

**Camille A. Brown**  
**Technical Requirements Rider**

A signed copy of this rider must be returned with the contract. The presenter and resident Technical Director must sign at the end, acknowledging these requirements and confirming that these requirements will be met. Any changes or deviations in these technical requirements must be approved in advance and in writing.

Camille A. Brown is adaptable to most performance situations. In order to minimize our costs to presenter we do not tour with lighting equipment or flooring. The presenter is expected to provide the following technical equipment and set-up, although we can usually adapt to whatever is available, given sufficient notice to prepare a program of dances appropriate to the presenter's facilities.

## 1. STAGE REQUIREMENTS

- A. The COMPANY requires a minimum dancing space 35 feet wide and 32 feet deep from the proscenium to the last working lineset. In addition, a crossover is required upstage of the last working lineset which is clear of all obstructions, does not include stairs or other level changes, and is adequately lighted during show conditions. A minimum of 10 feet of clear wing-space is required on either side of the stage with adequate running light.
- B. The stage space should have a minimum trim of 16 feet from the floor to the lowest border or valance, and a minimum of 20 feet to the lowest overhead electric. A working fly system with sufficient grid height is preferred, although the COMPANY can perform in dead-hung houses.
- C. A safe, maintained ladder or personnel lift of sufficient height to reach all overhead electrics and rigging must be available for the duration of the COMPANY's residence.

## 2. FLOOR

- A. The stage floor must be wood, smooth, not raked and laid over wood sleepers to create resilience. Cement, concrete, or tile floors are not acceptable, nor are wood floors laid directly over these materials. The floor must be free of screws, staples, and other fasteners or hardware.
- B. The COMPANY can perform on either a studio-quality dark hard wood or black Marley-type dance floor. If the COMPANY is to perform on wood, it is essential that the wood be completely smooth and free of any splinters or other protrusions; please note that many of the COMPANY pieces are performed bare foot. If a Marley-type dance floor is used, it must be clean, properly stretched, taped at all seams with Gaffers tape, and free of any tape or rosin residue.

- C. The stage floor, as well as offstage areas, shall be cleaned with alcohol, water, and a clean towel prior to the dancer's first time on stage and again prior to every performance. Additional cleanings may be necessary at the discretion of the COMPANY. The PRESENTER will provide sufficient brooms, towels, rubbing alcohol, and other materials to clean the floor and stage.

### 3. SOFT GOODS

The PRESENTER agrees to provide the following theatrical soft goods in good condition:

- A. A minimum 4 sets of black legs and borders, preferably flat without fullness, sufficient to create 4 wings and to mask the stage to the satisfaction of the COMPANY.
- B. Appropriately sized goods to accommodate the following upstage hang:
  - a.) Black sharkstooth scrim
  - b.) Full stage flat blackout drop, flown or on traveler track.
  - c.) White seamless muslin cyc or white RP screen
  - d.) White bounce for cyc lighting
- C. All soft goods must be in place according the COMPANY lineset schedule prior to the arrival of the COMPANY's production staff.

### 4. PRE-HANG AND STAGE USE

- A. The PRESENTER will ensure that all lights and soft goods are hung, colored, properly patched and working, and that the Marley floor laid prior to the arrival of the COMPANY's production staff.
- B. The COMPANY generally requires the exclusive use of the stage, dressing rooms, and crew for a minimum of 12 hours before the first performance, provided all conditions of the pre-hang have been met.
- C. The schedule of these 12 work hours are to be arranged by the COMPANY production manager and the PRESENTER or their representative, although common scenarios are:
  - a. 8 hours on day before performance for load-in, focus, and set-up, 4 hours on performance day for cueing and rehearsal.
  - b. 4 hours in the afternoon or evening of the day prior to the performance for focus, 8 hours on performance day for the remainder of set-up, cueing, and rehearsal.

- D. Note that the existence of a properly focused repertory dance plot or increased professional crew numbers may reduce the total work hours to 9, allowing the COMPANY to begin set up and focus at 8am on the day of performance. In no case can the COMPANY load in and focus in fewer than 12 hours without a complete pre-hang.

