



Please Note: This rider is an integral part of the contract. It must be signed and returned with the contract 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 Matthew J. Evans, Director of Production.

Dayton Contemporary Dance Company
840 Germantown St, Dayton, OH 45402

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GENERAL OVERVIEW

This rider is intended as a general guideline for basic needs of Dayton Contemporary Dance Company's repertory. Due to the breadth of this repertory, there may be further expenses for the presenter depending on which pieces are performed. Repertory specific details will be included in an addendum to this rider, which may supersede general details laid out in this rider on a case-by-case basis.

Most of the Dayton Contemporary Dance Company's rep is based in a theatre with a fly loft, black Marley dance floor, a white cyclorama (cyc), black scrim, four sets of legs with borders, an extensive light plot (including four sidelight booms per side, a ground row for the cyc), and a typical running crew of five stagehands/ops and one dresser. ALL OF THESE are provided by the venue.

Dayton Contemporary Dance Company will provide a custom line schedule, light plot, and tech schedule for the theater based on the information provided by the venue; and will make every effort to produce this paperwork two weeks in advance of the performance.

Dayton Contemporary Dance Company is **not** a yellow card company; however, we welcome the opportunity to work with an IATSE crew. If appropriate, please call to discuss our tech schedule to be sure it is compatible with the details of your existing IATSE contract. If you are not employing an IATSE crew, please be sure to carefully review the "Stage Labor" portion of this rider to be sure the crew you provide meets our basic needs.



STAGE

BASIC DIMENSIONS

All of the following are optimum dimensions; minimums are in (parentheses).

Proscenium Opening:	40' wide x 30' high (30' x 20' minimum)
Stage Depth:	34' (Plaster Line to black scrim /cyc) (26' minimum)
Offstage Space:	Suitable room to execute quick changes out of sightlines, 4' offstage of legs. Pipe and drape are sufficient.
Crossover:	5' from cyc to back wall. (3' minimum). An upstage hallway is acceptable if it is at stage level, well lit, clear of obstructions, and not slippery, such as a waxed floor. Carpet or marley runners may be necessary in that event.

STAGE FLOOR

The stage floor must be wood (preferably a sprung floor), smooth, level, and even. It may be covered by a hardened non-textured 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 should be a black Marley dance floor, such as Rosco or Harlequin, of sufficient size to cover the dance area and into the wings. This floor and gaffer's tape to install the floor must be provided by the venue unless otherwise agreed upon and laid before the company's arrival. Dust mops, wet mops, and hot water with no soap must be available (alcohol mopping is also welcome and preferred). The stage will be mopped before every show, and at Dayton Contemporary Dance Company's discretion.

SCENERY

All scenery is show specific. Please see addendum for details. As a general practice, Dayton Contemporary Dance Company's travels with all scenery and its hardware. In some instances, we may ask the presenter to provide small scenery (i.e. escape stairs, rigging hardware, acting cubes, etc.) for ease of touring and load in.



SOFT GOODS

The following is a list of soft goods that must be provided by the venue and hung according to the line schedule before the company's arrival. All battens must be at least 50' in length (40' minimum).

- Main Curtain, manual guillotine preferred, traveler and/or motorized acceptable.
- Grand Valance/Teaser to mask main curtain.
- Cyclorama with or without bounce. Must be flat, not wrap-around. White preferred.
- Black sharkstooth scrim. Hung in front of the cyclorama, depending on rep.
- Legs and borders, four sets, black velour. Prefer zero fullness. Check line schedule for trims. In deeper houses, a fifth set may be needed to mask the cyc.

In addition, the Rep uses:

- Electrics: 5 - 10 overhead battens dedicated to lighting
- Scenery will depend on which pieces are performed; up to 6 battens may be used.
- All of the above totals 29-34 line-sets. This is exclusive of overhead obstructions such as orchestra shells, travelers, movie screens and other really heavy stuff no one ever wants to move.

OTHER SCENERY

Some of Dayton Contemporary Dance Company's pieces have non-flown scenery, which seldom causes a space problem except in especially small houses. Dayton Contemporary Dance Company requires a 3x6 prop table on each side of the stage, with a light for each (a light on a music stand works just great).

