



OVERVIEW

Visceral Dance Chicago has been engaging and connecting our artists with audiences since 2013. Celebrating it's 10th Anniversary, Visceral Dance is a national and internationally recognized driving force in contemporary dance founded and led by Artistic Director, Nick Pupillo.

This company exemplifies his daring vision to explore the infinite possibilities of contemporary movement and present the best of emerging, established, and innovative choreographers. The company is recognized for its exceptional technicality, diversity, versatility, and daring athleticism.

For the Presenter to engage Visceral Dance Chicago (referred to hereafter 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, line set schedules, 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.

ESTIMATED CREW REQUIREMENTS AND SCHEDULE

Visceral Dance Chicago is a non-yellow card attraction. An estimated four (4) hours will be needed for load in and two (2) hours for load out.

Specific crew needs are to be discussed and agreed upon with each presenter and may vary depending on the nature of the venue, but typical numbers are below. See piece specific notes below for notes involving potential additional crew needs.

	LOAD IN	SHOW CALL	LOAD OUT
ELECTRICIANS	4	2	4
AUDIO	2	2	2
CARP / FLY	3	1	3
PROPS	1	1	1
WARDROBE	1	1	1

The company requires that the venue be available for ten (10) hours minimum the day prior to the show for lighting focus and technical rehearsal purposes as well as for five (5) hours minimum prior to house open for the performance for tech and dress rehearsal purposes.

The full show running crew is to be called for all dress rehearsals and performances, and in places and on headset no later than five (5) minutes prior to set call times.

A specific schedule will be produced by the company upon agreement of number of performances and times for approval by the presenter.



STAGE

PROSCENIUM WIDTH	32'-0" (minimum)	40'-0" (preferred)	without stage level obstructions
PROSCENIUM HEIGHT	18'-0" (minimum)	24'-0" (preferred)	
GRID HEIGHT	20'-0" (minimum)	50'-0" (preferred)	
STAGE DEPTH	30'-0" (minimum)	40'-0" (preferred)	20' of danceable space

- Deck must be flat and sprung—the Company can not dance on concrete or wood laid directly on concrete.
- 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 Marley dance floor to be laid stage left to stage right covering a depth of approximately 20' from the plaster line (the orchestra will occupy the portion of the stage past that).
- Theater to have a full fly system with available and open line sets downstage, midstage, and upstage for added softgoods, practical lighting fixtures, and lighting electrics as needed determined by the rep to be performed. Theaters without a fly system may engage the company but possible work arounds should be discussed in advance and it will impact the presentation of the piece.
- 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 72° F and a maximum of 76° F or the Company may be unable to rehearse or perform.

BACK STAGE

- Access to a wardrobe area or room containing a professional steamer, an ironing board and working steam iron, hangers and hanging positions for at least twenty (20) costumes
- 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, bright, direct lighting, and accessible additional power
- One single dressing room for Artistic Director
- One production office with constant power and internet access
- 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

SOFT GOODS

These may be adapted to the venue. Below is the Company's preferred standard soft good list:

- One (1) main curtain
- Four (4) pairs of black legs
- Four (4) black borders
- One (1) full stage black scrim



- One (1) full stage black drop
- One (1) full stage width white cyclorama (plastic RP screen preferred)
- One (1) full stage width white bounce

LIGHTING

- ETC EOS Family lighting console running up to date software with moving light control capability (ETC ION or above) and the ability to output at least four universes worth of addresses.
- A minimum of 96 x 2.4kw dimmers controlled via DMX, Art-net, or sACN
- Venue to provide color for all overhead and front of house instruments as specified in plot and paperwork. Templates and boom color travel with company.
- Sufficient offstage running light (preferably colored dark blue) to ensure backstage safety without noticeable light spill on stage.
- Red "spotting light" at the rear of the house on the centerline, ideally at dancer eye-level (may be a gelled clip light, for example).
- Tech table to be setup in the house if the schedule allows (preferably in the center of the house) for all technical and dress rehearsal times with the light board or RVI, two (2) headsets, a sound input, and a "god mic"
- Lighting director will work with the venue to adapt the plot as needed to the space - below are typical equipment quantities:
 - Eight (8) sidelight booms of at least 8'-0", each capable of supporting at least four (4) instruments (hung off of side-arms, ideally)
 - 15x RGBW LED wash moving lights such as Martin MAC Aura XB or similar and at least one spare. Specific model must be approved by the Company
 - 16x 36° ETC Colorsource Spot V or similar fixtures for sidelight booms (shins & mids)
 - Approximately forty-two (42) lekos, (Source Fours lamped at 115v/575w preferred):
 - 10x 5°/10°/19° Units (depending on F.O.H. throw)
 - 8x 19° Units
 - 8x 26° Units
 - 16x 36° Units
 - Sufficient 3 or 4-cell cyc lights or LED cyc lights to evenly wash the cyclorama across the width of the stage
 - At least one Actors Equity approved DMX controllable hazer employing non-toxic fluid capable of filling the full space with haze (preferred hazer is MDG ATMe). Depending on specific model available and airflow in space, more than one may be needed.
- Light plot (to be provided by the Company) shall be hung, circuited, checked, and gelled, as well as all soft goods hung where indicated on the plot, prior to the Company's arrival to the theater



