

FEELIN' GOOD – Michael Bublé Tribute

Technical Requirements

The following technical rider outlines the specifications for our work in your venue. The Company, however, is flexible and adaptable and will work creatively with presenters to find appropriate ways to bring the company repertory to their audiences.

CONTACT INFORMATION

Company Office:

Rome Saladino

22390 Cameo Dr E

Boca Raton, FL 33433

Phone: 561.251.7573

Email: RomeSaladino@outlook.com

Company Manager:

Donald Tolj

996 Hickory Terrace

Boca Raton, FL 33486

Phone: 239.784.4909

Email: don@danse.com

FACILITIES

1. GENERAL

A. **Availability** – All Performance and Support spaces must be available for the exclusive use of the company for the entire scheduled time at the facility, unless prior agreements and arrangements have been made. A Production Schedule will be provided by THE COMPANY a minimum of two weeks prior to arrival, assuming the performance schedule is finalized.

B. **Climate Control** – All spaces used by the company must be kept at a temperature between 72 and 76 degrees Fahrenheit (between 22 and 24.5 degrees Celsius) to reduce the risk of injury.

C. **Cleanliness** – Some of our actors/dancers may perform barefoot, and travel to and from the dressing rooms without shoes. It is essential that *all* areas of the theatre (including the auditorium, as debris may be tracked onto the stage) be swept, vacuumed, and mopped prior to the arrival of the company. Push brooms and a clean mop and bucket should be accessible for periodic cleaning of the performance space.

D. **Hospitality** – To be agreed upon with The Company Manager for each individual venue. In general, bottled water should be provided, at least one bottle for each member of the Company (Performers and Staff) each day. If the Company must provide any of its own meals, a list of local restaurants and caterers, and accompanying menus must be provided.

E. **Translators** – If the primary language spoken at the Venue is not English, the Presenter will provide two translators who are fluent in both English and the native language. One translator will work with the Performers, Artistic and Management staff to coordinate with the Venue staff. The second translator will work with the Production staff, should have a familiarity with the technical aspects of theatre, and must be available during all work calls.

2. PERFORMANCE SPACE

A. **Size** – A minimum of 30 feet wide by 26 feet deep playing space is required, typical danceable, lit performance space is 36-40 feet wide by 28-30 feet deep. (The larger dimension accommodates our full repertory with larger sets.)

B. **Surface** – The stage floor should be a smooth, level, wood floor, with a top layer of Masonite (although the company prefers a sprung-type dance floor). The entire danceable space must be covered with a Marley floor which is in good condition, black in color. The stage floor must be thoroughly swept and mopped to clear all debris before the Marley is laid, and all screw heads fastening the Masonite flooring must be flush to the floor. It is preferable that the Marley be laid and taped prior to Company arrival.

C. **Masking** – One fully operating main curtain, four sets of horizontal and vertical soft goods (legs and borders), one black scrim, and one neutral or light blue cyclorama will be needed. It is expected that the soft goods be hung prior to Company arrival.

D. **Quick Change Booth** – When space permits, a quick change booth (approximately 8 feet wide by 8 feet long by 8 feet high) should be provided within 15 feet of the stage (usually stage right).

3. SUPPORT FACILITIES

A. **Dressing Rooms** – Men's and Women's dressing rooms, large enough to accommodate the size of the cast hired: 10 performers (8 men and 2 women), should be well lit and have mirrors. Bathroom facilities with hot and cold running water should be easily accessible and not open to the public. When possible, access to showers is appreciated. During residency, the dressing rooms must be for the exclusive use of Company members, and should be able to be locked.

B. **Wardrobe Room** – A room other than dressing rooms occupied by the company should be provided for maintenance of costumes. This room should include a clothes steamer, iron and ironing board, and a sewing machine if possible. When possible, laundry facilities should be available to clean costumes, or a list of local laundry and dry cleaning facilities should be provided.

C. **Rehearsal Room and Green Room** – A separate rehearsal space should be made available for additional warm-up and rehearsal while technical work is being performed, and a Green room should be available if possible for dance and production staff.

D. **Office Equipment** – When possible use of a fax machine, photocopier, printer and the internet are also requested.

E. **Box Office** – A box office and/or table in the lobby should be available to sell tickets and Merchandise, when applicable

Feelin' Good

TECHNICAL EQUIPMENT

1. LIGHTING

A. Lighting Plot –

1. The Lighting Director will provide to Presenter a lighting plot drawn to scale, instrument schedule, channel hookup, and inventory list no later than two weeks prior to the date scheduled for the hang of the lighting plot. This deadline is contingent upon the timely receipt of adequate technical information from the Presenter or Venue.
2. Presenter will provide all equipment specified in the lighting plot and accompanying paperwork 60 days before load-in date to include:
 - a. Venue ground plan drawn to scale
 - b. A section drawn to scale
 - c. Line-set schedule
 - d. Existing repertory plot, if available, drawn to scale

It is essential that Presenter agrees to hang light plot and it ready to be focused prior to Company arrival.

