

PAUL TAYLOR DANCE COMPANY

MICHAEL NOVAK — ARTISTIC DIRECTOR

Paul Taylor Dance Foundation, Inc.
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TECHNICAL REQUIREMENTS RIDER

This rider contains the general technical information for PAUL TAYLOR DANCE COMPANY.

A copy of this rider, signed by the Presenter and Resident Technical Director, must be returned with the contract and will be considered an integral element of the performance contract. PAUL TAYLOR DANCE FOUNDATION must provide written approval of any changes or modifications to these technical requirements.

- 1. ADVANCE.** Technical venue information packet with (but not limited to):
 - Venue dimensions, rigging system, labor availability, contact information for technical staff, backstage and wardrobe facilities.
 - Lighting inventory
 - Soft goods inventory
 - Dressing room and backstage facilities
 - An accurate to scale CAD drawing (Autocad or Vectorworks) with both ground plan and section of the venue.
 - Lineset schedule detailing the rigging system as well as house hang, arbor capacities and pipe lengths.

Information must be provided to the Company no later than **twelve weeks** ahead of the engagement start date.

- 2. LOAD IN / TECH TIME.** The standard load-in requirement for Company is an eight-hour day before day of show, plus eight hours the day of show, for **a total of sixteen hours of tech time in the theater prior to the first performance**. The required time does not include house preparation or pre-hang. A final schedule will be arranged between the Company and the Presenter's Technical Director or representative.

| DEPT. | LOAD IN | RUN | LOAD OUT |
|-----------|-------------|-------------|-------------|
| ELECTRICS | FOCUS CREW | LBO, 2 DECK | 2 |
| SOUND | 1 | SBO | 1 |
| CARPENTRY | 2 | 1 | 2 |
| FLY/RAIL | 1 | 1 | 1 |
| WARDROBE | 1 | 1 | 1 |
| LOADERS | 4 IF NEEDED | | 4 IF NEEDED |

In the event a floor change is required for the program 6 Props Stagehands will be needed.

Crew numbers listed in this rider are a guideline, are negotiable and are subject to change depending on the program.



- 3. STAGE DIMENSIONS.** Stage Dimensions for Company details only dance or playing area, NOT offstage space or wing space.
- a. Ideal stage dimensions:**
 - 42'-0" Wide (12.5 meters)
 - 30'-0" Deep (9 meters)
 - b. Crossover:**

Approximately 3 feet (1m) of unobstructed space upstage of the furthest upstage hung soft goods.
 - c. Wing Space:**
 - (4) wings between plaster line and the upstage scrim;
 - 6 to 8 feet (2m – 2.5m) wide by 10 to 15 feet (3m to 4.5m) deep.
- 4. FLOOR.** A uniformly black Rosco, Harlequin, or Marley type dance floor covering the entire sprung stage deck, must be laid prior to the arrival of the Company. The floor must be in good condition, lay flat without any bumps or wrinkles, holes, cuts, or rosin and be clear of any tape **marks and residue.**
- The Presenter shall provide professional grade vinyl Marley tape in the same color as the floor for seams running from stage left to stage right.
 - Gaffers tape in the same color as the floor may be used only to secure the offstage ends of the floor.
 - We prefer that tape lines run from stage left to stage right, not up stage to down stage.
 - The floor must be properly maintained at all times and shall be cleaned before each rehearsal and performance.
 - In the event a floor change is required, the presenter agrees to provide enough vinyl and gaff tape in a matching color to lay the floor as many times as specified.
- 5. SOFT GOODS.** The Company's general repertory uses the following:
- Main Curtain (guillotine preferred)
 - Five sets of black legs, black borders and tabs to mask all electrics, fly loft and backstage
 - One black scrim: full stage and in excellent condition, with bottom pipe
 - Full stage black drop / black traveler
 - Seamless white muslin translucent drop or opera R.P. (white or grey) with the ability for a side stretch and with bottom pipe.
 - White bounce. Full stage; white cyc, muslin or filled scrim to be used as a bounce for cyc lighting.
- 6. LIGHTING.** Company Lighting Supervisor shall provide the Presenter with a light plot and all requisite paperwork approximately one month prior to scheduled performance date. Once the light plot has been submitted, any changes to or deviations from the plot must be agreed to and signed off by the Lighting Supervisor. No changes, adaptations, conversions or substitutions to gel color or lighting instruments may be made without prior written agreement by the Lighting Supervisor.
- a. Control:**
 - Preferred lighting consoles are: ETC Eos, Ion, Gio, Element with dual monitors, keyboard, mouse, and latest non-beta software update installed
 - b. Inventory:**
 - FOH: (36) Source 4 – Focal length dependent on throw distance
 - Curtain Warmers sufficient to cover entire house curtain



