



## Technical Rider

This technical rider is an integral part of the contractual agreement between \_\_\_\_\_ and Contempo Physical dance for the following performance or residency: \_\_\_\_\_.

### **GENERAL INFORMATION**

The touring staff of Contempo Physical Dance (hereafter called “Company”) consists of an Artistic Director, Managing Director, Technical Director, seven to nine (7-9) dancers, and at times an additional one (1) teaching artist.

1. Contempo Physical Dance agrees to provide, at its own expense, the following:
  - a. Costumes, props, scenery and DVDs or CDs for the performance.
  - b. Light plot and specific technical requirements a minimum of three (3) weeks in advance of performance.
2. Presenter agrees to provide, at its own expense, the following:
  - a. Printing and distribution of all tickets and programs for the performance or residency.
  - b. All advertising and other printed material related to the performance.
  - c. All front of house staff, including box office personnel, ticket takers, ushers, security, custodial and other personnel as necessary for the performance or residency.
  - d. The Company requires that the Presenter provide the equipment, crew, services and conditions outlined below:

### **TECHNICAL REQUIREMENTS**

#### **Stage & Masking**

Minimum dancing areas:	36 feet wide (11 meters) by 30 feet deep (9 meters).
Minimum offstage area:	6 feet in width from the offstage edge of legs
Crossover behind the stage:	3 feet wide (1 meter). The crossover must be indoors, free of obstructions, with blue running lights where needed.

Theater must be equipped with:

1. Five (5) sets black legs
2. Five (5) black borders
3. One (1) seamless white cyclorama
4. 1 grand drape preferred

Soft goods must be hung prior to company’s arrival.

## **Floor**

The Company requires a floor of resilient material, preferably a sprung wood dance floor. The floor must be smooth, level and even. A wood floor laid directly over a concrete or cement floor is not acceptable. The Presenter agrees to provide a black marley dance floor, which must cover the entire stage area. Sufficient non-shiny gaffer's style tape to match the color of the floor must be supplied for installation of the floor.

The stage floor, off-stage and backstage areas must be clean and free of nails, tacks, staples, splinters and any other protrusions or objects that might cause injury to bare foot dancers. All areas must be thoroughly swept and wet-mopped at the discretion of the Company's Technical Director.

Company prefers all lighting and sound cable to be kept off the floor. In situations where this is not possible, Company requires that the Presenter provide sufficient floor covering to cover these cables.

It is preferable that the Marley be laid and taped prior to company arrival.

## **Heating**

The stage, off-stage areas, studios, rehearsal rooms and dressing rooms must maintain proper heat levels between 68 and 76 degrees Fahrenheit (20 and 25 degrees Celsius) during all rehearsals, classes and performances.

## **Lighting**

Presenter must provide the following:

All equipment and power needed to execute Company's light plot and hookup, which consists of approximately 160 units, 120 controls and dimmers. Company will provide all templates.

The Company's supplied light plot MUST be completely hung, circuited and tested PRIOR to arrival of the Company's Technical Director.

Presenter agrees to provide lighting equipment, color media, and accessories to meet Company requirements as specified in the light plots and hook-up sheets. The Company plot and accompanying paperwork are usually sent out three (3) weeks before performance dates, but can be sent out earlier upon request. Presenter's Technical Director will contact Company's Technical Director once Presenter receives Company's light plot. Minimum Company requirements are listed below. Reduction in the number of lighting instruments may be made by special agreement with the Company Technical Director.

### **BASIC REP PLOT HUNG:**

- (5) on-stage electric pipes
- (1) front-of-house position
- (2) box boom positions
- (8) 16' feet (4.87 meter) booms with 50 lb. boom bases
- (72) 36 Source Four (575w) or 6x9 ERS (750w)
- (20) 26 Source Four (575w) or 6x12 ERS (750w)
- (19) 19 Source Four (575w) or 6x22 ERS (750w)
- (36) PAR64/WFL (1K)
- (7) 4 circuit far cyc units
- (64) 18" single tee sidearms
- (12) Template holders

(120) 2.4Kw dimmers

(1) computer light control board capable of controlling 120 dimmers with 120 channels and a capacity of 100 cues. This board must be able to display and change any channel level after the cue has been recorded and must be able to program timed fades from one cue to another. (Rock and roll boards are not acceptable.)

