

SOGNO 2018

Current Technical Rider

(Please disregard any previous or other Sogno circus show riders. Subject to revision)

PLEASE DISTRIBUTE THIS DOCUMENT TO ALL APPROPRIATE SUPERVISORY STAFF SO IT MAY BE READ THOROUGHLY AND CAREFULLY

The following information provides a detailed description of certain required terms and conditions contained in the “SOGNO CIRCUS DREAMS” performance contract. If you have any questions, please consult the actual agreement or call/contact:

Contact: **Live 305 Entertainment (hereafter “Producer”)**
17858 NW 15 ct
Pembroke Pines FL 33029
Phone 786.328.6159

SOGNO CIRCUS DREAMS (hereinafter “Show”) is a technically complex production, which requires adherence to the specifications listed herein. Your cooperation and advance preparation will facilitate an efficient Load-In, Performance and Load-Out. This technical rider is to provide information for the convenience of all Promoters, Theatre Managers and Venue Managers. It is also an integral part of the agreement and must be signed and returned with the contract by the date specified.\

I. GENERAL REQUIREMENTS

1. **PRESENTER’S REPRESENTATIVE:** The Promoter agrees to provide a responsible person with decision-making powers in all matters, including incurring expenses and disbursements, to be available to the Artist at the venue. This person will be available from the Show’s Load In, throughout the Show’s Run and until Load Out has been completed and the Show’s Crew has left the premises.
2. The Presenter’s representative shall provide the Artist with reliable 24-hour contact information of Promoter’s Representative and Venue’s Technical Director no later than thirty (30) days prior to the first performance. The Promoter shall also provide the Artist with the name and contact information for the Venue’s Box Office Manager, Catering Manager, and Merchandise Manager.
3. Artist reserves the right to change, substitute, alter or eliminate any act, cast member, scene or element of the Show without notice for reasons including but not limited to technical limitations of the venue, illness or injury of the artists at Artists sole discretion.
4. The Presenter is responsible for sending detailed information about the capacity and layout of the venue where the event will take place. Please make sure to include accurate stage dimensions, loading dock dimensions and up to date drawings. A list confirming all equipment that will be provided by venue should be submitted to the Show’s PSM no later than fifteen (15) days prior to Load In.
5. A separate, private and secured room or office, within the venue, must be available to function as a Show Management Production Office. Room will be restricted for the sole use of the Show’s Management. A key to this room should be given to the Show’s Company Manager and/or PSM. The room MUST have Internet access (via DSL line, through venue’s server or wireless). Installation shall be a Local Documented Expense.
6. No opening acts, master of ceremonies, presentations or speeches are to be made prior to or at the conclusion of Show performances without approval and written confirmation from Artist’s Management. Any announcements that need to be made must be addressed by at least four (4) hours prior to Showtime. The show will provide its own prerecorded opening announcement that is part of the show’s opening and cannot be changed. Any exit or building announcements prerecorded or live must be provided by the venue and played a minimum of 10 minutes prior to show announcement and approved by Company Stage Manager. There will be the use of strobe Lighting in the performance.
7. If “SOGNO Circus Dream’s” is performed in an ARENA environment that does not have the ability to open, close or raise curtains, certain scenic elements will be adjusted and/or eliminated from the performance at Producer’s sole discretion. The Show has been designed to easily present its other content in such cases without compromising the artistic integrity of the overall performance.
8. Presenter acknowledges that Producer has the right to video tape all or any part of its performances for non-commercial, archival, educational purposes only. Promoter agrees to make any necessary arrangements for such recording(s) with the Venue or local union (if any) prior to Artist’s arrival at the Venue.
9. **GYMNASIUM REQUIREMENTS:** Due to the physical demands of the performers, the Artist requests that the Promoter try to arrange access to a gymnasium or training facility that includes professional free weights. Access would be needed from the day the performers arrive through the end of the performance run. Promoter may use this as a public relations or promotions opportunity with advance notice to the Artist’s Management Representative.

