



JOSÉ LIMÓN DANCE FOUNDATION, INC.

Everett Center for the Performing Arts  
466 W 152<sup>nd</sup> St, 2<sup>nd</sup> Fl, New York, NY 10031  
212.777.3353 | limon.nyc

## TECHNICAL RIDER

This technical rider is part of the performance agreement between the Presenter and the Limón Dance Company (“The Company”). **This technical rider must be signed and returned with the signed agreement for the agreement to be fully executed.**

**The Company requires a complete set of production information, including but not limited to: a complete, to-scale, ground plan and section (.vwx or .dwg format is preferred); other lighting information such as channel hookup and/or circuit patch (Lightwright format is preferred); lineset schedule; lighting and sound equipment inventories; details of the wardrobe facilities; the number and size/disposition of the dressing rooms; the names and contact information of any relevant production personnel. This information is to be sent at least 6 weeks prior to the performance. Please include information on any pre-hung rep plot that is available in the theater prior to first performance. Any information and/or questions should be directed to [ldcstaff@limon.nyc](mailto:ldcstaff@limon.nyc)**

### 1. GENERAL

- a. High speed wireless internet must be made available to Company personnel at expense of venue or presenting party.
- b. The Company will provide a light plot at least two weeks prior to the performance. It will be based upon discussions between the Presenter’s technical representative and the Company’s Lighting Supervisor.
- c. The Presenter’s technical representative must be in verbal contact with the Company’s Production Manager at least four weeks prior to performance.
- d. The Presenter’s theater and crew are to be available at the agreed upon times in the schedule. This usually consists of an eight hour loadin/focus call, a four hour lighting and sound levels setting call, and a four hour technical/dress rehearsal call with the Company



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dancers - **ALL OF THIS IS PRIOR TO FIRST PERFORMANCE.**

- e. A typical performance runs approximately 1.5 - 2 hours and consists of two acts with one intermission of 15 - 20 minutes.
- f. An agent of the Presenter **MUST** be present at all times. The agent is to have sufficient authority to make decisions and act on behalf of the Presenter.
- g. All stagehands and other people who work the performance, although employees of the Presenter, work under the sole direction of the Limón Production Team. All crew who work the performances must also work the rehearsals, unless otherwise agreed upon prior to the arrival of the Company.

## 2. STAGE

- a. Width measurements indicate dance space side to side after masking is installed.
- b. Depth measurements are from the most downstage leg to the black scrim.
  - Preferred - 42 ft/12.8m wide X 30ft/9m deep
  - Minimum - 35 ft/10.6m wide x 25 ft/7.6m deep
- c. Preferable proscenium height is just under one-half the proscenium width with a minimum height of 18ft/5.5m

## 3. STAGE FLOOR

- h. The floor of the stage must be wood laid over wood sleepers with some give. **Concrete or cement floors are not acceptable.** The floor must be smooth, level, and even. All holes and cracks are to be filled and stopped with wood or cork. If the floor does not have adequate give to the satisfaction of the Company, it is the Presenter's responsibility to remedy the situation.
- i. **A dance floor covering is required and must be supplied by the Presenter.** The floor covering must be black marley-type or equivalent. Sufficient gaffer or vinyl tape for installation and maintenance of the floor is required. It is preferred that the dance floor be rolled out wing to wing rather than upstage to downstage.



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#### 4. HEAT

- a. The stage area, dressing rooms, studios, and rehearsal rooms must be heated to a minimum of 72° Fahrenheit/ 22° C during all rehearsals, classes and performances.

#### 5. SOUND

- a. For pre-recorded playback during performances and technical rehearsals, the Company requires the use of a computer using QLab to play .wav and/or .aif sound files; the sound files will be provided by the Company. The computer and the QLab software are to be provided by the Presenter; the software must be licensed via a paid subscription so that it may be fully utilized.
- b. A balanced playback system that is commensurate with the size of the theater is required. There should be separate control between FOH and backstage monitor speakers.
- c. A headset communication system with at least five stations is required: Stage Manager (wireless preferred), Lighting Control, Sound Control, Fly Rail, and Lighting Designer (at tech table during rehearsal). Two channels are preferred with one for Lighting and one for SM and other crew.
- d. A microphone (wireless preferred) at the FOH tech table which can be heard onstage during technical rehearsals is required.
- e. A public address system for announcements to the audience may be required.
- f. A Stage Manager position is to be arranged offstage on either a music stand or a podium with a dimmable light as well as a video monitor showing a view of the whole stage from FOH.
- g. A paging microphone from the Stage Manager position to dressing rooms, backstage, wardrobe and crew area is required.
- h. For specific dances, certain microphones may be required; these are to be provided by the Presenter, and will be discussed prior to the Company's arrival.



