

# PEGGY BAKER DANCE PROJECTS

## *who we are in the dark*

Technical Rider V 2 (2018)

### **COMPANY CONTACTS:**

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## **GENERAL PROVISIONS**

### **SHOW INFORMATION:**

- Show Length: 70 mins approx.  
Intermission: no  
Latecomers: TBC

### **TOURING COMPANY:**

- Company travels with 1 Artistic director, 8 Dancers, 2 Musicians, 1 Stage Manager/Lighting Coordinator, 1 Audio Engineer, 1 Video Tech/Assistant Stage Manager

### **HOSPITALITY:**

- On the day of performance, it would be deeply appreciated if the presenter could provide a selection of food and beverages for the company of 14, including:
  - vegetables and hummus
  - a selection of sandwiches, vegetarian and non-vegetarian
  - a selection of fruit
  - a selection of cookies
  - fruit juice
  - access to tea and coffee making supplies.

## **VENUE REQUIREMENTS**

### **STAGE**

- Minimum onstage dance area 28' deep and 36' wide. Minimum Proscenium height of 20'. Additional depth required for cyc and width required for wings to be mutually decided on between the Company and the Presenter based on venue size.

### **Floor:**

- The Stage floor should be sprung. The Stage floor should be laid with black marley dance floor. The black marley dance floor should achieve full stage coverage Upstage to Downstage and into the wings Stage Right to Stage Left. Where possible, the black marley dance floor should be laid prior to the Company's arrival, with the strips of floor running across the stage, stage right/stage left

### **Proscenium/Rigging Heights:**

- The Proscenium should be a minimum of 20' tall. The minimum for flying height should be 50'.

### **Masking/Softgoods:**

- Full sets of Legs and Borders suitable to the plot.
- Full black backdrop to accommodate crossover.
- A white cyc, which can be either PVC or muslin – this is just for bounce – quality can be agreed upon.

- A full white or light grey PVC cyclorama will be placed a minimum of 3' downstage from the first cyc.
- Full black Scrim Downstage of cyclorama.
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#### **DRESSING ROOMS**

- A minimum of 3 dressing rooms are required. One for female dancers, one for male dancers, and one for musicians. Dressing rooms should have access to toilets and clean drinking water. A Greenroom should be made available to the Company.
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#### **REHEARSAL SPACE**

- An onsite Rehearsal studio is required to be available to the Company as per the schedule below. The rehearsal Studio should be a minimum of 40'x40' and should have a sprung dance floor.
- **Toronto** – n/a we can access Studio 5B at the National Ballet School
- **Montreal** - Wed Feb 27 from 10am – 6pm
- **Hamilton** - Wed March 6 from 10am – 6pm
- **Banff** – Friday March 8 from 10am – 5pm, Sat March 9 10am – 6pm
- **Kingston:** Tues April 9 from 10am – 6pm
- **Ottawa:** Thursday April 11 from 10am – 5pm, Friday April 12 from 10am – 6pm

#### **PRODUCTION OFFICE**

- A dedicated room to serve as a Production office with reliable internet access should be provided. Access to a landline phone and an onsite printer, would be ideal.

#### **WARDROBE**

- The Company requires onsite Wardrobe Facilities including washer/dryers, and wardrobe racks.

## TECHNICAL SCHEDULE/CREW REQUIREMENTS

### CREW REQUIREMENTS:

- Minimum crew requirements for the Install Run and Strike will vary depending on venue infrastructure, available time, and venue Union Agreements. Appropriate crew requirements shall be mutually agreed upon by the Presenter and the Company's Production Manager

### TECHNICAL SCHEDULE:

- Where possible, a pre-hang and installation of black marley dance floor should occur in advance of the Company's arrival. The Company's Production Manager and the Presenter shall communicate in advance of the Production to determine an appropriate schedule.

### SAMPLE SCHEDULE:

- The following schedule and crewing requirements should be used as a guideline for budgeting purposes only. The following schedule assumes a completed pre-hang and completed laying of black dance floor.