II. SECURITY

1. **PRESENTER** shall furnish Show with reasonable and adequate security during the performances. Show shall be entitled to cancel the engagement if Show reasonably concludes that performance of this engagement might subject members of the Show's entourage, or any member of the audience, to risk of bodily injury or property damage.
2. **SECURITY: 24 Hour Security** arrangements must be in place and provided from the time of Load In set-up until ALL the Show's personnel and equipment are out of the venue. This can be either in the form of security guard or video surveillance.
3. Presenter shall provide sufficient number of personnel / security staff that is experienced and properly trained to secure all stage and backstage areas and to insure no unauthorized person has access to these areas. All security staff shall be under the direct supervision, direction and control of the Show's Company / Stage Manager.
4. All backstage access and guest passes for this engagement will be provided and distributed by Producer only.
5. **ONLY SCHEDULE PRODUCTION CREW IS TO BE ON STAGE OR IN THE WINGS DURING PERFORMANCES AND/OR BETWEEN AND DURING THE RUN OF THE ENGAGEMENT. One of a kind proprietary and intellectual property illusions are to remain confidential and no personnel may observe or come in contact with such illusions unless part of the scheduled production crew or approved by the producer and with a Producer's representative on site.**
6. A Presenter representative must accompany any public appearance or other promotional activities including transportation to and from.

III. HOSPITALITY, CATERING LODGING

1. Presenter agrees to provide ample bottled water for cast and crew at Load-In, Load-Out and each Performance OR 2 water coolers, one stage left and right with ample back up replacement water jugs and cups.
2. Water should be 8oz bottles. Minimum 4 cases per performance, 5 cases for day of load-in/tech/performance. Or ample water jug refills for water coolers.
3. At LOAD-IN Presenter agrees to provide a "lite" catering consisting of coffee, tea, donuts, cookies, bananas, assorted breads and pastries, assorted fresh fruit, assorted cereals and milk and all necessary condiments for Producer's cast and crew. Food should be set up in Venue's green room and / or dressing room area from the time of Load In.
4. On single night engagements and 2 show days between performances, Presenter agrees to provide Company Manager an assortment of menus from nearby restaurants and a runner to pick up and deliver to theatre food selected by cast and crew for their appropriate meals. Presenter needs to provide a suitable location for cast and crew to have meals in theatre. In those theatre's where it is restricted to bring in outside food, presenter needs to provide a catered meal appropriate to the time of day.
5. At single night or one day engagements where venue does not allow outside food to be brought in and there is not sufficient time for Company to leave venue, Presenter agrees to provide a hot meal for entire traveling Company (cast and crew; approx. 18 people) Food should be set up in Venue's green room and / or dressing room area. (NOTE: This requires advance approval of Company Manager and discussion of any dietary restrictions)
6. **IF SHOW IS BEING TECH'D AT YOUR VENUE, COMPANY MUST BE ALLOWED TO BRING IN OUTSIDE FOOD AND BEVERAGE TO FEED CAST AND CREW. THIS WILL BE AT COMPANY'S COST. COMPANY WILL NOT USE IN HOUSE CATERING.**
7. Presenter agree to provide Accommodation for the cast and crew, on A 3 Star Hotel, 5 double bedroom and 5 singles.

Please distribute this section to your Marketing/Publicity Department.

All marketing inquiries should be directed to SOGNO Circus dreams Marketing and Press Manager Lisbeth Salazar. Press and marketing materials are available by request. Please email <mailto:Info@circusviral.com>

IV. BILLING

Pertaining to the engagements hereunder, Show shall receive one hundred percent (100%) sole star headline billing specifically as “**SOGNO Circus Dream’s**” in any and all publicity and paid advertising under the control of Presenter, including but not limited to newspaper advertising, all printed material, programs, fliers, signs, lobby boards, table cards, and marquees. No other artist’s name is to appear above or on the same line as the Show, nor in as large or prominent type on any other line. “**Created & Directed by Francisco Santos**” may also be included a billing, publicity and advertising.

V. USE OF NAME

PRESENTER shall not use the Show’s name or logo without Artist’s prior written approval for any commercial purpose or in connection with any commercial tie-in except for the advertisement or promotion of the engagement hereunder. Logo and show title may not be altered.

VI. PUBLICITY

1. PRESENTER is responsible for presenting to Producer and Agent a complete promotional and advertising plan for approval 2 weeks prior to being implemented.
2. PRESENTER agrees to use only the publicity material provided by Show’s Management or Publicist and further agrees that all advertising and publicity is subject to Artist’s approval prior to release, including but not limited to social media and web promotion. Should there be any questions regarding publicity, please contact our representatives directly.
3. Please note that the Producer has no interest in controlling your actual ad campaign plans and buys. However, the content of any publicity and or program material that references or represents this show must be reviewed and approved by producer prior to any use.
4. If Producer’s touring trucks are designed with customized imprinted art publicizing the show, we encourage Presenter to secure strategic parking locations on or around the Venue’s grounds for visibility of the trucks as stationary billboards.
5. Social Media under no circumstances will be permitted a second social media page (FB, Tweeter, etc.) the promoter will be added as an Advertiser to be able to access our social media fans.

