

Technical Requirements for *Mr. Tol E. Rance*

CAMILLE A. BROWN & DANCERS is adaptable to most performance situations. In order to minimize costs to presenters 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 as needed given sufficient notice.

The following technical information must be discussed and agreed upon by both the Company and the Presenter prior to the signing of the engagement contract.

Presenter agrees to provide to the Company the following information at least 12 weeks prior to the engagement:

- An accurate theater groundplan and section (Vectorworks preferred)
- Lineset schedule
- Electrics and audio inventory
- Rep plot, if applicable
- Technical contact information

1. STAGE

Minimum stage dimensions are 48' wide including wing space x 30' deep from plaster line to back wall (14mt x 9.5mt). Minimum performance area (leg to leg, first electric to upstage legs) is 36' wide x 22' deep (11mt x 7mt). Minimum grid height is 21' (6.4mt). The preferred, masked performance space is 40' wide by 30' deep. (12.2mt x 9mt). The apron is not considered useable performance space. If there is an orchestra pit / apron that can be converted to seating, it may be. Apron lifts, in any case, should play at house level with railings removed. The stage and dressing room areas must be heated to a minimum of 68° F (21° C), preferably 70°-75° F (22°-24° C) at all times the Company is present.

2. REHEARSAL SPACE

Should the residency involve Company rehearsals other than onstage, the presenter will provide a dance studio of equivalent size and shape of the performance space with a tuned piano, ideally of the same size as that used for performances, and boombox or sound system with iPod capability. The rehearsal space must be heated to a minimum of 68° F (21° C), preferably 70°-75° F (22°-24° C) at all times the Company is present.

3. FLOOR

The stage deck must be sprung wood. Concrete, marble, stone, or wood laid directly over any of these or other hard surfaces is not acceptable. The floor will have no protrusions, obstructions, holes, metal bits or other imperfections. A black vinyl dance floor covering the entire visible dancing space including up to the cyc and at least 4' into the wings is required. The Company performs both in bare feet and in soft-soled shoes. The floor shall be free of rosin, properly maintained and cleaned, with towels and alcohol, prior to each rehearsal or performance as requested by the Company. The entire stage deck and backstage area will be kept clean and safe for bare feet at all times the company is in the facility.

4. SCENERY

The piece is meant to be performed in a conventional four-wing dance space with cyc. The Company scenic drop is hung at the downstage edge of the fourth wing. This piece is most easily performed in a fly house, however it can be adapted for a non-fly space. In either case, presenter shall provide the following soft goods, pre-hung, in order from downstage to upstage:

- Main Curtain, if available
- Portal legs and border if proscenium is larger than 42' wide by 24' high (12.5mt x 7.5mt)
- 4 sets black legs and borders to create 4 wings
- (1) Seamless or PVC white cyclorama
- (1) Bounce drop (generally not needed with RP cycs)

The Company does not travel with its own rigger or carpenter. The presenter agrees to provide a professional rigger/fly person for all Company calls at the venue.

The Company drop consists of (4) FR Canvas Panels 19' 6" high by 11' 10", which overlap and may be hung on a 40' pipe. The Company drop is built with internal rigging that allows for a variety of shapes and openings to be made. **The Company drop must be hung on a pipe that is rigged to fly from a height of 20' to the deck. "In to the deck" means between 1' and 1'6" above the deck**" In a fly house, given sufficient grid height, the preference is to tail down this pipe, 20' from a system pipe. However, if height limitations make it necessary, it only needs to tail down 6' from the system pipe. In a non-fly house the Company can provide some of the necessary rigging hardware, but exact details must be discussed immediately with the Company Production Manager.

5. AUDIO and MUSIC

This piece is performed with live piano, piano vocal, boundary mics for percussive dance and vocal work, two performers with wireless body mics, and limited playback. Playback is generally executed from the same computer that operates video. The company does not travel with its own audio engineer. The presenter will provide a professional audio engineer with complete knowledge of the venue's system and the equipment listed below.

The Presenter shall provide the following audio equipment:

