

**DAVID ROUSSEVE**

# **Stardust**

**TOUR 2013-2014**

## **TECHNICAL RIDER**

THIS RIDER HAS BEEN PREPARED TO DETAIL THE REQUIREMENTS THAT ARE NECESSARY TO ENABLE THE ARTISTS TO PRESENT THE BEST POSSIBLE SHOW FOR YOUR PATRONS.

**PLEASE READ CAREFULLY. PRESENTER MUST FULFILL ALL TERMS AND CONDITIONS CONTAINED IN THIS TECHNICAL AND PRODUCTION RIDER.**

Only Rousseve representatives can authorize any adjustments to this rider. If you have immediate questions, comments, or concerns please contact:

Christopher Kuhl

Technical Contact

Email: [chriskuhl@gmail.com](mailto:chriskuhl@gmail.com)

Tel: +1-505-238-5783

Skype: chriskuhl2

Version 1

May 1, 2013

STARDUST is a dance-theatre piece involving 10 dancers and incorporating lighting, sound, and video playback.

---

**PRESENTER SHALL FURNISH AT ITS OWN EXPENSE** the exclusive use of the theater, well heated or air-conditioned, lighted, cleaned, and staffed including box office and janitorial personnel with equipment and personnel therein contained as specifically described in this rider.

1. **SPACE AND VENUE:** The minimum requirements for the theatre are as follows. Please inform us of specifics of your performance space.
  - a. STARDUST is designed to fit within a footprint of 35 feet wide and 35 feet deep. These dimensions represent usable performance space, and do not include wing space or space downstage of a proscenium. As such, these measurements represent the minimum dimensions of the performance space in which the production can be presented.
  - b. STARDUST is intended for a proscenium stage or a black box theatre with seating directly opposite the performance area. Surround seating or a stage with more than a minimum thrust is not appropriate for this production. In venues with prosceniums, the minimum dimension for the proscenium opening is 35 feet wide and 18 feet tall.
  - c. Outside of the performance footprint, theater must have adequate offstage wing space (left, right, back stage) for unobstructed entry/exit of performers. An out of view crossover is required and used several times during the performance.
  - d. The stage must have a grid or fly system of at least 6 pipes to be used as lighting electrics, soft good positions, and one overhead video hanging position.
  - e. Upon the Company's arrival, performing space must be clean and clear of all obstructions besides items specifically requested in this rider.
  - f. STARDUST will have exclusive use of the theater space. The stage/venue must be locked and secure at all times. Any loss or damage to the Company's equipment will be compensated by the Presenter.
  
2. **FLOORING**
  - a. The floor must be a suitable for dance. Concrete or other equivalent hard surfaces will be unacceptable for the Company. The stage floor must be smooth, level, and free of protrusions or holes. The stage must be covered with either new or very good condition grey marley. The marley must cover the full performance area; from the upstage projection surface to the edge of the apron. The marley must also have clean edges on the stage left and stage right side.
  
3. **HEATING**
  - a. The stage area and dressing rooms must be heated to a minimum of 73 degrees Fahrenheit during both rehearsals and performances.

#### 4. SCENIC

- a. STARDUST will require the presenter to provide a full set of SR and SL black flat (without fullness) legs. These legs will need to fully mask the offstage wing space. The ideal opening between the onstage edges of these legs is roughly 35'. All rigging hardware must be provided by the presenter.
- b. STARDUST requires the presenter to provide a full stage/full height rear plastic projection screen. This screen will be used as both as a projection surface and a lighting surface. Rear projection is preferable in all venues that have ample space upstage of the screen. In venues that do not have rear projection capacities the company will expect that the venue provide a upstage white cyc or plastic front projection screen. All rigging hardware must be provided by the presenter.
- c. STARDUST requires the presenter to cleanly mask both the SL/SR and top edges (Legs and Borders ) of the full stage/full height upstage screen. Please note: STARDUST requires that this masking perfectly frames projection area and that the audience cannot not see any white fabric outside of area that the projector covers. This masking needs to be made of clean/flat (without fullness) black fabric.
- d. STARDUST requires the presenter to provide one overhead rigging position that allows a projector to be cleanly focused straight down to the marly floor.
- e. STARDUST requires the presenter to provide one medium sized mirror ball and motor.
- f. The company will tour with one oversized "I-Phone" prop / projection surface. It measures 61" x 30" and comes with its own rolling base. It travels in one hard sided suitcase and one medium sized portfolio case.
- g. STARDUST will also require the presenter to provide the following items in new or good condition:
  - i. One prop table measuring at least 6' long
  - ii. Black gaff tape
  - iii. White gaff tape
  - iv. One roll of glow-in-the-dark spike tape
  - v. Three rolls of spike tape (pink, bright green, yellow)

