David Dorfman Dance

Aroundtown

TECHNICAL RIDER
As of 4/27/18

When executed this rider is part of the contract between the Presenter (referred to as the Presenter) and David Dorfman Dance (referred to as the Company). The information contained herein is intended to outline the needs for a performance of Aroundtown.

A. SHOW INFORMATION

1. GENERAL

Aroundtown is a live dance performance. It is to be performed on a proscenium stage. A live 5-person band is set up in an L-shape in the upstage left corner of the stage. Live video is projected onto the stage with setups in the backstage areas. There are 6 dancers with a guest appearance by the choreographer and his wife at the end.

The Company carries its own costumes, as well as some electronic sound and projections equipment. The Company requires that the Presenter provide a performance space, theatrical lighting equipment, a sound system, a video system, black marley dance floor, and a technical crew as detailed below.

The company travels with 13 Performers, 1 Company Production Manager, and 1 Camera Operator.

Any and all adjustments to this rider need to be approved by the Company Production Manager.

2. PRODUCTION MANAGER

The Presenter must provide a qualified local English-speaking Production Manager with authority to make decisions and knowledge of the theater. The Production Manager must be available to work with the Company Production staff and the local technical crew during preparation and through the entire engagement. The Company’s production staff is prepared to provide a supervisory role only. The direct, hands on work will be done by the local personnel during load-in and load-out.

3. TECHNICAL INTERPRETERS

Outside of English speaking countries the Presenter must provide one (1) interpreter available to the Production and Management Staff at all working times. This includes meetings, press conferences, work calls, rehearsals and all performances. The interpreters must be completely bilingual and familiar with the terms of technical theater.

4. VENUE INFORMATION

The specific technical equipment & working conditions needed to realize the show are detailed below, though they are somewhat dependent on the size & type of house in which it is presented. Specific technical needs will be addressed on a per venue basis. Company must approve all changes in design proposed by Presenter.
Presenter shall provide the Company with the following information in English at least 60 days prior to load in:

- Theater ground plan, which shows all line sets, house seating etc.
- Theater section through centerline showing sightlines
- Technical drawings showing all lighting positions and speaker positions
- List of operational lighting & sound equipment including control with a description of the lighting & sound boards and dimmer information
- Detailed photos of the interior of the theater, both the stage and the audience area

All drawings should be in the form of CAD files, preferably in Vectorworks format (.mcd or .vwx files) but AutoCad files (.dwg or .dxf files) are also acceptable. Please e-mail these files to Company Production Manager Sarah Lurie: sarah.e.lurie@gmail.com.

If electronic versions of the drawings are not available, please send hard copies instead. These must be clearly plotted on ISO A1 (24" x 36") or greater size bond paper. All drawings must be 1:25 (1/2"=1'-0") or 1:50 (1/4"=1'-0") scale. No faxes or PDFs will be accepted as scale drawings. All hard copies of drawings and technical correspondence should be delivered via post to address specified by Company Production Manager.

5. SPACE USE

Facilities provided for the Company must be secure and kept for exclusive use during engagement: including load-in, rehearsals and performance(s). Presenter agrees facilities will be kept clean, clear of other equipment, staffed appropriately and maintained in good working order.

Secure storage shall be provided from the time the Company's equipment is delivered to the theater until the time it is removed. There shall be no access to the backstage or dressing room areas by any person who is not directly related to the production. All dressing rooms and storage rooms must be secured at all times during the Company’s residency.

6. PRE HANG

Presenter agrees that all preparation to the stage, including but not limited to: hanging, circuiting and coloring all lights according to the Company’s light plot, installing the necessary sound equipment, and installing the necessary video equipment are finished before the Company’s arrival. If this is not done prior to arrival the company will require one extra day of load-in time.

7. REHEARSAL STUDIO

The Company may require a studio or theatre space for warm-up and rehearsals on the day of the performance. The space should be as close to the theatre/performance space as possible. The space must have a clean, non-cement floor appropriate for dancing.