IMPORTANT: If your theatre requires flame-proofing documentation or other unusual procedures around fire safety, it is your responsibility to bring it to our attention when the contract is signed. To date, this has never been an issue.



LIGHTING

Dayton Contemporary Dance Company will send a custom plot for your venue at least 14 days ahead of our performance date. This plot will be based on the specifications, dimensions, and inventory which your venue provides. The more accurate your information, the better the plot. In most cases, we can adapt to your lighting 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 our best to make it work. Please note when checking the list: only fully working, adequately maintained gear with lamps (and spares) counts.

The load-in schedule requires that the entire light plot, including FOH, overheads, booms, ground row, and follow spots be hung, circuited, patched, and tested before the first day Dayton Contemporary Dance Company's staff arrives. Please plan accordingly.

Dayton Contemporary Dance Company carries all the necessary color and pattern stock, except cyc color. If your venue uses particularly odd or large-sized FOH instruments, we expect you to provide color for those (typically R34 and R67 with R132). 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 equipment to create two even color washes and one even template wash across the front edge of the dance space, from a cove (catwalk) position

—AND—

Sufficient equipment for three diagonal color washes from a SL and SR Box Boom position

—AND—

Sufficient equipment for an appropriate Main Curtain wash (warmers)

—AND—

Sufficient equipment for an even apron wash to be used for curtain speeches, audience Q & A, and select repertory pieces. Front wash (NC) required and additional high side wash (L202 or L501) from a torm or similar position preferred.



Onstage:

The base repertory plot requires approximately 126 units onstage (not including cyc lights). Instrument and wattage substitutions will be considered where appropriate and feasible and at the discretion of Dayton Contemporary Dance Company.

Instruments

44 ETC Source 4 ERS – 26° (575w)

41 ETC Source 4 ERS – 36° (575w)

5 ETC Source 4 ERS – 36° (575w)

36 ETC Source 4 PAR – WFL (1000w)

* Additional inventory will be required depending on selected repertory pieces. Additional inventory is typically anywhere between an additional 10 to 30 units but can be more. LED lighting in venues will reduce the hang.

** Sufficient equipment for both a three-color overhead cyc wash and a three-color ground row cyc wash as determined by Dayton Contemporary Dance Company's lighting director.

Positions

5 – 10 Overhead Electrics typically trimmed around 25' from the deck.

8 8' tall lighting booms, typically three units per boom

* Additional positions may be required including additional overhead pipes, booms, units on rep booms, ladder or wing positions, and/or floor or scenery mounted units, depending on selected rep.

Dimmers:

150 @ 2.4 kW, not including dimmers allocated to curtain wash, house lights, aisle & seating lights, architectural and/or lobby lighting, and any other "utility" lighting. This number is not exact and is intended as a guideline. An exact number of dimmers required depend on the selected repertory and other various factors.

Follow spots:

Select pieces in the Dayton Contemporary Dance Company's rep require a follow spot. Once the repertory is selected, we will let you know the requirements.

Light board:

A computerized lighting boarding capable of executing recorded cues (including point cues, auto-follow, and multi-part cues) is required. The



light board must be able to operate basic intelligent lighting and support a minimum of 250 channels of control and 2 DMX “universes.” ETC Eos family consoles are preferred, and Dayton Contemporary Dance Company will likely already have the rep in an ETC formatted show file. If the console is a different make/model, then additional load-in & programming time will likely be required in the production schedule. The venue must supply a light board programmer/operator that is trained and competent in the operation of the lighting board. A designer desk (tech table) located in a mid-house location with clear view of the stage, a minimum of two display screens showing console data, and a Clear-Com (or equivalent) to communicate with the light board operator is required for technical rehearsals.

Projectors:

Some of Dayton Contemporary Dance Company’s rep pieces have projections.. The cyc will most often be used as a projection surface. The projections must fill the entire viewable area of the cyc. It will be the responsibility of the venue to have a working projector bright enough to be seen through bright stage light. Ideally, the projections would be rear projected. However, in some venues it may be necessary to front project the media. In this case, try to avoid shadows on the cyc from the dancers

Other:

Hardware for eight booms (sidearms, tie-offs, weighted bases, and sandbags), an appropriate amount of cable and safeties for provided light plot, and a safe focus ladder or lift are required.

