

## **RUBBERBAND**

### **TECHNICAL RIDERS 6.8.2020\_last update**

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# RUBBERBAND

## TECHNICAL RIDER

*Vic's Mix*  
v.12

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[www.rbdg.ca](http://www.rbdg.ca)

Presenter : \_\_\_\_\_

Venue : \_\_\_\_\_

Date(s) of performance(s) : \_\_\_\_\_

The following indications are the minimal technical requirements for the proper presentation of *Vic's Mix* by RUBBERBAND (RBDG). If any characteristic of the venue prevents you from complying with this technical rider, you must immediately inform RBDG.

## **1 – TOURING PERSONNEL (MINIMUM 10 PEOPLE) AND REQUIRED VENUE PERSONNEL**

- 1 Choreographer
- 7 Dancers
- 1 Technical Director
- 1 Tour Director/Production Manager

### **SET-UP AND PERFORMANCE**

#### **RBDG personnel:**

1 technical director, 1 tour director/production manager

#### **Personnel to be provided by the Presenter during the set-up:**

3 lighting technicians, 1 sound technician, 2 stage hands, 1 wardrobe assistant

#### **Personnel to be provided by the Presenter during the performance:**

1 sound technician, 1 wardrobe assistant if there are several performances

## **2 – SCHEDULE**

### **SET-UP SCHEDULE - One day before the show**

09:00 - 01:00 Hang 100 fixtures, marley mat, sound set up

01:00 - 02:00 Lunch

02:00 - 03:00 Sound check, position booms, spike floor and wings

03:00 - 07:00 Finish focus

### **Day of first performance**

09:00 - 01:00 Write light cues and sound levels, sweep and mop stage, costume preparation

01:00 - 02:00 Crew lunch, dancers' class on stage with work lights

13:00 - 16:00 Run-through including all show call technicians, ironing and preparation of costume with assistant wardrobe

16:00 - 18:00 Music rehearsal, lighting and set work notes

18:00 - 19:00 Crew dinner, stage required for warm up

19:00 - Show call

19:45 - House opens

20:00 - Performance

21:15 - Post-show costume laundry

### **Subsequent days with a repeat program**

11:00 - 12:00 Sweep and mop stage

12:00 - 13:00 Dancers warm up on stage with work lights (no tech)

13:00 - 17:00 Costumes: ironing/steaming

13:00 - 19:30 Rehearsal on stage in work lights (no tech)

19:00 - Show call for everyone

19:00 - Sweep and mop stage

19:45 - House opens

20:05 - Performance

21:15 - Take out, cleaning and pressing of costume

### 3 – DOOR OPENING

Latecomers will be allowed to enter the venue at designated times during the performance.

19:45 House opens

20:00 Performance

20:15 Latecomers' call

### 4 – LENGTH OF THE PERFORMANCE

70 minutes (Including a pause of 5 minutes between act one and act two. No intermission, unless requested).

### 5 – STAGE FLOOR REQUIREMENTS

The floor must be covered by a black marley dance floor. This marley is absolutely necessary to the performance.

### 6 – STAGE REQUIREMENTS

DANCE AREA: Width 34'-00" / 10.36 metres  
Depth 27'-00" / 8.23 metres  
The minimum acceptable is 28'x 24' (8.53 metres x 7.3 metres).

CROSSOVER: Clear upstage access is required during the performance to allow free movement between stage right to stage left. This space may be behind the black scrim, the backdrop, or can be an adjacent offstage hallway. Must be equipped with blue or rope lights.

WING SPACE: A minimum wing space clearance of 3'-00" (91 cm) stage right and stage left is required.

GRID HEIGHT: The grid or hanging position needs to be a minimum of 13'-00" (3.7 metres).

STORAGE SPACE: If RBDG provides the dance carpet, we will need space to store our empty boxes, i.e. 3 boxes measuring 2'-00" x 2'-00" x 5'-00" (60 cm x 60 cm x 1.5 metre).

N.B.: During rehearsal and performance, the stage and wings areas must be kept at all times at a minimum room temperature of 22° C or 72° F.

