

TECHNICAL RIDER

MACHINE DE CIRQUE PRÉSENTE

KINTSUGI

MACHINEDECIRQUE.COM



THE SHOW

Kintsugi is an 80-minute contemporary circus show featuring 8 artists who perform in various circus disciplines (e.g., banquine, hand-to-hand, Chinese pole, small teeterboard, acrobatic ball, cane balancing, pole, pendulum pole, aerial rope, hair suspension and duo trapeze). Throughout the show, the artists manipulate the set. *Kintsugi* is Machine de Cirque's first touring show to include acrobatic rigging. The 12-member tour team includes 8 artists and 3 to 4 technicians/support staff.

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This technical rider lists all of the technical requirements for optimal presentation of the *Kintsugi* show. If the venue considered for the show does not meet all of the technical requirements listed in this rider, the Purchaser is asked to contact the Company to discuss any adaptations that may be possible.

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STAGE

Minimum stage dimensions¹

Width:	9.15 m (30') (plus 1.20 m (4') of wings on both sides)
Depth:	8.5 m (28') from the proscenium arch to the backdrop (plus a 1.20 m (4') backstage area)
Height:	6.5 m (21'6") under the battens and clear of any obstacles

Minimum proscenium arch dimensions

Width:	9.15 m (30')
Height clearance:	6.5 m (21'6") clear of any obstacles

STAGE CURTAINS AND DRAPES

Black proscenium curtains and drapes including:

- A black backdrop
- 5 pairs of legs and 6 borders set up to hide the wings, backstage and hangers (see the lighting plan in the appendices)
- German-style curtains to hide backing, if required

FLOOR

The stage floor **MUST BE PERFECTLY EVEN** (with no visible seams), solid, and have no rake across the entire surface.² If the floor is slightly irregular, use black dance flooring (Marley PVC) to level it out.

The floor must have a work load of 500 kg/m² where the four legs of the teeterboard rest. A minimum safety factor of 1.2 for the floor breaking load (min. breaking load = 600 kg/m² at this location) is required. In comparison, the required work load roughly corresponds to *National Building Code of Canada* requirements for an office or warehouse floor.

If you can use a Skyjack-type lift truck on the stage, it is solid enough for the Company's purposes. If this is not the case, some reinforcement may be required where the teeterboard's four legs will rest.

¹

Contact the Company if the stage is smaller. In certain cases, the show may be adapted to a smaller stage.

² Contact the Company if the stage has a slight rake (proscenium-style). In certain cases, the show can be presented on this type of stage, but this significantly increases setup and rehearsal times.

The floor must be a hard surface (wood, linoleum or other similar material). The entire stage, including the wings, crossover and backstage areas must be clean and clear of any obstacles. A storage space of approximately 20m² (5m x 4m) / 200pi² (16'x13') is required for the road cases. Under carpet wiring channels are required to cover ground wiring.

AUDIENCE SEATING

Facing the stage, ideally (proscenium-style).³ Maximum viewing angle of 135 degrees.

CONSOLE

Theatres

The console must be located in the room. There must not be any glass or other screens between the console and the stage. A full, unobstructed view of the stage from the console is essential to the smooth running of the show.

Arenas and outdoor shows

The console must be centred with the stage so as to provide a good overall view of the entire stage area. It must be installed on a platform of the following dimensions:

Height: 1 m (3')

Width: 4.9 m (16')

Depth: 2.4 m (8')

The console must be located at a distance of approximately 23 m to 30 m (75' to 100') from the stage.

This area must be protected by a safety barrier and an on-duty security guard at all times.

HEATING AND VENTILATION

Heating and ventilation must be adjustable at the request of the Company. A temperature of 20°C (68°F) must be maintained on stage both before and during the performances. If the Purchaser cannot control the temperature and it is too extreme, the show may be modified by the Company for health and safety reasons.

CLEANING

The performers require a totally clean space in which to work. The performance area must be cleaned and dried one hour ahead of call time before each show. The surrounding areas, namely the first row at stage level (if applicable), wings, crossover, backstage and dressing rooms, must also be clean. Large garbage cans must be located on both sides of the stage and emptied as required.

WINGS AND BACKSTAGE AREA

The Purchaser will provide:

- A potable water cooler or a source of potable water must be available in the wings and backstage areas during the shows.
- Bathrooms (at least two) must be accessible from the wings and backstage during the shows.
- A table stage left and a table stage right must be set up for the accessories.
- A box of facial tissues must be placed on each accessory table.

³ Contact the Company if the stage is not proscenium-style. In certain cases, the show may be adapted to a different audience seating layout.

COSTUMES

The Purchaser will provide:

- A wardrobe attendant to wash and dry the Company's costumes and make any necessary repairs. Costumes must be machine washed, air dried with an air blower and unwrinkled upon the Company's arrival and between shows. They must also be dry upon the Company's departure.

SOUND

The Purchaser will provide :

- A professional sound system powerful enough to cover the entire room (Line Array-type or other similar sound system approved by the Company).
- The system must be stereo, with separate subwoofer bass cabinets, and capable of delivering 100 dB of distortion-free front-of-house sound pressure level.
- A digital mixer with 8 inputs/8 outputs.
- A set of 4 tripod-mounted side-fill stage monitors.
- A talkback microphone at the console.

The Company will provide:

- 1 MacBook Pro computer + Qlab5 Audio + Video
- 1 sound card with 8 inputs/8 outputs

The power source for the sound system must be separate from the power source for the lighting system.

INTERCOM

The Purchaser will provide:

An intercom system that includes 3 audio headsets is required to ensure fluid communication between the stage, the console and the ushers when required. The intercom is not used during the show unless there is a problem.

VIDEO

The Purchaser will provide:

- 2 Shielded Cat5/Cat6 cables link between the video projector (pipe on stage) and the sound console (FOH)
****Please have the cables install before the company's arrival**

The Company will provide:

- 1 MacBook Pro computer + Qlab5 Audio + Video. HDMI output.
- 1 HD 10,000 Lumens laser video projector. Resolution 1920 x 1080, native 16:10.
- 1 0.65-0.75:1 very wide-angle lens
- 2 video cat5 converter to HDMI
- All HDMI cables
- A secure attachment bracket + safety cables compatible with the battens.
- 1 black SharkTooth projection scrim, 26' high x 50' wide (7.92m x 15.24m)

LIGHTING

(See plans in the appendices)⁴

The equipment must be 100% functional and ready for focus at ground level upon arrival of the Company's team. The goal is to perform a pre-adjustment before set installation. Equivalent equipment may be used.

The Purchaser will provide:

- 6x Moving light wash LED (minimum 19x 10 watt) + spare (ex : Robe LEDwash 300)
- 11x ETC Source 4 15/30 750w (FOH)
- 17x ETC Source 4 36deg 750w
- 3x ETC Source 4 26deg 750w
- 29x Fresnel 6" 1000w
- 28x LED Par Zoom RGBW or Par64 Medium 1000w
- 3x LED Par Zoom RGBW or Par64 Narrow 1000w
- 4x Blinder 1000w
- 79x Dimmers 1.2kW (if no LED Par)
- 6x 8' Booms + Bases
- 13x Floor Base
- 1x MDG Atmosphere
- Gels as specified in the lighting plots

The Company will provide:

- GrandMA2 OnPc Command Wing console
- 2.4Ghz wireless DMX transmitter [WIRELESS DMX](#)
- 4 custom wireless LED on 24vDC batteries
- 2 Antari Z1000II Fog Machine

MACHINERY

The Purchaser must provide the machinery required to focus the lighting (must reach the battens at 8 m (26') and set up the equipment that must be mounted high off the ground.

