

"BE YOUR SELF redux" Technical Specifications 2016 – V1

as at 12/08/2015

Australian Dance Theatre

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AUSTRALIAN DANCE THEATRE

	Min	Max	Ideal	Notes
Dock Dimensions/Loading				
Access to Loading Dock Area for 18 ton truck				Approx external dimensions of truck 10.3m (l) x 2.5m (w) x 3.81m (h)
Stage Dimensions				
Proscenium width	10m	12m	12m	If proscenium width is greater than 12m, legs are required to mask the opening to 12m wide.
Proscenium height	6.3m		6.5m	If proscenium height is greater than 6.5m, an adjustable pelmet or additional border may be required.
Performance area depth (including min 1m crossover)	10m		11m	Crossover MUST be on stage
Performance area width – not including wing space	10m	12m	12m	
Wing space PS and OP	2m		3m	
Grid height	5m	7m	6m	
Flys and Rigging				
Border height to trim				To suit grid height/venue
Legs height	8m			To suit grid height/venue
Panorama Masking				Will be required in most venues
Bar Length	12m		18m	
Power				
2 x 32A 3-Phase for moving lights & strobes				
1 x 10amp 240V extension for rehearsal				Located Downstage Prompt Side

Schedule				
1st Venue on Tour 3-Day Setup*				Opening Perf on 3 rd night
Consecutive Venues 2-Day Setup preferred - 1 Day Setup and Perform possible*				Opening Perf on 2 nd Night
* Assumes masking, tarkett and venue lighting is pre-rigged prior to bump-in				
Performance Time Approx. 60min (No Interval)				Performance start time to be no earlier than 19:30 and no later than 22:00.

Critical Parameters:

PRESENTER TO PROVIDE THE FOLLOWING:

Stage:

- **Minimum stage space (performing area) required 10m wide x 10m deep (includes crossover on stage) plus 2m wing space each side.**
- **Stage area (inc wings) MUST be a level sprung wooden dance floor – NO RAKE**
- Black vinyl dance floor / tarkett supplied by the venue, laid on a thoroughly cleaned stage. Special attention is requested to be certain there are no foreign objects on the stage before the tarkett is laid (i.e screws, cableties etc)
- 5 sets of legs and borders preferred. All masking to be black in colour.
- Flat black wool or velvet smother (curtain), full width of space positioned upstage to create the onstage crossover.
- All legs should be hung with any excess tied back on the 'offstage' end of the bar.
- Fly bars are to be completely cleared of venue lighting rigs, drapes or other equipment as per the provided plan/hanging plot prior to the company's arrival.
- All drapes should be pre-hung prior to load-in please. A stage-plan, specific to your venue, will be forwarded during pre-production.
- All drapes should be hung flat - especially the upstage smother/back-drop.
- Carpet Runners (or tarkett) in wings and backstage crossover may be required.

Rehearsal space: (Applies to most venues – please check with ADT's Technical Director)

- Access to adequate warm-up and rehearsal space, separate from performance area, to accommodate 8 dancers.
- This space needs to be heated and requires a minimum of 10m x 12m x 3.5m high.
- This space (to be available from day one of bump-in) must be furnished with a rehearsal sound system (CD player and speakers – with ipod connection – e.g. 3.5mm jackplug).
- Floor must be sprung wooden dance floor and have clean vinyl dance floor.

Lighting:

- A lighting/hanging plot will be forwarded, specific to your venue, during the pre-production period.
- All conventional lighting equipment (incl. accessories, consumables and colour) to be supplied by the venue/presenter (with the exception of ADT touring lighting equipment).
- Equipment to be supplied by venue:
 - Backstage blues/worklights in wings areas, and rear crossover (if used) to be rigged specifically and as per plan.
 - NO BLUES TO BE SPILLING ONTO THE STAGE AREA PLEASE – In nearly ALL instances backstage blues will need to be specifically rigged using the venue's profiles and focused carefully into the wings and rear crossover.
 - Venue standard lighting stock as per venue technical specifications including profiles, fresnels, and dimmers.
- 1 x Genie or 7m ladder for focussing.
- Be Your Self contains the use of strobe lighting effects and haze. ADT tours with a DF50 Hazemaker – please isolate any smoke detection systems as may be required.