### 7 – MASKING PROVIDED BY THE PRESENTER

- Black Italian masking composed of back traveler, borders and legs. Masking has to be in flat black velvet.
- A minimum of 4 sets of black legs and borders. We may require more legs and/or borders as necessary to mask the stage.

A detailed plan for the hanging of the curtains shall be provided by RBDG.

## 8 – LIGHTING

### LIGHTING BOARD

- Our lighting technician(s) will operate our lighting board, etc.

### DMX 512 PROTOCOL

- Our lighting board works with DMX 512. Should your protocol be different from this one, please advise us so that a solution may be planned accordingly.

### HOUSE LIGHTS

- We must be able to control the house lights from our lighting booth.

### LIGHTING BOOTH

- The ideal place for the lighting booth is at the back center of the house. If this is not possible, the lighting booth must be located in an area providing full view of the stage as well as suitable audibility. There must not be a window separating the control booth from the hall.

### LIGHTING EQUIPMENT PROVIDED BY THE PRESENTER

- The types and quantity of lighting instruments required may vary according to the venue. **The total number of fixtures usually required for this show is approximately 80.** A final list will be sent with a lighting plot adapted to the venue. We will make every effort to adapt our lighting plot to the lighting equipment of the venue.

Listed below are the **approximate** lighting requirements for the performance:

- 12 zoom profile in FOH position
- 6 50 degree ETC
- 32 36 degree ETC
- 24 Fresnels 1K
- 10 pars 64 medium
- 10 booms of at least 4' or 5 booms and 5 wood floor base
- 01 at least 80 2.4K dimmers
- 1 computer screen with vga plug
- oil base hazer with fan (mdg or neutron or equivalent)

### LIGHTING EQUIPMENT PROVIDED BY THE COMPANY

- 01 - ETC ION lighting console.

## 9 – SOUND

### SOUND EQUIPMENT PROVIDED BY THE PRESENTER

- One professional quality house mixing console. The minimum configuration should include at least 6 inputs, a stereo output and two post fader auxiliary busses.
- Stereo house PA system capable of producing a continuous 90 dB at the back of the house.
- At least two 250w speakers on stage.
- A communication system with headsets for all members of the crew (both stage hands, lighting and sound technicians).
- A small lamp with a dimmer.

### SOUND EQUIPMENT PROVIDED BY THE COMPANY

- 1 computer with 2 xlr outputs for playback from a sound card.

## 10 – REHEARSAL STUDIO PROVIDED BY THE PRESENTER

- The studio must be an area free of obstructions (pillars, beams, etc.) of approximately 30' x 30' (9m x 9m). This studio should have mirrors on one of its walls.
- The floor must be covered with professional dance carpet.
- The Company will require the use of a studio-size sound system with an auxiliary input to receive an iPod (the Presenter needs to provide a 1/8-jack wire adaptor).
- The Company shall have access to the studio five hours a day.
- Ideally, the studio will be located in the same complex as the venue, or if not, as close to the venue as possible.
- One performance days, the Company will use the studio if it is connected to the venue, or will use the stage.
- This area must be in a secure location and for the sole use of the Company during the hours reserved.
- The studio must be clean and room temperature must be kept at a minimum of 22° C or 72° F.

## 11 – MISCELLANEOUS ITEMS PROVIDED DAILY BY THE PRESENTER

Please note that we have a member of RBDG that is severely allergic to nuts. For this reason, the items mentioned below must be **without nuts**.

All these items must be in quantities enough for 10 people.

- Spring water, not in individual bottles if possible.
- Coffee, tea, herbal tea, regular and vegan milk, sugar.
- Kombucha and Gatorade.
- Fresh fruits and vegetables, cleaned and cut.
- Humus and peanut butter (only exception to the no-nut rule).
- Sandwiches and salads.
- Protein bars and granola bars.
- Chips, crackers and pita bread.
- Black chocolate.

Local products, vegetarian and vegan options are always appreciated.