All machinery must be available and operational throughout the event (setup, show, teardown).

TOUR TEAM

The Company's tour team is composed of 11 people:

- 8 artists
- 1 technical director and sound technician in charge of the set
- 1 rigging technician
- 1 lighting and video technician

***It can go up to 12 people, adding a tour manager or an extra stagehand. The number of people provided by the Company may vary based on the event and must be confirmed on a case-by-case basis.

⁴ The lighting plan and requested equipment are subject to adjustments, depending on availability. Equivalencies are possible; contact the Company to discuss potential options.

RIGGING

(See plans in the appendices)

The acrobatic truss must be set up at a working height of 1 m (3') from the ground, and ready for the acrobatic rigging to be installed upon arrival of the Company's team. The goal is to set up the acrobatic truss as fast as possible at its working height of 25' (7.60m) from the ground.

The Purchaser is responsible for installing the motor rigging points on the technical grid.

The Purchaser will provide (acrobatic truss and above):

- A 40' wide (12m) acrobatic truss. The truss must be able to support a minimum of 1,350 lbs (612 kg) for a center point load. *The truss should preferably be black.*

Example:

- Unisson TWB-1616-S
- EuroTruss HD44 [HD44](#)
- Global Truss F44P [F44P](#)

- Installation of motorized electric chain hoists at the technical grid by qualified riggers.
- Steel wired (minimum 3/8" steels and 5/8" shackles) to attach motors to the technical grid.
- 3x 2-tons double-brake motorized electric chain hoists (2000kg / 4400lb) [2 Tons](#)

OR

4x 1-ton double-brake motorized electric chain hoists (1000kg / 2200lb) [1 Ton](#)

OR

3x Dead-hang fixed points with 3/8" steels.

****This option must be confirmed with the Company depending on the schedule and the type of installation and machinery available in the venue.*

- Additional steel cables to secure the truss above the motors (used as safety).
- 4x 1000kg mobile ground anchors points for rigging the acrobatic truss according to the layout of the set and truss. The Chinese Pole and the acrobatic truss are to be attach *at the same anchors points on stage left.*

OR

6x 1000kg mobile anchors points will be needed if the angle of the steel wired of the Chinese Pole are to be too flat. The Chinese Pole and the acrobatic truss are to be attach *on separate anchors points on stage left.*

**The anchors points can be reduced to 750kg if they are fix instead of mobile. The exact positions will need to be confirmed with the Company.*

The Company will provide (under the acrobatic truss):

- 1 duo trapeze
- 1 aerial rope
- 1 "goat" (U-shaped 8' (2.43m) steel bars to secure the Chinese pole under the acrobatic truss.
- 1 20' (6.10m) Chinese Pole, assembled in 5 sections of 4' (1.22m), fixed under the acrobatic truss.
- 4 steel wired and ratchet straps for the acrobatic truss.
- 2 steel wired and ratchet straps for the Chinese pole.
- Below-truss acrobatic rigging equipment: ropes, straps, pulleys, snap hooks, etc...
- A portable 1,000 kg weight station for handling acrobatic ropes on the ground.

TRANSPORTATION OF EQUIPMENT

Access for the truck

The venue loading dock must be cleared of any obstacles and fully accessible by the truck. Should there be any traffic-related restrictions that would prevent the truck from accessing the venue, the Purchaser will undertake the necessary steps to obtain access authorization.

Unloading

The loading dock must be at least 6'6" (2m) wide and 6'6" (2m) high. Contact the Company if in doubt. If there are any stairs, access ramps will have to be installed.

Elevator

In the event that the venue is accessed by an elevator, the size of the elevator must be capable of containing a road case measuring at least 10' X 4' (3.05m x 1.22m). If the elevator is too small, alternative access will be required or additional time must be calculated.

PARKING

The Purchaser must provide 3 parking spaces free of charge near the venue for the Company's vehicles:

- two parking spaces for the team's vehicles (2 minivans);
- one parking space for a cube truck (approximately 20' or a 60 m³ straight-body truck) for the equipment.

SCHEDULING AND LOCAL STAFFING REQUIREMENTS

It is essential that the technical staff provided by the Purchaser be qualified and competent. They must also be punctual; otherwise the Company cannot guarantee that the first show will start on time.

Preparation (**BEFORE** the Company's arrival)

In order to be able to put on a show on the day of the Company's arrival, the following preparations must have been completed by the Purchaser:

Rigging⁵

The acrobatic truss must be set up at a working height of 3' (1m) from the ground, and ready for the acrobatic rigging to be installed upon arrival of the Company's team. The goal is to set up the acrobatic truss as soon as possible at its working height of 25' (7.62m) from the ground.

Lighting⁵

Lights must be hung before the Company's arrival at the venue, in strict compliance with the lighting plot presented in the appendix.

The equipment must be 100% functional and ready for focus at ground level upon arrival of the team. The goal is to perform a pre-adjustment before the sets are installed.

⁵ Contact the Company if the lights or the rigging cannot be install prior to the Company's arrival.

The Purchaser may use the number of technicians deemed necessary to complete preparations before the Company's arrival. However, the Purchaser must comply with the Company's specifications listed below regarding personnel required during setup, teardown and shows.

Setup

The Purchaser agrees to provide the technical team with at least 8 experienced and multi-skilled technicians **(NO VOLUNTEERS)** to set up the lighting and sound equipment as well as the sets starting at 9:00 a.m. and for at least 6 to 8 hours.

A detailed schedule will be provided to the Purchaser at least 14 days before the first show. The Purchaser must approve the schedule submitted by the Company and confirm the labour that will be provided at least 7 days before the first show.

Show day

Warm-up

The artists warm up on stage.

Stage manager

The Purchaser will provide a stage manager who is very familiar with the venue and house equipment: 3 hours before the show and 1 hour after the show.

Costumes

The wardrobe attendant provided by the Purchaser must respect the following schedule:

- First show:
Arrive at the same time as the artists for the setup (2 hours) and stay after the show (2 hours).
- Subsequent shows:
Arrive 2.5 hours before the show (1 hour) and stay after the show (2 hours).

Teardown

The Purchaser will provide 8 technicians for teardown and truck loading (approximately 2 hours).

The stage must be free of any obstacles that could hinder teardown. Also, the 8 technicians in the Purchaser's technical team must be fully dedicated to tearing down the Company's equipment.

Show length

Approximately 80 minutes with no intermission.

Teardown begins 10 minutes after the end of the last show.

Production schedule (sample day)

8:00 p.m. show WITH setup and teardown the same day.

It is not possible to present two shows and have the setup and teardown on the same day.

A maximum of two shows can be presented on the same day. At least two hours are required between the end of the first show and the start of the second show.