- The Company will make all efforts to work within Front of House Repertory Hang
- (76) Source 4 36° 575w
- (36) Source 4 26° 575w
- (10) Source 4 19° 575w
- (36) 8" Fresnel 1000w, or Source 4 PAR WFL 575w
- (12) 8'-0" R40 Strip Lights, 3 Circuit per unit w/ matching wattage lamps.
- Sufficient Top Cyc and Groundrow units to evenly light cyclorama in three colors from above and below.
- (8) 12' (3.6m) Booms with 50lb. (22.5kg) bases
- (40) 18" (.5m) Side Arms with single "T"
- Typically electrics trim at 22' - 32' (7 - 9.75 meters);
- (22) Template holders, up to (12) Iris
- At least one Ladder or Genie Lift in safe working order capable of reaching all electrics at show trim;
- Step Ladders stage right and left to help facilitate color change (if needed);
- **Gel color (including boom color change color) to be provided by Presenter;**
- PAUL TAYLOR DANCE FOUNDATION shall provide all templates.

c. Additional Information. Light plot shall be hung, circuited, colored and troubleshoot prior to the arrival of the Company. All ellipsoidals shall be bench-focused sharp-to-shutter prior to the arrival of the Company.

- Lighting cues shall be entered into the console following the arrival of the Company from an ETC Eos show file (.esf format) to be delivered by the Lighting Supervisor.
- The console patch should be cleared of all but the patch requirements for the Company.
- (2) rolls of black and (1) roll of white gaffer's tape should be available for taping of cables.

Special lighting requirements for specific pieces, shall be discussed with Company Production Manager and Lighting Supervisor during the technical advance.

7. RIGGING. Special rigging requirements for specific pieces, if any, shall be discussed with Company during the technical advance.

8. PROPERTIES.

- (2) props tables (3 feet x 6 feet – 1m x 2m each) are required, (1) stage left and (1) stage right, each equipped with a dark blue gelled running light with switch.
- (2) Trash cans (1 stage left, 1 stage right)
- (4) Tissue boxes (2 stage left, 2 stage right)
- (1) Cooler with Ice and 1 gallon Ziploc bags to be available for rehearsals and performances
- (16) Chairs (8 stage left, 8 stage right)
- A quick-change area might be needed depending on the program. It can be on one or both sides of the immediate backstage area. The area must be equipped with clip lights, chairs, table, full length mirror and a costume rack.
- The Company is responsible for all hand props.



9. SOUND. Presenter shall provide a qualified sound engineer familiar with the venue and system. The sound system shall not take up any stage space, nor impinge on the performance area. Presenter shall provide a professional stereo sound system that is capable of being heard throughout the entire audience at 90dB concert levels.

- The Company shall provide playback in the form of two laptops (show and back up) each with a Motu interface needing (2) XLR connections to the venue's mixer. Show files will be played from these laptops.
- Venue provides a mixing console with minimum (4) inputs and (4) outputs (stereo sound).
- (4) onstage high-powered monitors located (2) stage right and (2) stage left in wings one and three.
- Separate control of onstage monitors and house speakers.
- System must be in place and fully operational before the arrival of the Company.
- 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 (com) system is to be provided to the following stations for performance: stage manager, fly rail, main curtain (if different from the fly rail), stage left and stage right, light board operator, sound operator and tech table.
- One VOG mic, with switch, should be available at the Stage Manager's console.

10. TECH TABLE (Rehearsal Only).

- A table (roughly 3 feet x 6 feet – 1m x 2m).
- One or more monitors configurable to view lighting console cues, levels, magic sheets, etc.
- (2) Dimmable "Littlelites".
- Up to (3) wired or wireless com stations.
- (2-4) Additional 20a grounded power outlets.

11. WARDROBE. A designated wardrobe area, near to the dressing rooms shall include:

- (1) washer and (1) dryer;
- Liquid soap, free of dyes and perfumes;
- (1) professional garment steamer;
- (1) clean iron and ironing board;
- (2 to 3) rolling wardrobe racks;
- (120) hangers;
- (16) Bath Size Towels;
- (2) Box Fans
- (1) Spritz bottle containing a mixture of equal parts vodka and water, for odor removal.

12. DRESSING ROOMS. Dressing rooms should accommodate a total of (22) company members, preferably in (4) Star dressing rooms and (2) Chorus dressing rooms, each containing:

- Makeup mirrors;
- Full length mirrors;
- Private bathrooms;
- Private shower facilities;
- Private wash sinks;



- Hot and cold running water;
- Paper towels;
- (22) pre-washed bath towels;
- Climate control;
- Wireless high-speed Internet connection (Wi-Fi), either unsecured or with guest password;

Dressing rooms should be reserved exclusively for the performers and must be able to lock.

