

YOUR THEATRE
Saturday, May 6, 2023, 7:30 pm

Please Note: 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

Artistic Director: Debbie Blunden-Diggs

Email: debbie@dcdc.org **Phone:** 937- 228-3232

Creative Programs & Touring

Manager: David Young

Email: david@dcdc.org **Phone:** 937-228-3232

Director of Production: Matthew J. Evans

Email: matt@dcdc.org **Phone:** 513-464-3854

Stage Manager: Sheri "Sparkle" Williams

Email: sheri@dcdc.org **Phone:** 937-248-6461

Audio Technician: Willie Lindsey

Email: wlindsey@dcdc.org **Phone:** 937-986-9205

GENERAL OVERVIEW

This rider is intended as a general guideline for the basic needs of Dayton Contemporary Dance Company's production of *The Blackest Berry*.

The Blackest Berry 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 top system, and 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 unless noted below.

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 carefully review the "Stage Labor" portion of this rider to be sure the crew you provide meets our basic needs.

STAGE BASIC DIMENSIONS

The following are optimum dimensions; minimums are in (parentheses).

Proscenium Opening:	38' 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 will typically be sufficient, 4' offstage legs.
Crossover:	5' from cyc to back wall. (3' minimum). An upstage hallway is acceptable 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. The venue must provide this floor and gaffer's tape to install the floor 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.

VIDEO

The Blackest Berry utilized video projections. Video projector(s) used for theatrical performances are required. The projector(s) must be capable of filling an area the size of 20'x40'. Ideally this would be rear projected if possible. The projection surface should ideally be a rear projection screen capable of rear or front projection. The venue will supply a Qlab playback system devoted to video use only.

SOFT GOODS

The following is a list of soft goods that the venue must provide and hang 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 the main curtain.
- Cyclorama with or without bounce. It must be flat, no wrap-around. White preferred.
- Black sharktooth scrim. Hung in front of the cyclorama, depending on rep.
- Rear projection screen – full stage
- Legs and borders, four sets, black velour. Prefer zero fullness. Check line schedule for trims. A fifth set may be needed to mask the cyc in deeper houses.

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 draft plot for your venue at least 14 days ahead of our performance date. This plot will be based on the specifications, dimensions, and inventory that the venue provides, plus DCDC owned lighting and rentals. The inventory below is intended as a guide.

24 company provided LED pipe ends, 9 company provided Robe T1's, 8 company provided dance towers with 5 lights per tower, house provided cyc light system, house provided par can system, house provided front light system.

Dayton Contemporary Dance Company requests color to be provided for non-LED instruments (see provided plot). Please be sure you have plenty of pattern holders available. Please notify the company ahead of time of any gel shortages or issues.

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 for curtain speeches, audience Q & A.
- Onstage:** *The Blackest Berry* requires several 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.
- Lightboard:** A computerized lighting board 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 a clear view of the stage, display screens showing console data, and a Clear-Com (or equivalent) to communicate with the light board operator is required for technical rehearsals.
- Other:** Haze will be used!

SOUND

The Blackest Berry is Qlab based. DCDC will provide the appropriate computer to run Qlab.

House sound levels and monitor levels are set in rehearsal and should not be adjusted during the performance. Monitor mix should be separate and set during rehearsal.

The Blackest Berry will require Audio support for the installation of company provided house surround speakers and Orchestra support for the band.