DRESSING ROOMS

The Purchaser will provide a large 12-people capacity dressing room (or rooms). The dressing room must be equipped with mirrors and adequate lighting for makeup and include wash cloths and chairs. A minimum room temperature of 20°C (68°F) must be maintained at all times. Access to the stage, bathrooms and showers from the dressing room must be quick and easy.

Also required are wireless Internet access (Wi-Fi), bags of ice, a microwave oven and a first aid kit. The Purchaser will also provide the contact information of a good massage therapist and physiotherapist.

CATERING (12 PEOPLE)

The Purchaser will provide the following items:

- Milk **Vegan option please*
- Real fruit juice
- Assorted fresh fruits and vegetables (crudités) *****NO celery, carrot, mango and fennel**
- Two “baguette”-style bread loaves
- Cold cuts (local varieties, if available)
- Hummus
- Cheeses (local varieties, if available) **Vegan option please*
- Yogurt (assorted) **Vegan option please*
- “Healthy” granola bars
- Nuts (no peanuts)
- Dried fruit
- Dark and milk chocolate bars (peanut-free) **Vegan option please*
- Kombucha
- Coffee
- Tea
- Beers after the show (local varieties, if available)

***One of the acrobats is deeply allergic to celery, carrot, mango and fennel. Cross contamination with spices is also an allergic concern.**

****Vegans options must be available**

Items must be refrigerated, as required.

Catering must be made available to the Company's team in the dressing room.

All catering items must be ready upon arrival of the Company's technical team at the venue and available during setup and teardown, as well as during rehearsals and shows.

ACCOMMODATIONS AND MEALS

The "Rooming List," which also includes the list of allergies and dietary requirements of the Company's team, is sent to the Purchaser one month before the first show.

The Purchaser must provide a list of restaurants near the venue and/or accommodations that are open in the afternoon and/or evening for meals between or after shows.

SIGNATURE

In the event that the Purchaser considers any of the clauses herein to be problematic, the Purchaser must contact the Company's technical director without delay (and before signing the technical rider) to discuss the Purchaser's particular situation.

The Purchaser agrees to send a complete list of the sound and lighting equipment that will be made available to the Company and its technical team, and to send a technical drawing of the venue in WYSIWYG (.wyg) or Autocad (.dwg) format by email to:

- diffusion@machinedecirque.com
- bruno.m@machinedecirque.com

no later than 30 days before the date of the first show.

The Company's technical director must approve the technical rider of the venue provided by the Purchaser so as to ensure the smooth running of the show(s). The Purchaser agrees to fulfill all of the Company's technical requirements (as described herein) and, if applicable, cover the costs incurred to rent, lease or purchase any equipment required to fulfill these requirements.

This document is an integral part of the contract entered into between the Company and the Purchaser. Failure to abide by this technical rider in any way or form would constitute a breach of contract and compromise the Company's ability to perform on stage.

This technical rider must be signed and returned by email to diffusion@machinedecirque.com.