2 Hazers (L'Maitre Neutron Pro or equivalent) as specified in light plot.

All necessary cable, color frames, color media and accessories:

- All gels as specified in light plot.
- Lamps, hanging hardware, safety cables, and gel frames for all lighting instruments.
- Production table with six power outlets, one headsets and remote lighting console, or remote node with lighting console monitors.
- Blue running lights backstage left and right.
- All Necessary Cable, Connectors, Spare Lamps, Gel Frames, Safety Cables required to successfully hang the Company's lighting plot.
- Any Zetex, or additional masking.

Presenter agrees to provide the Company's Technical Director with the following data at least two (2) months before the presentation: scale drawing of the theater, repertory plot, light, sound and soft goods inventory, description of the lighting control equipment, and a general description of the theater (type, seating arrangement & capacity, union circumstances, stage floor conditions, etc.)

### **Scenery & Video Projection**

There is no scenery innate to the general repertory plan of the company. Scenic needs will be based on the repertory performed at the venue. The piece "Motiro" has no additional scenic or video projection needs. The piece "Batuque" has five (5) painted fabric panels and the piece "SenZalma" has six (6). Both require a fly space and three scenery line sets to fly panels in and out of view; however, adaptations can be made by special agreement with the Company's Technical Director.

The piece "SenZalma" also has video projection designed to cover a substantial portion of the cyclorama. Devices needed are:

One DVD player with cables to connect to the projector

A flipper to douse the projection

Small 9" monitor (optional - helps crew set-up)

Video projector with at least 9000 lumen capacity preferred or enough power to throw a bright, clear image from projector location to cyclorama.

### **Sound**

There should be sufficient stereo amplification and loud speakers for full, professional quality sound in the house.

The Company does not travel with sound equipment. All sound is recorded on compact disk and ipod playback. The Presenter must supply:

- Compact disk playback
- Ipod playback (1/8" to 1/4" or other board input type adaptor cable)
- Mixing board with main and monitor sends

- Four (4) onstage monitors, located in wings, near bottom of booms in wing #1 and wing #3 left and right.
- Amplification control (equalization)

At least one (1) hand-held or cordless hand-held microphone is needed for pre-performance introductions or post-show discussions.

During tech rehearsal a designer's tech table will be needed with at least one (1) microphone for communication and at least one monitor of video output from the lighting board. If a separate lighting monitor is not available, the lighting board with its monitor(s) must be located in the house for rehearsal. The tech table should be set up prior to load-in.

### **Communication**

The Company requires headset communications for this production. The following number of headsets must be provided, on a one-channel system:

- Two (2) backstage -- one Down Left and Down Right;
- One (1) for light board operator;
- One (1) for sound board operator;
- One (1) in fly gallery for fly person;
- One (1) for house curtain operator if located other than the fly gallery;
- One (1) additional in the house at the production table, for cueing and tech only.

This intercom system shall be available in the dressing rooms and green room in order that dialogue from the stage shall be audible in the dressing rooms.

Under No circumstances are walkie-talkies, or two-way radios, an acceptable substitution for Headset Communications.

### **Props**

The Company requires two prop tables (minimum 6 feet long), located stage right and stage left with blue running lights. If space does not allow for prop tables, blue lights and chairs must be supplied for storage of props and costume pieces.

### **Crew Requirements & Tech Schedule**

This is NOT a YELLOW CARD attraction. IATSE stagehands are not required. If local rules specify their use, all necessary negotiations with the local and all expenses incurred remain solely between the Presenter and the local and will not affect the Company. Presenter agrees to obtain and pay for any and all local work permits, union fees, taxes and other local licenses that may be required for the Company to carry out the performances and residency activities covered by this Agreement.

The Presenter agrees to provide a Technical Director with decision-making responsibility to be present, responsible to, and accessible for consultations with the Company at all crew calls. The Presenter's Technical Director shall provide access to any and all space and/or equipment to be used by the Company.

The theater and stage must be made available to the Company prior to the first performance for the purpose of unloading and setting up technical equipment; hanging scenery; hanging, circuiting, and focusing lighting; inspecting sets and costumes; and rehearsing. Under no circumstances will the Company arrive, tech and perform all in one day. The typical number of hours and an example schedule is listed below:

**Load in:** Typically, ten to twelve (10-12) hours of work are required on the day prior to the first performance.

**Technical Rehearsal:** eight (8) hours of technical work, including a technical rehearsal, are required, on the day of the first performance.

**Performance:** Typically four (4) hours for the show call

**Load out:** The load-out usually requires less than four (4) hours of work.

**2 days prior to first performance:** pre-hang electrics and soft goods, lay marley floor  
(Company production staff will NOT be present for this call)

It is essential that lights and soft goods be pre-hung according to the light plot. Additional crew may be necessary if the light plot is not pre-hung.