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 with the proscenium, but it depends on stage layout. The cable should run offstage before routing to a jack.
- Microphones:** One at the 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 10: one flyman, one light board operator, one light programmer, one stage management, one sound, and two on deck. three for tech table during rehearsals.
- FOH Camera:** Dayton Contemporary Dance Company's stage manager will call from 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 possible, dressing rooms should be at stage level. A separate large room must be dedicated to the 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

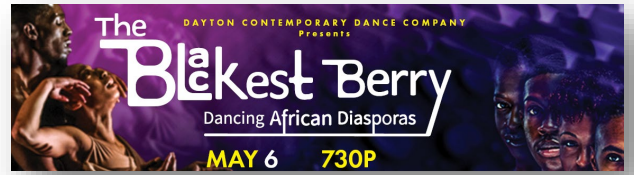
- Dancers:** 2 dressing rooms, each with space for eight people, equipped with toilets, tables, chairs, mirrors, lights, sinks, showers, and 20' of hanger space. Dressing rooms must be near the stage. A minimum of 10 bath towels and ten hand towels clean per rehearsal and performance.
- Artistic:** A separate dressing room is ideal for Artistic Directors.
- Production:** A separate space for Production is ideal. It should have power and Wi-Fi available (or wired internet access).

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.

WARDROBE

- Wardrobe:** 1 large room equipped with:
- 1-2 washers
 - 1-2 dryers
 - Two worktables 60-72" long x 29-30" high
 - 2-3 rolling racks
 - Steamer with distilled water
 - Two large laundry baskets
- Backstage:** 20 chairs without arms, ten on each side of the stage.



Page System: Dressing rooms should carry program sound and calls from the stage manager.

Crew: One experienced wardrobe personnel is needed. This must be the same person throughout Dayton Contemporary Company's residency and must have the basic wardrobe skills and experience.

STAGE LABOR

Dayton Contemporary Company is not a yellow card company; however, we welcome IATSE stagehands. Please contact us to ensure 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 is at least 18 years old.
- Everyone is capable of safely doing their job.
- The Light board operator must know how to program the board.
- The Soundboard operator must know how to configure and run the sound system.
- The same running crew from dress rehearsal through the final show.
- At least one person who knows where everything is and has the keys is required.

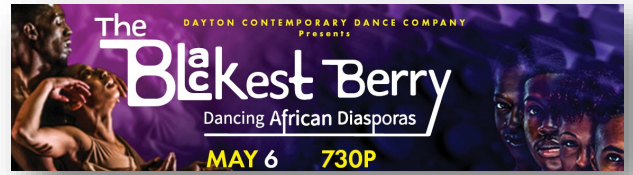
For rehearsals and performances, the company requires sufficient stagehands to do the following:

- One hand to operate light board (If allowed, DCDC will operate)
- One hand to operate the monitor & house sound system (If allowed, DCDC will operate)
- One hand on the fly rail to fly in & out soft goods and assist with color changes
- One hand for the care of the floor, assist with color changes, fly the main drape
- One hand to operate video

DCDC will provide a Director of Production, Production Stage Manager, Lighting Director, Audio Technician, and Wardrobe Supervisor.

For the load-in and out, the company requires enough stagehands to do the following:

Hang a complete light plot including the following equipment: 24 company provided LED pipe ends, 9 company provided Robe T1's, 8 company provided dance towers with 5 lights per tower, house



provided cyc light system, house provided par can system, house provided front light system. Audio support for installation of company provided house surround speakers. Orchestra support for the band. A dance floor installation provided by the venue

The actual labor count will be arranged mutually between Dayton Contemporary Dance Company's Director of Production and the venue's TD before arrival.

TECH SCHEDULE

Monday, May 1, 2023

2:00 pm - 3:00 pm: Willie travels to Enterprise Truck Rental, 2705 Needmore Rd, Dayton, OH 45414, (937) 268-7825 **NOTE: Closes at 5:00 pm**

7:00 pm – 9:00 pm: Load lighting and audio equipment at DCDC studios. Crew: Willie Lindsey, Matt Evans, Ben Jalowiec, Nick Rollin, Ren Sikes, Tessa Dwire

Wednesday, May 3, 2023

10:00 am: Willie, Matt, Sheri and Nick meet at DCDC studios to depart by 10:30 am (EST) for Chicago
Estimated travel time: 4 hr 46 min 298 mi (not including stops) **(TIME CHANGE)**