These items are to be provided as of the beginning of the load-in.

## 12 – DRESSING ROOMS

- At least 2 dressing rooms that can accommodate ten (10) people.
- These dressing rooms must be equipped with:
  - Showers, sinks, toilets, hand soap and paper towels.
  - 10 bath towels, 10 hand towels and 10 face cloths.
  - Make-up tables with mirrors and adequate lighting.
  - Clothes racks and at least 40 coat hangers.
- The dressing rooms must be clean, secure, well-lit and kept at a minimum room temperature of 22°C / 72°F.
- The dressing rooms must be available strictly to the Company personnel at all times. The presenter must provide a key to the Tour Director so that he/she may lock the dressing rooms as needed.

## 13 – WARDROBE FACILITIES PROVIDED BY THE PRESENTER

- One wardrobe assistant during the day before and after each performance to wash, dry, and steam costumes and make small repairs. Costumes must be washed between each performance and ready 90 minutes prior to showtime.

- Washer and dryer, laundry detergent and softener, steamer, iron, ironing board and sewing machine for costume maintenance.
- Large fan to dry 'dry clean only' costumes.
- 2 laundry baskets.

## 14 – SECURITY

- During rehearsals and performances, the access to the stage must be strictly restricted to the working technical and artistic personnel.
- A first aid kit and ice must be available on stage at all times.
- The presenter shall protect and secure all Company's staff, equipment and belongings at all times from the time of the load-in to the end of the load-out.

## 15 – PLANS AND INFORMATION PROVIDED BY THE PRESENTER AT LEAST 4 WEEKS BEFORE THE SHOW

### CONTACTS

- Address to ship our equipment and where Presenter will receive it and unload.
- Postal and e-mail addresses as well as the telephone number of the technical director of the venue. This person must be at the venue, with the Company, during the set-up, the show, and the strike.
- E-mail address and telephone number of the Presenter or person to be contacted regarding any logistical questions.

### PLANS AND LIST OF MATERIALS

- Outside plans of the venue or written description of the location of the loading dock, artists' entrance and reserved parking area for the Company's vehicles (including the equipment truck, 1 compact car, and 1 large SUV).
- Plans with of a scale not less than 1:50 or (1/4" = 1'-0").
- AutoCad ou dxf plans are appreciated.
- Ground plan (plan view), showing the layout of the stage, backstage, audience seating, booths area, rehearsal space (if possible), technical office, and dressing rooms.
- Electrical plan (plan view) showing all lighting positions, circuit positions and numbers, all permanently hung instruments, the lay-out of fly lines and electric lines, positioning of all curtains.
- Profile Plan (section view) showing stage and audience rakes, proscenium, height of the ceiling, FOH, stage grid, masking fly tower and normal trim of onstage electric and soft goods.
- Inventory lists of all sound and lighting equipment and stage masking.

### MEDICAL SERVICES

- A list of the following services in your area including addresses and phone numbers: drugstores, medical center, doctors, physiotherapists and massage therapists.

### RESTAURANTS

- If available, a list of restaurants located near the venue and hotel would be appreciated.

## 16 – TRANSLATORS

- The PRESENTER must provide translators if the house crew does not speak French or English.

## 17 – MEDIA

- Photo and video cameras, be they for archival or for promotional purposes, will not be permitted in the

- venue during performances or rehearsals.
- All interviews or photo sessions must be scheduled outside of performance days according to prior agreement with RBDG's communications department.
- RBDG stock photos are available on demand.