- (1) Baby Grand Piano, of concert quality and in excellent working order, tuned prior to the first rehearsal and first performance (Yamaha C2 or equivalent). The Company would prefer that this piano be black and matte. NOTE: Piano must be available for use at all times the Company is present in the venue. Piano may require additional tunings for subsequent performances. NOTE #2: If a baby grand is impossible to source, please consult with company staff about alternatives. On large stages, a 7' maximum concert Grand may work; on smaller stages, the company may require an upright piano of no more than 48" high (Yamaha U1 or equivalent)
- (2) Condenser microphones for the interior of the piano, (AKG C1000 or equivalent) The Piano is played with the lid closed.
- (1) Vocal microphone for pianist (Shure SM 58 or equivalent)
- (2) Wireless handheld microphones of equally quality to the vocal mic provided for the pianist
- (2) Wireless belt packs with over-the-ear pickups (Countryman E6 or equivalent) with elastic belts
- (3-5) Boundary mics (Crown PCC or equivalent) placed just off the downstage edge of the vinyl dance floor
- (2) professional-quality CD decks capable of auto-pause
- A high quality PA system consisting of something equivalent to:
 - (1) 16 channel mixing console (Soundcraft, Crest, Mackie or equivalent)
 - (1) 30 band graphic stereo EQ (Klark, Technic, BSS or equivalent)
 - (4) stereo pairs of EAW JF 200 w/processors and amps or equivalent
 - (2) dual subwoofers w/EQs, processors and amps
 - (4) Meyer UPM stage monitors w/amps and EQs or equivalent. Note: monitors are usually placed in wings 2 and 4, both sides, on the floor
- (1) Portable CD player "boom box" for rehearsals with Ipod connectivity appreciated
- (1) Microphone at the SM position for emergency announcements
- (1) "God Mic" – switched – placed mid-house for spacing and technical rehearsals
- (1) Intercom/Headset system for communication, (7) stations: Stage Manger Console, wireless preferred of course, Stage Left, Stage Right, Lighting Console, Fly Rail, Sound Console, Mid-House for tech rehearsal.
- A Paging system allowing one-way communication between the SM position onstage, and from the tech table if possible, and the dressing and green rooms.

6. LIGHTING

Company carries a PSM / lighting supervisor only. Presenter will provide all color, units, dimmers, cable and control. Company will send a light plot adapted for the venue four weeks ahead of the engagement. The Company can work with a dance-friendly rep plot, but depending on the scale of the rep plot significant additions and/or alterations may need to be made. The presenter will ensure that the plot is hung, colored, and successfully channel-checked prior to the arrival of company production staff. The company lighting supervisor will not to be required to teach electricians to focus, or train programmers. In order to minimize costs to the presenter, the Company will make every effort to work within venue inventory, but in some cases rental of supplemental equipment may be necessary.

- (44) ETC Source 4 36° units or equivalent (including 28°/44° zoom profile)
- (17) ETC Source 4 26° units or equivalent (including 15°/32° zoom profile)
- (10) FOH cove or beam units (lekos) as appropriate for venue
- (4) Box Boom units (lekos) as appropriate for venue
- (30) Source 4 PARs WFL or PAR64 WFL 1kW or 8" Fresnels 1kW
- Full-stage width 3-color ground row (7 x 3 circ MR16 , 27 Iris, or equivalent)
- (1) Follow spot FOH, from a catwalk position if possible
- (1) Spotting light on rear wall of house or balcony rail
- (5-7) Birdies
- (1) Computerized lighting console with soft patch and tracking features, 125 channels, and *remote video at tech table for rehearsal*
- (1) Music stand light or little light at piano, able to be controlled from the board
- (6) 10' boom stands
- (24) Single-tee sidearms
- (96+) 2.4kw dimmers in excellent working order
- Blue running lights in the wings and all corridors leading to the stage

7. VIDEO PROJECTION

The piece is performed with video projected onto the Company scenic drop. The presenter agrees to provide a projector of a minimum of 6000 lumens with a lens appropriate to covering the 40' wide by 19' 6" tall Company scenic drop, hung at the downstage edge of wing 4. 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.

The presenter agrees to provide professional staff, in consultation with Company staff, to mount, focus, and configure the video system.

Playback for this piece is 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.

8. CREW

Presenter shall provide and assume all hiring costs of the following crew personnel for the engagement:

- A. Pre-Hang: Lighting plot and soft goods are to be hung prior to Company's arrival and load in. The pre-hang includes hanging, circuiting, coloring, hard and soft patching *and checking – successfully* – all units. At this time the floor shall be laid, and, if possible, taildown pipe for Company drop shall be hung.
- B. Load In and Focus, day of Company arrival: (1) Rigger/Flyperson, (1) Audio Engineer, (2) Stage Carpenters, (4) Electricians, (1) Audio, (1) Projectionist/Video Technician. The Company understands that crew numbers may vary according to venue conditions and work rules. The need is to have sufficient crew to complete all scenic, video, audio and lighting setup in 11 hours.
- C. Running Crew, from tech rehearsal through last performance, same personnel for duration: (1) Light Board Operator, (1) Audio Engineer, (2) Deck Carpenters, (1) Fly person, (1) Props if required by work rules to sweep and mop the stage, (1) Follow spot Operator, (1) Projectionist/QLab operator as required by work rules, and (1) Wardrobe/Dresser.