2:30 pm - 3:30 pm (CT): Arrive in Chicago Hotel Versey, 644 West Diversey PKWY, Chicago, IL 60614 (773) 525-3165 **Note:** Distance from the Hotel to the theatre is 1.3 miles. 7 min drive time or 22 min walk

Thursday May 4, 2023

Tech:

8:00 am: Arrive at the YOUR THEATRE

Phone: (312) 820-6250

8:30 am -12:30 pm: Load in

12:30 am – 1:30 pm: Lunch

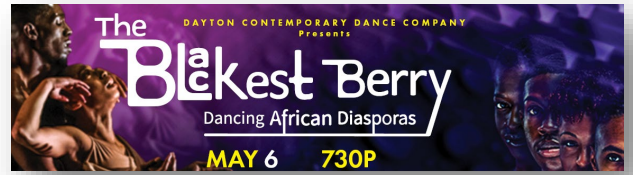
1:30 pm – 4:00 pm: Focus

Dancers:

10:00 am: Debbie, L'amour, David, Michael, Qarrienne, Countess, Elizabeth, Alexandria, Nicolay, Niarra, Wilhelmina, Thaliyah, Sadale, Aaron, Devin, /Da'Rius, Robert, Quentin meet at DCDC studios to depart by 10:30 am: (EST) for Chicago

Estimated travel time: 4 hr 46 min 298 mi (not including stops) **(TIME CHANGE)**

2:30 pm - 3:30 pm (CT): Arrive in Chicago, Hotel Versey, 644 West Diversey PKWY, Chicago, IL 60614 (773) 525-3165.



Friday, May 5, 2023

9:00 am – 1:00 pm: Work Call - Finish Lighting presets (do Home last), Check Video, set audio levels.

1:00 pm – 2:00 pm: Lunch

1:00 pm – 2:00 pm: Dancer warmups on stage

2:00 pm - 6:00 pm: Tech Home

6:00 pm – 7:00 pm: Dinner Break

7:00 pm – 7:30 pm: Run Home

8:00 pm – 9:30 pm: Tech *American Mo*

9:30 pm – 10:00 pm: Run *American Mo*

Saturday, May 6, 2023

6:00 am: Nick Departs Chicago to Dayton, Ohio (2:00 pm Rehearsal, 7:30 pm Performance)

11:00 am – 12:00 am: Tech notes on stage if needed, warmups in the house.

12:00 pm – 1:30 pm: Tech *Strong Like We*

1:30 pm – 1:45 pm: Run *Strong Like We*

1:45 pm – 2:00 pm: Break

2:00 pm – 2:30 pm: Tech *Children of the Passage*

2:30 pm – 3:00 pm: Run *Children of the Passage*

3:00 pm – 4:30 pm: Strike Tech Table/Notes

5:30 pm: Theatre Opens, Dancer Call, and Crew Call

5:30 pm - 6:10 pm: Pre-Show Checks – Lighting and Audio

6:10 pm – 7:00 pm: Warmup on Stage

6:30 pm – 10:30 pm: Wardrobe Call

7:00 pm: House opens

7:30-9:30 pm: Go Performance #1

10:00 pm – 12:00 am: Strike

Sunday, May 7th, 2023:

7:30 am: Debbie's Van departs Chicago to Dayton

10:00 am: Everyone else depart by 10:00 am (CT) for Dayton

Estimated travel time: 4 hr 46 min 298 mi (not including stops) (TIME CHANGE)

7:00 pm – 11:00 pm: Unload the Truck at DCDC Studios. Strike studio rental lighting and set up light towers.

RUN TIMES:

***Debbie and Guest speaking* 5 minutes**

***Strong Like We:* 12 minutes (NO VIDEO)**

Pause 3 minutes

***American Mo:* 14 minutes (VIDEO)**

Intermission: 15 minutes

***Home:* 22 minutes (VIDEO)**

Live announcer (3 minutes)

***Children of the Passage:* 27 minutes (NO VIDEO)**

Talk Back (20 minutes)