

Big Dance Theater's
THE OTHER HERE

TECHNICAL RIDER

Version 2

Revised August 10, 2006

SPACE AND VENUE

The basic measurements of the performance area THE OTHER HERE are 32 feet in depth, 33 feet in width, and 17 feet in height. These dimensions represent minimum usable performance area, and do not include necessary wing space, space downstage of a proscenium, or fly space. As such, these measurements represent the minimum dimensions of the performance space visible from the audience in which the production can be presented. Venues that do not meet these minimum dimensions will require special consideration before any contractual agreement can be made.

THE OTHER HERE is intended for a technically modern performance space of a proscenium or a black box type design, with performance area directly opposite audience seating. Surround seating or a thrust stage is not optimal for this production. In venues without counter weight flying systems, it must be possible to rig moving pieces of scenery to an over-stage grid. In venues with prosceniums, the minimum dimension for the proscenium opening is 34 feet wide and 16 feet high. The stage floor must be wood not laid directly over concrete. It must be smooth, level, and free of holes. Masking will be determined on a per venue basis, but all walls must either be black or capable of being masked with black fabric provided by venue. Audience seating should be raked at no less than 10 degrees. Due to possible sight line issues, raised stages may require special consideration.

The venue's loading dock must have direct access to the performance area. In venues without a loading dock, the Presenter will insure that a ramp is available for the loading and unloading of the truck or container to street level, and that there is clear passage from stage level into the performance area. All doors through which set pieces pass must be at least 6.5 feet wide and 8 feet high. In venues where this is architecturally impossible, the Presenter will make all arrangements for the safe conveyance of the Company's property from the truck or container to theater and back again and is responsible for any damage that may occur during load and off-load of the truck or container.

SCENIC ELEMENTS

THE OTHER HERE is composed of the following scenic elements, all of which travel with the company:

- Two rolling tables each measuring 8 feet by 5 feet and 22 inches tall. These tables are aluminum with wood veneer, and have Plexiglas light box panels as their top surface. Three of these panels hinge open to provide a projection surface on the undersides. Tables can be joined together using a rechargeable battery powered electromagnet.
- Show deck consisting of an upstage area 3 foot 6 inches deep and 33 foot wide, with two ramps measuring 2 foot 6 inches wide by 20 feet long on either side of the stage. Upstage decking is 27 inches in height, ramps descend from 27 inches to stage floor.

PLEASE NOTE: In cases in which airfreight is involved, Presenter may be asked to provide decking to these specifications to reduce freight costs.

- A low profile wooden pad 28 feet wide by 2 feet deep and approximately two inches tall. Rigging pulleys for downstage screens are attached to this pad, and the video projector sits atop it at center stage. In venues where it is not possible to attach this scenic element to the stage floor, pig iron stage weights can be inserted into this pad to allow for rigging ropes to be tensioned.

- Six scrolling blinds hung from a pipe 17 feet above the stage floor 10 feet from setting line. Blinds are rigged in pairs to be operated by performers onstage. Rigging lines are run downstage to pulleys attached to the grid then descend to pulleys attached to the downstage edge of the pad.
- Single blinds hung from a pipe 17 feet above the stage floor on either side of the stage 7 foot 6 inches from setting line. Rigging lines are run upstage to pulleys attached to the grid then descend to pulleys attached to the offstage side of each ramp and are operated by performers onstage.
- Six scrolling blinds hung from a pipe 17 feet above the stage floor 28 feet from the setting line. Blinds are rigged with one control line to be operated by a stagehand offstage.
- Two 24 foot wide snow bags hung at grid height (20 feet in fly houses) 18 and 20 feet from setting line. Snow bags are rigged separately to be operated by a stagehand offstage. Company will provide rigging except for operating lines, the length of which will be determined by venue grid height.
- One PVC strip curtain on a 40 foot long track hung 16 feet from stage floor 29 feet from setting line. Strip curtain is pulled onstage by performers, but is rigged to be gathered on either side of the stage by a stagehand offstage.

