

**Appendix A**  
**Technical Requirements for**  
***Les Grands Ballets Canadiens de Montréal***

**PRODUCTION: *TOOT* (Didy Veldman, 45min.) /**  
***NOCES* (Stijn Cellis, 27 min.)**

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**The Presenter agrees to furnish at his own expense:**

**1. Stage Requirements**

a) The ideal stage dimensions are 50 feet (15 meters 25) wide by 40 feet (12 meters) deep from the plaster line to the last available pipe. There should be a depth of three feet free of all obstructions between the backcloth and back wall or an adjacent corridor for fast crossover.

b) The floor must be of wood with some resiliency. The Company brings two full linoleum floor which will be laid over the stage. Under no circumstances will the Company dance on a concrete floor or a wood floor laid directly over concrete.

c) Stage temperature may not be less than 65 degrees Fahrenheit (18°C) or more than 90 degrees Fahrenheit (32°C).

d) Masking / Soft goods:

Black box (side travellers) for *Noces* + standard black masking for *Toot*, including a minimum of 4 sets of black legs, 1 split backing and 1 black velvet backing. The Company can supply the split backing if needed. *Toot* also have 2 PVC ( 1 provided from GBCM). See detailed programs.

e) Orchestra pit /lift: Usually, the usage of the pit is not required for this program. However, the usage of the pit/lift either as performing or seating area can only be determined when Company has full details of the Presenter tec spec and plots.

f) The Company must be able to have full darkness on stage during the show.

**2. Studio and Rehearsal space**

**The Company** strongly emphasises the importance of a workable studio. The minimum rehearsal space is 40 feet x 40 feet (12 m x 12m) with danceable floor, ballets bars and tuned piano. The studio will be needed for Company class, rehearsal and warm up each date of engagement. If studio or rehearsal space is not available within or immediately near the theatre, the Company must hold rehearsal, class and warm up on stage. Additional crew calls required for on stage rehearsal, class and warm up are the responsibility of the Presenter.

### 3 \*Sound System

**The Company** may carry a part of its own sound equipment (to be confirmed), requiring a separate electrical supply from lighting equipment of 100 Amps Single Phase. Depending upon individual auditorium floor plans, it is necessary to condemn several seats in the centre rear of the house for the sound technician and equipment. No inclosed booths.

Communication system (belt pack *clear com* and head set system) must be provided for: stage manager, sound operator, lighting operator, flyman, propman and head carpenter (6).

#### \* Sound system -Technical specifications

The following technical specifications have been updated for the current touring season. They reflect the current line up and include only those things that we feel are essential to the professional presentation of the show. Any difficulty meeting the specs must be reported to the GBC Technical director and any changes made only at his authority.

-Mains: A professional sound system, capable of clean, uniform coverage of the Performance are at 110 db 20-20k. Preferred types include: Meyer, Arcs (Christian Heill). Apogee.

-Deck and orchestra level: a pair of Meyer CQ2'S per side stacke on a pair of Meyer r-650 powered subs.

-Mixing: min. of 16 channels house console with VCA 'S, with 4 band parametric eq., 8 aux sends

8 sub group and channel patching/inserts. Acceptable types are: Midas (XL4, heritage 1000series)

+All insert cables and returns

-House Effects: 1 Digital Reverb: Lexicon PCM 91 or 81, 3 stereo/Digital Delay lines: XTA, BBS

-Monitors: 2 pairs (4 total) of 2 way stereo sidefills, are to be house P.A. quality at 120 dbs form 20-18k, acceptable types are: Meyer UPA 1P, UPM1P.

-3x third octave stereo and 1 mono matching EQ's are required. (L,C,R, and 4 monitors) preferred: Bss 926Varicurve, Meyer Cp 10, Bss920, KT DN360, 3600...

Note: If any of part of this installation is to be performed during our set up time, then sufficient personnel should be on hand to proceed with said installation.

### 4. Lighting

**The Company** will carry a limited amount of equipment (to be confirmed).

**The company** is carrying is own lighting board and require to use control of house dimmers thru DMX signal.

**The Presenter** assumes the responsibility of seeing that the theatre has sufficient lighting equipment to meet the requirements of the production. These requirements will be established by

the Technical directors of the Company and will be communicated to **the Presenter** shortly after **the Company** has received all the technical information.

## 6. Dressing Rooms

Dressing rooms are required for approximately 16 men and 16 women. All dressing rooms must be clean (floors, make-up tables, mirrors, sinks, bathrooms, showers) prior to the start of load in. The dressing rooms must be well lighted (please replace all burned out bulbs daily). Each dressing room must be equipped with sink, hot and cold running water, mirrors, lights, dressing tables and chairs. They must be equipped with or have access to toilets and showers.

Quick change booths are required stage right and left.

In addition, **the Company** will need two production offices with telephone equipped for long distance calls.

## 7. Wardrobe

A workspace of adequate size including water, ventilation and washer & dryer or facilities to hook-up the Company washer and dryer.

## 8. Loading dock and Parking

If the loading dock is not at stage level or is in a difficult access area, it may be necessary for the Presenter to provide ramps or a forklift capable of lifting 2000lbs. If the 53 feet tractor / trailer cannot remain parked at the loading dock for the duration of the engagement, suitable parking must be provided.

