



Technical Requirements for **A Thousand Little Cities**

This technical rider is an integral component of the performance agreement between _____ (Presenter) and BODYVOX (Company).

The Presenter agrees to provide and pay for all the facilities, equipment and personnel specified in this document.

The Presenter's Technical Supervisor should contact the Company's Production Manager (Lyndsay Hogland) at least eight (8) weeks prior to the first performance, to supply the venue's technical information.

BODYVOX reserves the right to change or substitute program content based on the technical capabilities of the venue.

SCHEDULE

1. A Thousand Little Cities requires a minimum of twelve (12) hours of Company load-in, and four (4) hours of rehearsal time. Therefore the Presenter will make the venue available to the Company for loading-in and rehearsal one (1) day prior to the first performance. The performance space will be reserved for the exclusive use of the Company from the time load-in begins until the conclusion of the load-out following the final performance.

2. Prior to the Company's arrival, the following things must be completed:

- All electrics must be hung, circuited, gelled, patched and flashed.
- The dance floor must be installed (*see point 4*).
- The upstage cyc, or screen must be hung.
- The projector must be set-up and tested.
- All required softgoods must be hung and trimmed.
- Sound system must be set-up and ready for use.

PERFORMANCE SPACE

3. The performance space must have a smooth, flat floor surface, with no gaps or uneven areas. The floor must be free of sharp objects, edges, residue or materials that would interfere with barefoot use of the space by performers.
4. The performance space must have a black, vinyl dance flooring (marley) covering the dancing area with enough material to cover all areas visible to the audience.
5. The dancing area should be between thirty (30) to forty (40) feet wide and twenty-five (25) to thirty (30) feet deep. Trim for overhead masking must be at least eighteen (18) feet. Venues that do not meet these specifications must have approval by the Company Production Manager and Artistic Director.
6. There must be a white plastic or muslin cyclorama (cyc) upstage that is appropriate for video projection. The cyc must not be a sharktooth or filled scrim. There must be a crossover path not less than two (2) feet wide upstage of the cyc, that is clean and free of obstructions.
7. A Thousand Little Cities involves two aerial pieces. The performance space must have fly space overhead and adequate means of rigging these pieces (*see point 15*).

8. There must be adequate space separate from, but near the performance space for storage of Company equipment cases, luggage and related materials.

AUDIO, VIDEO AND EFFECTS

9. One professional quality, water-based fog machine is required. This must not be an oil-based hazer or dry ice machine. One liter of fog fluid should be provided. DMX control is not necessary but is helpful.
10. The Company requires that the Presenter supply a video projector with a minimum of 6000 lumens. The projector will be hung, or placed in a position that allows an unobstructed, full-screen image on the upstage cyclorama. This will normally be thirty (30) to seventy (70) feet from the cyclorama. Note that in some venues this may require placing the projector on a stand in the seating area, requiring some seats to be held back from sale to patrons, or affecting sight-lines.
11. The Company travels with a automated douser that will need to attach to the projector in order to create a full black-out.
12. The Company travels with a MacBook Pro that acts as both an audio and video source. The Presenter agrees to supply all necessary video control cable (VGA or S-Video preferred) to run between the video control station and the projector.
13. The performance space must have an adequate sound system, including:
 - A professional quality CD player
 - Two (2) direct input (D.I.) boxes to take stereo sound from the MacBook to the sound board.
 - High quality, stereo playback at acceptable volume levels to each seat in the audience area.
 - Intercom / headset communication to all production positions.

LIGHTING

14. The performance space must have an adequate lighting system, including:
- A minimum of one hundred (100) 2.4kw dimmers
 - An ETC computerized lighting control console with at least (192) control channels. Obsession, Obsession II, Express, Expression.
 - At least three (3) over-stage electrics (stage width battens, or truss)
 - Eight (8) side lighting booms, each at least ten (10) feet tall
 - Enough lighting fixtures, cabling, and accessories as specified in the lighting plot supplied by the Company.
 - Gel for each lighting instrument, as specified by the Company.

SCENIC UNITS AND RIGGING

15. The aerial / rigging elements of A Thousand Little Cities are as follows:
- a.) The Tornado Effect
- One lineset approximately ten (10) to twelve (12) feet upstage of the plaster line has a 1/4" aircraft cable attached to it, ending in a swivel and single point harness. The harness will hang four (4) feet off the deck. A dancer will be suspended from this harness at the top of the show. During the performance, the lineset must raise, approximately 3 feet, with a dancer suspended from it. It is recommended that the arbor have fifty pounds of weight on it to moderate this imbalance and that the arbor have a line coming off it to fasten to the rail so the dancer is safe. The Company supplies the aircraft cable, swivel, harness and all necessary rigging.

b.) The Gallery Ball

A black rubber ball (12" diameter) must be attached to a lineset approximately six (6) feet upstage of the plaster line in the downstage left corner. The Company supplies the ball, and all necessary line to hang it with.

PRODUCTION PERSONNEL

16. The Presenter agrees to provide a senior stage technician with decision making authority for the venue, who will be present during all load-in, rehearsal, performance and load-out periods.
17. The Presenter also agrees to provide a qualified crew to load-in, set-up, hang, focus and load-out. The Company Production Manager will provide specifics as to load-in schedule and crew size.
18. Crew members designated to work a performance, must be available for all technical and dress rehearsal periods prior to the performance.

DRESSING ROOMS

19. The Presenter agrees to provide the following:
 - Two (2) comfortable dressing rooms, each of sufficient size to accommodate four (4) dancers. Each dressing room must be clean and well lighted. Each room must have adequate heating and cooling, chairs, mirrors, counters (or tables) and costume racks with coat hangers. Toilet and showers must be nearby.
 - Access to dressing rooms and toilets must be separate from public facilities and out of sight from public areas.

- The Presenter is responsible for keeping unauthorized persons from entering the stage and dressing room area.
- A clothing steamer must be available onsite.

ARTIST HOSPITALITY

20. The Presenter agrees to provide twelve (12) one-liter plastic bottles of commercially bottled drinking water, and four (4) pounds of packaged ice cubes to the Company, prior to each performance.

21. Two (2) hours prior to the performance, the dancers will need a light meal (ex. Soup, salad, sandwiches, cold cuts and cheese, pasta, fruit, cookies, juice, coffee, etc. Anything light and nutritious would be appreciated).

Dietary note - The dancers will not eat any products containing hydrogenated or partially-hydrogenated oils or trans-fats.

BODYVOX CONTACT INFORMATION

General Manager

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Understood, agreed to and accepted by:

For the Company

For the Presenter

Date

Date