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## 6. VIDEO

- a. For specific dances, video projections may be required. If so, all video equipment (including, but not limited to, projectors, playback equipment, software licenses and rigging requirements) and a trained Video Operator are to be provided by the Presenter, details of which will be discussed prior to the Company's arrival.
- b. The video files to be projected will be provided by the production team and in the form of a QLab workspace. There should be an independent computer for projection control.
- c. QLab software version must be QLab version 5.
- d. Video Projection Specification Requirements:
  - i. 16K Lumens or higher; minimally 14K depending on throw distance capable in venue
  - ii. Ultra HD compatible
  - iii. SDI input
  - iv. Fly Cage with rigging hardware included
  - v. All projections will be front projections, either overstage by the 1st electric or at normal house position (if angle is steep enough)
  - vi. Lensing must accommodate a full back surface throw (may be US cyc, or back wall, depending on programming)

## 6. SOFT GOODS \* Certain programs will require adjustments to the following:

- a. Black full stage drape hung as far upstage as possible allowing a 3ft/1m crossover upstage of it, if a crossover is not already built into the theater; this could be a traveler. The crossover must be free from obstacles and illuminated.
- b. White "bounce cyclorama" hung just upstage of the black full stage drape/traveler; this may have seams
- c. White seamless muslin drop (or RP screen), typically hung 3ft/1m downstage of the "bounce cyclorama"; this must be flat, clean, and without any holes or stains
- d. Black full stage drape hung just downstage of seamless muslin; this could be a traveler



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- e. Black Sharktooth scrim without patches, rips, or other blemishes hung just downstage of the black full stage drop/traveler.
- f. Four (4) to Five (5) sets of Black Legs and Black Borders; these are preferred to be flat and without any fullness
- g. Main curtain

## 7. LIGHTING REQUIREMENTS / ELECTRICS

The Presenter must provide a fully operating lighting system, assembled, hung, circuited, colored and tested as specified in the light plot and other supporting paperwork as submitted by the Lighting Supervisor. **The Presenter will provide ALL color media, lighting fixtures, color frames, template holders, dimmers and lighting consoles. The Company does not travel with color filters (gel) or all the necessary templates (gobos).** Should the requested color filters or templates not be available locally, the Presenter can suggest substitutions that must be approved by the Lighting Supervisor in advance of load-in. Alternatively, The Presenter can ask the Company to bring the color filters and/or templates not in-stock locally, but must negotiate payment or reimbursement in good faith with the Company.

Please communicate any soft-good damage to the Production & Touring Manager and Lighting Supervisor in advance of load-in and focus so the company production and artistic team can make the appropriate adjustments to the plot as needed.

The Company will provide a light plot; **an example is attached.** (Color, positions, and units will vary depending on the theater inventory and program)

**COMPANY REQUIRES VENUE REPERTORY LIGHT PLOT & SECTION (VECTORWORKS PREFERRED), LIGHTING INVENTORY, AND DRAWINGS OF THE SPACE AT LEAST 60 DAYS BEFORE WE ARRIVE AT THE VENUE**

*The following is a guide.*



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The Company light plot will include:

- Three systems of front light from FOH.
- Two pipe end systems SL and SR in each wing. This is four lights per wing on each side.
- A high side template system in each wing. This is one light per wing on each side.
- Four rep color systems of back light that covers the full stage.
  - The total systems of backlight used will depend on the program.
- A six light box-boom position from SL and SR that has the ability to cover the full stage
- A three color system groundrow to light the bounce and seamless that illuminates the entire drop. LED alternatives are acceptable, but also must provide the same full-stage coverage.
- One lighting boom per wing per side with six lights that are hung up to 12'0" from the height of the dance floor.
- A total of nine direct top/down lights
  - Three across by three upstage/downstage
- A curtain warmer system.
  - Any in house curtain warmer units should be labeled as such on the provided paperwork so they are not mistaken for available inventory.
- Other specials, systems, projections, or atmospheric effects may be added to the company plot pending the program. See dance specific needs listed in the attached exhibits.

