

CITYDANCE ENSEMBLE TECHNICAL RIDER

Please Note: *This rider is an integral part of the contract. It must be signed and returned with the contract in order for the contract to be considered fully executed.* A careful review of this rider by qualified personnel familiar with the performance space is strongly recommended. Any questions concerning modifications to this rider should be directed to CityDance Ensemble's Technical Director.

CityDance Ensemble, Inc

1111 16th Street, NW STE 300
Washington, DC
202-347-3909 office

Technical Director

Julie Ana Dobo
cell phone: 718-230-4832
magyarul@mac.com

GENERAL OVERVIEW

This rider is intended as a general guideline for basic needs of CityDance Ensemble's touring show. Due to the breadth of this repertory, there may be further expenses for the presenter depending on which pieces are performed. (For instance, one piece is performed on a silver marley floor. As appropriate, addendums will be attached for specific pieces requiring extra equipment.

Most of our rep is based on a theatre with a fly loft, black marley dance floor, a white cyclorama, bounce, and black scrim, four sets of legs and borders, an extensive light plot (including four sidelight booms per side, and a ground row for the cyc), and a typical running crew of two stagehands, one flyman, light board operator, and sound support. ALL OF THESE are provided by the venue.

We will create a custom line schedule, light plot, and tech schedule for the theatre based on information provided to us by the venue. While we make every effort to produce this paperwork four weeks in advance, our lead-time may be reduced to ten days in some cases. This rider is as detailed as possible so as to give the venue adequate warning of what to expect in terms of crew and equipment needs.

STAGE FLOOR

The stage floor **must** be wood, preferably a sprung floor; smooth, level, and even. It may be covered by a hardened untextured surface such as hardboard (masonite). Whatever the top surface, it should be free of splinters, holes, nails, screw heads, and other imperfections. Over this floor will be a black marley dance floor, such as Rosco or Harlequin, of sufficient size to cover the dance area and the wings. This floor **must be provided by the venue** and laid prior to the company's arrival. Dust mops, wet mops, ammonia, and hot water with no soap, must be available. The stage will be mopped after every show.

SOFT GOODS

The following is a list of soft goods, which **must be provided by the venue** and hung according to the line schedule prior to the company's arrival.

- 1) Main Curtain, manual guillotine preferred, traveler and/or motorized acceptable.
- 2) Grand Valance/Teaser to mask Main Curtain.
- 3) Cyclorama and bounce.
- 4) Legs and Borders, four sets, black velour. Check line schedule for trims. In deeper houses, a fifth set may be needed to mask the cyc.

In addition, the show uses:

- 5) Electrics: 5 overhead battens dedicated to lighting, as available
- 6) Scenery will depend on which pieces are performed

All said, this could be as many as 20 to 24 line sets. If these are not available, please let us know so that we can create a line schedule that will work.

LIGHTING

Our TD/Lighting Designer will send a custom plot for your venue at least 10 days ahead of our load-in. This plot will be based on the specifications, dimensions, and inventory which your venue provides. Please provide drawings of your venue, with plan view and side elevations, working inventory, and any technical specs. This information should be sent no later than one month prior to the event. The more accurate your information, the better the plot. In most cases, we will be able to adapt to your equipment without requesting additional gear (rented at the venue's expense). The inventory below is intended as a guide. If your inventory is a close match, we'll do fine. Please note when checking the list: only working gear, adequately maintained, with lamps (and spares), counts.

The load-in schedule requires that the entire light plot, including FOH, overheads, booms, and ground row be hung, circuited, patched, and tested prior to the first day CityDance staff arrives. Please plan accordingly.

CityDance carries all pattern stock necessary, but the venue must provide all color. Color must be cut and dropped prior to focus. Please be sure you have plenty of pattern holders and note which instruments they fit on your instrument inventory.

IDEAL INVENTORY:

Front of House: Sufficient gear to create 3 even color washes across the front edge of the dance space, from a cove (catwalk) position AND Sufficient gear for 2 diagonal color washes from a SL and SR Box Boom position AND Sufficient gear for an appropriate Main Curtain wash (warmers).

Onstage: About 180 units.

30 Source 4 PAR WFL or PAR64 WFL
70 36 deg Source 4's (or 50 deg depending on trim/throw)
50 26 deg Source 4's (or 36 deg depending on trim throw)
10 19 deg Source 4's
15 Color scrollers, with strings (can work around most strings)

There are 4 lights on each of eight sidelight booms. These 32 units are included in the count above.

We prefer to light the cyc with a full-stage ground row wash (40' worth of strip lights), AND overhead far cys. Let us know what your typical cyc arrangement is and whether a ground row is feasible.

Followspots: We typically do not use a follow spot and will advise if one is required.

Lighting board:

ETC Expression, Insight, or Obsession always welcome.
Failing that, please be sure your lightboard can execute recorded cues, including point cues (10.1,10.3, etc.) and can also handle autofollows.

Other: Hardware for eight booms, plenty of cable, and a safe focus ladder or lift.

SOUND

CityDance is primarily CD-based. Some pieces do have pause-and-restart sound cues. House sound levels are set in rehearsal and should not be adjusted during the performance. Monitor mix should be separate and also set during rehearsal. CityDance carries no sound gear other than the CDs.