THE OTHER HERE is unable to travel with the following scenic elements. The Presenter will provide:

- Marley dance flooring, white in color, measuring 28 feet wide and 26 feet deep. Reverse side of black dance flooring is acceptable so long as it is white and in good condition.
- All pipe and necessary hardware to provide hanging positions for the Company's rigged scenic elements and the pulleys necessary for their control lines.
- In venues where it is not possible to anchor scenic elements to the stage floor with screws, the Presenter will supply iron stage weights in sufficient quantity to anchor the downstage pad, and offstage pin rail into place. Weights for pad must be less than 1 1/2 inches in thickness.
- Cross stage pipes a minimum of 30 feet in length to hang rigged rolling blinds 10 and 28 feet from setting line. Wherever possible, the Company's scenic elements should be attached to these cross stage pipes while they are at a working height (or on the ground) then raised to trim height and made rigid in that position.
- Two cross stage pipes a minimum of 8 feet in length to hang two single roll blinds 7 foot 6 inches from setting line the onstage ends of which are 10 feet off center. If the venue prefers, these separate pipes could be replaced by a full stage width pipe (minimum of 36 feet in length). Wherever possible, the Company's scenic elements should be attached to these cross stage pipes while they are at a working height (or on the ground) then raised to trim height and made rigid in that position.
- Two cross stage pipes a minimum of 26 feet in length to hang two separate snow drops 18 and 20 feet from setting line.
- Two small diameter pipes each a minimum of 24 feet in length to act as bottom (and rigged) pipes for the two snow drops.
- Two operating lines and ground or pin rail attachment points for snow bags. Length of operating line will be determined by venue grid height.
- Cross stage pipe a minimum of 40 feet in length to hang track for PVC strip curtain. Wherever possible, the Company's scenic elements should be attached to these cross stage pipes while they are at a working height (or on the ground) then raised to trim height and made rigid in that position.
- Five sets of legs, five borders. Additional masking may be required, and will be determined on a per venue basis.
- All prop tables, back stage chairs, and mirrors, the location and number of which to be determined.
- All running and work lights necessary for performers and operators.

POWER

THE OTHER HERE requires clean, separate power for Electrics, Sound, and Video. Priority should be given to ensuring that all video is powered using the same phase. Presenter will provide power conditioners if there are electrical issues in the venue.

In venues outside the Americas, Presenter will provide 2 20 amp regulated step down converters to accommodate 40 amps at 110v, 60 hertz. Converters must be appropriate for electronics, and have zero ground bleed.

VIDEO

THE OTHER HERE uses one Sanyo XP51 LCD projector placed on the stage floor down stage center for front projection. There is also an LCD screen with a self-contained playback system and power supply built into a prop bucket. The video control system uses ISADORA playback software on PC computers. Video playback system is operated by the Company Stage Manager who is to be located near the sound mixing position.

The downstage center projector is raised and covered by an enclosure. The total height of this enclosure is approximately 2 feet from stage height. In venues with seating lower than stage level, this projector enclosure represents a potential sight line obstruction. Alternate projector position to be determined in conversation with venue technicians, but may include a hanging position over the audience or at the rear of the house. In situations where the projector is hung, the Presenter will provide all materials to hang the Company projector in a safe and movement and vibration free manner.

The Company also requires a front of house camera shot of the full stage for backstage monitoring. The Presenter will provide a camera, two color monitors (back stage left and backstage right) and all signal cable from the front of house camera to these positions.

Due to the fragile nature of video projection and playback equipment, particular care must be taken by venue personal when handling this equipment, including prior warning when powering down or unplugging any electrical power or signal cables. *Any repairs to Company equipment resulting from the mishandling or mistreatment of said equipment will be the responsibility of the Presenter.*

SUPER TITLES

In venues where projected translation is desired, the Presenter will provide a system through which the text can be projected above the stage. The Presenter will provide a grey projection surface hung above 17 feet, where it will not interfere with any of the Company's scenic elements or speaker positions. Size, material, and exact location of super title screen must be discussed with the Company prior to arrival.