<b>PREHANG</b>			
<b>TIME</b>	<b>TASK</b>	<b>MANAGEMENT PERSONNELL</b>	<b>CREW</b>
4 Hours	Pre-hang Venue LX, Softgoods, Cyc, Scrim Lay Black Dance floor	Venue Technical Director	4x Stage 4x LX

<b>DAY 1 – LOAD IN – 8 HOURS</b>			
<b>Time</b>	<b>Task</b>	<b>MANAGEMENT PERSONNELL</b>	<b>CREW</b>
4 Hours	Unload truck Hang touring LX Rig/Projectors Lay show dance floor Set up band riser Rig Hanging artwork Audio Install	Venue Technical Director Company SM/Lighting Coordinator Audio Engineer	5x Stage 5xLX 2xVideo 2xAudio
<b>1 Hour Lunch Break</b>			
4 Hours	Install Continued LX/Projector Focus Programming/ Sound Check	Venue Technical Director Company SM/Lighting Coordinator Audio Engineer Musicians	3x Stage 5xLX 2xVideo 2xAudio

<b>DAY 2 – TECH/PERFORMANC CALL – 12 HOURS</b>			
<b>Time</b>	<b>Task</b>	<b>MANAGEMENT PERSONNELL</b>	<b>CREW</b>
4 Hours	Notes	Venue Technical Director Company SM/Lighting Coordinator Audio Engineer	3x Stage 1xLX 1xAudio
<b>1 Hour Lunch Break</b>			
4 Hours	Tech/Dress Rehearsal	Venue Technical Director Company SM/Lighting Coordinator Audio Engineer Musicians/Dancers	3x Stage 5xLX 2xVideo 2xAudio
<b>1 Hour Dinner Break</b>			
4 Hours	Show Call	Venue Technical Director Company SM/Lighting Coordinator Audio Engineer Musicians/Dancers	3x Stage 5xLX 2xVideo 2xAudio

<b>STRIKE</b>			
<b>TIME</b>	<b>TASK</b>	<b>MANAGEMENT PERSONNELL</b>	<b>CREW</b>
5 Hours	Strike Show Load Truck	Venue Technical Director Company SM/Lighting Coordinator Audio Engineer Musicians/Dancers	6x Stage 6x LX

## EQUIPMENT REQUIREMENTS

### LIGHTING REQUIREMENTS:

- Unless otherwise specified, the following lighting equipment is to be supplied by the Presenter. The following equipment lists are for reference and are subject to change. The Company's Production Manager, in consultation with the Company's Lighting Designer will submit all final paperwork in reasonable advance of the Production. Any substitutions and or changes will be mutually decided upon by the Company's Production Manager, the Company's Lighting Designer, and the Presenter.

<b>Lighting List (To be supplied by venue)</b>		
<b>Overhead LX</b>		
<b>Fixture</b>	<b>Quantity</b>	<b>Total Fixture Count</b>
Par 64	24	54
ETC S4 26 or 36 Degree	24	
ETC S4 19 Degree	6	
<b>Side Boom Kit 10 Booms with each of:</b>		
ETC S4 36 Degree	4	40
ETC S4 26 Degree	1	10
<b>FOH</b>		
Profiles	20	20
<b>Cyclorama Top:</b>		
Iris 4	6	6

<b>Specialty Light Rentals (To be Supplied by Venue or Company TBD)</b>		
<b>Overhead LX</b>		
<b>Fixture</b>	<b>Quantity</b>	<b>Total Fixture Count</b>
Grand MA2 on PC	1	
VL 3500 SPOT	6 + 1 backup	
Chauvet Legend Beam	6 + 1 backup	
Clay Paky K20	8 + 1 backup	
CHROMAQ Colourforce 72	7	

- The Company travels with a Series of LED Tape (25m) runs in both RBG and Ultra High-Powered White.
- Venue power requirements shall be confirmed between the Company and Presenter during advancement.

## **VIDEO REQUIREMENTS:**

- The Company travels with 3 x 14k Projectors (Specs TBD) lenses (specs TBD) and the following cable (TBD). Rigging Logistics, Lens swaps, and necessary cabling are to be confirmed in advance of the Production between the Presenter and the Company's Production Manager and the Company's Projection Designer. The Venue may be requested to supplement additional cable or lenses where the Company's Projector Package is not sufficient.