Some of Dayton Contemporary Dance Company’s rep pieces have haze. Once the repertory is selected, we will let you know the requirements.

An effort to keep all cables of the floor should be made. If cables have to be on the floor, they must be covered and taped appropriately to indicate a floor obstruction.



SOUND

Dayton Contemporary Dance Company is primarily Qlab based, but also travels with CD. If the venue only has CD players, Dayton Contemporary Dance Company requires a second redundant CD player to be run simultaneously in case the first CD goes down. House sound levels and monitor levels are set in rehearsal and should not be adjusted during the performance. Monitor mix should be separate and also set during rehearsal. Dayton Contemporary Dance Company carries no sound gear other than the CDs. An effort to keep all cables off the floor should be made. If cables have to be on the floor, they must be covered and taped appropriately to indicate a floor obstruction.

EQUIPMENT

- Playback:** Q-lab preferred or a professional quality CD player & matching backup. Should play all formats of CD/MP3.
- PA:** Normal PA, mixer, amps, speakers, and subs for the venue.
- Monitors:** At a minimum, Dayton Contemporary Dance Company requires four stage monitors: two SL and two SR. Usually behind lighting boom #2 and along proscenium, but depends on stage layout. Cable should run offstage before routing to a jack.
- Microphones:** One at tech table for the director, routed to monitors. (Rehearsal only)
Two backstage (one left and one right) for preshow and/or intermission announcements. Both mics should have enough cable to reach the downstage center (or be wireless).
- Headsets:** Total of 9: 1 flyman, one light, one sound, one video (if video is being used), one spot (if the spot is being used), and two on deck. 2 for tech table during rehearsals.
- FOH Camera:** Dayton Contemporary Dance Company's stage manager will call from either the stage or front of the house during the show. When the Stage Manager is located backstage, we request a live video feed from a FOH position routed to SM calling position.



BACKSTAGE

Dayton Contemporary Dance Company will determine dressing room assignments during load-in. If at all possible, dressing rooms should be at stage level. A separate large 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, re-carpeting, fixing leaks, adding cabinetry, rerouting plumbing, or any other potentially disruptive activity is not scheduled to happen at any time during Dayton Contemporary's Dance Company residency.

DRESSING ROOMS

- Company:** 2 dressing rooms, each with space for eight people, equipped with toilets, tables, chairs, mirrors, lights, sinks, showers, and 20' of hanger space. Dressing rooms must be near the stage. A minimum of 10 bath towels and ten hand towels clean per rehearsal and performance.
- Artistic:** A separate dressing room is ideal for Artistic Directors.
- Production:** A separate space for Production is ideal but not required. It should have power and Wi-Fi available (or wired internet access).

WARDROBE

- Wardrobe:** 1 large room equipped with:
- 1-2 washers
 - 1-2 dryers
 - Two work tables 60-72" long x 29-30" high
 - 2-3 rolling racks
 - Steamer with distilled water
 - Two large laundry baskets
- If no laundry equipment exists, the presenter must facilitate runs to nearby commercial laundry and extra laundry baskets.
This room is not suitable to double for catering.
- Backstage:** 20 chairs without arms, ten on each side of the stage. 1 laundry basket with 20 towels and a box of tissue per side of the stage.



- Page System:** Dressing rooms should carry program sound and calls from the stage manager.
- Crew:** Depending on the repertory, at least one experienced dresser may be needed. This must be the same person throughout Dayton Contemporary Company's residency, and must have the basic wardrobe skills in addition to experience in quick changes.

STAGE LABOR

Dayton Contemporary Company 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 Dayton Contemporary Company pride ourselves on our compatibility with the local crew, whatever their experience or background, though to create the best show for your community we have some very basic requests surrounding our local crew:

- Everyone at least 18 years old.
- Everyone capable of safely doing their job.
- Light board operator must know how to program the board.
- Soundboard operator must know how to configure and run the sound system.
- Same running crew from dress rehearsal through the final show.
- At least one person who knows where everything is and has the keys required.

The show crew depends on the repertory but will always be at least 5 and is as follows: One stage supervisor, light programmer/operator, sound operator, fly man, stagehand, and wardrobe assistant

Some at Dayton Contemporary Company repertory requires additional crew which may include: loaders, video programmers/operators, additional fly men, a dresser, follow-spot operator, etc.