## 5. CREW NEEDS

Typical crew needs are as follows:

- A. 8 hours for load in, focus, and set up:
  - a. 1 Technical Director or Crew Chief (can be a department head or union steward)
  - b. 1 Head Carpenter
  - c. 2 Props/Carpenters
  - d. 1 Head Fly
  - e. 1 Head Electrician
  - f. 1 Light Board Operator
  - g. 2 Electricians
  - h. 1 Head Audio
  - i. 1-2 additional Audio, if needed for sound system set-up
- B. 4 hours for rehearsal, and all performances:
  - a. 1 Technical Director or Crew Chief
  - b. 1 Light Board Operator
  - c. 1 Sound Board Operator
  - d. 1 Flyman / Curtain Operator
  - e. 2 Stagehands / Props / Deck Electricians.
- C. Note that any many cases some of these positions can overlap, depending on local and venue work rules (including any union regulations). Venue production staff and COMPANY production manager will discuss work needs and determine final staffing needs.

## 6. HEATING AND CLIMATE CONTROL

Because of the physical demands on dancers' muscles, the stage and dressing rooms must be properly heated to a minimum 72°F at all times that dancers are in the building.

Similarly, there is to be proper ventilation without drafts in all stage and backstage areas. Air conditioning is only permitted in the house area of the theater, and only provided the theater has adequate control and separation between the house and stage climate systems. IT IS IMPOSSIBLE FOR DANCERS TO PERFORM IN A CHILLED ENVIRONMENT.

## 7. SOUND

- A. The COMPANY does not travel with sound equipment, except show CDs, and does not travel with a sound operator.
- B. The COMPANY requires a sound system, free of noise, sufficient to amplify sound to a level of 100db to all seats. Sound levels and control are set entirely at the COMPANY's discretion.
- C. The sound system must include one good to excellent quality mixer with a minimum of 12 input channels, sweepable midrange EQ, 4 auxiliary sends, 2 professional-quality CD players, all appropriate processing and amplification equipment, and a live announcement microphone backstage for stage management or emergency use.
- D. The sound system must include 4 to 6 stage monitors placed for complete stage coverage on 2-3 auxiliary sends with level control for the monitors independent of the house system.
- E. A sound check with the sound engineer and company representative is required prior to rehearsals. The sound system must be fully functional by this time. Any modifications to the sound system, after sound check, are only allowed at the discretion, or request, of the company representative.

## 8. INTERCOM

- A. The PRESENTER must provide a professional stage intercom system in good working order to allow communication between the following positions: Stage manager (on stage), fly or traveler operator, stage right deck, stage left deck, light board operator, sound board operator, and front of house tech table (rehearsal only).
- B. A dressing room and green room paging system is required. Sufficient Dressing room/Green room audio and video monitoring of the stage is required.

## 9. LIGHTING

### A. GENERAL INFORMATION

- a.) The COMPANY does not travel with any lighting equipment or a light board operator.
- b.) The COMPANY agrees to provide a light plot specific to the venue a minimum of two weeks prior to load-in. The PRESENTER agrees to have this light plot hung, cabled, patched, colored, and working prior to the arrival of the COMPANY's production staff. The light plot is not to be altered in any way without the prior consent of the COMPANY's production manager or lighting supervisor.
- c.) While the COMPANY will make every effort to create a light plot based on the venue lighting inventory, some specific lighting needs are essential to the integrity of the work and must meet certain minimum standards. The PRESENTER agrees to rent or otherwise obtain sufficient equipment to execute the COMPANY's light plot once the COMPANY lighting supervisor and the venue technical staff have determined equipment requirements.
- d.) In order to save crew time during load-in, the COMPANY will provide cue tracking sheets in advance and the PRESENTER agrees to have the cues entered in the console prior to the COMPANY's arrival. In some cases, the COMPANY may be able to provide an electronic version of the show file, and will do so when possible.
- e.) The PRESENTER will provide color and templates specific to the needs of the Company's program, unless prior arrangements have been made otherwise. The Company's production manager or lighting supervisor must authorize color and template substitutions.

### B. FRONT OF HOUSE:

- a.) The COMPANY requires box boom positions or a front of house cove/catwalk position capable of providing a single color wash across the downstage area focused on a diagonal. Box boom positions are preferred, provided they are architecturally capable of focusing to both the near and far side of the stage.
- b.) Unit types are specific to the venue and will vary depending on the throw from the position to the downstage edge. A typical box boom hang will consist of six (6) ellipsoidals, three (3) on either side, with beam spreads appropriate to the house.

