



## TECHNICAL RIDER

This is a general Technical Rider that covers most of the TAKE Dance repertory. The specific needs for a given show will likely be less than what is included here. It will be our pleasure to customize our technical requests to the extent possible in order to meet your needs.

A copy of this rider signed by the Presenter and Resident Technical Director, must be returned with the contract. TAKE Dance Director of Touring and Production must provide written approval of any changes or modifications of these technical requirements. TAKE Dance travels with a Stage Manager and Lighting Designer/Production Manager. The Stage Manager's duties include company management, stage management and wardrobe supervision.

### CONTACT INFORMATION

**Takehiro Ueyama**  
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take@takedance.org

### TECH TIME

The standard TAKE Dance requirements are an 8-hour day before day of show, and then 8 hours, day of show for a total of 16 hours of tech time in the theatre prior to the first performance. This tech time should start at least 36 hours prior to the first performance.

PLEASE NOTE: Dancers must have access to the stage two hours before curtain time, and one hour before rehearsals.

A final schedule will be worked out between the Director of Touring and Production and Presenter's Technical Director. TAKE Dance will strive to be as flexible as possible in determining the schedule. If sufficient time cannot be arranged, Presenter agrees to pay the house crew's overtime and/or meal penalties in order to complete load in for the program.

### CHANGEOVER (in the event of two programs)

Presenter agrees to provide full crew for a period of up to six hours for technical preparation and rehearsal on the day of the second program's first performance.

### STAGE

**Preferred:** 40' wide wing to wing by 35' deep plaster line to scrim

**Minimum:** 30' wide wing to wing by 25' deep plaster line to scrim

**Crossover:** Approximately 3 feet unobstructed upstage space

**Wing space:** Four wings between plaster line and the upstage scrim; seven to ten feet wide by five to ten feet deep (each)

**Salaryman utilizes the entire stage space up to and including the upstage wall. Please discuss all possible obstructions and hazards with the Director of Touring and Production.**

### FLOOR

The floor must be sprung wood. Concrete, marble, stone or wood other than sprung wood is not acceptable.

The floor must be flat, level, even and free of holes.

A Rosco, Harlequin, or Marley dance floor, uniformly black, without holes, cuts, or rosin, covering the entire stage deck, must be laid prior to the arrival of TAKE Dance.

The floor must be properly maintained at all times and shall be cleaned prior to each rehearsal and performance.

### SOFT GOODS

**Specific softgoods configuration for *Salaryman* (2011):**

-Clear stage with one set black legs and border upstage of the 4<sup>th</sup> booms. No scrim or cyc upstage. Upstage leg set to be used as masking for off stage right projection screen position and dancers/musicians off stage left.

-Projection screen on flying batten or traveler track partially filling the stage. Screen entrance and exit motions to be determined onsite.

**-Discuss with Director of Touring and Production**

## SOUND

In the case of live musicians, the venue shall advance any of the additional sound requirements with the musician's management.

Presenter shall provide a qualified sound engineer who knows the venue and system.

The sound system shall not take up any stage space, nor impinge on the performance

Presenter shall provide a professional stereo sound system that is capable of being heard throughout the entire audience at 90dB concert levels, which includes:

Two compact disc players with auto pause features.

Mixing console with minimum 6 inputs and 4 outputs (stereo sound).

4 onstage high powered monitors located stage right and stage left in wings one and three.

Separate control of onstage monitors and house speakers.

System must be in place and fully operational by the arrival of TAKE Dance.

Presenter shall provide a backstage monitor/announce system, which can be heard backstage, in the dressing rooms, and in the green room.

A headset intercom system is to be provided to the following stations: stage left, stage right, fly rail, Light Board Operator, Sound Operator, and Front of House. Wireless is always preferred.

A God mic, with switch, should be available at the tech table for rehearsal purposes.

A boom-box or other small, dancer-operable sound system with CD and iPod capabilities shall be provided on-stage for warm-up and rehearsals.

## VIDEO

Video projector capable of producing a clear, crisp image on the upstage projection screen, filling the screen area as much as possible given the 16:9 aspect ratio of the video and the shape of the stage picture.

Remote douser system to mask excess 'video black' light spill from projector.

## LIGHTING

The TAKE Dance Director of Touring and Production shall provide Presenter with a light plot and all requisite paperwork no later than one month prior to scheduled performance date. Once the light plot has been submitted, any changes or deviations from the plot must be agreed to and signed off by the TAKE Dance Director of Touring and Production. No changes, adaptations, conversions or substitutions to gel color or lighting instruments may be made without prior written agreement by the TAKE Dance Director of Touring and Production.

**Company lighting requirements are approximately 185 focusable lighting units, as follows:**

(48) Source 4 36° or 6x9 ERS.

(48) Source 4 26° or 6x12 ERS.

(48) Source 4 19° or 6x16 ERS.

(34) Source 4 Par-nels or 8" Fresnels, 1000w, with barn doors if necessary.

(8) Par 64 MFL, 1000w.

(7) 6' R-40 striplights, 3 circuit, 300w floods, used as ground row with all light leaks eliminated.

(120) 2.4Kw dimmers.

(8) 10' boom stands with 50lb bases.

(40) 18" sidearms.

A computer lighting console with at least 120 channels (ETC Eos line product [preferred], Expression, Strand, etc.).

TAKE Dance will provide its own boom color and templates.

(34) template holders, 8 irises and all other gel color to be provided by Presenter.

Electrics trim at 25-27'.

(1) 20 amp Non-Dim circuit, both SL and SR behind the proscenium with standard Edison plug connector. Sufficient running lights backstage for the safety of dancers and crew.

