



TECHNICAL REQUIREMENTS

Production: Michael Pappalardo's "A Midsummer Night's Dream"

Music: Mendellsohn

Effective Date: 1 August 2015

The following technical information is for the production Michael Pappalardo's "A Midsummer Night's Dream" for the use and consideration of presenting venues.

Any changes to the following technical requirements should be discussed and negotiated directly with Melbourne City Ballet's Company Manager via admin@melbournecityballet.com.au or 0435 769 802.

Adaptions can be made according to the available equipment within venues as Melbourne City Ballet's works are intended to be flexible for touring purposes.

PERFORMANCE & REHEARSAL SPACE

A. STAGE REQUIREMENTS

Min stage depth:	6m
Min stage width:	7m
Crossover space:	at stage level, upstage (not included in "min stage depth") or behind stage
Min height clearance offstage and in wings:	4 m (blackbox suitable)
Min number of useable line-sets:	2 (for soft goods this does not include lines for electrics)
Min grid height:	pipes clear 18m

B. STAGE FLOOR AND DANCE FLOOR

The stage floor should be constructed of wood and sprung to provide flexibility or "give" Melbourne City Ballet provides its own dance floor; constructed of black, heavy-duty linoleum - each roll is approximately size 10.0 m x 1.5 m unrolled and 20-30kgs in weight. The linoleum dance floor is taped down to the stage floor using floor tape carried by Melbourne City Ballet. The Vinyl Dance floor must be mopped before classes, rehearsals and performances; the Presenter agrees to provide this service. Under no circumstances will the Melbourne City Ballet dance on a concrete floor.

C. TEMPERATURE

The stage area and dressing rooms must be at an adequate heat to ensure that artists remain at a warm body temperature prior to their performance. Melbourne City Ballet will ensure artists have taken place in company class to ensure they are at a level considered reasonable to achieve active warmth for a standard production

D. PREPARING THEATER PRIOR TO LOAD-IN

Melbourne City Ballet travel with up to a 3 ton truck loaded with scenery, flooring and equipment. Stage floor and loading area must be clear of any house equipment except for black legs and borders or permanent border lighting in order to receive Melbourne City Ballet's equipment with the most efficient use of time and labor.

E. RIGGING REQUIREMENTS

Melbourne City Ballet requires that the rigging system and battens needed for the presentations be clear of extraneous equipment and goods at the time of load-in. Each batten must be able to move freely from grid to stage, counterweighted, and have a 340 kilos workload. Each batten must be straight (no bent pipes), level to the stage floor, and be accurately marked for Stage Center. The counterweight system must have 250 kilos of additional counter weight available. Where no fly system exists within a venue, Melbourne City Ballet will provide the production through the use of the movable sets, unaccompanied by any backdrops.

F. SOFTGOODS

Melbourne City Ballet requires the Presenter to provide the following soft goods:

- 1 full stage black FLAT curtain (Where no Backdrops are being utilised)
- Enough pipe to stretch all soft goods.

If the above soft goods cannot be provided, Presenter must notify Melbourne City Ballet no less than 30 days prior to the engagement to make necessary/alternate arrangements.

G. EXCLUSIVE USE

Facilities provided for Melbourne City Ballet's use must be secure and kept for exclusive use of Melbourne City Ballet during engagement including set up time(s), rehearsal(s) and performance(s). Presenter agrees facilities must be clear of extraneous equipment, staffed appropriately, in good order at time of load-in and maintained in good order throughout the engagement. Presenter agrees that a staff member will be available onsite during times within the venue.

H. DRESSING ROOMS

Melbourne City Ballet requires dressing room space to accommodate for a total of 9 women and 5 men.

Generally, dressing rooms need to have the following to assist the artists:

- A counter space with a mirror for artists to complete their make up
- 1 chair per performer
- Costume racks
- Lighting and adequate power for multiple hair dryers, curlers, heaters, etc...
- Access to running water and bathroom facilities

I. LOADING AREA

Melbourne City Ballet will require utilisation of a theatre's loading area for the purpose of bumping in and out sets, floors and other items associated with the production. Melbourne City Ballet does not travel with a ramp.

J. PARKING

If Melbourne City Ballet's truck cannot be left in the loading dock during the engagement, a parking area will be required for the truck that is close to theatre and easily accessible throughout Melbourne City Ballet engagement. In addition, Melbourne City Ballet may need a minimum of two (2) parking spaces for Melbourne City Ballet vehicles, available for entire engagement and without cost to Melbourne City Ballet.