VII. INTERVIEWS

The show is willing and desires to give advance interviews prior to arrival in a city or town. No interviews of Show personnel or any other person furnished by show will be scheduled in any media, including, but not limited to, radio, television, newspapers, or magazines, without prior approval of Show’s Management representative. Interviews given while in town must be previously approved and scheduled so as not to interfere in any way with Show’s schedule

Please distribute this Section to the Box Office and House Management Team

VIII. BOX OFFICE / TICKETS

1. Presenter will provide:
 - **Twenty (20) complimentary VIP tickets per show** with preferred seating to Producer in the 5th through 20th rows center seating of the central section. These tickets should be delivered to the Producer's representative upon arrival.
 - **TWO (2) pre-arranged Audience "plant" ticket** is required for each performance. The set of tickets are to be on a side aisle, between the rows of 1 through 12 and in close proximity to an exit with easy and quick access to backstage. 2 TICKETS SHOULD BE TOGETHER. Please have these tickets printed, pulled, and ready for Producer's representative 2 hours prior to curtain for each performance.
2. Producer will also be entitled to:
 - Ten (10) complimentary admissions to any performance of the Show for which tickets remain on sale in the box office at the time of the performance. In the event that requested complimentary admissions for that evening's performance have to be paid due to the performance selling out, said tickets shall be charged at the rate of whatever the lowest price ticket was sold for that particular performance.

Any additional comps shall be by mutual agreement of Promoter and Artist designees.

3. Producer will also be entitled to purchase tickets on a best available basis at the rate of whatever the lowest price ticket was sold for that performance. Producer will have the right to purchase group tickets on a favored nation's basis with any other groups purchasing tickets for the production.

IX. COLLATERAL USE

1. PRESENTER will not permit the recording or broadcast, audio / visual, of any performance, hereunder or portion thereof, without the prior written consent of PRODUCER. Flash photography is dangerous to the safety of the artists performance.
2. In the case of flash photography during any given performance, ushers must be instructed to move quickly through the aisles to confiscate cameras and/or insure flash photography or video ceases otherwise the performance may have to be stopped until the situation is rectified.
3. Neither audio, video recording devices, nor cameras shall be permitted within the audience, stage or backstage areas without written authorization from Show's Company Manager.
4. There is a part of the show that invites two (2) audience members on to the stage escorted by performers. We suggest an usher be stationed by each staircase to escort patrons back to their seats at conclusion of skit. Steps must be house right and left and ushers should stand in a manner that is not obstructive or noticeable to guests. They may stand house right and left by walls and approach steps as guests are exiting the stage at the conclusion of the scene.

X. FOOD AND CONCESSIONS

1. If the performance of Show is scheduled at or in a place where food and/or beverages are served, no food or beverages shall be served during Show's performance.
2. If the Show travels with merchandise, Presenter will provide an area in the lobby with two (2) 6' banquet tables, 4 chairs and sufficient room to accommodate Show's merchandise display case (10' wide x 4' deep). Show merchandise will be sold one hour prior to, during intermission and after each performance. Promoter will also provide the necessary staff to handle sales, cash and credit transactions. Accurate accounting of each performance will be reconciled with Show's Company Manager after the final performance of each week.

Please distribute this Section to your Venue's Technical Director and Stage Management Team