## 18 – CONTACT INFORMATION

*Please communicate with RUBBERBAND if the venue does not satisfy all of the above criteria.*

Yan Lee Chan  
Technical Director  
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Fannie Bellefeuille  
Executive Director  
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[fannie@rbdg.ca](mailto:fannie@rbdg.ca)

### **RUBBERBAND**

Choreographer and Artistic Director  
Executive Director  
Technical Director  
Production Manager  
Communications Officer

Victor Quijada  
Fannie Bellefeuille  
Yan Lee Chan  
Véronique Perreault  
Julie Laviolette

### **REPRESENTATION**

Pentacle / USA:  
Station Bleue / Canada:  
NORDDEUTSCHE KONZERTDIREKTION /  
Belgium, Netherlands, Luxembourg, Germany,  
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Sandy Garcia, [sandyg@pentacle.org](mailto:sandyg@pentacle.org)  
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### **HEAD OFFICE**

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# RUBBERBAND

## TECHNICAL RIDER

*City Thread / Fils de Ville*  
v.12

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460 Sainte-Catherine Street West, suite 726, Montreal (Quebec) H3B 1A7  
Tel. No. : 514 725-7868

[www.rbdg.ca](http://www.rbdg.ca)

Presenter: \_\_\_\_\_

Venue: \_\_\_\_\_

Date(s) of performance(s): \_\_\_\_\_

The following are the minimal technical requirements for the presentation of *City Thread*. RUBBERBAND must be informed immediately of any discrepancies between the indications in this rider and the characteristics of your venue.

## **1 – TOURING PERSONNEL AND REQUIRED VENUE PERSONNEL**

- 1 choreographer
- 10 company dancers
- 1 technical director
- 1 costume designer
- 1 tour manager

-- NOTE THAT 30 DANCERS FROM LOCAL DANCE SCHOOLS WILL JOIN US IN THE PERFORMANCES --

### **SET-UP AND PERFORMANCES**

#### **RBDG personnel:**

1 choreographer, 1 technical director, 1 costume designer and 1 tour director.

#### **House personnel required during set-up:**

1 stage hand, 1 wardrobe assistant.

#### **House personnel required before and during the performance:**

1 wardrobe assistant; a minimum of 5 ushers/house management personnel to ensure technical support for spectators regarding the mobile application for phones that is needed for the performance.

## **2 – SCHEDULE**

### **First visit to the site**

This is a one day visit. Individuals present: the choreographer and the technical director. Choreographer and technical director will visit the proposed site locations. They will use this time to decide on the paths the dancers will take during the performances, the security of the different site locations and if there is any specific material or equipment needed to put on successful performances. They will also visit the dressing rooms and rehearsal space that will be used during the creation period and the performances.

### **First week of the residency**

Individuals present: the choreographer, the technical director and two dancers from RBDG.

Day 1 – arrival

Day 2-6 – rehearsal

Day 7 – Day off

### **Second + Third week of the residency**

Individuals present: the choreographer, the technical director, the costume designer, the tour manager and ten dancers from RBDG.

### **Prior installation**

The presenter might choose to install signage on the site that would include instructions on how to download the mobile application, the location where the performances starts and instructions on how the performance proceeds.

The mobile application can be downloaded up to 2 weeks prior to the performances. **See Items 9 & 10 in Page 5 for more information on Internet and mobile application requirements.**

### **Costume Preparation**

Costumes are to be provided by the Presenter. Company Costume Designer shall send a costume guideline no later than 6 months prior to performance in order to ensure there is sufficient time to secure costumes. The Costume Guideline will outline the style and type of costumes that are needed. The company is open to using costumes that are on loan from local dance departments, dance organizations or may request local dancers to bring their own costume if it fits within the guidelines.

Certain costumes might need preparation before the first performance. A wardrobe assistant must be available on site approximately 3 hours before the dress rehearsal and 3 hours before each performance.

### **Set-up and performance schedule if 1 performance a day**

1 p.m. - 3 p.m. Installation of 4 Bluetooth transmitters (beacons) along the performance route/s (if necessary)  
3 p.m. - 6 p.m. Rehearsals and dress rehearsal  
6 p.m. - 7 p.m. Technical team dinner; studio must be free for warm up  
7 p.m. Show call  
7:45 p.m. House opens  
8:05 p.m. Performance  
9:15 p.m. Takedown  
Cleaning of costumes if another performance is planned