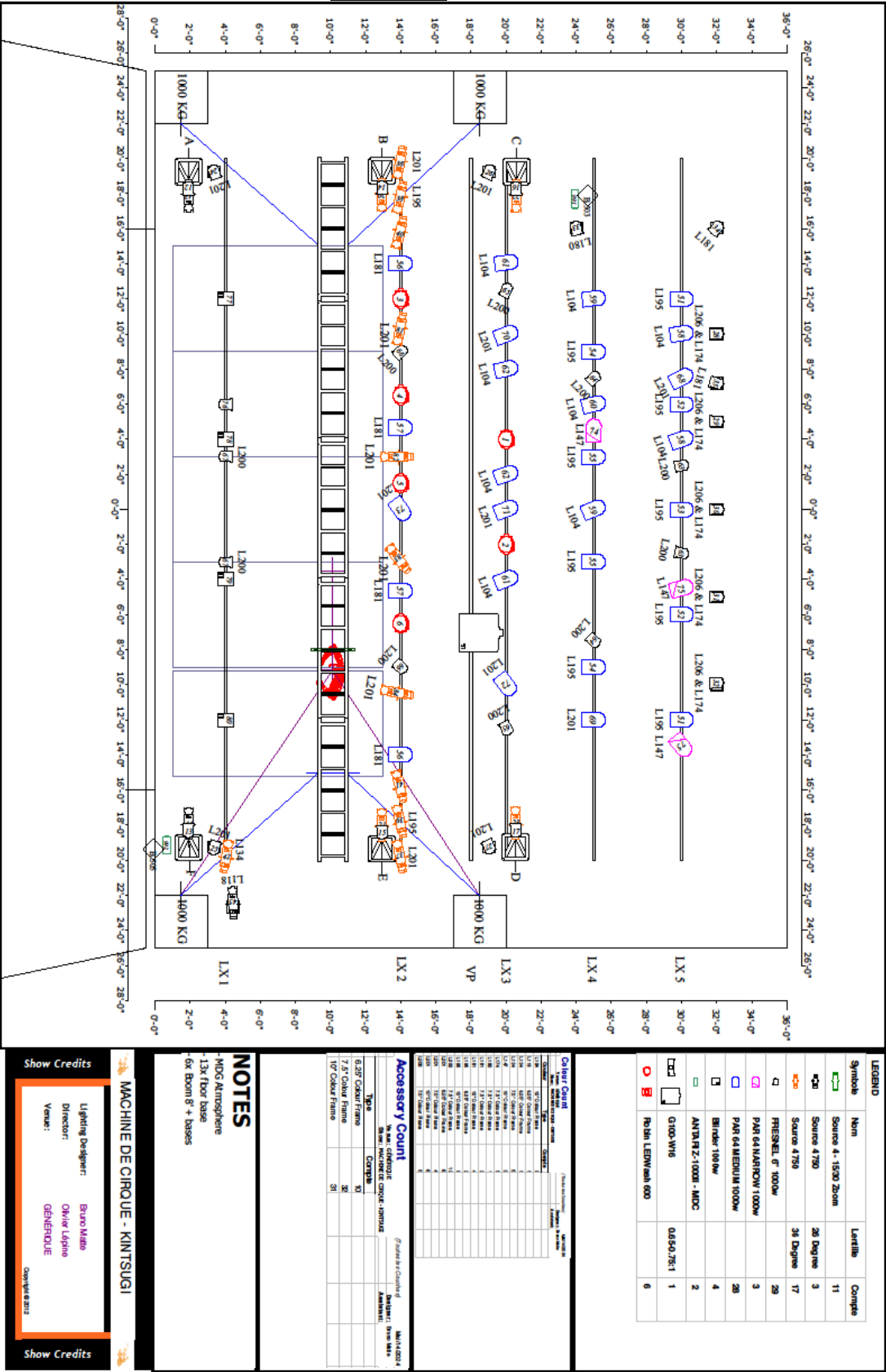
Read, understood and approved by

(name in uppercase letters): _____

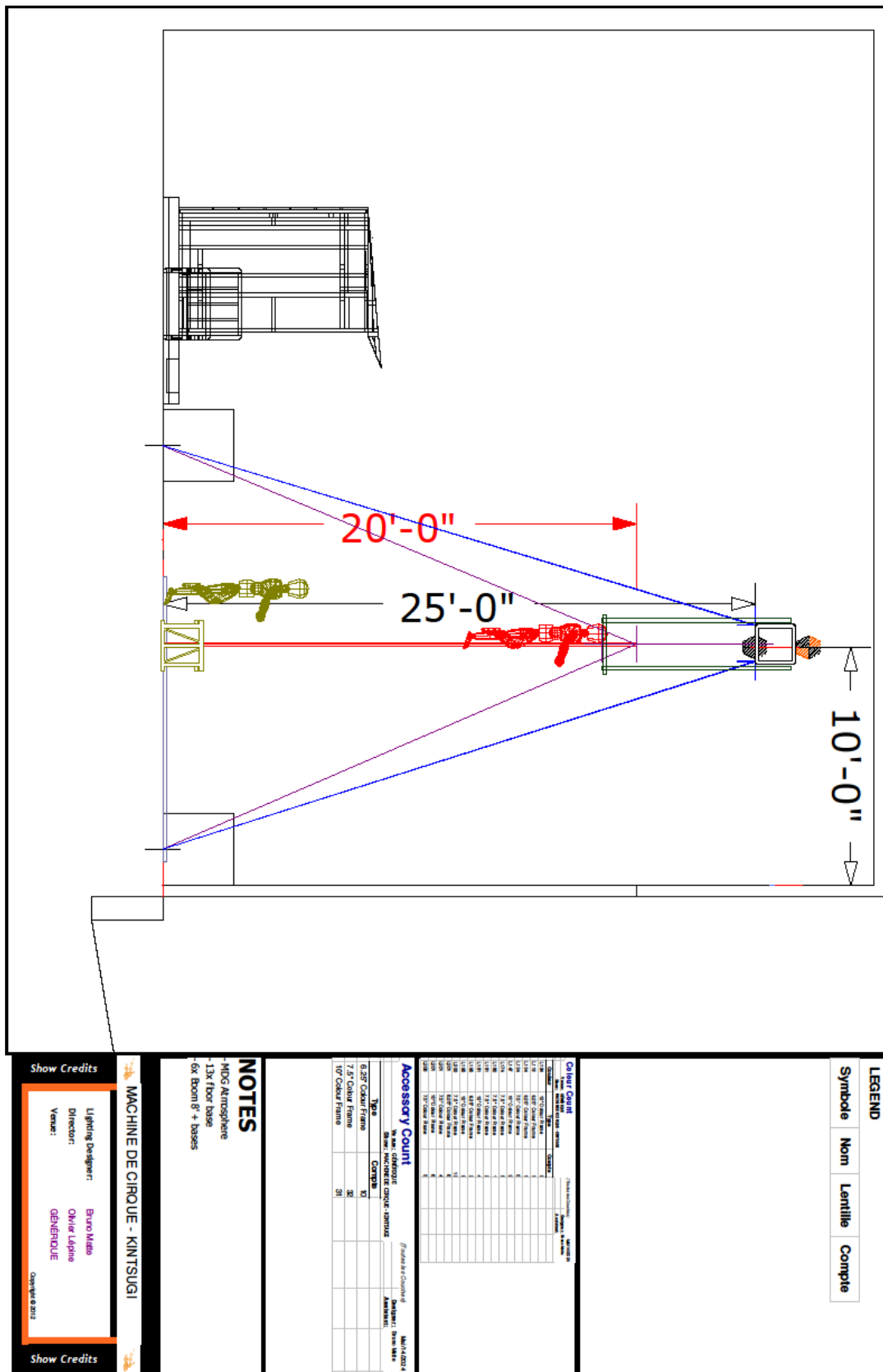
Signature _____

Date _____

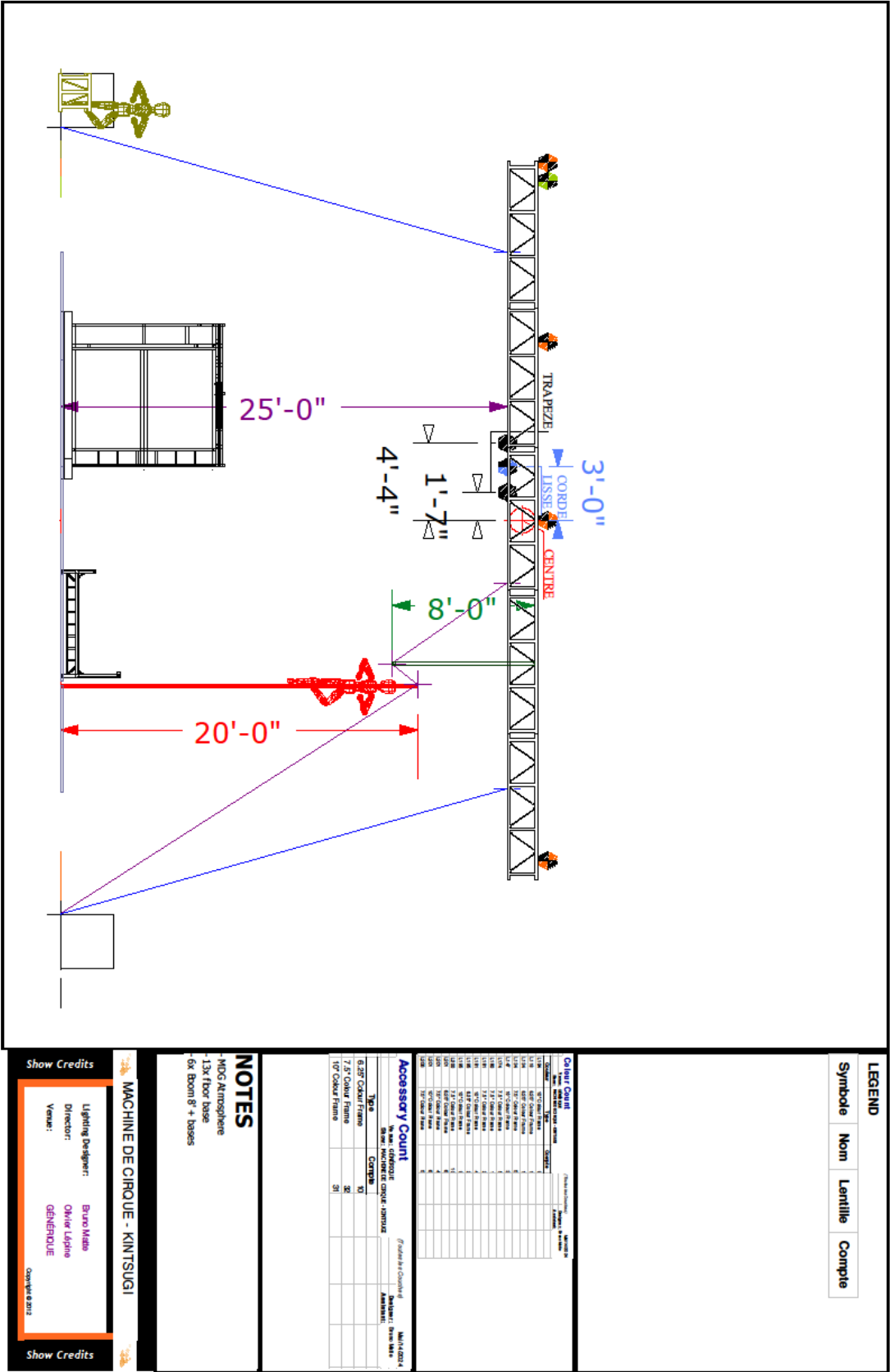
APPENDIX: OVERALL



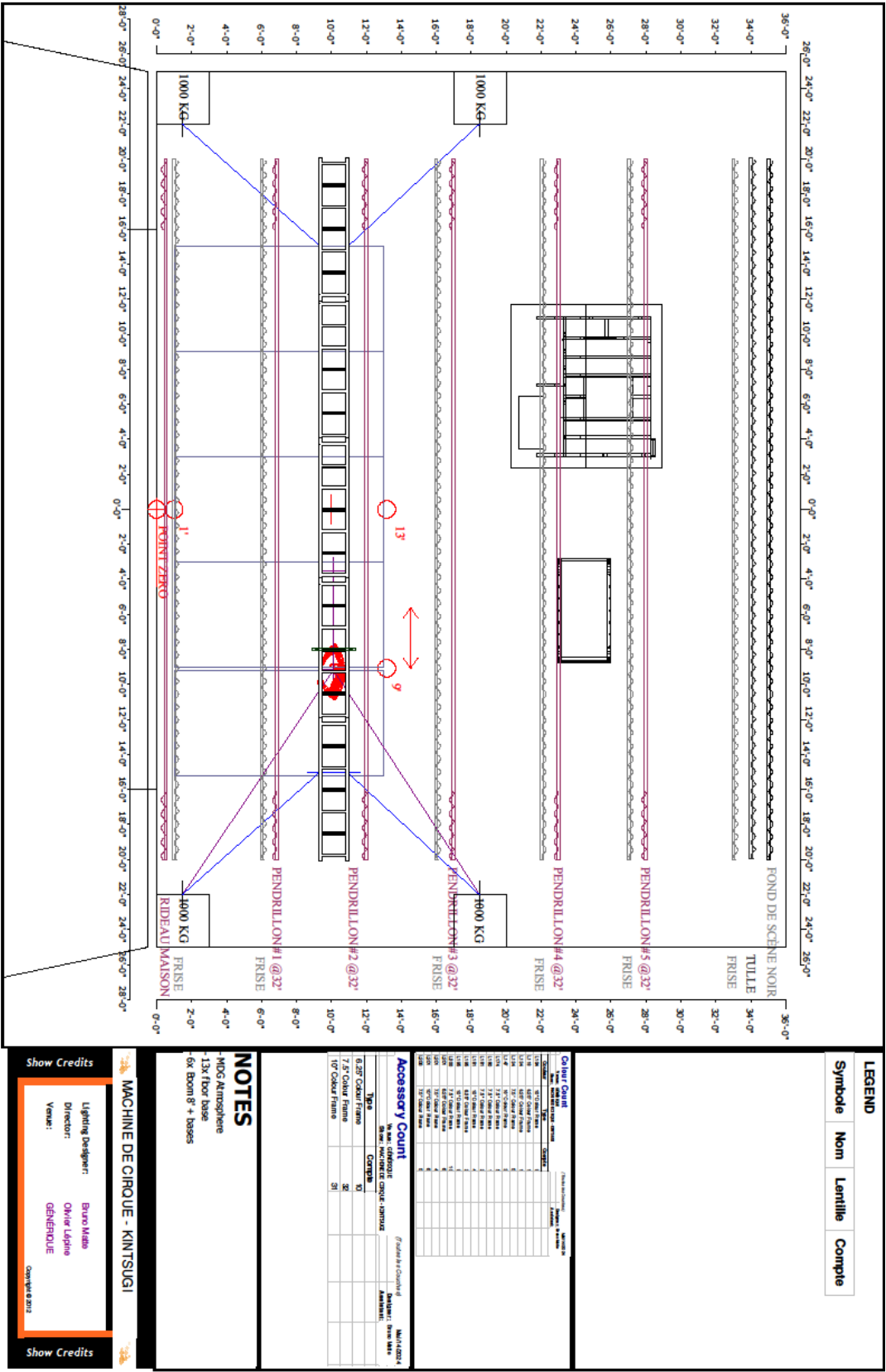
APPENDIX: SIDE RIGGING POINTS



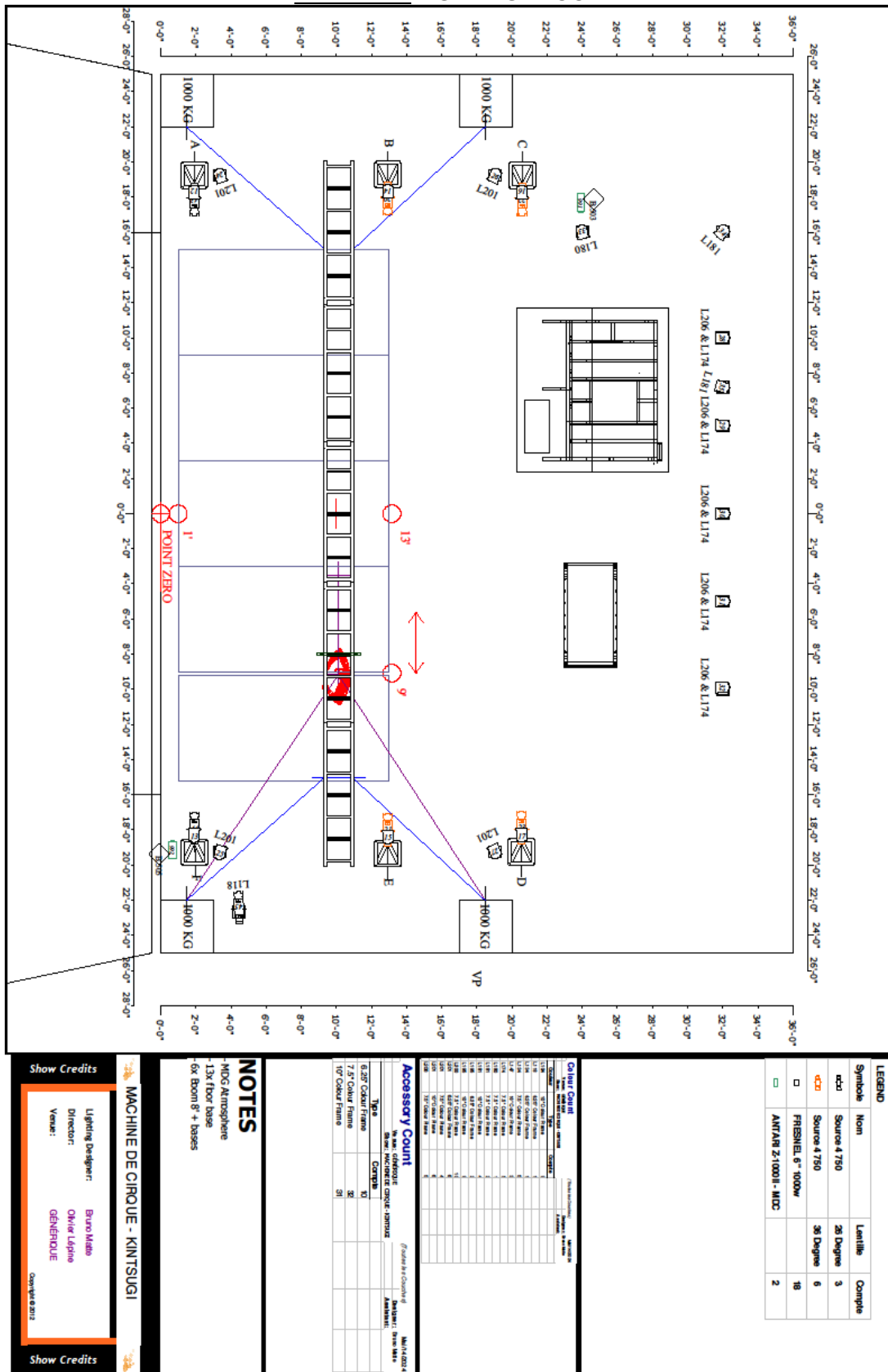
APPENDIX: FRONT RIGGING POINTS



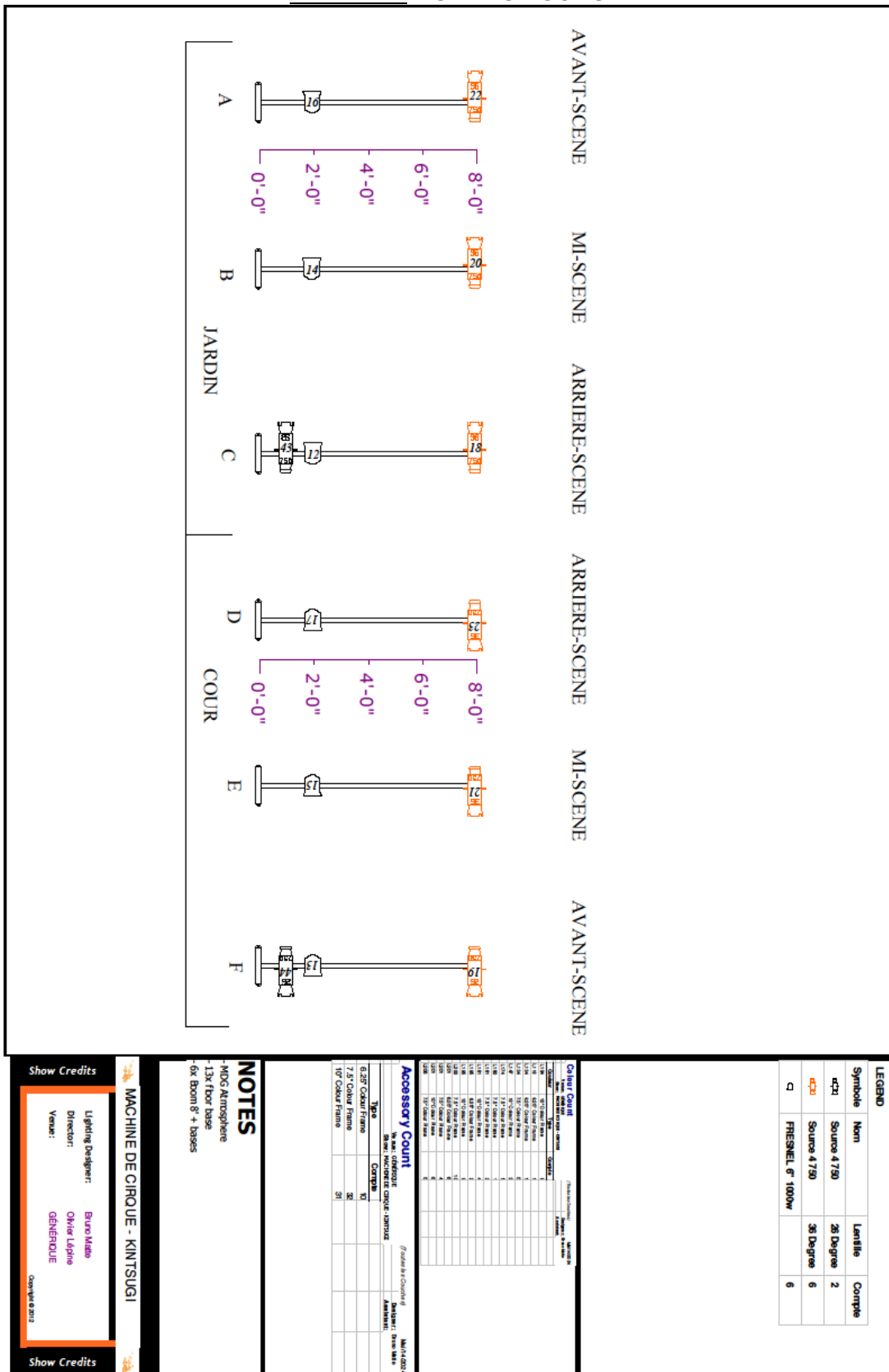
APPENDIX: MASKING



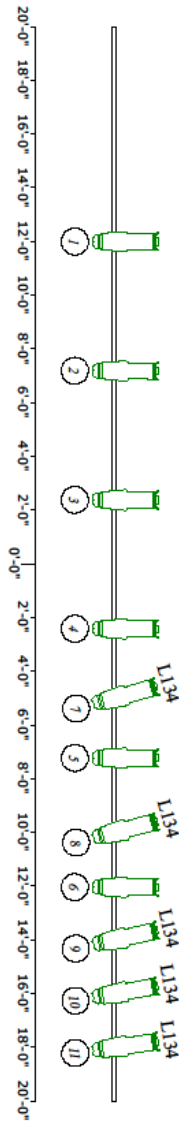
APPENDIX: LIGHTING FLOOR



APPENDIX: LIGHTING BOOMS



APPENDIX: LIGHTING FOH



LEGEND			