#### 5. POWER REQUIREMENTS

- a. STARDUST requires clean, separate power for Light, Sound, and Video. Priority should be given to ensuring that all video is powered using the same phase. Presenter will need to provide power conditioners or power converters that are appropriate for electronics, and that have zero ground bleed.
- b. Additionally, one 15 amp circuit is required to power a small projector that sits DSR during the performance. Please insure that this circuit is isolated from all lighting and sound power.

## 6. LIGHTING REQUIREMENTS

STARDUST requires a package of lighting equipment with a qualified Master Electrician at the Presenters sole expense, for the Company's use in connection with the engagement. Lighting should be hung, circuited, colored, and patched according to the light plot prior to the Company's first day of load in. The lighting needs are listed below.

- a. All lighting equipment and gel color are to be supplied by the presenter. The Company Lighting Director will provide a final light plot based upon venue that utilizes house inventories as much as possible upon receipt of 1) accurate to-scale drawings of the venue in both plan and centerline section view, and 2) full technical specifications and inventories.
- b. STARDUST requires a computerized lighting console with one DMX 512 universe capable of controlling and playing back timed cues. IE: ETC Eos/Ion/Element, ETC Obsession, Stand 550, or ETC express with at least 250 channels. Dimmers must be able to be “soft” patched into specific channels. It must have 1 timed fader pair and a minimum of 24 programmable sub-masters. In addition, the console must have remote monitors or is able to be moved to a tech table located in the middle of the house for the rehearsal period prior to the first public performance. Presenter will specify the manufacturer and model of the venue’s lighting console and provide appropriate operating manuals prior to load-in. This communication should occur with enough time to allow for the replacement of the lighting console if it does not meet the approval of the Company Lighting Director.
- c. All lighting equipment to be supplied by the Presenter. The light plot consists of approximately 156 conventional lighting instruments broken down as follows.
  - (40) ETC S4 PAR Units 575w or PAR 64 Units 1000w.
  - (80) ETC S4 Units 575w. (Barrel TBD)
  - (10) Par 20 Wide Flood Birdies. Floor Mounted. 100w.
  - (10) Three Cell Far Cyc units. 1000w per cell.
  - (6) 6’-0” MR-16 Mini Strips.
- d. Presenter will provide all gel (color filters), and rental of any specific additional lighting equipment necessary to supplement Venue’s inventory, to be determined by the Company Lighting Director on a per Venue basis. STARDUST requires a minimum of 140 dimmers at 2.4kw. Presenter will provide and determine all cable necessary for the realization of the light plot. Presenter will also provide an A-frame ladder, personnel lift or alternative means for lighting focus.
- e. The Presenter will provide (8) 12’-0” lighting booms, towers, or trees.
- f. The Presenter will provide (8) floorplates for ETC S4 fixtures.

- g. The Presenter will provide an expert lighting console operator for the load in, technical rehearsals, and performances.
- h. The Presenter will provide a light design and stage management station located in the center of the audience seating area for all technical rehearsals. This position should be large enough to comfortably accommodate:
  - 1. Company Lighting Director.
  - 2. Company Stage Manager.
  - 3. Choreographer.
  - 4. Remote light design station with console monitors.
  - 5. (2) Clear Com unit patched to the light board operator and the sound engineer.
  - 6. (3) Little Lites.
  - 7. (1) god mic.
- i. Lighting supplied by the presenter must be discussed with and approved in advance by the Company Lighting Director.