### C. STAGE:

- a.) The COMPANY typically requires four (4) overhead lighting positions, one in each wing. The COMPANY lighting supervisor will work with the venue technical staff to determine the exact placement of these positions based on COMPANY needs and venue circuit layout. In addition, the COMPANY requires eight (8) sidelight booms at least 8' tall and strip lights sufficient to light the cyc in three colors from the floor.
- b.) A typical minimum inventory, including sidelight but excluding front of house, will include:
  - a.) 60- Source 4 36° or 6x9
  - b.) 24- of above units with sidearms
  - c.) 16- Source 4 26° or 6x12
  - d.) 5- Source 4 19° or 6x16
  - e.) 40- WFL Source 4 PARs, PAR 64s, or 8" 1kw Fresnels
  - f.) 7- 6' Strip lights. T-3 J-reflector Groundrow strips are preferred, although PAR 56, R40, or MR-16 type units are generally acceptable. In some cases, frost or silk may be needed to create an even wash on the cyc.
  - g.) 12- minimum additional units of various types for program-specific specials. If this minimum cannot be met, PRESENTER and venue technical staff must be prepared to re-focus or re-color overhead lights during intermission(s).
- c.) New Second Line requires a video backdrop.

### D. OVERHEAD:

The COMPANY requires sufficient overhead lighting inventory to create the following systems of light: single color pipe end wash, three color backlight system controlled SR/Cen/SL and split US/DS, and an ellipsoidal diagonal backlight system from both sides with individual control of each unit.

### E. BOOMS:

Sidelight booms requires twenty-four (24) Source 4 36° or 6x9 units, hung as a shin, a mid, and a head high. Specific measurements will be sent as part of the COMPANY light plot. All boom units must be hung with sidearms, and PRESENTER and venue technical staff must be prepared to re-color and re-focus boom units as needed during pauses and intermissions.

F. CYC LIGHTING:

- a.) The COMPANY lights the cyc only from a floor position using a white bounce behind the cyc. Strip light unit types are flexible depending on the house inventory, but far cys and similar overhead-type fixtures are not acceptable.
- b.) Cyc foots will generally require some sort of masking to hide light leaks. An ideal setup is a white groundrow masking used between the cyc and the units (assuming the units are upstage of the cyc, and lighting a bounce). In some cases a short black masking groundrow will be acceptable, as will covering light leaks with blackwrap / blacktak.

G. DIMMERS:

The COMPANY typically requires a minimum of 96 2.4kw dimmers.

H. CONTROL:

A computerized control board with a minimum of 125 channels and 600 cues is required.

I. TECH TABLE:

A production table set up in the middle of the house with a headset, dimmable light, and remote light board monitors is needed for the COMPANY rehearsal period.

J. COLOR, TEMPLATES, AND ACCESSORIES:

PRESENTER agrees to provide all color and templates with appropriately sized holders. In some cases, accessories such as irises, tophats, or barndoors may be required. PRESENTER agrees to provide all needed accessories.

K. CABLE AND CIRCUITING:

- a.) PRESENTER will provide all cable necessary to completely circuit the COMPANY light plot. It is the COMPANY's strong preference that no cable is run on the floor in the wings, if possible.
- b.) If it is necessary to cable along the floor, all cable runs must be as low profile as possible and covered with Marley or carpet mats.
- c.) All boom cabling must be neatly dressed to booms to eliminate trip and snag hazards.

- d.) Any overhead or front of house cable visible to the audience must be neatly dressed

## 10. PROJECTION

- A. Depending on the program and pieces being performed, Projection may be required. The presenter agrees to provide a projector of a minimum of 6000 lumens with a lens appropriate to covering the CYC or White Screen used upstage. In order to minimize shadows cast by dancers, the projector should be hung as high as possible in the front of house. Final placement of the projector is at the discretion of Company production staff. The presenter also agrees, in the case of projectors without shutters, to provide a remote-controlled dowsler.
- B. The presenter agrees to provide professional staff, in consultation with Company staff, to mount, focus, and configure the video system.
- C. Playback for any piece needing projection will be run via QLab. Playback will require the rental of a Pro Video license (\$5/day), but not a Pro Bundle. The presenter agrees to provide a Mac Mini or iMac with appropriate adapters, monitor, cables, keyboard, mouse, etc., as needed. Company can rent such a system in New York if needed. The cost of such rental shall be the responsibility of the presenter. Sound playback is generally provided by the same computer. If work rules permit, video cues are simple enough to be run by either audio (preferred) or light board operators, otherwise presenter agrees to provide a projectionist/QLab operator.