XI. PRODUCTION REQUIREMENTS

1. Please mail (or e-mail) a copy of the following items to Producers's PSM at least 60 days prior to the engagement:
 - Current hanging plot / line set schedule
 - Batten weight limits
 - Complete and detailed ground plan and section of the stage (in scale)
 - Information on ANY/ALL obstructions or hanging goods that cannot be moved
 - A drawing of the dressing room layout
2. We still request all basic information for the venue, even if we have performed a Live 305 Entertainment show in your Venue before. We do not want to make any assumptions and the Venue might have undergone changes that we are not aware of. Each one of our company brand touring productions are uniquely different and require different specifications.
3. Before the start of the Load-In, all areas of the stage fly system, backstage, loading docks, dressing rooms, orchestra pit and storage areas pertinent to the production must be completely clear and swept clean.
4. A minimum of one (1) atmospheric hazers and (2) smoke machines are used for the performance. Any local restrictions need to be related to the Artist's personnel in advance. Disablement of particle detectors, smoke detectors, and or fire watch personnel are required to be fulfilled by Presenter prior to the commencement of the Load-In. Hazer will not need to be tested / run until shift 2 begins (see labor schedule section for more info). **It is the sole responsibility of the local Presenter to secure any and all required local permits needed. Presenter is responsible for any and all cost associated with show's use of haze in regard to Fire Laws and personal.**
5. The production travels with one (1) 24'-foot-trailer. For the Load-In and Load-Out, **please arrange to have all available parking spaces in the immediate area of the loading dock clear and available for 1 trailer, 2 vans and/or 1 bus.** Promoter must arrange parking for the trailer near the venue after Load-In is completed until the beginning of Load-Out. Crew (may) travel 45' Entertainer Coach. must be able to park at theatre from Load-In to Load-Out on single performance dates. Crew bus will tie in to shore power if available.
6. Stage, dressing rooms, production office, green rooms or any other area accessed by the Show's cast MUST be temperature controlled (air conditioned or heated as needed). Temperature should fluctuate between 68-73 degrees Fahrenheit and is at the discretion of Show's PSM. There should be adequate airflow and control to these areas. **Temperatures need to be within the aforementioned range PRIOR to company's arrival.**
7. In the case of uncontrollable cold temperature, Promoter must be prepared to provide alternative heating options (i.e. portable heaters) for the safety of the artists. Inappropriate or uncontrollable temperature backstage, on stage or in dressing rooms could cause injury to the artists due to the nature of their acrobatic and physical skills.
8. When venue is located above 3,000 ft. in altitude, two (2) oxygen tanks must be onstage during all rehearsals and performance.
9. **Tampering in any way with any costumes, props, scenery or any other equipment used by the Show, without a Show representative present, is strictly prohibited**
10. **Forklift must be present and available for Load In / Load Out. If load-in is truck height dock (only), stacking motor may substituted for Fork Lift.**

XII. DRESSING ROOMS AND WARDROBE REQUIREMENTS

1. A minimum of two (2) large dressing rooms must be available upon Load-In, but all theatre dressing rooms should be used and available. Touring wardrobe manager will have breakdown and assignments of dressing rooms. The rooms must be clean and equipped with the following for (30) performers:
 - Make-up Tables
 - Mirrors
 - Bathrooms
 - Sinks with Running Water
 - Minimum – One (1) Shower (each room)
 - Minimum - Eight (8) Hanging Racks
 - Grounded Electrical Outlets (enough power for 2 irons, 4 hair dryers, 2 fans and 1 steamer)
 - Garbage Cans
 - Sufficient Soap and Paper Towels
 - 15 clean hand towels per performance- ONLY IF THERE IS NO CHARGE
 - 15 chairs - + 2 stools – THESE CHAIRS ARE USED ON THE DECK.
 - 15 bath towels for crew-ONLY IF THERE IS NO CHARGE

2. Quick change areas will be set up onstage by Show's wardrobe head. These do not need to be enclosed unless dressing rooms are far from the stage or on another level. Then quick-change areas will need to be set up onstage with pipe and drape, enclosed and lit. **Will determine if necessary**
3. We require one (1) large washing machines and one (1) large clothes dryers in good working order, along with the appropriate water hook-ups, drains and power for both. If laundry facilities are not available on site, Promoter will be responsible to arrange for an off-site laundry facility or service. In addition, Promoter will provide one (1) wardrobe person with a vehicle to transport wardrobe to and from laundry service facility. Promoter will be responsible for any costs incurred with the use of an off-site laundry facility.
4. Backstage will require two (2) costume racks: two stage left two stage right. Each costume rack should be equipped with a blue clip light.
5. We will need fifteen (15) chairs with backs Stage Left and fifteen (15) chairs with backs Stage Right total of 30
6. Will need two (2) garbage cans back stage, one Stage Right, one Stage Left.
7. Daily doorman, security and access to the stage and backstage area for work calls (as required).
8. PRESENTER agrees that, within confines of said dressing rooms, the Show personnel's privacy will be respected, and **no one will enter without Show Production Stage Manager's permission.**