**1 day prior to first performance (4 electricians, 1 fly person, 1 wardrobe):**

9:00 a.m. – 1:00 p.m. Load-in, electrics, props, wardrobe

1:00 – 2:00 p.m. Lunch

2:00 – 6:00 p.m. Continue load-in / focus

6:00 – 7:00 p.m. Dinner

7:00 – 9:00 p.m. Finish focus, begin cueing

**Day of performance (1 light board operator, 1 sound board operator, 1 wardrobe, 1 fly person, 2 electricians):**

8:00 a.m. – 12:00 p.m. Cueing/Sound set-up and check

12:00 – 1:00 p.m. Crew Lunch

1:00 – 2:00 p.m. Dancers take class onstage

2:00 – 5:00 p.m. Tech Rehearsal

5:00 – 6:00 p.m. Tech Notes / Dinner for dancers

6:00 – 7:00 p.m. Crew Dinner / Dancers take class onstage

7:00 – 7:30 p.m. Sound and channel check, sweep and mop floor

7:30 p.m. House opens

8:00 p.m. Curtain

The number of crew reflected here should be considered base line, and does not include any additional crew required for repertory presented.

All crew personnel who work during the performance must also have worked, in the same capacity for all rehearsal periods.

Please note: Notify the Technical Director if the crew is not a professional crew. Should the Presenter fail to provide required personnel, it is agreed that the Company shall have the right to hire any needed personnel as described below to satisfy stage crew requirements. It is further understood that the Company shall have the right to hire this personnel at a rate of \$15.00 per person, per hour, which will be paid by the Presenter.

### **Wardrobe**

Presenter to provide Company with the following:

One (1) wardrobe room, for the preparations of costumes, and scenic fabric panels

One (1) iron, one (1) ironing board.

One (1) industrial fabric steamer.

Laundry facilities (washing machine, dryer, etc.) are to be provided daily or a list of local laundry facilities.

### **Dressing Rooms**

All dressing rooms must be equipped with running hot and cold water, sinks, soap, toilet tissue, paper towels, private/non-public restroom facilities and showers. Rooms should be clean (swept and mopped), well-lighted with chairs. Male and female dressing rooms need one (1) costume rack in each room.

Dressing room breakdown is as follows:

One dressing room for up to six (6) male performers;

One dressing rooms for up to three (3) female performers;

It is requested that all dressing and production rooms be LOCKABLE with keys provided to the Company's Technical Director. At minimum, Company requires a secure and lockable space.

All Dressing rooms must be for the exclusive use of the Company only, during the period of load-in through the completion of load out.

### **Rehearsal Space**

The Company also requests a heated studio or large room (complying with the sections labeled FLOOR and HEATING) or the stage area for three to four (3-4) hours for each day that the Company is in residence at the Presenter's facility for daily class for the dancers and rehearsal.

### **Program**

The Company shall furnish the Presenter with exact program copy for all performances. The Presenter agrees to have it printed, at its expense, and available for distribution at the time of the performance. No copy will be altered or edited by the Presenter without written permission from the company. The Company requires five (5) programs for archival purposes to be given to the Managing Director. Program deadline is noted in the contract.

### **Hospitality**

The Artist requires the Presenter to supply the following during all rehearsals and performances:

Ample non-carbonated bottled water (e.g. Evian, Poland Spring, etc.);

Twenty-four (24) assorted juices (e.g. orange, grapefruit, etc.);

Twenty-four (24) pieces of assorted fresh fruit, or cut up fruit for twelve (12);

Cheese, crackers for twelve (12);

A platter of assorted Deli meats

Bread

Hot coffee and assorted teas to accommodate twelve (12), with sugar, sugar substitute and milk;

Appropriate utensils and cups;

Drinking water in individual bottles with reusable caps located on each side of the stage;

Please note: It is appreciated if the Hospitality is for the exclusive use of the Company.

Should the Company be required to perform twice in one day, it will be the responsibility of the presenter to provide a catered meal for twelve (12) at the theater.

**Contact Information**

Contempo Physical Dance  
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612-619-4116

**Information in the above Rider is agreed to and accepted by:**

Presenter \_\_\_\_\_ Contempo Physical Dance

By: \_\_\_\_\_ By: \_\_\_\_\_

Date: \_\_\_\_\_ Date: \_\_\_\_\_