8. MISCELLANEOUS

- The green room must be available to the company during rehearsals, before, during and after performances.
- Any Video, Photography or Sound Recording must be pre-arranged with the Company.
• The Company reserves the right to film or photograph the performance for its own use.
• It is essential that all performances start no more than 10 minutes late. It is impossible for the dancers to warm-up, and stay warmed-up without performing.
• Guests will be allowed backstage only with the express permission of the Production Manager or Tour Manager
B. TECHNICAL REQUIREMENTS

1. SPACE

- The performance space for the piece should ideally be a proscenium theater with fly space, as lighting pipes play at different trims. A fixed grid could be accommodated with some additional rigging for the upstage light structure.
- The stage must be at least 30’ deep x 40’ wide from boom to boom. 
- The stage floor must be covered with a black marley dance floor. The stage floor must be sprung wood. Concrete, marble, stone, or wood laid directly over any of these or other hard surfaces is not acceptable. The floor will have no protrusions, obstructions, holes, metal bits, or other imperfections. The floor shall be free of rosin, properly maintained and cleaned, with towels and alcohol, prior to each rehearsal or performance as requested by the Company.
- There must be a crossover possible, preferably upstage of the theater’s back wall but a cross under the stage is acceptable.
- There should be no masking. The bare walls of the theater should be exposed.

2. SCENIC NEEDS

The presenter must provide the following:
- (1) 4’-0” x 8’-0” riser legged to 24” to be set up SL for band, painted black
- (1) 4’-0” x 8’-0” riser legged to 48” to be set up SL for band, painted black

The risers must be adequately braced to support 2 musicians each, plus musical equipment. Bracing must be painted black instead of having any type of duvetyn skirt for masking.

3. LIGHTING NEEDS

NB: The Company will provide a light plot. If necessary this plot can be generated from an existing rep plot.

The Presenter must provide a fully operating lighting system, assembled, hung, circuited, colored and tested as specified in the light plot and other supporting paperwork. Company will provide a light plot. Color, positions, and units will vary depending on the theater.

The Company does not travel with color filters (gel). Should the requested color filters not be available locally, the Presenter can ask the Company to bring it, but must negotiate payment or reimbursement with the Company.

**WE REQUIRE THE THEATRE’S REPERTORY LIGHTPLOT, LIGHTING INVENTORY AND DRAWINGS OF THE SPACE AT LEAST 60 DAYS BEFORE WE ARRIVE AT THE VENUE**

The following is a guide. Reasonable substitutions can be made to accommodate theatre inventory as per discussion with the Production Manager.

The Company light plot will include:

- Booms with shins, mids, head high, & low high side units
- Full stage systems of front light, back light & high sides
• Striplights to light back wall
• 36 floor-mounted pinspots
• 4 21’ high booms placed USR each hung with 9 PAR 64s (3 WFLs, 3 MFLs, 3 NSPs) to create light wall. This may be adapted on a per space basis
• 20 PAR 64 VNSPs hung on 2 upstage electrics to extend light wall visual
• 5 Cyc lights focused as backlights
• 2 MDG Hazers
• Additional specials as shown in light plot

The Presenter must provide a working lighting system including:

• The lighting console must be a computerized board, with a minimum of 125 channels, and possess the following features: 200 cue memory, split times, soft patch, tracking, cut to cue memory, submasters, and monitor(s) at lighting console for the board operator. The console must be able to be programmed with a chase sequence. Preferably the console should be an ETC Eos family board. If another console must be used, the Presenter must provide a programmer for all rehearsals. The Presenter also must provide a light board operator for all performances.

• A personnel lift, ladder or similar device with wheels, able to reach the overhead lighting units. Additionally provide 1 ladder to reach 8’ to focus booms as well as any necessary ladders to focus front-of-house lighting positions.

• Running lights offstage as necessary.

• All color filters or gel.

• Cinefoil, black tack, clothes pins and/or binder clips should be in stock and available for use masking lighting spill.

See Appendix 2 for sample light plots and elevation of light wall.

4. SOUND NEEDS

The Presenter will provide the following. Any substitutions must be approved by the Production Manager.

FOH EQUIPMENT REQUIRED
• 1 32-channel console with 12 AUX Sends, Parametric EQ, Graphic EQ, Reverb + VCAs

STAGE EQUIPMENT REQUIRED
• 4 full-range floor wedges
• 2 full-range sidefill speakers
• 2 Sennheiser e609 or equivalent guitar amp mics
• 4 Shure Beta 58 or equivalent vocal mics
• 1 Audix D4 or equivalent sax mic
• 4 Single-channel D/I boxes
• 2 house wireless handheld microphones
• 2 house wireless transmitters with clip-on lav elements
- 1 Shure PG48
- 3 Neumann KM184 or equivalent small-diaphragm condenser mics
- 8 Medium boom stands
- 4 Short boom stands
- 2 Straight Stands
- A headset system which allows the Production Manager to communicate with all run crew members must be available for all technical rehearsals and performances.

