

## OVERVIEW

Established in metropolitan Detroit by Founding Artistic Director, Laurie Eisenhower, in 1991, **Eisenhower Dance Detroit**, a professional contemporary dance repertory company, has given life to the work of internationally-known choreographers and its founding director for 28 years. With a new artistic director, Stephanie Pizzo, at the helm following Ms. Eisenhower's retirement, the company continues its artistic mission through collaborations with artists across genres including composers, visual designers, and musicians. The company has performed works by choreographers Micaela Taylor, Nicolo Fonte, Joshua Peugh, Christian Denise and Edgar Zendejas to name a few. EDD also engages in collaborations with arts organizations including the Detroit Chamber Winds & Strings, electro-pop violin band Nuclassica, the Rackham Symphony Choir, the Immigrant Suns, Michigan Opera Theatre, the Music Hall Center for the Performing Arts, The Toledo Opera, and the Detroit Institute of Arts to name a few. Since its inception, Eisenhower Dance Detroit has grown from a small pick-up company into a thirteen-dancer roster employing nine professional company dancers and four apprentices. These artists have joined the EDD family from regions across the country. As the company's mission states, Eisenhower Dance Detroit strives "to be a professional repertory company that, through outstanding performances and educational services, strives to deepen the understanding and appreciation of contemporary dance regionally, nationally, and internationally." Ms. Pizzo continues to expand the company's innovative style and artistic vision while still honoring the legacy of Eisenhower Dance Detroit's founder. Under her artistic leadership, EDD also works to further the art of contemporary dance both as a means to present beautiful, athletic, and engaging repertory and as a vehicle to reflect on and explore issues of social significance.

**ARC** is comprised of two long-form collaborations led by Artistic Director, Stephanie Pizzo. *Surge*, with an original composition by the internationally known techno artist, Aaron Siegel, and *ARC*, a collaboration with media designer Adam Ludwig which delves into the repressive nature of labels within our society, how they affect our sense of identity, and what it means to overcome the judgements that challenge us from revealing who we are.

For the Presenter to engage Eisenhower Dance Detroit (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.

**ESTIMATED CREW REQUIREMENTS AND SCHEDULE**

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

Depending on the 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	1
FLY/CARP	2	2	2
PROJECTION	1	1	1

The company requires that the venue be available for ten (10) 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 number of performances and times.

**STAGE**

PROSCENIUM WIDTH	20'-0" (minimum)	36'-0" (preferred)	without stage level obstructions
PROSCENIUM HEIGHT	18'-0" (minimum)	24'-0" (preferred)	
GRID HEIGHT	30'-0" (minimum)	50'-0" (preferred)	
STAGE DEPTH	24'-0" (minimum)	30'-0" (preferred)	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.
- There are to be a minimum of four unused linesets that can travel between a minimum of 5' above the stage deck and a maximum of 30' off the deck at ideally close to 7', 14', 17', and 22' from the plaster line (locations may be tweaked to accommodate a venue). Moving lights will be located on two of them and white voile drops will be located on the other two.
- Presenter must provide a black Marley dance floor to be laid stage left to stage right as well as a white or grey Marley floor to be laid beneath black Marley floor to allow changeover at intermission.

- If the Presenter is in Michigan, the Company can provide the white Marley floor
- Presenter must provide all tape required to secure both Marley floors to deck with no untaped portions
- 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 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
- Four (4) pairs of black legs
- Four (4) black borders
- One (1) full stage black drop
- One (1) full stage width white cyclorama suitable for front projection

Additionally Eisenhower Dance Detroit will provide two (2) 9' high x 40' wide white voile drops (IFR fire certification available on request) that will fly in and out and be used as a projection surface during ARC.

### **LIGHTING**

- ETC EOS Family lighting console running up to date software (ETC ION preferred) with a minimum of 250 channels.
- A minimum of 96 x 1.2kw or 2.4kw dimmers and sufficient non-dim power for moving lights and hazer
- Venue to provide color for all overhead and front of house instruments as specified in plot and paperwork. Boom color travels 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 (preferably in the center of the house) for all technical and dress rehearsal times with the light board or RVI, two (2) headsets, projector input cable, 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 up to four (4) instruments
  - Approximately fifty-five (55) lekos, preferred Source Fours lamped at 115v/575w:
    - 10x 5°/10°/19° Units (depending on F.O.H. throw)
    - 5x 26° Units
    - 34x 36° Units
    - 6x 50° Units
  - Fifteen (15) 1kw WFL PAR 64 fixtures
  - Four (4) spot moving lights with framing shutters (exact model to be confirmed by lighting director in advance) plus a spare fixture.
  - LED fixtures may replace conventional fixtures with advance approval of the specific model by the lighting director.
  - At least two hazers employing water-based fluid capable of delivering sufficient haze to fill the stage space and a fan, one on either side of the stage.

*Light plot (to be provided by the Company) shall be hung, circuited, checked, and gelled, as well as all house 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 sound system for the Company's sound computer. The computer must be able to be connected to the sound system from both the tech table position and the show calling position.
- 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 six (6) wired or wireless headsets and belt packs for show communication at the following stations: stage management, audio, lighting, either SL or SR deck, fly rail (2)

## PROJECTION

- ARC requires a single, minimum 12,000 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 stage at the proscenium from its position
- The company will supply a computer that will run the projections with an HDMI output. The computer must be able to be connected to the projector from both the tech table position and the show calling position.

## COMPANY CONTACTS

For booking info:

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