Depending on the piece, we may use live musicians. In those cases, we will travel with our own backline. An addendum will be attached outlining sound requirements. It is only a 3 piece combo-of-sorts, so this should not be to demanding.

Playback: Professional quality CD player. If yours tends to skip, let us know; We'll bring ours from home!

PA: Normal PA, mixer, amps, speakers for the venue.

Monitors: One SL, one SR. Usually behind lighting boom #2, but depends on stage layout. Cable should run offstage before routing to a jack. Additional monitors at the proscenium line are not required but (space permitting) are a nice bonus.

Microphones:

One at tech table for the director, routed to monitors.
One backstage for preshow announcements and intermission talkies.
This mic should have enough cable to reach downstage center (or be wireless).

Headsets:

Total of 7: 1 stage manager, 1 flyman, 1 lights, 1 sound, and 2 on deck. Seventh is for tech table during rehearsals.

Page System:

Dressing rooms should carry program sound and calls from stage manager.

WARDROBE and DRESSING ROOMS

CityDance's Wardrobe Supervisor will determine dressing room assignments during load-in. If at all possible, dressing rooms should be at stage level. A separate room must be dedicated to wardrobe workspace and **must** be at stage level. Please check to see that soap, towel, and other supplies are stocked, and that scheduled maintenance such as waxing floors, recarpeting, and any other major projects are clear of CityDance's stay at your venue.

Company: 2 dressing rooms, each with space for nine people, equipped with toilets, tables, chairs, mirrors, lights, sinks, showers, and 20' of hanger space. Dressing rooms must be near the stage.

Wardrobe: 1 room equipped with:
a work table, steamer, iron, and ironing board.
20' of hanger space AND two rolling racks.
A minimum of 50 coat hangers.
Laundry facilities, preferably two washers and two dryers but at least one of each. If no laundry equipment exists, presenter **must** facilitate runs to nearby commercial laundry.

Crew: Depending on the repertory, at least one experienced dresser may be needed. This **must** be the same person throughout CityDance's residency, and must have the basic wardrobe skills in addition to experience in quick changes.

A WORD ABOUT TEMPERATURE

Proper temperature levels, a minimum 70 degrees F, must be maintained on the stage and in all dressing room areas whenever the dancers are present in the theater, even if the call is 8:00am on a Sunday. There must be no drafts on stage or in the dressing room areas which could affect the health and well-being of those involved in strenuous physical

activity. "Computer-controlled" HVAC systems do not void this provision of the contract, and this section will not be modified or struck from this agreement. We thank you in advance for helping to keep our dancers from being injured.

STAGE LABOR

CityDance is not a yellow card company, however we welcome IATSE stagehands. Please contact us to be sure our production schedule is compatible with your IATSE contract regarding any minimum calls, department divisions, etc.

We at CityDance pride ourselves on our compatibility with the local crew, whatever their experience or background. To create the best show for your community we have some very basic requests surrounding our local crew:

- 1) Everyone at least 18 years old.
- 2) Everyone capable of safely doing their job.
- 3) Light board operator must know how to program the board.
- 4) Sound board operator must know how to configure the sound system.
- 5) Dressers, please see "Wardrobe" section.
- 6) Same running crew from dress rehearsal to final show.
- 7) At least one person who knows where everything is and has the keys required.

We have found that deviation from these standards results in a poorer quality performance.

The show crew depends on the repertory but will always be at least 5 and is organized as follows:

Lights (1), Sound (1), Flyman (1), Deck (2). Some CityDance repertory requires an additional flyman, a dresser, three deck hands to change to a white floor, etc. If your crew is comfortable "crossing boundaries," then some shared responsibilities will work.

The initial load-in and strike crew totals 8:

Electricians (4), Flyman (1), Carpenters (2), Extras/Wardrobe (1)

The actual tech schedule and body count will be arranged between CityDance's PSM and the venue's TD, once the rep is determined.

STAGE AVAILABILITY

Pre-hang Day: Any time before CityDance arrives; call set by venue.

First Day: 8 hours of load-in, evening rehearsal.

Show Days: Typically some tech touch-up in the morning, rehearsal in the afternoon, and performance in the evening.

Load out: Follows final performance.

WATER and ICE

Beginning with Dress Rehearsal and for each Performance, the Presenter must provide at least 5 gallons of drinking water (or 24 individual bottles).

Given the potential for injuries, we also require approximately 5 pounds of cubed or crushed ice to be on hand whenever dancers are in the theatre.

ADDITIONAL CATERING

(PLEASE NOTE: Intensive performance schedule may make this section mandatory)

CityDance welcomes any further hospitality and offers the following guide:

Day One: Coffee, bagels and the like for CityDance and local crews at 10am.
Water and Ice as above by 6pm.

Show Days: When in doubt, just imagine you are a healthy-eating athletic young person who didn't have any breakfast and just ran a marathon. Now multiply by 16.

Our dancers and crew love to see a cold meal arrive before the show (although they usually won't eat until after). Knowing there's food in the Green Room makes them dance harder.

This can be deli trays, lots of vegetables, sandwich fixins, crackers, cookies, salads, coffee, sodas, juices, muffins, you name it.

And of course, water and ice from the minute the theatre is opened.