## 7. AUDIO REQUIREMENTS

STARDUST requires a public address sound system with at least 8 working channels and a minimum of 3 professional loudspeakers appropriately sized for the venue (discreet left, right, and subwoofer channels). All speaker sections must have available 32 band equalization either via outboard equalizers or as a part of a digital mixer output matrix. The additional use of house delay zones will be determined on a per-venue basis. Presenter will provide amplification, cabling, and interconnect, as well as all rigging hardware required to fly speakers as needed.

- a. STARDUST will also require the presenter to provide the following sound equipment:
  - i. (1) Floor /Area Microphones located DSR. Please discuss.
  - ii. (1) Floor /Area Microphones located DSC. Please discuss.
  - iii. (2-4) Onstage side fill monitors. Please discuss.
  - iv. All necessary cables and adapters to connect the microphones to the public address system.
- b. Presenter must provide a sound engineer/mixer. This engineer/mixer will be responsible for:
  - i. Live mixing the various sound elements.
  - ii. Pre-show sound checks.
  - iii. Setup and wiring of house sound system per the direction of the Company Production Manager.
  - iv. Delay timing all speakers.
  - v. Tuning/equalizing the speaker system.
  - vi. Assisting the Company Production Manager as needed in all other sound related tasks during the load-in/setup/tech period.
- c. The Presenter will also provide a god microphone to be used by the company lighting director and choreographer. This microphone will need to be located at the tech table area for all technical rehearsals.

- d. Presenter will provide Clear Com communication for all rehearsals and performances in the following locations:
  - i. (1) Front of house position for sound engineer.
  - ii. (1) Front of house position for light board operator.
  - iii. (1) Front of house position for Company Lighting Director.
  - iv. (1) Front of house position for Company Stage Manger.
  - v. (2) Offstage location for run crew. SL. SR.

## 8. VIDEO REQUIREMENTS

STARDUST will require the presenter to provide a package of video equipment with a qualified video technician for the company's sole use in connection with the engagement.

- a. The projectors required for STARDUST may vary depending on the size of the house and the location of hanging positions. Lensing to be determined after receipt of an accurate to-scale drawing of the venue in both plan and CL section view, and full technical specifications and inventories. Listed below are the minimum requirements for the projection system.
- b. Listed below is the video equipment required for STARDUST.
  - i. (1) 10,000 lumen projector with hanging hardware focused at the center rear of the screen. In venues where rear projection is not feasible; the projector will be hung on a front of house position on center and then will be focused on the upstage white cyc / plastic projection screen. The image should cover the full width and full height of the screen. The aspect ratio of the projected image is 16/9. The angle of the projector to the screen needs to be as steep as possible as to avoid dancers shadows on the projection screen. Please discuss in detail with company Production Manager.
  - ii. (1) 5,000 lumen projector. This projector hangs above the stage and is focused directly down. The projected image should be at least approximately 15x15 in size.
  - iii. The company will tour with a smaller projector that rests on the downstage edge of the deck and is focused onto the prop "I-Phone".
  - iv. (2) Remote controlled dousers or internal shutters used to fully blackout the video image during the performance.
- c. STARDUST's audio and video content will play back via a Q-lab file from either a computer that the Company provides or a computer that Presenter provides. Lets talk more!
- d. The Presenter will provide all cable to power and transmit image from the front of house playback station to both projectors. The Presenter must provide high quality, shielded VGA, DVI, CAT 5, fiber optic, or component signal cable with DA. In situations where cables exceed 75', the Company may require the presenter to provide signal amplifiers, baluns, and converters to maintain signal quality.

## **9. WARDROBE**

- a. The Presenter will supply dry cleaning and laundry services for all costumes. Some costume elements must be cleaned, pressed, and ready for rehearsal or performance the following day. One wardrobe staff member is necessary for load in, dress rehearsals, each performance, and load out.
- b. The Presenter will provide one ironing board, one iron, one steamer, and one washing machine and dryer.

## **10. SAFE SPACE**

- a. The Presenter will provide a locked, secure space to store the Company's costumes and equipment.