*Reasonable substitutions for any of the above can be made to accommodate theater inventory as per discussion with the Production & Touring Manager, and Lighting Supervisor.*

The Presenter must provide a working lighting system including:

- The lighting console must be an ETC Eos family board with the following:
  - Stable Software version 3.1.3 or later
- Tech Table
  - ETC Eos RVI or NOMAD Connection
    - Keyboard and mouse



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- Two wide screen monitors
  - Dimmable Little Lite (two preferred)
  - Headset communication with separate Lighting and SM channels.
  - Surge protector for extra power to tech table for Lighting Supervisor and other Limón Dance Company staff
- The Presenter also must provide a light board programmer and operator for all performances. Due to company needs, the Lighting Supervisor may step in and program the show during technical rehearsals, but will not run the console for performances.
  - A personnel lift, ladder, or similar device with wheels able to reach the overhead lighting units. Additionally, provide one (1) to two (2) ladder(s) to reach 10' to focus booms up to 12' tall as well as any necessary ladders to focus front-of-house lighting positions.
  - A red spotting light FOH and running lights offstage as necessary. Running lights per the discretion of the company production team.
  - Top-Hats, Half-Hats (Eyelashes), and Black Cinefoil (Blackwrap) & Black-Tac should be in stock and available for use masking lighting spill as necessary.

## 8. WARDROBE

- a. Wardrobe facilities must be large enough to unpack and prepare costumes, and must have adequate lighting for fine-detail oriented work.
- b. Materials available for use by the Company must include at least one iron, ironing board, one steamer; one working sewing machine; at least two box fans for air drying costumes.
- c. Laundry facilities including washer and dryer must be available to the Company during the period when the Company is in the theater. Access to the venue may be required the morning following final performance to pick up hang dry items. This will be discussed in advance with the Tour Manager.
- d. Three rolling racks for hanging costumes and transporting them to the dressing rooms, in addition to the racks in each of the dressing rooms.



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- e. Towels for sweat and showering must be available for all dancers. Ideal minimum available would be 20 bath towels and 10 smaller towels.

## 9. DRESSING ROOMS

- a. Four dressing rooms, each sufficiently large for use by seven individuals simultaneously, with toilets and showers
- b. Two dressing rooms, each sufficiently large for use by two individuals simultaneously, with toilets and showers
- c. Each dressing room requires at least one rack for hanging costumes and sufficient lighting, tables, chairs and mirrors for the performers to apply make-up. The dressing rooms must be in an area of the theater separate and apart from the view of the public.

## 10. CREW

- d. Load in/focus Call: Minimum of two (2) ladder or in-air lift crews and 1 fly person available for eight hours the day prior to the performance
- e. Light cuing Call: Light control operator, 2 - 4 stagehand/electricians, 1 fly person available for four hours the morning of the performance of each program.
- f. Sound level Call: Sound control operator for at least 2 hours to check sound system and set sound levels on pre recorded sound while light cueing notes are occurring
- g. Rehearsal Call: Light control operator, Sound control operator, Main curtain operator, 1 Fly person (may be same as Main curtain operator), 2 - 4 stagehands/deck electricians available for four hours in the afternoon of the performance of each program
- h. Performance: Light control operator, Sound control operator, Main curtain operator, 1 Fly person (may be same as Main curtain operator), 2 - 4 stagehands/deck electricians
- i. Wardrobe assistant; minimum 4 hours daily, plus possible performance call depending upon program; to be confirmed with Production Manager and/or Company Wardrobe Supervisor. Laundry will be completed after the final performance.
- j. **Crew requirements may change depending on the Company's programming and**





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**the Presenter's theater.** Final crew sizes and times will be submitted in writing by the Company's Production Manager or Lighting Supervisor no later than 2 weeks prior to the first performance.