PERSONEL & SCHEDULING

A. LOAD-IN, SET-UP, PERFORMANCE AND LOAD-OUT

The theater and stage must be made available to Melbourne City Ballet prior to the first performance for the purpose of unloading and setting up technical equipment; hanging scenery; hanging, circuiting, and focusing lighting; inspecting sets and costumes; and rehearsing. Typically, two (2) hours of work are required on the day prior to the first performance. In addition, 4 (4) hours of technical work, including a technical rehearsal, are required for each different program. This technical work usually takes place on the day of the performance prior to the start of the performance. The performance usually requires less than four (4) hours of work and the load-out usually requires less than two (2) hours of work. In outdoor venues, two nights before the first performance are required for technical work: the first night is required to focus the lighting; the second night is used for a technical rehearsal.

B. TECHNICAL CREW-

The Presenter agrees to provide and pay for competent and experienced stage labor. Crew may not change during a load-in call, load-out call, or note/work call. Crew members for all performances and rehearsals must be the same throughout the full engagement. The following technical personnel are required for the entire engagement:

LOAD-IN/LOAD-OUT CREW:

1 Lighting Technician
1 Fly Man

RUNNING CREW:

1 Lighting Technician
1 Fly man

These personnel requirements are subject to change due to local work rules, the condition of the venue and Melbourne City Ballet repertory and must be confirmed by the Melbourne City Ballet Production Stage Manager, Company Manager or Technical Manager.

C. ROSTER

The following is a general representation of our planned time within the venue. Where lighting is rigged prior to arrival, time frames should generally run as follows:

*12:00PM: BUMP IN - Lay Floors & Configure Sets
1:00 PM: BALLET CLASS
2:30 PM: LIGHTING PLOT
3:30 PM: SPACING/RUN THROUGH
4:30 PM: BREAK
6:00PM: SMALL BARRE CLASS
7:30 PM: PERFORMANCE
9:00PM: CEASE PERFORMANCE
9:15PM: COMMENCE BUMP OUT
10:00PM: BUMP OUT COMPLETED.*

Where workshops are to occur during the day, small adaptations to the timetable would be made accordingly. Commencement times for performances may vary depending on the venue.

LIGHTING REQUIREMENTS

A. LIGHTING

Melbourne City Ballet does not carry any lighting equipment. Presenter agrees to pre-hang Melbourne City Ballet light plot prior to Melbourne City Ballet load-in. Pre-hang will include hanging and/or installing all lighting equipment, cabling, patching and verifying that all equipment is in good working order.

B. LIGHT PLOT

Melbourne City Ballet has provided a lighting plot which is standard and can normally be adapted to fit the circumstances of each theater. Light plot will take into account but not necessarily be limited by equipment inventory.

*See Appendix for Attached Lighting Plot for this Production

C. COMPUTER LIGHTING BOARD

Presenter agrees to provide a computer memory lighting board and a trained and skilled operator for that lighting board. Producer will provide the cues for the production with plenty of notice to ensure the presenter can advise of any issues that both parties need to work around for the benefit of the production.

D. STAGE LADDER or ELECTRIC LIFT

Melbourne City Ballet will require a ladder or electronic lift to be on stage upon arrival of the production crew of sufficient height to reach lights in case lights require focusing or be gelled.

AUDIO REQUIREMENTS

A. SOUND SYSTEM

The Presenter is expected to provide an adequate sound system. Inventory of theater's sound equipment and the theater's technical specifications should be received by the Company Manager no less than 30 days

prior to the performance date for sufficient planning.

1. The sound system supplied should be of sufficient size and power to fill the auditorium or audience area with clarity and without overload. The system should be capable of reproducing symphonic music at an audible level to the outermost seats without distortion or noise.
2. A Midsummer Night's Dream is played through a standard AV port from an Apple Mac Laptop

B. HEADSET COMMUNICATION & PAGING SYSTEM

Melbourne City Ballet require a three (3) station Clear Com headset communication system where available. In addition, Melbourne City Ballet usually requires announcement and program capabilities from Melbourne City Ballet's Stage Manager location to all dressing room areas. Melbourne City Ballet understand that many venues will not have this capability - where this is the case, prior discussion with Melbourne City Ballet's Company Manager is required so prior planning can occur.

C. MICROPHONES

Melbourne City Ballet requires a microphone in the center of the audience area for rehearsals and a microphone backstage for possible use in performances for announcements (where this is not done by the theatre).

SCENERY, PROPS & COSTUMES

A. SCENERY, PROPERTIES AND COSTUMES

Melbourne City Ballet will supply and carry all the scenery, properties and costumes necessary for proper presentation of the ballets. A full list can be found in the Appendix accompanying this document.

OTHERS

A. WATER

The Presenter will provide access to cold water (via taps) for Melbourne City Ballet members for the entire length of the engagement.