## 12. DRESSING ROOMS AND WARDROBE

- A. The COMPANY requires:
  - a.) one dressing room for Women
  - b.) one dressing room for Men
  - c.) one room available as production office, ideally with Internet access.
- B. Dressing rooms must be clean, stocked, and orderly, as close the stage as possible, and have wardrobe racks, hangers, chairs, make-up stations, and electrical outlets. Clean and working restroom facilities, including showers with hot and cold water, must be easily accessible from the dressing rooms and separate from the public.
- C. A backstage quick-change area for fast costume changes may be needed for some programs, and should include a mirror and sufficient running light.
- D. A wardrobe room with a sink, washer, drier, professional garment steamer, and rolling wardrobe racks is required for costume preparation. Post-show laundry may require this room to be accessible for up to 1 hour following the performance.

## 13. PARKING

- A. The PRESENTER agrees to provide parking for all COMPANY vehicles and arrange all necessary parking permits or passes.



#### 14. HOSPITALITY

- A. Clean, fresh, room-temperature drinking water must be available on both sides of the stage, complete with sufficient cups and containers, for the duration of the COMPANY's residence. While municipal tap water is acceptable, all coolers and containers must be cleaned and dried each night following the performance. As a guide, approximately 10 liters (2.5 gallons) of water is needed for each rehearsal or performance period.
- B. Fruit, coffee, juice, bagels, nuts, and light snacks for both the crew and performers are appreciated during rehearsals on stage
- C. A hot dinner for the crew and dancers must be provided on show days.

#### 15. HOUSE

- A. The house will not be opened earlier than 30 minutes before performance time.
- B. The house will be closed and the performance will begin no more than 5 minutes later than the scheduled time. The PRESENTER and venue house staff must make every available effort to ensure that traffic, parking, and box office needs do not delay the performance.
- C. Latecomers will be seated at a time determined by the COMPANY, and may be sat as late as the end of the first dance.

#### 16. LOAD OUT

- A. The PRESENTER agrees that load out of all COMPANY equipment will begin immediately following the final performance. Further, all COMPANY equipment must be packed and loaded out before work begins on any theater restoration or other work that does not specifically involve the COMPANY.

#### 17. ADVANCE

- A. The PRESENTER agrees to provide technical specifications for the theater including, but not limited to, an accurate ground plan and section drawn to scale, current lighting and sound equipment lists, and a lineset or rigging schedule at least 60 days prior to the COMPANY engagement.
- B. If there is any question about the suitability of the theater, these specifications must be supplied prior to the acceptance of this technical rider.
- C. The PRESENTER agrees to provide the COMPANY with a production manager or technical director familiar with the venue to serve as the primary production contact during the advance process. That person should also be available during the load-in time, and up to the end of the first performance.

18. LODGING

- A. The company will travel with a minimum of Artistic Director, Production Stage Manager, and 6-7 Dancers and 1-2 musicians. To accommodate them the following housing breakdown is needed, at least: (3-4) single rooms and (2-3) double rooms.

19. MISCELLANEOUS

- A. The company shall not be responsible for any costs required by unions or other agents, whether operating or supervisory.
- B. The Company shall not be responsible for the rental of any required production equipment.
- C. If television, radio, film, or other activity should cause delay in technical preparation for the show, the Presenter shall be responsible for the time, personnel, and costs required to complete the technical preparation.
- D. The Presenter agrees to obtain and pay for any and all local work permits, union fees, taxes, and other local licenses that may be required for the Company to carry out performances and residency activities.

20. PROGRAMMING

- A. Please note that these guidelines are intended as a general guide, and that specific programming may alter technical requirements. The COMPANY will advise the PRESENTER if specific programming substantially alters these guidelines.

21. SCHEDULE

- A. The schedule, as detailed in ADDENDUM A, shall be agreed upon and signed by both the COMPANY and PRESENTER with consideration to all the needs of the Company's technical requirements in a timely manner.

By signing below, the presenter recognizes that all requirements and specifications above are necessary for an on-time, full program presentation by **Camille A. Brown**.

Agreed:

Agreed:

*Pamela Green/Agent* Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

For: Camille A. Brown

For: Presenter

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