Operate Position:

- Sound and Lighting will be operated by ADT touring technicians from a control position located within the stalls. Suitable desks should be located in this position.
- Please see Appendix C – for operate position layout. Please note that ADT's touring FOH rack is very heavy (185kgs!)
- ADT will supply cable looms (60m) to run from the operate position to the **OP side** of stage. We assume that to get to the stage these looms will run under the seats, through a floor trap or directly up to the grid and run overhead to the stage. Please notify ADT immediately if you foresee any problem with this cable path.
- ADT will provide a 5-pin dmx connector either at the operate position or on the OP side of stage to patch in to house dimmers for houselight control and backstage blues etc.
- ADT does not tour an audio multicore – inputs from the stage and sends to amplifiers are all to be cabled by house multicores.

Sound:

- ADT's sound operator will operate and mix the sound from an operate position located within the stalls. ADT supplies laptop computers to run the audio soundtrack. One CD player from the venue's stock is required as a back-up/rehearsal playback device.

Items specified below are a guide; please contact ADT's Technical Director to discuss.

MIX POSITION IN STALLS

- 1 x Stereo 31 band graphic equaliser (Klark Teknik DN360 or equivalent) patched over main left and right outputs – to be located at the operate position within stalls.

FOH SPEAKER SYSTEM

- Stereo FOH Speaker system to suit venue and deliver clear undistorted sound to all seats in the auditorium. It is imperative that the system is stereo to any balconies or dress circles that your venue may have. We also require direct control of subwoofers on a separate send from our console. ADT prefers to use D&B, Meyer and L-Acoustics. No Bose systems please.
- ADT's Soundtrack features rich and deep subsonic components - please ensure your system is adequate to reproduce these frequencies with reasonable SPL and coverage throughout the venue.

MONITOR SPEAKER SYSTEM

- An auxiliary bus from the venue's console controls the foldback levels.
- 2 x Meyer UPA or similar foldback monitors to be located at stage level at either side of the stage behind the proscenium arch.

INPUT DEVICES

- 1 x Denon DN-C380 or equivalent as playback back-up.
- 1 x DI box located on PS side of stage for mono iPod feed for rehearsals.
- 1 x Shure SM/PG58 switch mic located at prompt corner for stage/auditorium announcements, setup from the first rehearsal as a shout mic (for the Stage Manager)
- 1 x Radio mic (preferred) from first rehearsal for use in Auditorium for Associate Artistic Director

INPUTS FROM STAGE TO CONSOLE

- 2 x Channels of XLR are required for inputs from the stage to the console.
 1. Stage Managers Microphone (PS)
 2. Rehearsal Director iPod – mono DI – (OP)

OUTPUTS FROM ADT CONSOLE

- 4 x Channels of XLR are required for outputs as listed below, please have these pre-labelled at the console position in the stalls prior to the arrival of the company.
 1. FOH LEFT
 2. FOH RIGHT
 3. Subwoofers
 4. Fold Back (for dancers – 1 x wedge per side of stage)

Communication:

- Headsets during show and rehearsals:
 - 1 x Stage Manager (prompt corner) – wired
 - 1 x Lighting operator – at operate position within stalls - wired
 - 1 x Sound operator – at operate position within stalls - wired
 - 1 x Technical Director – Auditorium - wireless preferred
 - 1 x Venue Show Crew – onstage - wireless preferred

Prompt Corner:

- A camera if available with a clear view of the stage with 1 x monitor for the Stage Manager (located prompt side).
- The Stage Manager will be situated in the wings on the prompt side of stage, inside the panorama masking and adjacent to first set of legs. This is always on a small table or roadcase, specifically positioned, rather than behind a large 'house' stage management console.
- Cast call / Tannoy speaker to all dressing rooms preferred.

Consumables:

- The Company requires the Presenter to supply non-carbonated bottled water (individual bottles – 1 litre per person per day – 50cl bottles preferred) and tea and coffee in the theatre for all rehearsals and performances. 14 dancers & crew in total.
- While not a requirement of these specifications, the company are always very appreciative of the provision of any fruit, nut bars and other refreshments.
- Gaffer tape – One roll black, One roll white
- PVC tape – for venue's tarket

Wardrobe:

- Access to washing and drying facilities including washing machine, dryer, iron, ironing board, sewing machine and costume racks.
- Access to the washing and drying facilities will be required for touring technicians clothing. Wardrobe personnel will not be expected to undertake the washing of these items.