## **SOUND REQUIREMENTS:**

- **SOUND REINFORCEMENT**

The sound for this performance comes from two musicians placed on stage performing on violin, drums, electronics and voice. While we understand the limits and design of a standard dance theatre rig, we also want to ensure adequate volume and coverage to ensure the best experience.

The audio system must be able to produce an SPL of 105dB (A-weighted) and 115dB (C-weighted) of full-range signal at every point of the audience area (including mezzanine – if applicable), without distortion and of good quality

The tour production must be notified of any noise restrictions well in advance of the show date. The tour production reserves the right to access all crossovers and limiters on the in-house system.

A competent sound engineer who is familiar with the house system should be present to assist the tour sound technician (if applicable) at all times during load-in, sound check and the performance.

A competent sound engineer who is familiar with the rented system (if applicable) should also be present to assist the tour sound technician (if applicable).

It is important to note that none of the artist's gear shall be touched, moved or switched off between sound-check and curfew.

- **HOUSE PA**

House PA should be a 3-way system with separate subs and front fills (where applicable). Please advance make/model of the house PA with the touring sound engineer.

## **FOH PA & MONITOR CONTROL:**

Presenter to provide minimum 32 channel digital console, controllable via iPad. Preference is Digico SD series.

*\*\* The Company may travel with their own console. Please confirm during advancement*



Monitors will be controlled via the FOH console. This will require returns to stage via FOH.  
Minimum 32 inputs and 16 returns will be required.

**MONITORS:**

Presenter to provide the following:

- 2 x stereo IEM systems (Sennheiser/shure preferred)
- 4 x professional powered discrete stage wedge monitors
- 2 x professional powered monitors w/stands

Approved models include d&b, meyer, l'acoustic for all monitors.

- 1 x powered drum sub (minimum 15"-18" speaker)

**MICROPHONES & STANDS:**

Presenter to provide the following microphones:

- 1 x Shure Beta91
- 1 x Shure Beta52
- 2 x Beyer Dynamic M201
- 3 x Sennheiser 904
- 2 x AKG 414
- 2 x Neumann KM184
- 2 x Sennheiser 421
- 2 x dpa 4088 directional headset mic
- 2 x Sennheiser EW 172 G3 wireless instrument set
- 4 x Crown PCC-160 PM microphones
- 4 x Radial JDI
- 6 x short boom microphone stands
- 4 x tall boom microphone stands

*\*\*We may travel with some of these microphones. Please advance with us to double check.*

**POWER:**

We will require power drops at various locations.

- 4 x quad boxes of 110v near the musicians.

4 x drops of power SL & SR (2 drops each side) for monitor placement.

Power in FOH control booth

**COMMUNICATION SYSTEM:**

Comm is essential between FOH audio booth and stage management.

**PLAYBACK SYSTEM**

CD player & iPod cable for pre-show/intermission music

**BACKLINE REQUIREMENTS:**

- The Company travels with the following equipment:
  - 2 x wireless in-ear monitor systems
  - 1 x wireless headset microphone
  - 1 x wireless instrument system
  - 1 x console. TBC.

**SET/PROPS REQUIREMENTS:**

- Unless noted, the Company travels with all Props, Set and necessary rigging hardware.
- The Company travels with a grey dance floor to be laid on top of the black marley floor. The grey dance floor consists of five 6' rolls that run Stage Right to Stage Left, creating an irregular polygon of approximately 40' wide and 30' depth. In the event of lower temperatures during shipping, the floor should be allowed time to acclimatize to the room before it is laid.
- The Company travels with 5 pieces of canvas artwork that will be projected onto and manipulated during the performance. (Full details are TBD) The canvas pieces are vary in width and height and will be rigged to fly pipes or points that are mutually decided upon by the Company's Production Manager and the Presenter
- The Venue is to provide a riser of 8'x12' at a height of 12" for the musicians. This riser should be black and skirted. An additional riser may be required. Two sets of step units should be provided with each riser.

**WARDROBE:**

- The Company travels with all costumes.

- On occasion, the costumes will arrive dirty and require washing as per the instructions of the Stage Manager.
- Costumes should be washed and dried between each performance. When possible, the costumes should be washed and dried before being packed.
- The Venue will provide appropriate laundry facilities including washer and driers, costume racks, iron and ironing boards, and steamers.
- The Presenter is to provide a dedicated wardrobe crew-person.