XIII. STAGE REQUIREMENTS

1. **STAGE MUST BE LEVEL.** If not, please discuss this prior to finalizing this Agreement. An un-level stage may result in certain acts not being able to perform. The physical production was designed and constructed with some installation flexibility and the Show's performance may adapt as well with the approval of Artist management. All stages should be clean, smooth, and secure.
2. Proscenium stage opening should be a minimum of 42' feet wide X 24' feet high X 35' to last line set.
3. Optimal wing space is 16 feet x 24 feet on each side.
4. Minimum stage depth can vary with Show set alterations. A depth of 40 feet is preferred.
5. If the depth of your stage is greater than 34 feet, any thrusts and orchestra pits should be at floor level whenever possible and can be used for seating. **If the depth of your stage is LESS THAN 34' (thirty-four feet) from the proscenium to the back wall,** any additional space (i.e., orchestra pit with a cover, hydraulic thrust, additional apron or forestage, etc.) will need to be flush with the height of the existing stage. This additional space shall be used to achieve adequate spacing of the show. The depth of this space should be discussed with PSM no less than 30 days prior to arrival.
6. Backstage and stage access directly from the house will be necessary as part of the performance. If stairs are removable, the venue will insure all stairs are installed, safe, secure and clear of any obstacles prior to load in. **Stairs cannot have handrails.** Stair units would ideally be located house left and house right and must be clearly/visibly outlined in white tape for safety.
7. Orchestra pit should be completely cleared of all musical instruments, chairs and other equipment if being utilized for the show at the time of Load-In. SHOW DOES NOT REQUIRE USE OF PIT. HOWEVER, THERE ARE TIMES SPECIAL LIGHTING INSTRUMENTS WILL BE PLACED ON PIT IF LOWERED 12" TO 18" BELOW STAGE HEIGHT AND DOES NOT INTERFERE WITH STAIR PLACEMENT FROM STAGE TO HOUSE, OTHERWISE THE PROMOTER IS FREE TO SELL THE SEATS IF DEEMED NECESSARY. Show's PSM should be informed at start of load in if the pit is sold or not.
8. An equipment safety check will be necessary one and one-half (1 1/2) hours prior to EACH performance to insure the safety of the performers. Show's TD and Rigger will conduct this. In addition, there may be a need to reset counterweight on Show's aerial truss, immediately following the end of each and every performance. For this, genie lift and man power to push downstage must be available as soon as curtain comes in at conclusion of each performance. This task is for safety reasons ONLY and takes a matter of 3 minutes in its entirety to conduct.
9. The stage and wings must be swept and mopped two and 1 half hours (2-1/2) hours prior to house opening.
10. Rehearsal time on stage, (up to four (4) hours per day in some cases), may be required due to the physical demands on the performers. Certain crew members may also be required to attend for lights, sound and rigging at these rehearsals. This will be determined one (1) hour after the conclusion of each performance. Auxiliary rehearsal spaces in the Venue should be made available to Artist whenever possible.
11. One (1) 8' - 12' ladder and one (1) Genie Lift or scissor lift able to reach minimum of 26' must be available at all times, fully charged and be easily accessible at all times. ROLLING LADDERS ARE NOT ACCEPTABLE FOR OVERHEAD FOCUS.
12. Minimum of 4 blue clip lights on stage left and two blue clip lights on stage right. (Also, must be turned off for blackout illusion scene).
13. Backstage needs to have sufficient amount of "running" lights and/or blue "clip" lights in both wings and crossover areas.
14. If Theatre owns leg tabs, they must be installed and available upon Show's arrival. These will be used for masking sightlines as needed.

XIV. SCENIC REQUIREMENTS

1. Show utilizes all House Legs, Borders, Full Back drop, and Cyc. **ALL HOUSE GOOD MUST BE IN PLACE ACCORDING TO SHOW LINE SET SCHEDULE PRIOR TO SHOW LOAD IN.**
2. Our Downstage "Act Truss" needs to be placed approximately 5'0" upstage of the plaster line.
If this is not possible, the appropriate arrangements must be made and approved by STAGE MANAGER no less than 30 DAYS PRIOR to LOAD IN
The placement of the "Act Truss" in a different position may affect the lighting plot, scenic placements and performance staging. Please understand that the "Act Truss" is used for all the Show's aerial acts and has been designed as part of the stage set. The performer's safety is dependent on the proper installation of the "Act Truss".
3. The Show's performance is adaptable to some variations of existing stage layouts with prior approval. Stage, wings and backstage should be clean and cleared of any equipment not being used for the Show before the start of the Load-In. ****Including road cases brought in from local lighting and Sound vendors when supplying supplementary equipment. The fly system must be cleared of ALL scenery, lights, masking, orchestra shells, etc. that may interfere with the Show's production. ANY LINESETS NOT USED BY SHOW MAY STAY INTACT PROVIDED GOODS CAN MASK OUT OF SIGHT.**
4. The stage-loading door must have a minimum opening of 8'6" in height and 6'6" in width. Loading door must have direct access for truck loading. Please confirm with PSM the location, size and access of the loading door.
5. **We will need 1,500 lbs. of weight available at stage level prior to the arrival of the production.**
6. The Show's Act Truss requires 4 floor anchor points /6 holes each (total 24 holes), approximately 2 cm in diameter (3/8" lag screws), to be fastened to the floor off stage. In addition, there are a total of 4 floor plates with 4 holes each that may need to lag in to deck. (total 24 holes) Any cost incurred to patch the holes of stage flooring is solely the responsibility of the local Presenter. If lagging into the stage floor is not an acceptable option, then it will be necessary to obtain alternative suitable anchoring points (i.e., concrete blocks, Jersey barriers etc. Water barrels not acceptable) These alternatives must be discussed and approved by Producer's PSM no less than thirty (30) days in advance of arrival. Any and all expense incurred to obtain alternative anchor points **is solely the responsibility of the Promoter. TOTAL NUMBER OF HOLES IS UP TO 48. All holes will be pre-drilled.**
9. Each anchor point mentioned above in item # 5, **MAY** need a minimum of 1000 lbs. of weight, per point, to stabilize the Act Truss (four (4) points totaling 4000 lbs.). These alternatives must be discussed and approved by Producer's PSM no less than thirty (30) days in advance of arrival. Any and all expense incurred to obtain alternative anchor points **is solely the responsibility of the Presenter.** If feasible, we can use the fly rail for one side of securing truss, which eliminates need for some of the holes and/or weights. **Regardless of whether lagging into the stage or not, we will need the additional 1,500 lbs. as mentioned in item # 5.**