AUDIO

- A sound system, complete with all necessary mixing, equalization, amplification and speakers, capable of delivering full range sound to every seat at a minimum of 85dba
- Four on-stage monitors (with discreet control from that of the house PA) to provide full range sound to the stage, with a minimum of two monitor speakers on each side.
- A male, stereo eighth inch connection into the Company's sound computer from the show calling position.
- At least six (6) wired or wireless headsets and belt packs for show communication at the following stations: stage management, audio, lighting, SL deck, SR deck, fly rail

PIECE SPECIFIC REQUIREMENTS (IF SPECIFIED REP IS INCLUDED IN PERFORMANCE)

ATLAS

This piece involves the use of a water effect. A working water source within 30' of the stage is required that is able to connect to standard garden hose. Please reach out to the company for more information and details about the water effect components and use.

DARK ONE

This piece ideally involves the use of the exposed back wall of the theater. Presenter to send photos of the venue back wall should the Company be considering this piece. Additionally this piece requires a single small wash mover (such as Clay Paky MiniB or High End Solapix 7) that is able to sit on the apron.

LOTUS

This piece requires six (6) Robe MegaPointe Beam/Hybrid fixtures hung on their own lineset upstage that must be able to travel from approximately 5' above the stage deck 25' above it as well as six (6) Clay Paky MiniB moving lights that are able to sit on the apron of the stage. Moving light substitutions with similar fixtures are likely workable but must be approved by the company.

Two hours of additional lighting programming/tech time should be included in the schedule if this piece will be included in the program.

The Company will provide an IFR 40'x25' slit drape (fire certification details can be sent on request) for use in the piece, which must be able to fly fully out on an upstage lineset.

Two fly people are required for this piece.

NAME IT

This piece requires a single handheld wireless mics that will be handled by a dancer onstage, as well as floor/boundary mics for picking up some additional spoken lines by the ensemble.

This piece requires a follow spot operator as well.

MINOR THREAT

The Company will provide an IFR 40'x25' slit drape (fire certification details can be sent on request) for use in the piece which must be hung from an open upstage lineset.



RUFF CELTS

This piece involves dancers throwing flour onstage and is typically programmed either prior to intermission or as a show closer as the stage will need to be cleaned after the piece. We recommend a French mop using a water & isopropyl alcohol solution for cleaning the flour off of the Marley.

This piece also requires the addition of either floor mics or boundary mics for amplifying dancer body percussion and vocalizations.

SHE THREE

Three (3)x 26° ETC Source Four fixtures with Rosco I-cues mounted to the front of them are required for this piece and are hung on two separate linesets that must be able to travel from approximately 5' above the stage deck to 25' above it. The fixtures with I-cues may be replaced by alternative moving lights with specific company permission.

Two fly people are required for this piece.

SYNAPSE

This piece involves 31 suspended pixel tubes provided by VDC. These hang on four separate linesets that must be able to fly up to 30' above the stage deck and travel up and down during the piece. Each lineset must also be able to be on its own DMX Universe (this piece adds a little over three universes of addresses, which may require increased control capacity).

Four fly people are required for this piece.

COMPANY CLASS SPACE

Clean, heated studio with level non-waxed (preferably Marley) wooden sprung floor, ballet barres, portable digital/auxiliary media player with speakers, mirrors. Stage may be used for class provided that digital/auxiliary media player and ballet barres are available and if schedule permits.

HOSPITALITY / HOUSING

Day of performance

- 2 meals: lunch and hot dinner (if evening performance)
- Each meal should be able to feed around 15 people (specific number to be discussed prior)
- 4 cases of bottled water
- 1 cooler of ice & ziplock bags for green room and/or dressing rooms (available whenever dancers are present)

Meals should include

- Lunch - fruit, yogurt, deli tray (with bread, mayo, & mustard), vegetable tray and dip, peanut butter/jelly, bagel & cream cheese provided following company class and replenished if necessary
- Hot dinner - brown rice/pasta, chicken and vegetables or other healthy items to be provided during dinner hour as requested by VDC

If presenter/venue is not local to Chicago, housing and travel needs to be discussed and agreed upon separately.



AGREEMENT

Amendments to this Technical Rider can only be made in writing and agreed to by the company.

Presenter's technical director is _____ (name) and can be reached at _____ (email and phone number).

Presenter represents that its technical director as reviewed this rider and found it to be acceptable.

Presenter agrees to provide adequate security for all of the company's equipment, props and costumes during the engagement. The theater and dressing rooms must be locked during the engagement when company personnel are not in the facility. If there is another party using the facility during the company's engagement, arrangements must be made to store the company's property in a secure location.

The Presenter agrees to provide the above items, and any other items at its expense that the company deems necessary to fulfill the performance and residency activities under the performance contract.

SIGNED AND AGREED TO:

Visceral Dance Chicago

Presenter

Date: _____

Date: _____