Dressing Rooms:

- These rooms must be secure and for the exclusive use of the company during the period of load-in until the completion of the load-out.
- The public must not have access to the dressing rooms.
- All dressing rooms must be clean upon arrival.
- Each dressing room requires hot showers, toilets, hot and cold running water, at least 1 rack for hanging costumes, sufficient lighting, tables, chairs and mirrors for performers to apply makeup.
- Dressing Room preferred allocation:
 - 2 dressing rooms for 8 dancers
 - 1 dressing room for Actor
 - 1 dressing room for Associate Artistic Director/Rehearsal Director
 - 1 dressing room for Production Office

Heating/Cooling:

- The stage area, dressing rooms, and rehearsal rooms must be adequately heated/cooled (21 degrees Celsius approx) from the commencement of the load-in until the completion of the load-out. Constant temperature is required to avoid the tarket floor from expanding and contracting resulting in the need for it to be re-laid.

Loading/Access:

- Please confirm that it is possible for a 10m truck to manoeuvre into position so that the rear of the trailer is directly in front of your loading dock.
- Any traffic control or permits are the responsibility of the presenter.
- Please (immediately) bring to the attention of ADT's Technical Director should your loading dock not be at the same height as the back of a truck, requiring the use of ramps or tail-gate lifters to lower the equipment to ground level. This situation may require more crew, or more time allocated in the schedule. On rare occasions this may require the venue to provide a forklift to facilitate loading and unloading.

Other:

- ADT provides rigging to suit standard 48mm round (outside diameter) fly bars. If your venue has rectangle section fly bars, please contact our Technical Director to discuss alternative rigging solutions.
- The company requires 2 x small tables and a costume rack on OP side stage.
- Prior to load-in we will send you a stage plot and a lighting plot specific to your venue. All pre-rigging and other work that can be done in advance will be highly appreciated.
- WIFI - Either wireless internet through out the venue or one wired ethernet point in the production office please.
- Please ensure that the stage and all surrounding areas are kept as clean and clear as possible as our dancers are predominantly bare-foot.

Venue Show Crew:

- 1 x Show Crew – multiskilled technician (onstage) – this person will have some onstage cues to assist dancers and be provided with a show plot at bump in by the Stage Manager
- As the dancers run around the stage throughout the show it is essential that the stage be kept clear of all venue staff except show crew.

Venue Bump-In Crew:

- Refer to venue specific Production Schedule – Appendix A
- Bump in and perform on same day is possible when required (Two-day preferred)
- Typical work hours for ADT (set-up day) are;

DAY 1

Bump in

9:00am – 1:00pm (2LX/SND, 2 STAGE – or 4x multi-skilled)

2:00pm – 6:00pm (2LX/SND, 2 STAGE – or 4x multi-skilled)

DAY 2

Rehearsals

9:00am – 1:00pm (1LX/SND, 1 STAGE – or 1x multi-skilled)

2:00pm – 6:00pm (1LX/SND, 1 STAGE – or 1x multi-skilled)

Performance – 8:00pm

7:00pm – 9:00pm (1LX/SND, 1 STAGE – or 1x multi-skilled)

Bump out

9:00pm – 11:30pm (2LX/SND, 2 STAGE – or 4x multi-skilled)

No venue operating technicians are required.

All systems operated by ADT touring technicians.

To be supplied by Australian Dance Theatre:

Touring Company (14)

- Associate Artistic Director/ Rehearsal Director – Elizabeth Old
- Technical Director / Tour Manager – Paul Cowley
- Stage Manager / Company Manager – Lucie Balsamo
- Head Lighting – Chris Petridis
- Head Sound / Stage – Lachlan Turner
- Dancers x 8
- Actor x 1

Props:

- Masks

Lighting/AV:

- 1 x FOH Lighting Rack containing - 2 x Hog 4 PC lighting console (main and back-up) with programming & playback wings
- 1 x Stage Rack containing – Ethernet and DMX conversion and distribution
- 6 x Martin Mac 700 wash
- 6 x Atomic 3000 Strobe
- 6 x Atomic Colour Scroller
- 15 x Martin Stage Cyclo (25 x some venues)
- 5 x 11m sections of 300mm Flat Truss (some venues)
- DMX distribution, Power distribution and Cabling

Sound/AV:

- 2 x Macbook Pro running Ableton Live
- 2 x Motu Digital Audio Interfaces

Staging:

- Gym mats for tumbling warm up