A. Inventory – Presenter must provide a full inventory of lighting equipment to include the number of *working* lighting instruments, the type of lighting control console, the number and capacity of dimmers, and the number and a diagram of lighting circuits and their locations. Our lighting plot is adaptable for most venue sizes and the Company Lighting Director will make adaptations to the Lighting Plot as necessary, and will work with Venue staff to arrange any rentals. The Company will also work within the repertory plot of a particular venue, when necessary. While the inventory will vary at each performance venue (anywhere from 90 to 220 fixtures), the current maximum size of the CDDC Repertory Plot inventory breakdown is as follows:

- 10 – ETC Source Four 19 Degree Ellipsoidal
- 75 – ETC Source Four 26 Degree Ellipsoidal
- 70 – ETC Source Four 36 Degree Ellipsoidal
- 6 – ETC Source Four 50 Degree Ellipsoidal
- 30 – PAR 64 (1000w.) or ETC Source Four PAR (Wide Flood)
- 18 – 6” Fresnel (750w.)
- 7 – Altman 3-cell Cyc Light
- 6 – Altman 3-circuit Zip Strip

B. Control – Presenter will provide a modern, computerized lighting board with a minimum capacity of 125 control channels. A full repertory lighting plot uses at least 150 circuits and 150 2.4 kilowatt dimmers.

C. Perishables – The Company prefers the Presenter/Venue to provide all gels for units not labeled as “Color Change” or “C.C.” on the lighting plot. This will save time during load-in, focus, and load-out. **????** will provide all templates (usually “B” size), and will reimburse the Venue for any perishables that may not be reused by the Venue for future performances.

2. SOUND

A. Playback – A minimum of one Compact Disc player, and one Computer Hookup

Feelin’ Good

(stereo DI box with a 1/8" stereo plug) and mixing board with main and monitor sends must be provided.

B. **Amplification** – A professional quality front of house speaker array and a minimum of 2 onstage monitors are must be provided (4 monitors are preferred), as well as amplifiers capable of powering all speakers.

C. **Microphones** – At least a combination of 8 wireless microphones 2 hand-held microphones and 6 headset/lav mics are needed for most programming. (wireless)

D. **Communication** – Venue must have a reliable headset/intercom system with communications between the stage manager and lighting, sound, stage left, stage right, and – when available – dressing rooms and box office.

3. MISCELLANEOUS

A. **Rigging** – Some Company works require rigging of scenic elements. The Production Manager will advise what requirements are necessary, based on programming. Presenter must provide a detailed line-set schedule listing position, length and maximum height of all rigging positions, as well as the location of all permanent lighting positions.

B. **Tech Table** – During rehearsal a designer's tech table will be needed with a minimum of two headsets for communication and at least one monitor of video output from the lighting board. If a separate lighting monitor is not available, the lighting board with its monitor(s) must be located in the house for rehearsal. The Tech Table should be set up prior to load-in.

C. **Video Monitor** – When available, a video feed of the performance should be set up to back stage, on stage right.

D. **Equipment Check** – All technical equipment must be checked and proved fully functional before the company's arrival.

E. **Safety** – All technical drawings are representations of artistic ideas. Venue technical staff is responsible for the safe installation and operation of all equipment.

TIME AND LABOR REQUIREMENTS

1. TIME REQUIREMENTS

A. **Production Schedule** – The exact schedule will be provided by the Production Manager, and agreed upon by a representative of the Venue and/or Presenter after all performance times have been confirmed. Production Schedule will be based on programming and production needs. In general, the company prefers to load in and begin rehearsing the day before the first performance (up to 12 hours), then finish technical work and conduct a dress rehearsal on the day of the first performance (up to 8 hours). On days following the first performance, up to 5 hours of additional rehearsal may be required, depending on programming.

Sample Schedule:

Plot Pre-hung

Day 1

**8am – 12pm – Focus – No performers

12pm – 1pm – Lunch

1pm – 5pm – Cueing – No performers. Dancers have alternate space for rehearsal

Feelin' Good

5pm – 6pm – Dinner – Stage available to performers – spacing
6pm – 10pm – Cue to cue and run thru

Day 2

???

???

???

???

B. Technical Preparations – The Production Schedule does not include hanging the lighting plot and masking/soft goods or laying the dance floor, which must be completed before the Company's arrival. If these cannot be completed prior to arrival, an additional load-in day before the first performance (up to 10 hours) must be scheduled in advance. All technical equipment must be checked and proved to be fully functional prior to the Company's arrival.

2. LABOR REQUIREMENTS

A. Workforce – Presenter agrees to provide/employ qualified personnel for all work calls, rehearsals, and performances as requested by the Company. All crew must have a basic working knowledge of technical theatre, and must be well trained on any equipment or machinery they will be operating during work calls, rehearsals, and performances. In the rare case, The Company reserves the right to request the replacement of any personnel they do not feel meet the qualifications of their job.

B. Labor Hours – The Company will adhere to the local labor policies of each Venue. Presenter shall provide, prior to finalization of the Production Schedule, all pertinent regulations in regards to labor hours, crew breaks, and overtime pay. The Company will not be financially responsible for additional work calls or overtime hours for routine maintenance, or crew shortages/absences from the agreed upon crew size.

C. Load-in, Running, and Load-out Crew – The crew size will be agreed upon in writing between the Venue and Production Manager for each Venue individually, but in general the crew sizes are as follows:

*Load-In: 6 (*Master Electrician, Sound Engineer, 2 Carpenter/Fly Operators, 2 Electricians.*)

Rehearsal/Performance: 5 (*Lighting Operator, Sound Operator, Wardrobe, Carpenter/Props, Curtain/Fly Operator.*) This number may increase by up to 2 crew members depending on programming.

Load-Out: Same as Performance, not including strike of lighting or Marley.

*Could be reduced based on repertory

It is expected that *crew members, especially lighting and sound operators, will be present for the entirety of a rehearsal, and that the crew for dress rehearsals will be the same crew present for performances.* All crew members present for technical rehearsals must have a full understanding of the equipment they will be operating, especially sound and lighting

Feelin' Good

operators.

AGREED AND ACCEPTED:

By:

Date:

AGREED AND ACCEPTED:

By:

Date: