



## *technical rider*

This Technical Rider is for Full Evening performances on a Full Stage with Lighting Equipment. If the company is doing a mini-concert or other outreach please discuss with the Production Manager Stage/Space requirements.

A.) DCDC will need access to the performance space, and crew will be called, no later than 9AM the day prior to the performance for load-in.

### **B.) Lighting:**

Lighting is the most important technical part of the presentation. To present a quality show we need adequate lighting. The following is the typical hang for our show. If your inventory is not sufficient you may need to rent additional equipment.

All units should be in good working order and lamped with FEL, HPL, HX600, or FLK lamps for the lekos, BTN or BVT lamps for the Fresnels. All units should have gel frames. Equipment to focus the plot (Genie, ladders etc) should be available at all times.

### **Front of House (FOH):**

- Ceiling/Beams: Sufficient equipment to create a 2 color wash system, plus specials.
- Box Booms: We rarely use this position.

### **On Stage:**

- **Booms:** 8 booms with 5-6 instruments each. Usually all Source 4-36 degree units.
- **Electrics:** 5-6 pipes with a typical inventory of: 50- 36° units, 50- 26° units and 40- PAR or Fresnel units.
- Cyclorama (CYC) lights, that cover the CYC top to bottom with atleast 3 colors.  
A bounce is Preferred.
- Ground row with atleast 3 colors. If rear lighting the cyc is not possible, there must be a ground row covering/masking that creates a clean, straight line.

You will be provided with a plot matching your instrumentation, **plus any additional equipment needed**, so it is important that the information provided to us is accurate.

### **Power:**

Dimmer per circuit is requested. We do not typically 2-fer instruments. However 144 2.4kw dimmers would be considered the minimum necessary.

### **Control:**

DCDC's channeling is predicated on 192 control channels. ETC control boards are preferred.

### **Color:**

Presenter will provide all color except shin, mid, and head color change units, which DCDC will provide.



### **C.) Stage:**

Minimum stage size acceptable is 34' wide and 28' deep with the **ideal** being 40' wide x 36' deep. We need wing space of 10' on each side and a crossover upstage. The floor **CANNOT** be concrete. Wood in good condition is necessary.

**A black Marley floor, to cover the stage floor (and the appropriate tape to secure it: Black Gaff), will be provided by the presenter.**

**The company uses an operating fly system.**

### **Soft Goods:**

**Provided by presenter; DCDC does NOT travel with any soft goods!**

- We will typically have 4 wings. So black masking (legs and borders) to facilitate this, and mask backstage, is needed.
- A Main Drape or Curtain that works.
- Cyc (white preferred), a Scrim (black), RP (plastic- if available) and an upstage Blackout drop.

### **D.) Sound:**

- A FOH system capable of providing quality stereo reproduction.
- A least 2 on stage monitors - 4 is preferred (2 SR, 2SL).
- A wireless microphone on a stage.
- Some dances may require hand-held, body, or hanging mics. You will be advised in advance if any of the pieces we are doing will require mics.
- Headset system that allows communication from SR & SL to the light & sound operators, fly, and curtain operator positions. Our Stage Manager will call the show from on stage. Monitoring to the dressing rooms. (preferred)
- CD player (each piece has its own CD & a CD as backup)

### **E.) Wardrobe:**

DCDC usually travels with a wardrobe supervisor. She will need a room with an iron, ironing board, & steamer. The Company needs laundry facilities on site. If this request is not available, information to the nearest laundry facility is imperative.

### **F.) Dressing Rooms:**

DCDC travels with 15 dancers 8 male - 7 female. We will need at least 2 dressing rooms that are convenient to the stage, and are large enough for 7 dancers each; with toilets, showers, sinks, and dressing mirrors. The dressing rooms must be cleaned prior to the companies arrive at the venue.

### **G.) Light hang, focus, and cueing:**

The plot should be pre-hung prior to our production staff's arrival. Also, if cueing paperwork was sent in advanced, cueing should ideally be put into the lighting console.

**If the show is pre-hung, circuited, patched, and completely working prior to our arrival** we will need an 8-hour call to focus, hang set/flying pieces(when necessary), and cue (look at cues) the show.

**If the show is NOT pre-hung** we will need a 10-hour call to hang, focus, & set up stage and a 4-hour call to cue the show. **All schedules should allow a TBA 4-hour call to allow for problems.** All of these schedules and crew calls will be worked out between your TD and the Production Manager for DCDC prior to our arrival. We will also need a 4-hour spacing and technical rehearsal with the dancers on stage prior to the performance.



## H.) Personnel:

The presenter, in accordance with the contractual obligations of the facility, will hire all labor.

- DCDC will not be responsible for any violation of union contracts.
- DCDC will need, for our tech/spacing rehearsal (4 hours) and all performances, the following show crew:
  - 1 Wardrobe Personnel
  - 1 Light board operator
  - 1 Sound board operator
  - 2 Deck Electricians for color changes
  - 1 Fly/curtain operator
  - 1 other fly operator/rigger (Will be notified if needed)
  - 1 Follow spot operator (Will be notified if needed)
- If the plot is being pre-hung **prior** to our arrival the presenter may hire the crew as it sees fit to complete the hang, and verify that everything is working correctly, in time for DCDC's arrival.
- If the plot is being hung **after** the arrival of DCDC's staff the following minimum load-in crew is required. Variations to fulfill the requirements of a union contract should be communicated to the DCDC Production Manager.
  - 10 Electricians (1 qualified to run the light board)
  - 1 Sound person
  - 2 Carpenters
  - 2 Fly persons/riggers
  - 1 Wardrobe person
- Focus call will require 4 or 5 electricians and 1 light board operator.
- It is assumed that all crews will be qualified to perform the work assigned. DCDC will not assume any responsibility for the work performed by the presenter's employees.