Symbol	Norm	Lentille	Compte
	Source 4 - 15/30 Zoom		11

Chaper Count		Chaper Count		Chaper Count		Chaper Count	
NAME	DATE	NAME	DATE	NAME	DATE	NAME	DATE
1. [Name]	12/12/2018	1. [Name]	12/12/2018	1. [Name]	12/12/2018	1. [Name]	12/12/2018
2. [Name]	12/12/2018	2. [Name]	12/12/2018	2. [Name]	12/12/2018	2. [Name]	12/12/2018
3. [Name]	12/12/2018	3. [Name]	12/12/2018	3. [Name]	12/12/2018	3. [Name]	12/12/2018
4. [Name]	12/12/2018	4. [Name]	12/12/2018	4. [Name]	12/12/2018	4. [Name]	12/12/2018
5. [Name]	12/12/2018	5. [Name]	12/12/2018	5. [Name]	12/12/2018	5. [Name]	12/12/2018
6. [Name]	12/12/2018	6. [Name]	12/12/2018	6. [Name]	12/12/2018	6. [Name]	12/12/2018
7. [Name]	12/12/2018	7. [Name]	12/12/2018	7. [Name]	12/12/2018	7. [Name]	12/12/2018
8. [Name]	12/12/2018	8. [Name]	12/12/2018	8. [Name]	12/12/2018	8. [Name]	12/12/2018
9. [Name]	12/12/2018	9. [Name]	12/12/2018	9. [Name]	12/12/2018	9. [Name]	12/12/2018
10. [Name]	12/12/2018	10. [Name]	12/12/2018	10. [Name]	12/12/2018	10. [Name]	12/12/2018
11. [Name]	12/12/2018	11. [Name]	12/12/2018	11. [Name]	12/12/2018	11. [Name]	12/12/2018
12. [Name]	12/12/2018	12. [Name]	12/12/2018	12. [Name]	12/12/2018	12. [Name]	12/12/2018

