspended crash cymbal

1 x large trap table with x stand

1 x 18" wooden drum

selection of shells, shakers, chimes, etc

30 x RATStands Jazz music stands (<https://www.ratstands.com/product/the-jazz-stand/>)

1 x conductor's music stand

24 x wireless music stand lights (Maestro Gear 10 or equivalent)

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10 x black armless musician's chair

1 x cello chair

*Please confirm full instrument and equipment rental order with company prior to arrival to account for any adjustments on a venue-by-venue basis.*

## RIGGING NEEDS

The performances makes use of

2 snow drops, operated by performers

2 fly lines, operated by the performers (for 3 lanterns)

1-3 leaf drops, operated from booth

2 legs, flown out/struck at intermission.

It is our preference that in the absence of an existing fly system, that the performers continue to operate the flies as rehearsed.

The company will travel with

2 snow bags

3 lanterns

a small selection of pulleys and other lightweight rigging equipment in order to supplement local gear.

Presenter to provide rigging equipment capable of executing the above system.

(either via existing fly house, or by rigging a series of pulleys and rope to a pair of onstage fly rails.) Please see attached drawing for further details.

## AV NEEDS

The presenter to provide

Communications headsets between stage management and lighting/video operating positions, as well as backstage.

Paging capabilities to backstage and green room/dressing rooms.

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Small selection of amps and cable for possible amplification of instruments, depending on acoustic nature of venue.

Minimum 6 x Wireless microphones for talkbacks, with adjustable stands.

1 x projector capable of displaying bright and clear text on cyc at back of stage.

(Christie DWU-675-E or equivalent for 30' throw distance, please discuss)

Cable and adaptors to run from projector to operating position

Mac computer capable of reliably running keynote files

The company to provide

Keynote file for supertitles in English and Cree

## LIGHTING NEEDS

The company will provide a lighting plot and channel hookup, inclusive of gel cut list and gobo requests.

Minimum Inventory:

Please note the degrees may change depending on the height of the grid.

This distribution of lenses is based on 20' trim.

All Lamps should be in good condition with clean lenses. Ellipsoids should have all shutters and be well trimmed. Fresnels should have barn doors with all leaves.

- 6 – ETC Source IV or Similar - 19 degree
- 18 – ETC Source IV or Similar - 26 degree
- 36 – ETC Source IV or Similar - 36 degree
- 2 – ETC Source IV or Similar - 50 degree
- 12 – Ellipsoidal zoom 25-50 degree
- 24 – Source 4 1K Fresnels
- 32 – Source 4 PAR WFL
- 10 – Colourdash LED Batten
- 7 – Colourforce LED cyc
- 8 – 8' Booms
- 2 – 10' Booms
- 3 – Rosco I-Cue
- 3 – DMX Iris
- 6 – gobo holders
- 7 – glass gobo holders

Minimum Dimming: 135 at 1.2K dimmers

Control: Computer console – ETC EOS series

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1-2 Radiance hazer or equivalent

Adequate spare bulbs/lenses/cables to account for possible equipment failure

Company will travel with wireless electrics, including:

3 x lanterns, each containing a wireless dimmer pack and battery pack.

1 x fibreoptics system with wireless dmx transmission, worn by a performer

Battery charging and transmitters/receivers for all of the above

## CONTRACTUAL OBLIGATION

It is understood that the Technical Rider is an integral part of the Engagement Contract and no Engagement Contract will be considered complete without a signed Technical Rider. The Theatre or the Theatre's Technical Director must contact the Company's Producer to discuss any and all changes to the Technical Rider, which must be approved by the Company's Producer before the Engagement Contract can be fully executed. All changes to the Technical Rider must be agreed to in writing.

For questions, please contact [touring@soundstreams.ca](mailto:touring@soundstreams.ca)

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## APPENDIX A

### Proposed Production Schedule

#### Day 1

12 hours - Set install, LX hang, Projector & Masking Install

08:00 - 12:00 - Set Install, projector hang

13:00 - 17:00 – LX and masking hang

18:00 - 22:00 - LX Hang

#### *Warmup area*

*09:00 – 12:00 – Dancers & Narrators rehearsal*

*13:00 – 15:00 – Dancers, Narrators, & Vocalists rehearsal (movement)*

*16:00 – 19:00 – Vocalists & Ensemble Sitzprobe*

#### Day 2

12 hours - LX focus, LX levels

08:00 - 12:00 – LX Focus

13:00 - 17:00 - LX Focus, projector focus

18:00 - 22:00 – Props setup, Orchestra setup, notes

#### *Warmup area*

*09:00 – 12:00 – Dancers & Narrators rehearsal*

*13:00 – 15:00 – Dancers, Narrators, & Vocalists rehearsal (movement)*



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*16:00 – 19:00 – Vocalists & Ensemble Sitzprobe*

## **Day 3**

08:00 - 10:30 - Notes

11:00 - 13:30 – Workthrough P/ with full cast and musicians

14:30 – 17:00 – Workthrough G/ with full cast and musicians

17:30 - 20:00 - Notes

## **Day 4**

08:00 - 10:30 - Notes

11:00 - 13:30 – Work Sections with cast (with accompanist or recordings)

14:30 – 17:00 – Dress rehearsal full program

17:30 - 20:00 - Notes

## **Day 5**

Opening Performance