Wherever possible, the super title projection system is to be operated by an individual familiar with the production and the translation, preferably the translator. The Presenter will provide a bilingual assistant familiar with the projection system whenever that system is to be used: each rehearsal, performance, and note session. If the translator is unable to operate the super title projection system, the Presenter will insure the operator of the translation is given as much time as possible to rehearse with video tapes of the show, as well as rehearsals in the venue. The Presenter will insure that the operator is an experienced performer capable of adapting to changing timing and performances.

LIGHTING

THE OTHER HERE requires a computerized lighting console with two DMX 512 universes, cue tracking and multi-part cue capability. The console must be capable of handling no fewer than 100 channels and 200 cues. It must have 2 timed fader pairs, and a minimum of 24 programmable sub-masters. In addition, the console must have remote monitors or be moveable to a tech table located in the middle of the house for the rehearsal period prior to the first public performance. Presenter will specify the manufacturer and model of the lighting console to be used and provide appropriate operating manuals no fewer than 8 weeks prior to load-in for Company approval.

The light plot will be generated in the consists of approximately 100 conventional lighting instruments, mostly ellipsoidals (profiles). Wherever possible, equipment should be ETC Source 4 ellipsoidals or instruments of a comparably recent age as ETC fixtures (e.g. Strand SL series, Selecon). Non-axial equipment is unacceptable. Because of the use of video projection it is extremely important that all instruments be properly bench focused prior to being hung. Any instruments that are not able to focus with a clean sharp shutter cut with negligible halation will affect the clarity of the video image and are unacceptable. Any fixtures found with this problem at focus will require replacement. Presenter will make every effort to ensure these requirements are met.

Presenter will provide all gel (color filters), and rental of any specific additional lighting equipment necessary to supplement venue's inventory, to be determined by the Company lighting supervisor on a per venue basis. The Presenter will supply special lighting equipment, which may include color scrollers. No equipment substitutions are acceptable without the explicit approval of the Company's lighting supervisor.

The show requires a minimum of 96 dimmers at 2.4kw. All dimmers must be operate on DMX 512 protocol. If venue is equipped with analog dimmers, the lighting console must have a second DMX universe for operation of scrollers as well as a digital to analog converter to convert DMX signal to the house dimmers. Presenter will determine and provide all cabling for realize the lighting plot. Presenter will also provide an A-frame ladder, personnel lift or alternative means for lighting focus.

Company will provide specific lighting information and light plot for each venue. The Company will also provide a list of cues to be programmed into the lighting console upon the Company's arrival or sooner at the venue's request.

PLEASE NOTE: All lighting units must be hung and circuited with color dropped and dimmers patched prior to the commencement of load-in of Company's scenery and equipment.

SOUND

The sound operating position is to be located in the back of the audience block at center without obstruction. Sound operator must be able to see entire height and width of playing area, all speaker positions, and wireless receivers for all units. If an under balcony mixing position is standard for the venue, a sound technician familiar with the space must discuss acoustics with the Company sound designer prior to engagement. The sound operating position requires a space 8 feet (2.4m) in width and 2 rows deep. The Presenter will provide a table for the Company's sound equipment measuring at least 6 feet long and 30 inches wide. The Presenter will provide new AA and nine-volt batteries in sufficient quantity for the Company's wireless microphones for each performance for the duration of the engagement.

The Company travels with SFX computer playback system. The Presenter will provide a back-up playback system consisting of two dual CD players with autopause (either Numark, Denon). The Presenter will provide 3 Wireless Handheld UHF microphones (preferably the Shure U2, U4D receiver, Sennheiser alternatives must be discussed with Company Sound Designer) and 2 Wireless Lavalier UHF microphones (preferably the Shure U1 pack with MKEII red dot capsule, U4D receiver). One of the lavlier microphones should be beige or nude in color (the other can be beige or black). Presenter will also provide a backup wireless with lavalier and handheld option. Presenter will provide 2 hanging 'choir' mics (either Crown CM30 or Audio Technica Pro45).