APPENDIX

SET & PROP TECHNICAL INFORMATION

A. PRODUCTION SETS

Melbourne City Ballet's production of *A Midsummer Night's Dream* operates with three different backdrops with dimensions 12m x 6m.

- 1 x Dark Cloud Backdrop
- 1 x Athenian Garden Backdrop
- 1 x Forest (with optional Forest Legs)

In addition, there is also a large flower (which the prop flower sits inside of) that needs to be suspended via flies (where possible)

Athenian Garden
Clouds Backdrop
Forrest Backdrop
Flower

Front of Stage

B. PRODUCTION PROPS

Melbourne City Ballet's production of *A Midsummer Night's Dream* operates with a large number of sets and props to be utilised throughout the production. These will be supplied by Melbourne City Ballet. This list includes but is not limited to:

- Titania's Throne (Chair)
- Flower
- 2 x Sponge/Plastic "Wooden" Tree Stumps
- 5 x Riding Crops
- 6 x Hunting Bows (No Arrows)

C. STAGE CONFIGURATION

Note: This production is largely operated through the use of backdrops with the exception of the tree trunks and chair which come on stage during the production.

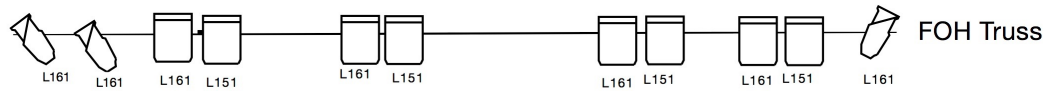
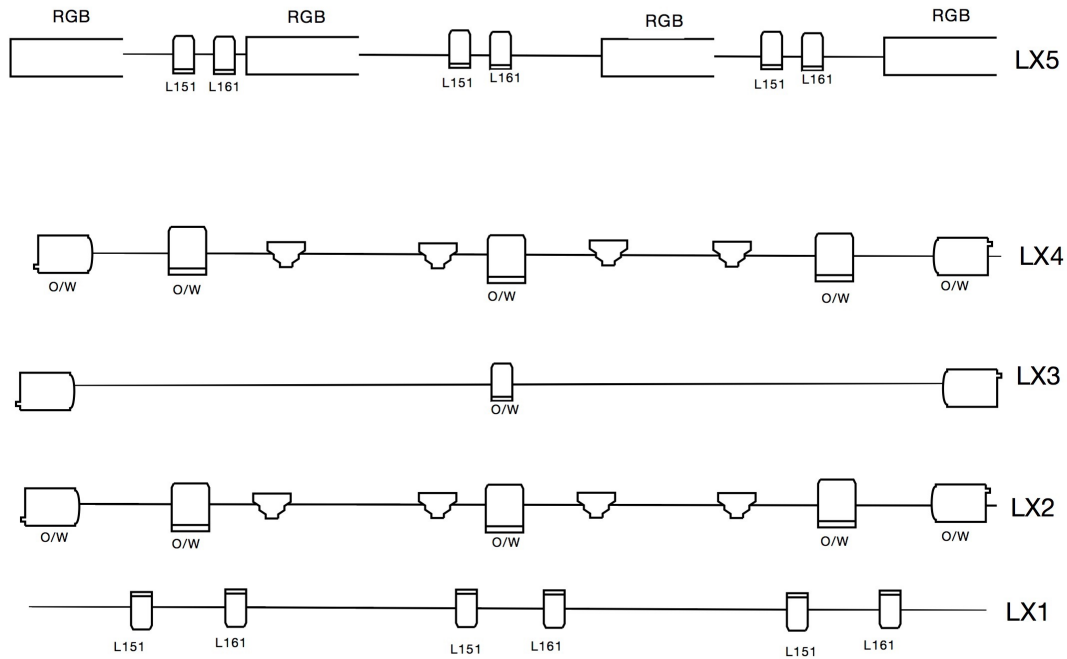
D. PRODUCTION CUES -

Note: Cues will be provided shortly. Cues are predominantly a series of blue, warm yellow and purple washes with white face light with a fairly simple operation.

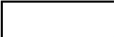
E. LIGHTING PLOT - STANDARD

Note: This production can be completed with both the use of LED coloured washes or with the absence of which would result in the usage of soft and harsh white lights.

Melbourne City Ballet - A Midsummer Night's Dream



-  LED Par
-  ETC Source 4 26 deg
-  Selecon 650W Frsenel
-  Prolite 1000W PC
-  Selecon 1.2Kw Frsenel

 Prolite 3 way 500W cyc unit

Focusing Notes:-

two op source 4's are for op balcony and boys hiding spot respectively
 p source 4 is for opposite balcony
 2 washes one warm one cool divide into 4
 sections evenly across stage as mid focus is used
 central special used for bed in final scene