



GENERAL TECH RIDER

Please Note: This rider is an integral part of the contract. It must be signed and returned with the contract in order for the contract to be considered fully executed. 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 The Big Muddy Dance Company's Lighting Director and Artistic Director.

GENERAL OVERVIEW

This rider is intended as a general guideline for basic needs of The Big Muddy Dance Company's repertory. Due to the breadth of this repertory, there may be further expenses for the presenter depending on which pieces are performed. Repertory specific details will be included in an Addendum to this Rider, which may supersede general details laid out in this rider on a case-by-case basis.

Most of The Big Muddy Dance Company's rep is based on a theatre with a fly loft, grey Marley dance floor, a white cyclorama (cyc) and black scrim, four sets of legs and borders, an extensive light plot (including four sidelight booms per side, two follow spots, and a ground row for the cyc), and a typical running crew of five stagehands/opps and one dresser. ALL OF THESE are provided by the venue.

The Big Muddy 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 at least 14 days in advance.

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

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OVERVIEW

The Big Muddy Dance Company is a repertory dance company that showcases high caliber artistic experiences. By engaging both emerging and world-renowned choreographers, collaborating across the St. Louis community through senior outreach, and training future performers through our educational programs, we constantly strive to invigorate life through dance. Founded and incorporated as St. Louis Dance Theatre in 2010 by Paula David, The Big Muddy has developed strong roots in the St. Louis community through the development of over 95 repertory works and over 350 performances. Now under the artistic direction of Kirven Douthit-Boyd and moving into a new iteration of its existence, the company is building a national presence through renowned artistic voices and multi-disciplinary collaboration.

For the Presenter to engage The Big Muddy Dance Company (referred to as “the Company”), all requirements as outlined in this technical rider must be met. Certain modifications for the considerations of a specific venue may be possible, provided they are negotiated and agreed upon prior to the arrival of the Company. Any information and documentation regarding the particulars of the venue such as technical packets, light plots, drawings, inventories, and so forth shall be provided to the Company by the Presenter at a minimum of five (5) weeks prior to the arrival of the Company so that they may adapt the performance as needed to suit the venue.

STAGE LABOR

The Big Muddy Dance Company is **not** a yellow card company; however, we welcome IATSE stagehands. Please contact us to be sure our production schedule is compatible with your IATSE contract regarding any minimum calls, department divisions, etc.

We at The Big Muddy Dance 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:

- 1) Everyone at least 18 years old.
- 2) Everyone capable of safely doing their job.

- 3) Light board operator must know how to program the board.
- 4) Sound board operator must know how configure and run the sound system.
- 5) Same running crew from dress rehearsal through the final show.
- 6) At least one person who knows where everything is and has the keys required.

Typical Schedule:

An estimated six (6) hours will be needed for load-in and three (3) hours for load out. The company will need an estimated 4-5 hours for tech/spacing and rehearsal onstage on the day prior to the performance day. The Company will need access to a dance studio for a 1.5 hour warmup class prior to rehearsal and performance.

Depending on the pieces to be performed or nature of the venue, crew requirements may vary from those described below (typical example). Specific crew needs are to be discussed and agreed upon with each venue.

	LOAD IN	SHOW CALL	LOAD OUT
ELECTRICIANS	2 (min)/4 (preferred)	1	2 (min)/4 (preferred)
AUDIO	1	1	1
FLY	1	1	1

STAGE

BASIC DIMENSIONS

All of the following are optimum dimensions; minimums are in (parentheses).

- Proscenium Opening: 42' wide x 22' high (38' x 20' minimum)
- Stage Depth: 39' (Plaster Line to black scrim / cyc) (30' minimum)
- Offstage Space: Suitable room to execute quick changes out of sightlines will typically be sufficient, 4' offstage of legs.
- Crossover: 5' from cyc to back wall. (3' minimum). An upstage hallway is acceptable if it is 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.