XV. ELECTRICS REQUIREMENTS

1. The production requires the following electrical power:
 - **60 AMP – 3 phase, 208v, 5 wire for aerial motor.**
2. Please supply the PSM with the location of the Power Feeds. If the power feeds do not terminate at the stage, it is the responsibility of the local Promoter to provide the necessary feeder cable, etc. to ensure that the power feeds terminate at the stage.
3. Please supply the PSM with any local electric's restrictions or codes. If specific permits are required, it is the responsibility of the local Promoter to secure these permits prior to our engagement.
4. If Show PSM determines that the venue does not have consistent or sufficient power to support the smooth and safe operation of the show, the Promoter is responsible for securing the appropriate generators, power conditioners, or whatever equipment is necessary. **Any technical or power problems that are unresolved three (3) hours prior to performance could result in a delayed or canceled performance.**
5. Presenter needs to accommodate shows light plot and or supply adequate lighting fixtures, DMX dimmers, ALL cabling, and ALL gel color. "The Vampire Circus" light plot is somewhat flexible; however any and all changes must be approved by Producer's PSM no less than 30 days prior to production.
6. Pick points must be provided for all stage electrics. There are to be no cable runs on the stage floor.
7. **Lighting plot must be hung, colored, circuited, patched, checked and all paper work must be completed PRIOR TO SHOW LOAD-IN. Focus (only) of conventional lights will be done from house board.**
8. **Genie Lift** must be available for focus. Rolling ladders are not an acceptable substitute.

XVI. SOUND REQUIREMENTS

1. Promoter must provide front of house speaker system that is capable of reproducing 40hz-18khz at 105db clearly and consistently to all sections of the venue. Venue to provide 4 (two) professional handheld wireless microphones w/ tunable frequencies. System needs to include:
 - Digital crossovers (XTA, BSS, Ashley)
 - Full range cabinets (Meyer, JBL VerTec, Martin, EAW, L Acoustics, Nexo, EV XLC)
 - Aux/Matrix fed Subwoofers (Meyer, JBL Vertec, Martin, EAW, L Acoustics, Nexo, EV)
 - Aux/Matrix fed Balcony, under balcony, and lip fills.
 - 4 wireless Microphone
- Home built systems are not acceptable!**
2. Two (2) independently controlled speakers for side fill purposes may be needed.
 3. The Venue should block the appropriate seats directly in front of the sound mixing console table from sale in this area. As soon as the mixing console is set, the Company Manager will alert the Promoter of any seats which can be released for sale.
 4. There needs to be a backstage paging and monitoring, able to handle a paging mic and program feed.
 5. Clear Com: Nine (9) Clear-Com stations will be needed as follows
 - 2- Spotlight operators
 - 1-Down Stage Left (Wireless if available)
 - 1-Down Stage Right (Wireless if available)
 - 1-Sound Op (FOH mixing position)
 - 1-Light board Op (FOH mixing position)
 - 1-Stage Manager (FOH mixing position)
 - 1-House light controls – TBD
 - Fly Rail
 - ALL Clear Com on SAME channel

XVII. LIGHTS REQUIREMENTS PROVIDED BY VENUE:

List below is to be used for budget purposes ONLY. Once engagement is booked, proper lighting/hanging plots will be forwarded.

