

OVERVIEW

Moonwater Dance Project is **an all female-identifying contemporary repertory company based in Chicago, IL**. Moonwater strives to provide a platform for women's voices to be heard and shared. Integral to the mission of Moonwater is to educate the next generation of artists to know their worth. The company strives to nurture a new generation of contemporary artists who have been trained at the highest level and have a honed sense of individuality. The aesthetic of Moonwater Dance Project is similar to water and has a captivating duality. Both are soft yet strong, both nurturing and destructive; a force to be reckoned with and unpredictable.

For the Presenter to engage Moonwater Dance Project (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, 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.

Items with an asterisk (i.e. *Projection) before them may not be required depending on the content of the performance and the rep booked to perform.

ESTIMATED CREW REQUIREMENTS AND SCHEDULE

Moonwater Dance Project is a non-yellow card attraction. An estimated four (4) hours will be needed for load in and three (3) hours for load out. Depending on the pieces to be performed or nature of the venue, crew requirements may vary from those described below (a typical example). Specific crew needs are to be discussed and agreed upon with each venue.

	Load in	Show Call	Load Out
Electricians	2 (minimum) / 4 (preferred)	1	2 (minimum) / 4 (preferred)
Audio	1	1 / *2	1
Fly	1	1	1

The company requires that the venue be available for eight (8) hours minimum the day before the first performance for load in and rehearsal purposes, and four (4) hours before the curtain the day of the first performance for technical/dress rehearsal purposes.

The full show running crew is to be called for all technical and 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 the number of performances and times.

STAGE

PROSCENIUM WIDTH	20'-0" (minimum)	36'-0" (preferred)	without stage level obstructions
PROSCENIUM HEIGHT	16'-0" (minimum)	24'-0" (preferred)	
GRID HEIGHT	16'-0" (minimum)	50'-0" (preferred)	
STAGE DEPTH	16'-0" (minimum)	22'-0" (preferred)	of danceable space

- Deck must be flat and sprung—the Company cannot dance on concrete or wood laid directly on concrete. (If this cannot be met additional foam padding is available to rent.)

- 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. The Company may be able to provide Marley dance floor if the venue is unable, if discussed and agreed upon prior.

- Stage to be marked with spike tape at downstage center, middle stage center, stage left and right center.

- Floor must be swept and mopped no later than an hour prior to performances and rehearsals in the space.

- Marley tape must be inspected daily and repaired no later than an hour prior to performances and rehearsals in the space.

- Haze machine output cannot spray directly on the dance floor resulting in sticky or slippery floor during performance.

- 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 75° F or the Company may be unable to rehearse or perform.

BACKSTAGE

- 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 forty (40) 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.

- 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 (guillotine preferred but traveler acceptable)
- At least three (3) pairs of black legs
- At least three (3) black borders
- One (1) full stage black scrim (must be able to be flown or otherwise removed during the show)
- One (1) full stage width white cyclorama (plastic RP screen preferred)
- One (1) full stage width white bounce - Presenter to provide fly rail and rigging setup.
- Staging area for stage sets. See Page 5 (will vary on performance and staging area may affect performances selected)

LIGHTING

- ETC EOS Family lighting console running up to date software (ETC ION preferred)
 - If not using ETC system please provide the type of console and software minimum two weeks prior to the performance date.
- Presenter to provide channel hookup / fixture patch sheet minimum two weeks prior to performance date.
- Provide lighting plot minimum two weeks prior to performance date.
- A minimum of 96 x 2.4kw dimmers
- 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 front of 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 (preferably in the center of the house) for all technical and dress rehearsal times with the light board or RVI, two (3) headsets, a sound input, and a "god mic"
- Lighting director will work with the venue to adapt the plot as needed to the space and the rep performed
 - 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)

- Approximately seventy (70) lekos, Source Fours lamped at 115v/575w (preferred):
 - 11x 5°/10°/19° Units (depending on F.O.H. throw), *one with drop in iris
 - 6x 26° Units
 - 53x 36° Units

- Sufficient 3 or 4-cell conventional or LED (preferred) ground row or overhead to evenly wash the cyclorama across the width of the stage

- 5 - 7x LED profile moving light (i.e. Martin Mac Viper or similar)

- At least one hazer employing non-toxic water-based fluid capable of delivering sufficient haze to fill the stage space and a fan. Venue to provide all necessary approvals/clearances/signage to ensure that haze use is possible from the beginning of the tech rehearsal through the show. Haze machine output CANNOT spray directly on the dance floor resulting in sticky or slippery floor during performance.

- A number of the conventional lights may be replaced with LED and/or moving lights with advance approval by the lighting director. This could allow for a tighter load in time, with approval, as well.
- 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.

PROJECTION

- Depending on the rep to be performed, the Company may require a single, minimum 10,000 lumen HD video projector, located F.O.H. with (ideally) a straight on shot towards the stage (typically a balcony rail position)

- Projector must be fitted with a lens that allows it to fill the full width and height of the cyc from its position.

- An HDMI input cable for connection between the Company's sound/projection computer and the projector. The computer must be able to be connected to the projector from both the tech table position and the show calling position.

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 sound system for the Company's sound/projection computer. The computer must be able to be connected to the sound system from both the tech table position and the show calling position, typically downstage left or right.
- A portable boombox or alternate mobile temporary sound system with an eighth inch stereo input cable for use on stage for company classes and spacing (to be present at all times)
- At least five (5) wired or wireless headsets and belt packs for show communication at the following stations: stage management (2), audio (1), lighting (1), fly rail (1).
- *A single wireless handheld mic (i.e. SM58) on an adjustable height straight stand for a spoken word performance
 - Note that if piece with above technical requirement booked, an additional audio crew person / stagehand is required to assist with setup onstage of mics

COMPANY CONTACTS

For booking info: Mackenzie King (872) 225-2345 info@moonwaterdanceproject.com
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