BACKLINE
- 5 Black music stands
- 4 Black orchestra chairs
- 1 SWR California Blonde or equivalent acoustic guitar amplifier
- 1 Fender Deluxe Reverb or equivalent tube guitar amplifier
- 1 Ampeg BA115 or equivalent bass combo amp
- 3 Guitar stands
- 2 Amp stands
- 1 Drum rug
- 1 Standard rock drum kit (5 piece, with throne, cymbals, snare, hardware, etc)
- 2 small tables (tv tray or equivalent)

Monitors are mixed from FOH. An In-house mix position is required. Clean AC hot power is needed for band.

If during the technical advance of this rider, it is mutually agreed by venue and company tech directors that it is necessary for the company to supply additional sound equipment not available/provided by the venue, presenter agrees to cover costs including transportation expense.

Please see Appendix 3 for I/O list.

5. VIDEO NEEDS

- One onstage camera will be manipulated by Company.
- The company travels with 1 camera and a video computer.
- The video will be run from a backstage position

The Presenter will provide the following:
- 1 4'-0" x 18-24" table set up backstage
- 1 Projector at least 10,000 lumens hung onstage to fill backstage wall in 16:9 aspect ratio
- 1 front projection video screen in 4:3 aspect ratio *Discuss prior to rental, the size should be in relation to the venue back wall.
- 18” – 24” HDMI monitor at control station
- At least 8 edison outlets at control station
- 2 HDMI cables run from onstage cameras to control station
- HDMI cable from control station to main projector

Please see Appendix 4 for Signal Flow.
6. COMPANY TRAVELS WITH

- Costumes and makeup
- 1 Cameras for live-feed
- 1 Macbook Pro running Isadora as a Video computer
- 1 Baritone Guitar (Checked bag)
- 1 Moog Synthesizer (Carry on)
- 1 Acoustic Guitar (Carry on)
- 1 Electric Guitar (Carry on)
- 1 Korg Keyboard (Checked bag)
- 1 Alto Saxophone (Carry on)
- 1 Clarinet (Carry on)
- 1 Melodica

7. DRESSING ROOM

The Company will require:

- 2 Dressing rooms suitable for twelve total performers
- 1 Production office with a telephone line and high-speed internet access for 2 computers.
- Access to printers and copy machines.

For each performance please provide dressing rooms with:

- 12 bath towel and 12 hand towel
- 16 one-liter bottles of non-carbonated water

The dressing rooms must be available for the exclusive use of the Company from the beginning of the load-in until the end of the load-out following the last performance. Dressing rooms, showers or toilet facilities may not be shared with other shows or personnel in the theater. They must have tables, chairs, racks to hang costumes and mirrors with make-up lights. They must have direct access to toilets, sinks, showers, hot and cold running water. All dressing rooms must be clean and near to the stage.

8. WARDROBE

The Presenter must provide:

- Laundry facilities in or near the theater. If laundry facilities are not available at the theater, the Presenter must make arrangements for laundry to be done between performances and returned to the theater on the schedule provided by the Production Manager. The expense of laundry and dry cleaning shall be that of the Presenter.
- **Laundry must be done directly after every performance.**

- Access to a sewing machine, a steamer an iron and ironing board

- 1 Wardrobe crew member must be available before and after each performance to steam the costumes preshow and do laundry post show.

- Email Production Manager for Costume Plot.
9. CREW NEEDS

The Presenter must provide:

For load in:
• 2-3 Deck hands
• 3-4 Electricians
• 4-5 A/V technicians

For tech:
• 1 Deck Run crew
• 1 Light board programmer
• 1 Audio technician
• 1 Video technician

For performances:
• 1 Deck Run crew
• 1 Audio Engineer
• 1 Wardrobe supervisor
• 1 Light board operator

Please see sample schedule below.

10. MISCELLANEOUS

• Ice is essential in case of injury to dancers! At least 5 lbs of ice, in an insulated container must be provided to the Production Manager at every rehearsal and performance.
• Hospitality: At all times the Company is in residence, the Presenter will provide hospitality including coffee, tea, soda, a variety of fruit juices and fruits, assorted snacks such as crackers, nuts, chips, vegetables, candy, meats and cheeses, etc., to accommodate a Company of 14.
• A hot meal must be provided to the company following any post-performance activities.

SAMPLE SCHEDULE
Below is the schedule needed to produce Aroundtown in its full-scale format. For a simplified version of the production, discuss condensed schedule with Company Production Manager.