### **Set-up and performance schedule if 2 performances a day**

1 p.m. - 2 p.m. Installation of 4 Bluetooth transmitters (beacons) along the performance route/s (if necessary)  
2 p.m. - 4 p.m. Rehearsals and dress rehearsal  
4 p.m. - 5 p.m. Technical team dinner; studio must be free for warm up  
5 p.m. Show call  
5:45 p.m. House opens  
6:05 p.m. Performance 1  
7 p.m. - 8 p.m. Break  
8 p.m. Performance 2  
9:15 p.m. Takedown  
Cleaning of costumes if another performance is planned

### **Schedule of rehearsals and performances**

Day 1: arrival of the choreographer, the technical director, and the two dancers from RBDG  
Days 2 to 6 inclusively: rehearsals with dancers in the studio  
Day 7: arrival of the other 8 dancers from RBDG, the costume designer and the tour manager  
Days 8 to 12 inclusively: rehearsals with dancers in the studio  
Day 13: day off  
Days 14 to 16 inclusively: rehearsals with dancers on site  
Day 17 and following days: performances.

A maximum of two performances per day is possible.

Rehearsals: Minimum 3 hours required, Maximum 6 hours per day.

The integration of the local dancers can be made as of Week 1.

## **3 – HOUSE OPENING**

As this is an outdoor performance, there is no physical house-opening time.

Company recommends that the Presenter encourages spectators to arrive to the designated starting point 30 to 45 minutes prior to the start of the performance and that usher staff is available to ensure that the spectator's mobile

application is properly downloaded, that the Bluetooth feature on their phone is turned on and that they are available to answer any questions.

#### **4 – LENGTH OF THE PERFORMANCE**

30 - 40 minutes (Approximately).

#### **5 – CONDITIONS OF THE SURFACE OF THE PERFORMANCE ROUTE**

The Presenter must ensure, before each performance, that the surface of the designated route is free of all waste items, construction materials, or any other obstacle that could place the dancers or the spectators at risk. The ground must be stable and in a condition that meets the approval of the choreographer and the technical director.

#### **6 – CHARACTERISTICS OF THE PERFORMANCE ROUTE**

The performance route must be agreed upon with the choreographer in advance. Ideally, the route will be laid out in an emblematic site in the city centre where there is an average-to-high daily flow of passersby, and where there is the possibility of establishing several detours. This will allow the dancers, after beginning together, to branch off in groups on alternative routes, ending up in one place, according to the specific choreographic plan.

**DANCE ZONE:** At the beginning: a 40' x 40' square area, or circular space with a radius of 40' for a total diameter of 80'

At the end: a 40' x 40' square area, or circular space with a radius of 40' for a total diameter of 80'

The acceptable minimum is a total diameter of 60'.

**SPACE EN ROUTE:** Space on the route from the beginning to the end of the performance must be at least 10' wide.

**HEIGHT:** The minimum height of the route during the performance is 10'.

#### **7 – LIGHTING**

There is no lighting. Performances must take place during the hours before sunset. Interior spaces must have permanent lighting strong enough for the performance to continue in a safe manner for dancers and spectators.

#### **8 – SOUND**

**SOUND EQUIPMENT PROVIDED BY THE PRESENTER**

- None

**SOUND EQUIPMENT PROVIDED BY THE COMPANY**

- A mobile application
- Four (4) Bluetooth transmitters (beacons): the transmitters trigger a soundtrack on each spectator's phone according to the proximity between the spectator and the transmitters.
  - a. These transmitters are placed as follows: some are placed on the performers. They trigger the main soundtrack. Some are placed on specific assets (walls, etc.).

- b. The application also uses GPS to determine the spectator's position in space, but the Company also uses the Bluetooth transmitters to trigger sounds when the GPS signal is not present or available.

## 9 – MOBILE APPLICATION

The mobile application in conjunction with the Company's Bluetooth transmitters provide the soundtrack for the performance. The mobile application will need to be downloaded and installed on a smartphone or tablet in order for the spectator to experience the full performance with sound.

### Getting the application:

- The application will be available for both Android and Apple systems.
- Spectators can download the application by opening their phone's app store and using key words: "Fils de ville" or "City Thread."
- The mobile application will be available to download two weeks prior to the performance.
- Once the application is downloaded, users can walk through the designated performance area at any time to activate the GPS activated soundscore.