Accessory Count		Product or Country of		NAFTA/CEFTA	
Type		NAFTA	CEFTA	Design:	Draw Date
	Country			Assembled:	
8.25" Colour Frame	31				
7.5" Colour Frame	32				
10" Colour Frame	31				

NOTES

- MDG Atmosphere
- 13x f'bor base
- 6x Boom 8' + bases

MACHINE DE CIRQUE - KINTSUGI

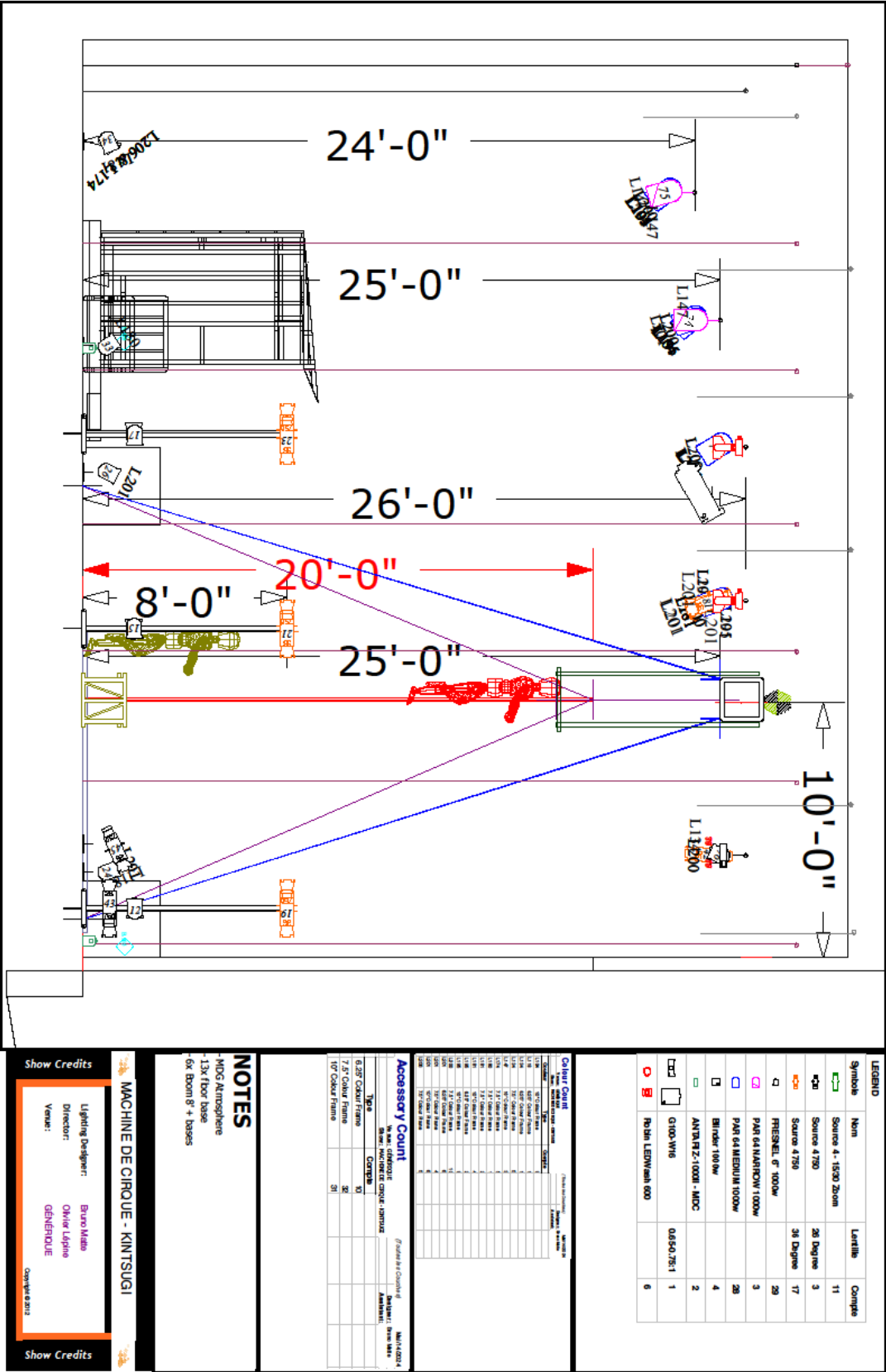
[Show Credits](#)

Lighting Designer: Bruno Matisse
Director: Olivier Lépine
Venue: GÉNÉRIQUE

Copyright © 2012

[Show Credits](#)

APPENDIX: LIGHTING SIDE VIEW



APPENDIX: RIGGING LOAD CALCULATION



LOAD REPORT
***KINTSUGI* BY MACHINE DE CIRQUE**

PRESENTED TO: Bruno Matte, Technical Director, Machine de Cirque
PREPARED BY: Jean-Denis Roy, Solution RIG

FILE:
LOAD MEASUREMENTS FOR MACHINE DE CIRQUE'S *KINTSUGI* SHOW

Mandate

Solution RIG Inc. was mandated to submit rigging recommendations for Machine de Cirque's *Kintsugi* show.

Load Report

This report provides the results of the load measurements taken during two performances of the show presented at the Centre de creation de Limoilou on April 1 and 3, 2024.

Methodology

The acrobatic bridge was set up on three suspension points, each of which was equipped with a load cell. In addition, a load cell was placed on each of the bridge's and Chinese pole's guy lines to measure the dynamic stresses on the ground anchors. A total of ten load cells were used, all of which were set at the highest frequency to measure the maximum forces. The data were continuously collected throughout the show. Given that the load cells were calibrated in kilograms, all of the results are expressed in kilograms.

Factors That Influence the Measurements

The measurement results depend on various factors, including:

- The aerial artists' techniques
- The nature of the acts presented
- The number of bridge suspension points
- The guy line angles
- The bridge format
- The length of the suspended bridge
- The composition of the ropes that support the circus apparatus
- The tension of the guy lines

The conclusions of this report apply exclusively to the configuration used during the two performances. We accept no responsibility for data that has been extrapolated as a result of changes to the show (different theatre, cast or acts).

Data Analysis

The two sets of measurements present certain differences. We have kept the highest measurements. In order to absorb any potential increases from one show to another, we have raised the maximum forces measured by 10% before applying the factor of safety.