- Deck must be wood, flat, and sprung – the Company cannot dance on marley laid directly on concrete. Floor must be free of splinters, holes, nails, screw heads, and other imperfections.
- There are to be no obstructions in any stage, backstage, wing, or crossover areas that might result in dancer injury or present a tripping hazard. Hazards such as cable runs, boom bases, rough cement, or slippery surfaces may be protected with carpets or mats, for example
- Presenter must provide a black or grey Marley dance floor (grey is preferred) to be laid and taped, prior to Company's arrival.
- Floor marked with spike tape at center and quarter marks, downstage and upstage.
- Theater to have a full fly system with available and open line sets midstage and upstage for added lighting positions and/or scenic elements depending on the pieces to be performed. Theaters without a fly system may engage The Big Muddy Dance Company but possible work arounds should be discussed in advance and it may impact what may be performed in the space.
- Floor must be swept and mopped no later than an hour prior to performances and rehearsals in the space
- The stage space and any backstage areas dancers may wait in or pass through must be kept between a minimum of 70 degrees F and a maximum of 76 degrees F or the Company may be unable to rehearse or perform.

SCENERY

All scenery is show specific. Please see addendum for details. As a general practice, The Big Muddy Dance Company travels with all scenery and its hardware. In some instances, we may ask the presenter to provide small scenery (i.e. table and desk) for ease of touring and load in.

SOFT GOODS

Standard soft goods must be provided by the venue and hung according to the line schedule prior to the company's arrival. Below is the Company's preferred standard soft good list, which may be adapted to the venue:

- One (1) main curtain
- Four (4) pairs of black legs (check line schedule for trims)

- Four (4) black borders
- One (1) full stage black scrim
- One (1) full stage black drop
- One (1) full stage width white cyclorama with or without bounce. White preferred.

See *Addendum A* for “Cloud 9” soft goods.

LIGHTING

The Big Muddy Dance Company’s Lighting Director requires a lighting plot and lighting instrument list for your venue, as early as possible in the booking process- at least 5 weeks prior to performance. This plot will be based on the specifications, dimensions, and inventory which your venue provides. Upon receipt of this information, the Lighting Director shall aim to present a custom plot for your venue at least 14 days prior to the Company entering the Venue. In most cases, we will be able to adapt to your equipment without requesting additional gear (rented at the venue’s expense). The inventory below is intended as a guide. If your inventory is a close match, we’ll do our best to make it work. Please note when checking the list: only fully working, adequately maintained gear with lamps (and spares) counts.

The load-in schedule requires that the entire light plot, including FOH, overheads, booms, ground row, and follow spots be hung, circuited, patched, and tested prior to the first day The Big Muddy Dance Company staff arrives. Please plan accordingly.

IDEAL INVENTORY

Front of House:

Sufficient equipment to create 2 even color washes and 1 even template wash across the front edge of the dance space, from a cove (catwalk) position

–AND–

Sufficient equipment for 2 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 to be used for curtain speeches, audience Q & A, and select repertory pieces. Front wash (NC).

Onstage:

The base repertory plot requires approximately 120 units onstage. Instrument and wattage substitutions will be considered where appropriate and feasible and at the discretion of (name of company's) Lighting Director.

- Sufficient equipment to create 2 even color washes across the dance space from a high side position.
- 1 even template wash across the dance space if this is not accomplished from the front of house.
- 3-4 specials on each electric to be focused during load-in (i.e. ellipsoidals, movers, etc.)
- Cyc wash, preferably LED.
- Ground row
- A backlight system of PARnels or other fixtures.

* Additional inventory will be required depending on selected repertory pieces. Additional inventory is typically anywhere between an additional 10 to 30 units but can be more

** Sufficient equipment for both a 3 color overhead cyc wash and a 3 color groundrow cyc wash as determined by The Big Muddy Dance Company's lighting director

Positions

- 5 Overhead Electrics, typically trimmed at 30' from deck.
- 8 8' tall sidelight booms, typically 3 units per boom
- 8 Ladder positions ranging from 16' to 22' in height. Alternate positions will be considered if typical ladder positions are not possible.

* Additional positions may be required including additional overhead pipes, booms, units on rep booms, ladder or wing positions, and/or floor or scenery mounted units, depending on selected rep

Alternate backlight washes can and will be considered depending on a variety of factors, including but not limited to The Big Muddy Dance Company's travel arrangements and touring schedule; venue's and/or presenter's available inventory; selected rep to be performed; and load-in, tech, and performance schedule.

Followspots: Select pieces in The Big Muddy Dance Company's rep require a follow spot or a bridge spot. Once the repertory is selected, we will let you know the requirements.