## **11. DRESSING ROOMS AND WORK AREA**

- a. The company of STARDUST requires two medium sized dressing rooms plus 1 Star Dressing Room. The dressing rooms should be equipped with sufficient number of chairs, lighted mirrors, AC outlets, racks for hanging costumes, tables for the artists, reasonably accessible toilet and washing /shower facilities with hot and cold running water and 15 clean towels per dress rehearsal/performance. These spaces should be available from the beginning of Load-In. All dressing rooms must be clean and well heated or air conditioned as deemed appropriate by the artists.
- b. The Presenter will provide a Green Room.
- c. The Presenter will also provide access to a production office with a desk, phone, fax, print, and internet access.
- d. The Presenter will provide access to high speed wireless internet available throughout the performance venue.

## **12. HOSPITALITY**

- a. The Presenter will provide bottled drinking water (both carbonated and still), coffee, cookies, energy bars, a selection of teas (both herbal and caffeinated), coke-cola, and fresh / dried fruit in sufficient quantities to provide for both Company technicians, performers, and artistic staff for the entire duration of the engagement, replenished daily, available starting the first day of Load-In.
- b. These food items should be presented in a location in close proximity to the stage.
- c. The Company will require the Presenter provide a list of very available and recommended bodywork practitioners. This list should include massage, chiropractors, acupuncturists, etc.

### **13. CREW AND OPERATION**

- a. The Presenter will provide a full technical crew for the entire load in, light and video focus, technical rehearsal period, dress rehearsal, performances, and load out. The crew will consist of lighting, video, sound, stage, and wardrobe technicians. The exact number of crew members will be determined via mutual conversation with the venue Production Manager. The crew must work under direct supervision on the Company Production Manager and must adhere to the work / performance schedule that will be prepared on a per-venue basis.
- b. The show crew must be present for all technical rehearsals, dress rehearsals and show calls. This show crew must consist of the same individuals for the entirety of the engagement and will be used to help operate the sound and light consoles, the set/reset of the stage and to assist with backstage operations, changes and transitions during the performance. The minimum show crew required: 1 light board operator, 1 sound/video engineer, 1 deckhands/stagehands, and 1 wardrobe.

### **14. WORK SCHEDULE**

- a. The Presenter will provide exclusive and complete use of the facility and its equipment from the beginning of Load-In through the completion of Load-Out.
- b. A detailed schedule for Load-In, technical rehearsals, performances, and Load-Out with specific personnel requirements will be prepared on a per-venue basis. Below you will find a sample schedule. The actual schedule for each venue will be built and refined in consultation with each Venue Production Manager / Technical Director.

## Sample Schedule

Presenter must provide technicians during the schedule outlined below. Please note that this schedule assumes that lights have been hung, circuited, colored and are ready to focus and that sound equipment has been installed according to the Company's specifications PRIOR to the company's load in.

### Day 1

#### **(Load in, Sound Check and Tech Rehearsal)**

10:00-1:00- Load in.

Lunch Break

2:00-7:00- Light focus. Video Focus. Sound prep, Sound check.

Dinner Break

7:00-10:00 Technical Rehearsal.

### Day 2

#### **Notes. Dress Rehearsal. Performance #1**

10:00-11:00 Technical notes.

11:00-12:00 Dancers warm up onstage.

12:00-2:00 Dress Rehearsal

Lunch Break

3:00-5:00 Notes with company onstage.

Dinner Break

6:00-8:00 Prep for Show

8:00-9:30 Performance #1

### Day 3

#### **Notes. Performance #2. Strike.**

2:00-5:00 Notes with company onstage.

6:00-8:00 Prep for Show.

8:00-9:30 Performance #2

9:30-12:00 Strike and Pack.

**PRESENTER IS REQUESTED TO SEND:**

1. COMPLETE 1/4" (1:48) SCALE DRAWINGS OF THE PERFORMING SPACE. VECTORWORKS 2012 AND LIGHTWRIGHT 5.
2. A COMPLETE LISTS OF SOUND, VIDEO, LIGHTING AND SOFT GOODS AVAILABLE AT THE THEATER.

Only Roussève representatives can authorize any adjustments to this rider. If you have immediate questions, comments, or concerns please contact:

Christopher Kuhl

Technical Contact

Email: [chriskuhl@gmail.com](mailto:chriskuhl@gmail.com)

Tel: +1-505-238-5783

Skype: chriskuhl2

Version 1

May 1, 2013