9. SCHEDULE

Exact schedule and crew calls to be determined. Company may require access to the stage during crew meal breaks, under work light conditions, with use of the piano and with power for portable CD player. Below is a typical schedule:

Day One: Company arrives in theater (Load-In and Focus Crew 9am-6pm)

- 9am-1pm Set trims, rig Company scenic drop
- 1-2pm Crew break for lunch
- 2-6pm Begin focus
- 6-7pm Crew break for dinner (possible spacing onstage)
- 7pm-10pm Finish focus

Day Two: First Performance Day, assuming 8pm curtain (Running Crew 9am - end of performance)

- 9am-1pm Finish any notes from previous day; cueing. *This usually means fewer than the full crew. Decision to be made at end of load-in day.*
- 1-2pm Crew break for lunch (possible spacing onstage)
- 2-3pm Sound check with musician and dancers
- 3-5:30pm Dress Rehearsal
- 5:30-6pm Crew notes
- 6-7pm Crew dinner
- 7pm Show call
- 8pm Performance
- 9pm Est end of show

Subsequent Performance Days, scale for matinees (Running Crew 7pm-end of performance)

- 2-6pm Wardrobe clean / prep call
- 4-7pm Theater available to Company for warm up, worklight conditions with use

of piano	
7pm	Show call
8pm	Performance
9pm	Est end of performance

10. PROPS

This piece does not have any hand props.

Presenter shall provide:

- (2) prop tables (one on each side of stage)
- (2) garbage cans (one on each side of stage)
- (2) boxes of kleenex tissues (one on each side of stage)
- (10) chairs (5 on each side of stage)
- (12) Clean bath towels
- Drinking water as outlined in section 13 below

11. WARDROBE

The company does not travel with a wardrobe supervisor. Presenter must provide clean iron, ironing board, professional steamer, wardrobe racks, clothes hangers, sewing machine and supplies, laundry facilities and supplies, as well as an experienced wardrobe person available for consultation and costume preparation as of 9am on the day of the first technical rehearsal. Wardrobe running crew consists of (1) Wardrobe/Dresser.

Costumes must be pressed or steamed two hours prior to all dress rehearsals, lecture-demonstrations, photo calls and performances as requested by the Company. Costume repairs may be requested. Costumes must be cleaned after all performances. Standard time commitment is four hours by one wardrobe person for each pressing and pressing must be approved by the Company and completed two hours prior to all performances and dress rehearsals. Company will provide clear costume maintenance instructions on site.

12. DRESSING ROOMS

The presenter will provide clean dressing rooms, in close proximity to the stage and private, to accommodate a total of (8) dancers and (1) musician are required complete with costume racks, mirrors, adequate lighting, chairs, hot/cold running water, toilet facilities, showers and clean towels.

13. GENERAL CONDITIONS

Presenter shall provide the following during the Company’s engagement:

- A. 16 liters of bottled fresh drinking water, non-carbonated, delivered to the theater prior to the Company’s arrival each day for the entire residency.
- B. 10 pounds of crushed/cubed ice for injuries per day for the duration of the residency, stored within immediate access to the stage and/or rehearsal facilities whenever the dancers are present.
- C. 9 large towels, cleaned daily, for Company use while in theater.
- D. At all times the Company is in residence, the Presenter will provide hospitality including coffee, tea, soda, a variety of fruit juices and fruits, assorted snacks such as crackers, nuts, chips, vegetables, candy, meats and cheeses, etc., to accommodate a Company of 10.
- E. On the day of first performance, Presenter agrees to provide a fully-catered hot meal with vegan option during the dinner break for 10 people. If scheduling of required Company activity, rehearsals, technical needs, residency activities, etc., prevents Company members from adequate meal breaks at other times, Presenter agrees to provide Company with a fully catered and adequate meal at each point of conflict. Such requirement shall be discussed during the general scheduling of the residency.
- F. If the native language is other than English, Presenter is required to provide two translators fluent in English and the native language who have a working familiarity with theater technical terminology. The translators will be present and available to the production manager and artistic director at all times throughout the residency.

14. PHOTO CALLS, VIDEO SHOOTS, PUBLIC ACCESS

- A. Video shoots and photo calls must be approved and scheduled prior to arrival. All costs for such activity, including crew expenses, are the responsibility of the Presenter.
- B. Public access to the theater during rehearsals or technical time must be approved by the Company. No persons shall be admitted backstage other than Company or Presenter personnel.

14. AUTHORITY

- A. The Company requires the exclusive full use of the facilities from load in through load out.
- B. The Company reserves the right to approve all technical decisions, in consultation with the Presenter, with regards to the personal safety of the Company and the artistic integrity of the performance. Company artistic and/or production staff have the right to cancel a performance if conditions are not sufficient.
- C. The presenter shall provide a qualified technician to serve as the production supervisor who shall act, with authority, on behalf of the presenter.