Dimmers: 150 @ 2.4 kw, not including dimmers allocated to curtain wash, house lights, aisle & seating lights, architectural and/or lobby lighting, and any other “utility” lighting. This number is not exact and is intended as a guideline. Exact number of dimmers required depends on the selected repertory and other various factors.

Light board: 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 The Big Muddy Dance Company will likely already have the rep in an ETC formatted show file. If console is a different make/model, then additional load-in & programming time will likely be required in the production schedule. Venue must supply a light board 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 clear view of the stage, a display screen showing console data, and a Clear-Com (or equivalent) to communicate with light board operator are required for technical rehearsals.

Other: Hardware for eight booms (sidearms, tie-offs, weighted bases and sandbags), appropriate amount of cable and safeties for provided light plot, and a safe focus ladder or lift are required.

See *Addendum B* for “My Dear Watson” lighting details.

AUDIO

- Sound board with computer audio input or Q-lab system
- 1-2 wireless handheld mics
- PA: Normal PA, mixer, amps, speakers for the venue.
- Monitors: At a minimum, The Big Muddy Dance Company requires four stage monitors: two SL and two SR. Usually behind lighting boom #2 and along proscenium, but depends on stage layout. Cable should run offstage before routing to a jack.
- Headsets: Minimum of 4 headsets for backstage, lights, sound, and fly deck.

PRACTICALS

- Fog Machine, preferably placed backstage upstage left. See *Addendum C* for details.
- Heavy use of haze. See *Addendum D* for details.
- Projector and screen: See *Addendum E* for details.

BACKSTAGE

- At least two (2) dressing rooms or private areas, able to fit up to ten (10) performers each. These are to be equipped with mirrors, direct lighting, and accessible additional power. These dressing rooms would ideally be on the stage level.
- At least two (2) restroom facilities, easily accessible from stage and dressing rooms.
- A secure backstage workspace available for administrative staff must be provided, with internet access.
- A professional steamer, working iron/ironing board, washer, and dryer must be available if the Presenter is holding more than one (1) performance
- Stage management calling position to be adapted to the venue, but preferred backstage. Calling position must have a monitor with a straight on video feed of the stage and, preferably, a dressing room page mic

HOSPITALITY

- Drinking water must be provided for dancers and staff. Most company dancers travel with their own refillable bottles.
- 2-3 ice packs must be available on-site in the case of injury.
- Boxes of tissues backstage (SL & SR) and in all dressing rooms.
- Recommendations from Presenter for local physical therapy providers.
- Morning work calls or shows: Please provide coffee, bagels, orange juice, milk, butter, and cream cheese for Local Crew and The Big Muddy Dance Company staff (2-4). For morning show, please include enough food for 16 dancers as well.
- For afternoon/evening work calls or shows: Please provide healthful snacks (i.e. fruit, trail mix, etc.) for crew, dancers, and staff.
- If Company is called for a full day, please provide food for dancers, crew and staff, which could include any of the following:
 - o Healthy hot soup
 - o Deli-Style trays of meats and cheeses
 - o Deli tray of raw vegetables with dressings
 - o Bread, Rolls, and condiments, including a gluten free option
 - o Hot pasta dishes (no pizza)
 - o Vegetarian options for all meals are required
 - o Juice, soda, herbal teas (hot and/or cold), coffee
 - o Plates, utensils, condiments, and napkins

ADDENDUMS

Addendum A: **“Cloud 9”** requires sheer white soft goods to be hung prior to the performance. This piece must follow an intermission in order for the curtains to be released and visible. The Company has up to five pairs of these white legs (30 feet tall) and six borders to use. Contact The Big Muddy’s Lighting Director with questions about hanging of these soft goods.

Addendum B: For **“My Dear Watson”**, we use makeshift Victorian streetlights (will be brought from the Company) that needs dimmable power capability from the lighting board. The Company will bring necessary cables.

Addendum C: For **“Cloud 9”**, a fog machine must be run to create a cloud-like effect upstage of the closed main curtain prior to curtain opening. Note: the smoke alarm system must be deactivated in order for this effect to take place. Please be in contact with Lighting Director for details.

Addendum D: Heavy use of haze for **“Cloud 9”** and **“My Dear Watson”**. Please be in contact with Lighting Director for details.

Addendum E: Use of two (2) projected images for **“Billy & Lillian”**. Please be in contact with Lighting Director for details.



Technical Rider
2022-2023

COMPANY CONTACTS

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