The initial load-in and strike crew totals 8 (not including the supervisor): 4 electricians, 1 fly man, 2 carpenters, 1 wardrobe

The actual tech schedule and labor count will be arranged between Dayton Contemporary Dance Company's Director of Production and the venue's TD, as soon as possible.



STAGE SCHEDULE

Before our Arrival:	Pre-hang light plot, move soft goods and acoustic elements to venue specific line set schedule. Lay floor and/or marley.
First Day:	8 hours of load-in, 4 hours evening rehearsal for dancers. Dayton Contemporary Dance Company may request to split meal breaks between departments to get Audio "Quiet Time" and Video "Dark Time."
First Show Day:	4 hours tech touch-up in the morning, 4 hours rehearsal in the afternoon, and a 4-hour show call in the evening.
Show Days:	TBD Notes as needed, 2 hours for Company class (no tech support needed), and a 4-hour show call.
Load out:	Following the final performance. We load out quickly; typically, 2 -3 hours and only request that the Venue's restore work waits until we are mostly out the door.

TEMPERATURE

A minimum of 70 degrees F, must be maintained on the stage and in all dressing room areas whenever the dancers are present in the theatre. 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.



HOSPITALITY

Thank you in advance for your hospitality. This information will help insure a pleasant stay for the company. Listed below are the requirements for Dayton Contemporary Dance Company's hospitality. For days when dancers are scheduled for rehearsals, outreach activities, and performances, water and ice should be at the Venue in time for the dancers' arrival.

WATER: Beginning with First Dancer Rehearsal and for each Performance, the Presenter must provide at least 3 gallons of drinking water on the Stage. Dayton Contemporary Dance Company travels with their own refillable bottles.

ICE: Given the potential for injuries, we also require approximately 7 - 10 pounds of cubed or crushed ice to be on hand whenever dancers are in the theatre. This should be in a freezer or ice chest in the wings or adjacent to the stage; i.e., in the Scene Shop or Green Room, if at stage level. Ice chest should contain medium (quart-sized) ziplock bags to make ice packs to treat injuries. Ice is for injuries only.

FOOD: Morning Work Calls or Shows: Coffee, bagels, donuts, muffins, orange juice, milk, butter, and cream cheese for Local Crew and Dayton Contemporary Dance Company's staff (2 - 4). If it is a morning show and the dancers (10) are called, please add enough for them as well.

After 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 17 people)

As an alternative, The PRESENTER may elect to be paid a "buy out" amount of \$30.00 per person.

NOTE: When planning for food: Snacks should be available & set up 30 minutes before the companies arrival at the venue, or before technical rehearsal. The hot meal should arrive during intermission of the show. Nut and shellfish allergies must be considered when providing food.

It is assumed that cups, plates, silverware will be provided for each meal, and to-go containers will be available. All hospitality and catering should be discussed with the Company Manager prior to the company's arrival.



TOWELS: Ten bath and ten hand towels clean per rehearsal and performance.

TISSUES: Boxes of tissues backstage (SL & SR) and in all dressing rooms.

SIGNATURES

1. **Representations:**

1.1. **Authority to Sign:** Each party promises to the other party that it will provide the items outlined in this Tech Rider

2. **General:**

2.1. **Modification(s):** To change anything in this Tech Rider, the Presenter and the Dayton Contemporary Dance Company must agree to the change in writing and sign a document showing their contract.

2.2. **Signatures:** The Presenter and the Dayton Contemporary Dance Company must sign the Tech Rider either electronically or in hardcopy. If this document is signed in hard copy, it must be returned to the Business for valid record. Electronic signatures count as originals for all purposes.

3. **Term and Termination:** If one of the parties chooses to end the Agreement prior to product delivery, the Presenter is responsible for paying for all work and costs incurred up until that date.

The Parties hereto agree to the foregoing as evidenced by their signatures below.

Date _____
Presenter

Date _____
Dayton Contemporary Dance Company

THIS IS THE FINAL PAGE OF THE
Dayton Contemporary Dance Company's
Mixed Rep TECHNICAL RIDER.

SEE ADDENDUM BELOW FOR SPECIFIC DATA