Prior to Company arrival
• Prehang lights
• Lay black dance floor
• Install sound system
• Install FOH projector
• Preleg musician Risers

Day 1
• Focus Lights
• Program board
• Sound/mic check
• Rehearsal in studio for performers (4-6 hours)
Day 2
- Tech through
- Dress Rehearsal
- Notes

Day 3
- Notes, dress rehearsal and premiere performance
APPENDIX 1

SAMPLE SCENIC PLANS

FIGURE 1: SAMPLE GROUND PLAN
APPENDIX 2

SAMPLE LIGHTING PLOTS

FIGURE 1: SAMPLE LIGHT PLOT
FIGURE 2: SAMPLE OVERHEAD LIGHT PLOT

FIGURE 3: FRONT ELEVATION OF UPSTAGE LIGHT WALL
## APPENDIX 3

### SOUND I/O Patches

<table>
<thead>
<tr>
<th>PATCH</th>
<th>CH</th>
<th>PURPOSE</th>
<th>INPUT</th>
<th>INSERT</th>
<th>NOTES</th>
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<td>Kick</td>
<td>Shure Beta 52 or equivalent</td>
<td>Short boom stand</td>
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<td>Korg DI</td>
<td>DI</td>
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<td>Acoustic DI</td>
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<td>11</td>
<td>Moog/Baritone DI</td>
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<td>MPX8 Sampler</td>
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<td>Crown PCC 160</td>
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<td>God Mic</td>
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<td>Liz</td>
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<td>26</td>
<td>Rev R</td>
<td>House reverb</td>
<td>FOH</td>
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### TABLE 1: INPUTS

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<td>In-house Left</td>
</tr>
<tr>
<td>Main R</td>
<td>Mains R</td>
<td>31-Band Graphic EQ</td>
<td>In-house Right</td>
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<td>31-Band Graphic EQ – aimed US from prosenium</td>
<td>Full range speaker</td>
</tr>
<tr>
<td>Aux 2</td>
<td>Sidefill SR</td>
<td>31-Band Graphic EQ – aimed US from prosenium</td>
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<td>Aux 3</td>
<td>Liz wedge</td>
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<tr>
<td>Aux 4</td>
<td>Zeb wedge</td>
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<td>Full range wedge</td>
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<tr>
<td>Aux 5</td>
<td>Sam wedge</td>
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<td>Aux 6</td>
<td>Drum wedge</td>
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<td>Aux 8</td>
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<td>Aux 9</td>
<td>Reverb</td>
<td>Onboard Reverb</td>
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### TABLE 2: OUTPUTS
APPENDIX 4

VIDEO SIGNAL FLOW

CAMERA → VIDEO MIXER → HDMI MONITOR #2 → HDMI MONITOR #1 → MACBOOK PRO → PROJECTOR
Amendments to this rider must be approved by both the Company and the Presenter prior to the signing of this or the engagement contract. This is a technical rider and does not constitute the full understanding of the engagement between the Company and the Presenter. In the event that the performance venue is different from the Presenter’s facility, the Presenter assumes responsibility to forward this information to the appropriate theater manager for approval, understanding that the Presenter remains totally liable for the assurance that all above listed conditions are met by the theater manager.

Agreed to this day __________ of ___________ 20____

For Presenter:   For Company:

____________________   ____________________
Print Name:     Print Name:
____________________   ____________________
Title:      Title:

For questions and Information please contact:
Sarah Lurie
Company Production Manager
tel: 530.867.5133
eighbor: sarah.e.lurie@gmail.com
AROUNDOWN APPENDIX A

CONDENSED TWO-DAY SCHEDULE
NOTE: this schedule represents a technically simplified production of Aroundtown

Prior to Company arrival
- Prehang lights
- Lay black dance floor
- Install sound system
- Install FOH projector
- Preleg musician risers

Day 1
8:00am – 12:00pm Set up musician platforms
Focus Lights
Focus Projector
12:00pm – 1:00pm Lunch
1:00pm – 3:00pm Continue Lighting Focus
Sound/mic check
2:00pm Dancers have access to studio to warm up
3:00pm – 6:00pm Spacing/Tech onstage with Dancers
6:00pm – 7:00pm Dinner
7:00pm – 10:00pm Tech

Day 2
10:00am – 1:00pm Tech Notes
2:00pm Dress Rehearsal
Notes to follow
8:00pm Premier Performance