- | | |
|--|---|
| ❖ 1 Grand MA Lighting console | ❖ 10 Sharpy |
| ❖ 20 par 64 | ❖ 1 Dry ice smoke machines, (Chauvet Nimbus , AquaFog 3300, 120v o similar) |
| ❖ 10 Ellipsoidal Source 4 – 19 degrees | ❖ 2 Smoke machines Martin magnum 200 or similar |
| ❖ 10 Ellipsoidal Source 4 – 26 degrees | ❖ 1 Hazer Martin Magnum 2500 Hz |
| ❖ 10 Ellipsoidal Source 4 – 36 degrees | ❖ 2 Confetti canons |
| ❖ 10 Mac 2000 Profile | |
| ❖ 10 Mac 101 | |

Consumables, promoter will provide enough "dry ice, smoke, haze fluid" for the heavy smoke effect for 2 hours every show. Red confetti for one double explosion and the end of each show, air compressor to load the confetti cannon.

XVIII. ADDITIONAL TECH NOTES

1. Presenter will give Artist access to all existing theatre and stage lights, hydraulics, sound systems, fly lofts, rigging points and any other stage or venue equipment that is available and of use to the Show.
2. Production travels with approximately 10 road cases. Please allow enough space for case storage close to the stage area.
3. Sound position area will be shared by the Sound Operator, Company Stage Manager, Technical / Lighting Director and Assistant Artistic Director.
4. At no time will the Presenter or Venue have use of the stage, dressing rooms or any equipment used by the Show without the prior written consent of the Producer's PSM.
5. All line sets to be used for Show goods should be empty upon arrival with the exception of the Show Lighting Plot, masking/soft goods used for the Performance, which are supplied by the Venue, and any permanent pieces that are stored in the Fly System (i.e. Orchestra Shells, etc.) that cannot be moved. **Any goods that can be flown out of sight do NOT need to be removed.**

XIX. LABOR/CREW

1. Presenter is responsible **for providing ALL CREW PERSONNEL to accomplish the installation tear down and run of the Performance (s)** of the required scenery, props, costumes, lighting, trussing and sound. Show Technical Crew department heads on site will manage instructions and operations.
2. All arrangements regarding labor calls and/or needs are the responsibility of the Promoter. The labor calls shall be based on the premise that able-bodied stagehands can and will assist in all areas as the need arises. The production travels with a crew of department heads whose primary function is to supervise and coordinate the local crews to ensure a smooth and safe engagement.
3. If Union rules mandate a meal break after last show prior to start of load out, LOAD OUT WILL STILL START AT END OF SHOW WITH THE ADDITIONAL LOAD OUT CREW. Show's crew does not break.
4. Once the SHOW CREW is trained, **no substitutions may be made in these positions during the engagement run** unless specifically requested AND approved by PSM. The changing of running crew will seriously compromise the quality of our production as well as the safety of the performers. The "SHOW CREW" may be required for rehearsals (as needed - to be determined).
5. All crew personnel MUST be experienced professionals. **No volunteers or students please.** Crew personnel needs to be equipped with basic tools, (hammer, screw drivers, crescent wrench, pliers, etc.).
6. **Crew personnel must speak and understand English.** If this is a challenge, it must be discussed with the Producer's PSM and Company Managers prior to arrival at the venue. **LIGHT, SPOT AND SOUND OPERATORS (IF REQUIRE) MUST BE FLUENT IN ENGLISH.** (Cast speaks mostly Russian, English, Mongolian, Spanish. Show crew all speak fluent English)
7. **Any crew member failing to adequately perform the tasks to which they are assigned can and will be replaced at the discretion of STAGE MANAGER or Company Manager. Additional costs incurred to find suitable replacement will be solely at the Promoters expense.**

XX.LOCAL CREW REQUIREMENTS

The following is the number of local stagehands needed and call times. Actual numbers of personnel may vary depending on local circumstances. The estimates below are based on optimum conditions. Presenter's PSM WILL MAKE A FINAL DETERMINATION OF PERSONNEL AND CALL TIMES.

IN ORDER TO ACCOMMODATE THE PERFORMANCE SCHEDULE, LOAD-IN TIME MAY NEED TO BE ADJUSTED PER THE COMPANY'S PRODUCTION MANAGER, AND ANY ASSOCIATED COST WILL BE A LOCAL DOCUMENTED EXPENSE.

We would like to stress the importance of a good stage crew to the smooth running of the entire engagement.