## I.) Hospitality:

DCDC Catering needs:

Please refer to the following information when making decisions for hospitality needs for DCDC activities at your location. Please plan for 20 people when ordering food.

Thank you in advance for your hospitality. This information will help insure a pleasant stay for the dancers.

1. WATER
  - Water needs to be on hand at ALL times the dancers are in the theatre & at outreach activities. They will usually go through one bottle of water during rehearsal & 2-3 bottles per performance per person.
2. For all technical rehearsals and prior to shows there needs to be coffee, juice, gatorade, water, and an assortment of bagels & cream cheese, yogurt, granola bars & fruit on hand when the dancers arrive at the theatre.
3. DCDC requires the following before each performance:
  - Bottled water, fruit juices, Gatorade, yogurt, and fruit.
4. Following each performance, the performers and staff will require a hot meal. The presenter will provide this meal either at a restaurant or catered on site or at a selected site. This meal will also take into consideration those individuals who do not consume meat!!! (When planning for this, plan to feed 20 people)



NOTE: When planning for food: the dancers call for a performance is 2 hours prior to the performance, & 1-1 ½ hours before rehearsal. It is assumed that cups, plates, and silverware will be provided for each meal.

All hospitality and catering should be discussed with the production manager prior to the company's arrival!!!  
**If you have any questions about this rider, or any other DCDC technical needs, please contact DCDC's Production Manager directly, so that a solution can be worked out.**

#### **J.) Housing:**

When providing housing for DCDC, the hotel must be within one mile walking distance to a variety of food venues, near the actual performance venue, a nice and clean hotel with workout facilities onsite. (The hotel must be approved by DCDC Production Manager at least one to two months prior to engagement.)

#### **Important Please read:**

The information contained in this rider is designed to allow DCDC to present the best possible program for your venue. This is what we consider the minimal needs for our presentations. It is HIGHLY recommended that this information is reviewed with the technical person in charge of the facility, and to contact DCDC's Production Manager if there are any questions or problems with the information listed in this rider. This will prevent any misunderstandings and unexpected costs to the presenter.

**No changes, additions or deletions to the requirements of this Technical Rider will be considered or accepted by DCDC, until you have received such acceptance in writing from DCDC's Production Manager.**

## **ADDENDUM TO TECH RIDER**

### **Needed for *Highest Praise***

- Risers will need to be provided for the local performing choir to stand on. Size and location of risers on stage will be discussed between Presenters TD and DCDC's Production Manager.
- Sound amplification; microphones, speakers, monitors for the local performing choir will be dependent on the size of choir and location on stage of the choir. Each venues TD will coordinate with Presenter and local choir direct to make these determinations.
- Rehearsal Schedule in the theatre: When performing *Highest Praise* an extra 4 hours of rehearsal time will be spent in the theatre by DCDC with the local performing choir either the evening prior to the performance or the day of the performance.
- Costuming for local performing choir: The local choir director must communicate to their choir that each individual in the local choir must come to the theatre on the evening of the performance dressed in ALL BLACK ATTIRE. Subtle silver jewelry may be worn. DCDC will NOT be responsible for choirs attire for the performance.



**ONLY NEEDED WHEN DOING WORKS FROM**  
**colôr- ógrăphy, n. the dances of Jacob Lawrence**

**Video**

The Company requires a Front of House location for the Company projectionist to set up a mixing position with a flat surface (about 4'-5'), a work light, and a headset. From this position the projectionist should have an unobstructed view of the stage and be able to clearly hear the show. **PLEASE DO NOT CHANGE ANY EQUIPMENT WITHOUT FIRST CHECKING WITH DCDC'S PRODUCTION MANAGER.**

**Projector:**

- One (1) NTSC capable LCD projector of at least 5200 lumens (**prefer 10,000 lumens**), 600:1 Contrast (Full On/Off), 1280x1024 resolution, and throw distance no less than the distance from the front of house to back of stage, with S-Video inputs and lens shift capability. A projector ideal for throws of aprox. 60ft. (with standard zoom lens, F2.0-2.3 with f=75.7mm-97.5mm motor zoom and focus).
- Projection will be 38 ft wide at the position of the black scrim
- Top of projection will be set at 20 ft from the deck on the black scrim
- Projection will extend onto floor with this arrangement.
- Projector must be mounted high, either from ceiling, a high balcony, or high projection booth. As it must clear dancer heads and hit floor. (at premiere the height was good- 15 feet high, Balcony Rail to Set ~57feet) The projector will be located front of house center and must be able to project onto the back scenic drop (back wall) and the floor up to foot of stage. Optimally, the position of the projector should be no more than 50' from the plaster line. Care should be taken to rig this projector so that keystoneing is kept to a minimum, and the projector is high enough to avoid shadows from audience and excessive shadows from stage. **Because venues vary, it is imperative that the house speaks to the Production Manager as to specific placement of the projector**

**Douser:**

- The company does carry one with them.

**Video Cables:**

- Enough S-video cable to run from the mixing station to the projector
- XLR cable to run the douser.



## *contact information*

### **Exclusive Tour Representation**

Rena Shagan Associates, Inc.  
16A West 88th Street  
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### **DCDC Company Manager Contact**

Gary Harris  
Company Manager  
Dayton Contemporary Dance Company  
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(CSU-Dayton Campus)  
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### **DCDC Artistic Director**

Debbie Blunden-Diggs  
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### **DCDC Executive Director**

Ro Nita Hawes-Saunders  
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