## 11. SCHEDULE

The Company technical and dress rehearsals will be determined by theater availability and choice of repertory. The Company Production Manager will coordinate the specific schedule with the theater's Technical Director.

**Strike and load-out immediately follows the final performance.**

### **SAMPLE SCHEDULE** (subject to change):

Presenter must provide the following technicians\* during the schedule outlined below; exact times TBD. **Please note that this schedule assumes that ALL PREPARATIONS according to the Company's specifications have been fulfilled PRIOR to the company's load in.**

*\*Certain programs will require additional labor; as advanced.*

#### **One day before the first performance:**

**9:00a – 1:00p** 1 Light control operator, 4 - 6 Stagehands/Electricians, 1 Fly person, 1 Wardrobe

**1:00p – 2:00p** LUNCH

**2:00p – 6:00p** 1 Light Control operator, 4 - 6 Stagehands/Electricians, 1 Fly person, 1 Sound control operator, 1 Wardrobe

#### **Day of first performance:**

**9:00a – 1:00p** Lighting cue notes & sound levels setting: 1 Light control operator, 1 Sound control operator, 2 - 4 Stagehands/Electricians, 1 Fly person, 1 Wardrobe

**1:00p – 2:00p** LUNCH; Stage available for Dancers for warmup under work lights using "boombox" to be provided by Presenter

**2:00p – 6:00p** Dress/Tech Rehearsal: 1 Light control operator, 1 Sound control operator, 2 - 4



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Stagehands/Electricians, 1 Fly person, 1 Wardrobe

**6:00p – 7:00p DINNER;** Stage available for Dancers for warmup under work lights using “boombox” to be provided by presenter

**7:00p or 1 hour before curtain:** 1 Light control operator, 1 Sound control operator,  
2 - 4 Stagehands/Electricians, 1 Fly person, 1 Wardrobe

**Please note: If there is to be more than one performance during the Company’s stay, costumes must be then laundered and prepared prior to each show. If the succeeding performances are the same program, NO CREW OTHER THAN WARDROBE will be required until one hour before curtain. Laundry will be done immediately following the final performance.**

## **12. HOSPITALITY**

- a. For 20 people: non-carbonated bottled water, fruit juice, coffee, tea, fresh fruits, vegetables and sandwich fixings during technical rehearsals and performances.
- b. For 4 people: non-carbonated bottled water, fruit juice, coffee, tea, fresh fruits, vegetables and sandwich fixings during load-in.
- c. Hot meal for 20 people made available at least 2 hours before the start of performances. This can be either individual orders or buffet style as Presenter prefers. Coordinated with guidance of Limón administrative staff
- d. Food provided should take in consideration the needs of vegetarians, vegans, and gluten-free eaters.
  - i. Currently there is 1 dancer who is both vegan AND gluten free.
- e. Access to hospitality items and catered food must extend at least 30 minutes beyond final curtain call.

## **13. EXCLUSIVITY**



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The Limón technical staff must have full facilities available for its exclusive use and direction during the entire period from load-in until the completion of load-out after the final performance.

Agreed to and accepted by:

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José Limón Dance Foundation, Inc.    Date

Presenter    Date



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## EXHIBIT A - OVERVIEW OF NEEDS BY PIECE (Alphabetically sorted)

### **AIR FOR THE G STRING (HUMPHREY)**

Soft Goods -

- Upstage bounce, cyc/seamless, and black sharkstooth scrim

LX - N/A

A/V - N/A

### **CHACONNE (LIMÓN)**

Soft Goods -

- Upstage blackout drop and black sharkstooth scrim

LX - N/A (certain specials may change pending LIVE OR RECORDED MUSIC)

A/V -

- **OPTION FOR LIVE MUSIC - Additional \$6,000.00 USD required.**
  - Solo Violin - ONSTAGE, located Upstage Right

### **CHOREOGRAPHIC OFFERING (LIMÓN)**

Soft Goods -

- Upstage bounce, cyc/seamless, and black sharkstooth scrim

LX - N/A

A/V - N/A

### **DANCES FOR ISADORA (LIMÓN)**

Soft Goods -

- Upstage bounce, cyc/seamless, and black sharkstooth scrim

LX - TBA

A/V - TBA



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## DANZAS MEXICANAS (LIMÓN)

Soft Goods -

- Upstage full blackout drop

LX - N/A

A/V - N/A

## MIGRANT MOTHER (TAMEZ)

Soft Goods/Deck -

- No upstage soft goods; exposed upstage wall required.
- Fake Stemmed roses and real rose petals scattered onstage

Lighting -

- Non Rep Lighting Systems: One Upstage Left Rover and eight upstage diagonal cross templates.