For processing, the Presenter will provide a TC Electronics 2000 effects processor, a Lexicon MXP1, 5 channels of compression (make and model to be discussed with Company Sound Designer), and a 24x8x2 mixer with 6 aux sends (preferably Allen and Heath or Soundcraft).

For speakers/amplifiers, the presenter will provide the following:

- 2 mixes - FOH left and right; 4 main biamped cabinets (UPA1 or equivalent)
- 1 mix - FOH Center Cluster, 2 biamped cabinets (depends on main house system)
- 2 mixes - 4 Monitors onstage, wing 1 and 3, 5 feet off the ground - AE3, D&B3 or equivalent
- 2 mixes - 2 cabinets upstage (UPA1, D&B E9, or equivalent)
- 2 mixes - 2 cabinets in rear of house, left and right - D&B E3 or equivalent
- 2 mixes - 2 cabinets - one either side of the audience, left and right - D&B E3 or equivalent
- 1 mix - Subwoofer - 650P or equivalent (does not need to be self-powered)
- Equalizer on each mix - 31 band
- Delay on each mix
- Crossover for Subwoofer

PLEASE NOTE - Numbers of speakers per mix may change with size of venue. Number of mixes, however, will be as listed. Presenter will determine and provide all necessary cabling and interconnect based on speaker and mixing positions determined by the Company.

Presenter will provide all intercom communication (including headsets, belt packs, and cabling) for all rehearsals and performances in the following locations:

- 2 front of house positions at the sound mixing position.
- 1 offstage left.
- 1 offstage right.
- Any additional locations for light board operator, fly operator, and translation operator if necessary.
- An additional position in the house for technical rehearsal and cueing.

WARDROBE

The Presenter will supply laundry and dry cleaning services for all costumes. Laundry facilities must include washer, dryer, ironing equipment and a steamer available at the start of load-in. One Wardrobe person should be on site at the start of Load-In to arrange for dry cleaning and laundering which must be completed prior to the evening rehearsal. The Wardrobe person must also be present prior to and during each performance for emergency repairs and available after each performance to launder and/or steam costume pieces before the next performance, and must be present to pack costumes and props during load-out. The Company also requests permission to use the venue laundry facilities for the laundering of Company member's personal clothing.

DRESSING AND REHEARSAL ROOMS

The company of THE OTHER HERE consists of 4 female and 2 male performers, and requires separate dressing rooms for men and women. These spaces should be available from the beginning of load-in through the end of load-out for exclusive use by Company members. All dressing rooms must be clean, heated and/or air conditioned, with hot and cold running water and showers, must be readily accessible to the stage, and able to be secured when not in use.

The Presenter will also provide access to a production office with a desk, phone, fax, and internet access. This room should be for the exclusive use of the Company wherever possible.

HOSPITALITY

The Presenter will provide purified drinking water (both carbonated and still) in sufficient quantities of individual bottles for 15 people, as well as soft drinks (both regular and diet), orange and cranberry juice, coffee (with sugar, sugar substitute, and fresh milk), a selection of teas (both herbal and caffeinated), fresh fruit, and a selection of cookies and granola bars in sufficient quantities to provide for both Company technicians, performers, and artistic staff (15 people total) for the entire duration of the engagement,

replenished daily, available starting the first day of Load-In. These food items should be presented in a location in close proximity to the stage and other than the production office and dressing rooms occupied by Company members.

FREIGHT

The set of THE OTHER HERE and Company equipment fits comfortably in a 20 foot sea container or single 16 foot truck. For engagements in which the Company drives it's own vehicles, the Presenter will provide parking for those vehicles in close proximity to the theater and hotel. Any parking tickets received will loading or unloading set and equipment at the theater will be the responsibility of the Presenter.

For engagements in which air-freight of set pieces and equipment is necessary, the Company will attempt to minimize the number and size of items requiring transport, and may ask that the venue provide certain bulky items such as decking prior to the Company's arrival.