13. WARMUP AREAS. The dancers use the stage for warming up, 1 hour prior to rehearsals and two hours prior to performances. If this is not possible due to union rules or other scheduling, the Presenter shall provide a dance rehearsal studio (approximately 40' x 30') with proper Marley flooring, climate control and ballet barres. It should be a short walking distance to the stage.

14. HOSPITALITY. Hospitality shall be discussed with Company during the technical advance. Ideally the presenter shall provide:

- Bottled water: (22) 16-oz bottles for each rehearsal and (44) 16-oz bottles for each performance;
- Fresh fruit and vegetables for each rehearsal/ performance day, in refrigerator or continuously iced;
- Crackers and cheese for each rehearsal/performance day, in refrigerator or continuously iced;
- Flavored and plain low-fat Greek yogurt for each rehearsal/performance day, in refrigerator or continuously iced;
- Sealed, portable, non-perishable snack items such as granola or protein bars;
- Hot coffee and tea setup for each rehearsal/ performance;
- Ice and zip-top bags for each rehearsal/performance;
- Facial tissues (4 boxes total)
- Hot, catered meal for (22) people during dinner break before the opening performance.
 - **If a hot meal is to be provided the meal should consist of:**
 - Mixed green salad
 - Hot entrée of chicken, fish or beef
 - Vegetarian entrée
 - Hot vegetable dish
 - Rice or other (no pasta) carbohydrate side dish
 - **All sauces to be served on the side**

15. SECURITY.

- Secured storage shall be provided for cases, supplies, costumes and other property throughout the residency of the Company.
- There shall be no access to the backstage or dressing room areas throughout the residency of the Company by any person who is not directly related to the production.

16. CLIMATE/ELEVATION.

- Performance, dressing and rehearsal areas should be kept between 74–78° F (23–25.5° C) at all times.



- (2) oxygen bottles shall be available at any venue above 4000 feet altitude.

17. FRONT OF HOUSE:

- The timing of late audience seating will be at the discretion of the Company. Presenters should consult with the PTDC Production Manager on site to establish a late seating policy prior to house opening.
- A green room should be available for the Company to greet guests after the performance. Guests shall not be allowed in the dressing rooms.

18. STRIKE. Presenter agrees that a sufficient number of stagehands shall be engaged immediately after the last performance by the Company to strike and pack the Company's equipment and materials. Local labor shall not be used to restore the house at the end of the last performance until strike and load out is completed by Company.

Information in the above Technical Rider is understood and agreed to:

Presenter

Signature of facility Technical Director or Production Stage Manager
(Presenter's signature not acceptable)



CONTACT INFORMATION PAGE

PAUL TAYLOR DANCE COMPANY

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|---|-------------------------------------|---|-------------------|
| Bridget Welty | Company Manager | email: bw@ptdc.org | c: (617) 214-5823 |
| (Company schedules, accommodations, transportation, program copy and anything you are not sure of or not covered by the contacts below) | | | |
| Stacey-Jo Marine | Production and Stage Manager | email: sjm@ptdc.org | c: (646) 734-6338 |
| (All questions about stage production should be directed to Production Manager) | | | |
| Christopher Chambers | Lighting Supervisor | email: cc@ptdc.org | c: (860) 729-4796 |
| (All questions about lighting should be directed to Lighting Supervisor) | | | |
| Caleb Krieg | Wardrobe Supervisor | email: ck@ptdc.org | o: (646) 214 5825 |
| (Wardrobe specific questions can be directed to the Wardrobe Supervisor, please cc: Production Manager) | | | |
| Lisa Labrado | Press Agent | email: ll@ptdc.org | o: (646) 214-5812 |
| (All questions regarding marketing, press materials, press and interviews) | | | |
| Laura Halzack | Social Media | email: lh@ptdc.org | |
| (All questions regarding Social Media) | | | |
| Noah Aberlin | Director of Operations | email: na@ptdc.org | o: (646) 214-5830 |
| (All comp ticket information) | | | |
| Lisa Conlon | Director of Tour Engagements | email: lc@ptdc.org | c: (646) 489-2311 |
| (Contracts, W9, vendor payments forms, taxes) | | | |

PRESENTING ORGANIZATION

General Organization / Advancing Contact:

| Name | Title | Phone | Email |
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|------|-------|-------|-------|

Publicity Contact:

| Name | Title | Phone | Email |
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Transportation Contact:

| Name | Title | Phone | Email |
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Technical Contact:

| Name | Title | Phone | Email |
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Lighting Contact:

| Name | Title | Phone | Email |
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Wardrobe Contact:

| Name | Title | Phone | Email |
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Other:

| Name | Title | Phone | Email |
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