The loading area must be cleared of all vehicles, snow, ice and any other obstruction that could impede the loading or unloading at the scheduled time of load in or load out. Police barricades and parking cones are the sole responsibility of **the Presenter**.

Please contact us with any specific house loading conditions that limit accessibility and may affect load-in and load out times.

**The Presenter** must ensure that the loading dock, access routes to the set, wings, and hall are entirely clear and clean from the beginning of load-in until the end of load-out.

## 9. Stagehand Requirements

a) **The Company** travels with five I.A.T.S.E. technicians from local # 56 employed by the Company. The Presenter will be responsible for providing any additional stagehands required by local union rules and by the needs of the production.

b) If the city is not under union jurisdiction, **the Presenter** must make arrangements to provide the required number of qualified personnel, aged 18 years and over.

c) Whether union or non-union personnel are used, **the Presenter** agrees to bear the cost all expenses involved.

d) The following stagehands are required as a minimum; this list is an estimate based on past experience and is subject to change :

**Load in / Load out**

Electricians: 6  
 Carpenters: 4  
 Flymen: 2  
 Prop men: 4  
 Soundmen: 1  
 Wardrobe: 3  
 Truck loaders: 4

**Show Crew**

Electricians : 2  
 Carpenters 2  
 Flyman: 2  
 Prop men 4  
 Wardrobe 3  
 Soundmen 1

**10. Schedule**

**The Presenter** will provide stagehand personal for a 2 day set up at the Presenter's expenses abiding the following schedule. This following schedule is an estimate based on past experience and is also subject to change with contracts information:

|       |               |                            |
|-------|---------------|----------------------------|
| Day 1 | 8:00 – 12:00  | Load in, set-up            |
|       | 13:00 – 18:00 | Set-up continues           |
|       | 19:00 – 22:00 | Set-up continues           |
| Day 2 | 8:00 – 12:00  | Technical work             |
|       | 13:00 – 17:00 | Rehearsal                  |
|       | 17:00 – 18:00 | Technical corrections      |
|       | 19:00         | Show call                  |
|       | 20:00         | Performance 1              |
| Day 3 | 9:00 – 12:00  | TBC                        |
|       | 12:00 – 17:00 | Class on stage + rehearsal |
|       | 19:00         | Show call                  |
|       | 20:00         | Performance 2              |

### 11. Translation

**The Presenter** will provide two (2) translators if the general work language is not English or French. The translators will work closely with and follow the Company during its entire performance.

### 12. Water

**The Presenter** will provide bottled mineral water (without bubbles) backstage during all load-in / out, rehearsal and performance periods.

### 13. Medical Attention

**The Presenter** agrees to furnish **the Company** the names of recommended General Practitioners, Orthopaedic Specialists and emergency facilities. These services should be notified of the possibility of the Company's use and should be as convenient to the theater and hotel as possible, during Company entire venue.

### 14. Presenter technical specification

It is essential that **the Presenter** provide **the Company** with a complete, up-to-date list of the theatre's technical capacities, and this must be provided prior to any form of agreement or consent regarding the hall. The list should include:

- a complete, precise, up-to-date, scale plan of pipes and rigging on stage.
- a seating plan of the hall, including all potential seats on sale, as well as the rows and seat numbers.
- a complete, up-to-date overhead plan of the hall.
- a 1/4-inch or 1:50 grid plan of the stage, including the position of all fire and safety curtains.
- a complete, up-to-date list of all legs and borders.
- a complete, up-to-date list of all lighting equipment, including available dimmers, the control board, and available lights.
- a complete, up-to-date list of all the theatre's sound equipment.

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**FOR FURTHER INFORMATION, PLEASE CONTACT:**

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This latest version updated (05-08-31) voids all other versions. No modification, addition, or deletion may be effected without the prior written consent of the Company's Technical director.

Initials - The Company \_\_\_\_\_

Initials - The Presenter \_\_\_\_\_

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## ***Toot* detailed**

**Program:** *Toot*, from Didy Veldman ( 47 minutes)  
**Creation:** March 2005 –Théâtre Maisonneuve / Place des Arts, Montreal  
**Mixt programm:** *Toot* and *Noces*

### **Dance floor**

Reversible floor green/yellow Harlequin.

52' large x 47' long

7 laises of 6'-6'' laided from left to right side . We use it on the green side.

Purchase : March 2005

### **Set/Props**

-7 green benches with a mirror side. Together, they make a circle like a circus ring.

**Dance area inside of the ring: 27'**

-1 PVC translucidy (GBCM)

-1 green gauze (GBCM)

-1 house PVC (Theatre)

-1 Traveller with 2 opening ( one centered, one at the right quarter) (2 technicians for the traveller, one left stage, one right stage)

### **Masking**

Italian masking with 5 pairs of black velvet legs.

**1x costumes rack**

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***Noces detailed***

**Program :** Noces, from Stijn Celis ( 27 minutes)

**Dance floor**

**Floor :** 50'large x 40'long  
10 laises laided from right to left side.

**Set up time to lay the floor :** 1h30 minimum (undertaped + overtaped).

**Mixed program:** Toot and Noces needed to lay down three dance floor.

- One under Noce (because Noces is too thin)/
- Noces dance floor
- Toot dance floor

**Set/Props**

-4 wooden benches 12' long

-2 chandeliers

-1 black gauze

**Masking**

**Black box (german masking without legs)**

**2x costumes racks**

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