LOAD-IN/FOCUS**6AM-1PM**

2 Truck Loaders
 1 (working) Carpenters (Steward would be in addition to this number)
 2 Weight loaders-(IN ADDITION TO ANY OTHER NUMBERS!)
 1 Rail / Flyman (IN ADDITION TO ANY OTHER NUMBERS!) TBD
 1 Master Electrician / Venue Electrician
 +2 Electricians
 2 Props
 2 Sound (1 Venue Sound Engineer)
 3 Riggers (2 up,1 down)
1 Wardrobe Crew-WARDROBE LOAD IN AT 9AM-2PM

1:00PM-2PM

Lunch (*Lunch may stagger for Sound Crew*)
SOUND CHECK. THIS MAY INVOLVE SHOWS MUSICIANS.
Sound locals will break for lunch 12pm-1pm

LIGHTING / TECH REHEARSAL-PROVIDED LIGHT FOCUS IS COMPLETE BY LUNCH, WE CAN BREAK TO PARTIAL SHOW CREW FOR THE FOLLOWING**2:00-5:00PM**

(THE FOLLOWING SHOULD BE SHOW CREW PERSONNEL)
 1 Master Electrician
 1 Fly
 1 to 2 props crew
 1 House sound
 1 Lighting console operator
 1 Carp-ONLY if house union rules dictate. Show does NOT use deck Carpenter

ALL OF THE ABOVE MAY NOT BE NEEDED FOR REHEARSAL AND WILL BE DETERMINED AT LUNCH TIME.

SHOW CALL CREW****2-1/2 hours prior to curtain (time tbd)**

1 HEAD PROPS TO SWEEP AND MOP

****2 Hours Prior To Curtain (TIME TBD)**

1 House Sound

1 House Electrician

1 House Carpenter

****1 Hour Prior To Curtain (TIME TBD)**

+1 Props Crew

+1 House Fly

2 Spot operators (spots call @hour prior to 1st performance then ½ after that)

2 Wardrobe crew

+1 Carpenter Crew (ONLY if needed for Main Curtain OR according to House Union Rules)

****1/2 Hour Prior To Curtain (TIME TBD)**2 Spot Operators (*spots call@ 1 hour prior to 1st performance then ½ after that.*)****Please note: 1 Wardrobe is called for (1) one hour after show for show laundry (On Multiple show Runs)****LOAD-OUT
2-3 Hour Call****CALL SHOULD BE ** 2 HOURS AFTER CURTAIN TIME**

2 Truck Loaders

1 Carpenters

1 Rail / Flymen (in addition to any other numbers)

2 Weight Loaders(in addition to any other numbers)

1 Master Electrician

3 Electricians

2 Props+

2 Sound personnel

3 Riggers (2 up, 1 down)

2 Wardrobe crew

PLEASE NOTE SHOW PREFERS TO GO STRAIGHT IN TO LOAD OUT AT CONCLUSION OF LAST PERFORMANCE**XXI. MATERIALS TO BE MAILED (or e-mailed) TO THE ARTIST'S OFFICE:**

- Printed press and promotional materials.
- Union contracts with prevailing rates.
- Hang plot / line set schedule
- Batten weight limits
- Ground plan & section of stage (to scale)
- Dressing room layouts
- Loading door: location, size and access.
- Location of power feed
- Dressing room and wardrobe information
- Contact information of venue's Theatre Manager, Technical Director, Box Office Manager, Marketing Director and Promoter Contact.
- House seating plan.
- List of local hospitals, doctors, nearby restaurants and other amenities in the area.

XXII. ADDITIONAL INFORMATION**Performance Running Time (Approximately)**

| | |
|--------------|--------------------------------|
| Total | 110 minutes total running time |
| Act I | 45 minutes |
| Intermission | 20 minutes |
| Act II | 45 minutes |

XXIII. RIDER AMENDMENTS

This rider presents the optimal requirements for the presentation of "SOGNO Circus Dreams". Its purpose is to assist your staff for the Show's preparation. Please do not hesitate to call with any concerns or questions. Our goal is to jointly achieve optimum results and deliver a successful performance for the audience, Producer's and Presenter. If adaptations are required for your facility, our production staff will make every effort to negotiate and accommodate such adaptations while maintaining Show quality and mutual satisfaction. Though not desirable, some rider requests can be adjusted if necessary, with prior discussion and approval. We pride ourselves in being solution oriented and resolving any challenges that may arise.

Any amendments, changes or alterations to this rider must be made in writing and signed by both parties prior to the date of the engagement. We request you communicate with the Artist's Engagement Manager prior to making any changes to this document. Changes must all be communicated to the Artist's Agent so that they are incorporated in the Agreement. It is the responsibility of the Promoter to obtain such permission prior to making any alterations to this rider. We thank you for presenting "SOGNO Circus Dreams" and look forward to sharing with your audiences this all new stage spectacle.