Wardrobe -

- Minimum 3 additional wardrobe racks + **1 Wardrobe Person**
- Ability to hang laundry overnight (access to venue morning after final performance)

A/V -

- Projector (see minimum specs within tech rider) + accompanying labor
  - Lens throw must hit full back surface (venue upstage wall)
  - Front Projection is required
- Floor Microphones
- Backstage handheld microphones

Program consideration -

- Must be at the end of a show or act (due to clean up of rose petals)

## MISSA BREVIS (LIMÓN)

Soft Goods -

- Custom, full backdrop hung upstage. This backdrop is owned by the Company and freight will be required. A full fly space is required for this piece.



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- Additional soft goods TBA

LX - TBA

A/V - TBA

## THE MOOR'S PAVANE (LIMÓN)

Soft Goods -

- Fullstage black/upstage traveler, and black sharktooth scrim

LX - N/A

A/V - N/A

## ONLY ONE WILL RISE (TARPAGA)

Soft Goods -

- No upstage soft goods; exposed upstage wall required.

LX -

- Dimmable, incandescent clear-envelope lightbulb (1) located against the upstage wall. It must either be hung or on a tall stand. Contact the company Lighting Supervisor for more details.

A/V -

- Projector (see minimum specs within tech rider) + accompanying labor
  - Lens throw must hit full back surface (venue upstage wall)
  - Front projection onto the natural upstage surface of the space is required. (i.e. the back wall)
- **OPTION FOR LIVE MUSIC - Additional \$18,000.00 USD required.**
  - When performed live, this piece requires 3 particular musicians who are set up Upstage Right, and take up an area of approximately 60 sq ft
  - Instruments include electric and acoustic guitars and basses, as well as quite a few hand percussion instruments. Musicians supply their own instruments and amplifiers, but will need all power, sound board cable hook ups, and applicable microphones provided, as advanced.



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Program requirements:

- WITH LIVE MUSIC - Due to set up and breakdown required for musicians, this piece is ideally its own act, but is able to follow certain other programming, pending upstage soft goods and length of act. Should be the last piece in an act or show.

### **ORFEO (LIMÓN)**

Soft Goods -

- Upstage bounce and cyc/seamless; black sharktooth scrim hung downstage of the 1st electric

LX -

- This piece uses haze.
- Four (4) to Six (6) additional units with A-sized templates located in front of the house to provide full coverage light onto the scrim.

A/V - N/A

### **PSALM (LIMÓN)**

Soft Goods -

- Upstage bounce, cyc/seamless, black sharktooth scrim

LX - N/A

A/V - N/A

### **SUITE DONUTS (SEYMOUR)**

Soft Goods -

- Upstage bounce, cyc/seamless, black sharktooth scrim

LX - N/A

A/V - N/A

### **THERE IS A TIME (LIMÓN)**

Soft Goods -



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- Upstage bounce, cyc/seamless, black sharktooth scrim

LX -

- Two (2) to four (4) lights on floor plates on the apron that provide full stage coverage of the cyc and casts shadows onto the cyc/seamless regardless of where dancers are located onstage.

A/V - N/A

### **THE WALDSTEIN SONATA (LIMÓN)**

Soft Goods: US Black Scrim, Cyc, Bounce

A/V -

- **OPTION FOR LIVE MUSIC - Additional \$6,000.00 USD required.**
  - Solo Piano - Can either be onstage or off (in a pit)
  - IF Venue or Company desires the musician to perform onstage, the piano must be USR and have a minimum of 25 feet of danceable space downstage of the piano's downstage edge and a minimum of 30 feet of danceable space stretching SL from its onstage edge. The piano must have amplification, provided by the VENUE.