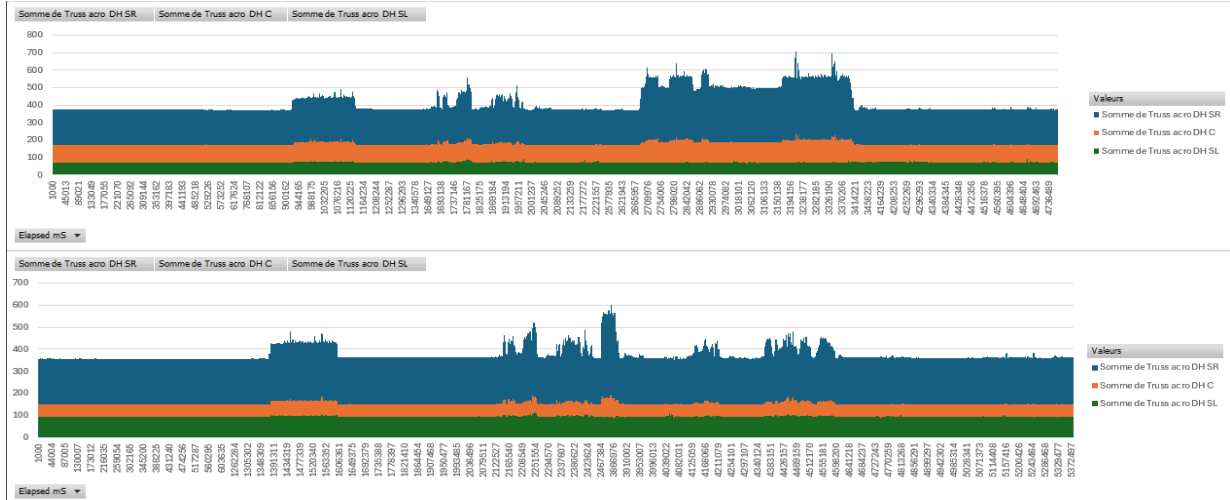
Details of the readings are provided in the enclosed Excel file.

Show 1

1,028	Total weight of the acrobatic bridge
703	Peak stage right point
236	Peal central point
89	Peak stage left point

Show 2

907	Total weight of the acrobatic bridge
602	Peak stage right point
193	Peak central point
112	Peak stage left point

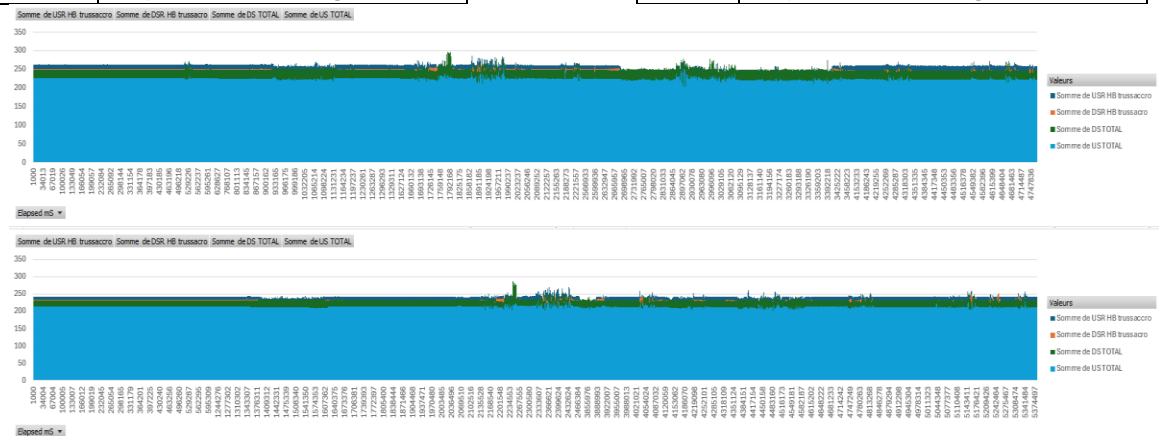


Show 1

286	Guy line up stage right
266	Guy line down stage right
259	Guy lines up stage left
297	Guy lines down stage left

Show 2

269	Guy line up stage right
252	Guy line down stage right
230	Guy lines up stage left
288	Guy lines down stage left



Data Interpretation

In accordance with ANSI E1.43 safety standards and current practices in the circus rigging industry, we recommend that the installation comply with the following factors of safety:

- A factor of 2 for the anchors on the ground and ceiling (the highest measured value multiplied by 2 yields the minimum load considered safe).
- A factor of 4 for the rigging (the highest measured value multiplied by 4 yields the breaking load of the components that connect the aerial devices).

Another method for determining the breaking load of the rigging components is to apply a factor of 10 to the sum of the artist's weight and the weight of the device. In certain cases, however, a ratio of 4 to the maximum force is higher. The results of both calculations must therefore be compared to apply the highest number.

CONCLUSION

Based on our measurements, we recommend the following specifications for rigging the *Kintsugi* show:

- Acrobatic bridge anchors (ceiling): 1,500 kg per point (bridge suspended from 3 points and measuring 32 feet, or 9.75 metres).
- Anchors attached to the ground for the guy lines: 650 kg per point.
- Counterweight for the guy lines: 1,000 kg per counterweight with anchors that can support the mass of the counterweight.
- Suspension rigging for the aerial equipment with a strength of at least 22 kN.
- Guy line tension of at least 220 kg. We measured 240 kg during the data collection.
- Guy line tension at ground level for the Chinese pole: 90 kg.
- Guy line tension on the Chinese pole acrobatic bridge: 180 kg (guyed by a goat).
- Guy line angles: 30 to 45 degrees.

We recommend that a visual inspection of the rigging be performed at each installation, and a functional inspection every year. These inspections must be recorded in a logbook. During the functional inspection, it is important to consult the manufacturer's instructions for each component.

Solution RIG inc.

SCHEDULE KINTSUGI

(1 show, load in and load out on the same day)

Date	Time	Head Stagehand	Stagehand	Head Electrician	Electrician	Head Sound	Head Rigger	Wardrobe
	9am	Both the acrobatic truss and the lights must be set up at working height and ready for the acrobatic rigging to be installed upon arrival of the Company's team. Lights must be ready for a pre-focus at ground level before the set is installed. Truck unload / light focus at ground level / rig installation / set installation / video installation						
		1 Head Stagehand	2 Stagehand	1 Head Electrician	2 Electrician		1 Head Rigger	1 Wardrobe
	12pm	LUNCH (1 hour) everybody						
	1pm	Lights and video focus / Sound setup / Wings clean up						
		1 Head Stagehand		1 Head Electrician	2 Electrician	1 Head Sound		
	4pm	Light programming / Video programming / Sound level						
	4:30pm	Stage must be clean and dry 1 hour before the artist's arrival						
		1 Head Stagehand		1 Head Electrician		1 Head Sound		
	5:30pm	light check with artists / artists warmup						
		1 Head Stagehand		1 Head Electrician		1 Head Sound		
	6pm	LUNCH (1 hour) / artists training local crew						
	7pm	Preset						
		1 Head Stagehand		1 Head Electrician		1 Head Sound		
	7:30pm	Public entrance						
		1 Head Stagehand		1 Head Electrician		1 Head Sound		
	8pm	Show (approx 80 min)						
		1 Head Stagehand		1 Head Electrician		1 Head Sound		
	9:45pm	Load out and cleaning (2h approx)						
		1 Head Stagehand	2 Stagehand	1 Head Electrician	2 Electrician	1 Head Sound	1 Head Rigger	1 Wardrobe

Please provide qualified technicians, no volunteers
Machine de Cirque and all the artists thank you