In venues where replacement of Company set pieces is negotiated to minimize shipping costs, the Presenter will provide replacements to the exact specifications of the Company. Presenter will insure that any construction required will be completed prior to the Company's arrival. Any inability to meet the Company's specifications should be communicated to the Company prior to arrival. Arrangements made incorrectly may delay the Load-In and show schedule. Any expense, including the hiring of technicians to address corrections or possible cancellation of performances, will be the responsibility of the Presenter.

CREW AND OPERATION

The technical personnel of THE OTHER HERE consists of a Production Manager, Stage Manager, Sound Designer, and a Lighting Director, all of whom participate in Load-In and Load-Out of the show.

PLEASE NOTE: Company members also act as operators. The Company requires that these personnel be allowed to operate all equipment in their departments for technical rehearsals and performances. During performances, the Sound Designer runs all sound equipment, the Stage Manager runs the video playback system, and the Lighting Director calls lighting cues. If Company members are not allowed to assist in scene changes, or are limited in their capabilities during Load-In and Load-Out, additional stagehands and technicians will be required.

The Presenter will provide a technical crew of trained professionals familiar with the venue in which THE OTHER HERE is presented. In the US, IATSE stagehands are preferred wherever possible, but the Company does not carry a yellow card. The Presenter will ensure all negotiations, labor agreements, and financial arrangements with local labor unions are in good standing. Presenter will 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 performances and residency activities. All expenses for labor, including any necessary overtime and any penalties incurred are the sole responsibility of the Presenter.

In venues where English is not the common language, the Presenter will provide at least one technical director who speaks English and a production assistant to act as translator. This technical director should be familiar with the venue and crew. The production assistant must be dedicated to the production team throughout Load-In, rehearsals, and performances, and should have some technical theater experience. The Company reserves the right to have the Company Lighting Supervisor operate the lighting console in venues where English is not the common language.

For Load-In, the following personnel is required:

- 5 Stagehands to unload truck/container and construct set
- 1 Master Rigger (Minimum)
- 5 Electricians for Hang and Focus

- 1 Sound Technician
- 1 Video Technicians (Can be Electricians separate from Electrics crew)
- 1 Production Assistant/Translator (Where applicable)

The Show crew required is as follows:

- 1 Stagehand
- 1 Electrician (Light Board Operator)
- 1 Sound/Video Technician (For problem solving before and during performances)
- 1 Wardrobe Person (For maintenance and cleaning)
- 1 Production Assistant/Translator (Where applicable)

For Load-Out, the Company requires a minimum of 6 stagehands for the disassembly of the set and the loading of the truck or container. Presenter will give priority to the disassembly, packing and loading of the Company's materials prior to the restoration of the venue or load-in for the venue's next engagement begins.

These are all minimum personnel requirements for normal Load-In conditions. If there are special circumstances with regard to scheduling, crew experience, language barrier, or venue peculiarities, more than these numbers of technicians may be necessary to maintain the production schedule. The Presenter will communicate any such circumstances to the Company, and adjust crew numbers according to need. Under normal circumstances, more than these numbers of technicians would speed the production process and would be greatly appreciated.

WORK SCHEDULE

THE OTHER HERE requires a 2-day period from the start of Load-In to the first performance. Prior to the beginning of Load-In, all lighting instruments must be hung, circuited, and colored, and pipes required for rigging positions must be put in place and/or cleared. The priorities for the morning of Day 1 of Load-In are the construction of the set and sound set-up. The priorities for the afternoon are video set-up and lighting focus, with a technical rehearsal beginning after the second meal break. On the morning of Day 2 any set, focus, and sound notes are accomplished, followed by a dress rehearsal with all performers in the afternoon, and the first performance in the evening. The Presenter will provide exclusive and complete use of the facility and its equipment from the beginning of Load-In through the completion of Load-Out. On each performance day following the first performance, the Company requires the use of the stage in the morning for technical notes and the afternoon for performance notes. These periods may include the use of all show equipment.

A detailed schedule for Load-In, technical rehearsals, performances, and Load-Out with specific personnel requirements will be prepared on a per-venue basis.

Please address all comments, questions, and concerns to:

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