Light plot shall be hung, circuited, gelled and troubleshot prior to the arrival of TAKE Dance.

Light cues shall be entered into the board prior to the arrival of TAKE Dance.

A tech table with an additional lighting monitor should be placed in the house for rehearsal purposes.

Two rolls of black and 1 roll of white gaffers tape should be available for taping of cables.

*Salaryman* specific requirements:

(4) units on floor plates to be placed near upstage wall.

(4) units on floor plates to be placed along the downstage light line.

Full sidelight boom coverage from downstage curtain line to upstage wall.

## **PROPERTIES**

- (2) props tables (3' x 6' each) are required, one stage left and one stage right, each equipped with a dark blue gelled running light.
- Dancer manipulated white fabric ground cloth. (Company Provided.)
- (10) Clear plexiglass cubes used throughout the piece and to be partially filled with water. (Company Provided.)
- White metronome. (Company Provided.)
- Various hand props. (Company Provided.)
- Drinking water bottles and tissues on each side of the stage.

## **WARDROBE**

### **Wardrobe facilities shall include:**

- A washer and dryer.
- Laundry detergent.
- One professional garment steamer.
- Two or three rolling wardrobe racks.

## **DRESSING ROOMS**

**Dressing rooms should accommodate a total of 11 performers, preferably in two Star dressing rooms, and two Chorus dressing rooms, each containing:**

- Makeup mirrors.
  - Full length mirrors.
  - Private bathrooms.
  - Shower facilities.
  - Wash sinks.
  - Hot and cold running water.
  - Facial tissues.
  - Paper towels.
  - Bath towels.
  - Climate control.
- Dressing rooms should be reserved exclusively for the performers and must be able to lock.

## **STRIKE**

Presenter agrees that no local labor be used to restore the house at the end of the last performance until strike and load out is completed by TAKE Dance.

## **PERSONNEL**

**Presenter shall provide the following 8 experienced personnel:**

- (1) Technical Director for load-in through strike.
  - (1) Master Electrician for load-in through strike.
  - (1) House Sound Technician for load in through strike.
  - (1) Wardrobe person for load-in through strike.
  - (4) Deck Electricians for load-in and strike. (2) Deck electricians only for tech and performances.
  - (2) Stage Hands, one capable of running the fly rail, for load in through strike.
- All crew should wear show-blacks and carry flashlights.  
Electricians should also have gloves and a wrench on a lanyard.  
All crew for rehearsals must also be present for performance(s).  
Additional crew may be needed, depending on the program.

## **WARMUP AREAS**

Presenter shall provide either a dance rehearsal hall with proper flooring, mirrors, and ballet barres, or supply (4) 8' ballet barres for an onstage class and warmup.

## **PRODUCTION OFFICE**

Presenter shall provide a room near the stage for TAKE Dance production personnel to use as an office. This office should have a telephone with access to an outside analog line, a local phone book, a fax machine and a high speed or other internet connection.

## **FRONT OF HOUSE**

The timing of late audience seating will be at the discretion of TAKE Dance. Presenter should consult with the Stage Manager on site to establish a late seating policy prior to house opening.

If the house is normally opened more than 1/2 hour before curtain time, TAKE Dance Director of Touring and Production **MUST BE NOTIFIED** prior to company's arrival.

A Green Room should be available for TAKE Dance to greet guests after the performance. Guests shall not be allowed in the dressing rooms.

**HOSPITALITY**

**Presenter shall provide:**

Bottled water: 12 one-liter bottles for each rehearsal and 12 one liter bottles for each performance.

Light refreshments: fruit juice, mineral water (non-carbonated), fresh fruit, deli platter with bread for making sandwiches (or pre-made sandwiches), soup, snack food, ready for company at dancers call time (3 PM on days with rehearsal, 6 PM on performance only days). This is the only sustenance the dancers have between rehearsal and performance.

On days with a performance before 1:00 PM presenter must provide coffee, tea, hot chocolate, bagels, Danish, doughnuts, orange juice, etc... as needed to provide a "Continental Breakfast" for 15 persons.

**CLIMATE/ELEVATION**

Performance, dressing and rehearsal areas should be kept between 74–78° F at all times.

Two oxygen bottles shall be available at any venue above 5500 feet.

**SECURITY**

Secured storage shall be provided for TAKE Dance cases, supplies, costumes and other property throughout the residency of TAKE Dance.

There shall be no access to the backstage or dressing room areas throughout the residency of TAKE Dance, by any person who is not directly related to the production.

**MISCELLANEOUS**

TAKE Dance shall not be responsible for any costs required by unions or other agents, whether operating or supervisory.

TAKE Dance shall not be responsible for rental of any required production equipment.

If television, radio, film or other activities should cause a delay in technical preparation for the show, Presenter shall be responsible for the time, personnel and costs required to complete the technical preparation.

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 TAKE Dance to carry out performances and residency activities.

Presenter shall provide for adequate insurance coverage, including insurance against losses due to fire or theft, and personal liability insurance covering the activities of the residency.

**Presenter agrees to indemnify and hold TAKE Dance harmless from all claims arising in any manner in connection with the performance(s) or other residency activities, except to the extent that such a claim may be occasioned by the negligent act(s) of TAKE Dance.**

\_\_\_\_\_ Date:\_\_\_\_\_ Tel:\_\_\_\_\_ Email:\_\_\_\_\_

\_\_\_\_\_  
Presenter

\_\_\_\_\_ Date:\_\_\_\_\_ Tel:\_\_\_\_\_ Email:\_\_\_\_\_

\_\_\_\_\_  
Local Technical Director

\_\_\_\_\_ Date:  
Takehiro Ueyama, TAKE Dance, Artistic Director