**IMPORTANT: Spectators must turn on the Bluetooth option on his/her mobile phone in order for the application to properly work along the performance route.**

**Earphones/earbuds are NOT provided by the company.** Presenter should inform spectators to bring their personal earphones/earbuds or make them available at the performance site.

## 10 – INTERNET REQUIREMENTS

It is ideal that the Presenter make available a strong wifi signal and network with a large bandwidth in order for spectators to be able to download the application at the performance site.

**Wifi and/or smartphone internet access is only required for the download of the application.** Should the Presenter not have wifi accessible for the spectators to download the application on-site or if the signal is weak or inconsistent, Presenter should inform spectators that they will need to download the application using their own data plan/wifi and can encourage them to download the application ahead of arriving to the performance area.

- Instructions on how to log onto this network and download the app should be visible and easy to understand.
- Ushers/house management should be on-hand to assist spectators and ensure that their application has been properly downloaded and that Bluetooth has been turned on.

**Once the spectator has downloaded the application onto his/her phone and has turned on the Bluetooth option, no internet connection or data is needed for the performance.**

## 11 – REHEARSAL STUDIO

- The Company will require the use of a suitable space for holding rehearsals and workshops.
- This studio space must be free of obstructions (pillars), and have an area of 30'-00" x 30'-00" (9 m x 9 m) and at least one wall covered by mirrors.
- The floor must be regular hardwood and covered with a professional dance carpet.
- The Company will need a sound system appropriate to the size of the studio and with an auxiliary input to receive an iPod (the Presenter must provide a 1/8-jack wire adaptor).
- The ideal location of the studio will be in a building adjacent to the venue, or as close as possible to it.
- The studio must be in a secure location and be used only by the Company during the reserved hours.
- The area must be kept clean and the room temperature kept at a minimum of 22° C (72°F).

## **12 – MISCELLANEOUS ITEMS**

For rehearsals :

- Water – no individual bottles please.
- Drinks: coffee, green tea, milk, sugar, Gatorade, fruits juices and smoothies.
- Food: fresh fruits (especially bananas), nuts, cut vegetables, humus, sandwiches, wraps, granola bars, cheese and crackers, cookies, candies, dark chocolate and an assortment of salads.

Local and organic produce is always appreciated, as well as vegetarian and vegan options. These items should be provided as soon as the set-up begins.

For shows:

- Water – no individual bottles please.
- Drinks: coffee, green tea, milk, sugar, Gatorade, fruits juices and smoothies.
- Food: fresh fruits (especially bananas), nuts, cut vegetables, humus, sandwiches, wraps, granola bars, cheese and crackers, cookies, candies, dark chocolate and an assortment of salads.

Local and organic produce is always appreciated, as well as vegetarian and vegan options.

## **13 – DRESSING ROOMS**

- At least 3 dressing rooms that can accommodate forty-five (45) people.  
These dressing rooms must be equipped with:
  - Showers, sinks, toilets, hand soap, and paper towels.
  - Forty-five (45) bath towels and forty-five (45) face-cloths.
  - Make-up tables with mirrors and adequate lighting.
  - Clothing racks and at least eighty (80) coat hangers.
- The dressing rooms must be clean, safe, well lit, and kept at a minimum room temperature of 22 °C (72 °F).

## **14 – WARDROBE FACILITIES**

- One wardrobe assistant is required for each performance to wash, dry, and repair costumes when necessary. Costumes must be washed after each performance and ready 90 minutes prior to show time.
- Washer and dryer, laundry detergent and softener, steamer, iron, ironing board and sewing machine for costume maintenance.
- Large fan to dry “dry clean only” costumes.
- 5 laundry baskets.

## **15 – SECURITY**

- During rehearsals and performances, access must be strictly restricted to the working technical and artistic personnel.
- A first aid kit and ice must be available to the performers at all times.
- The Presenter shall protect all of the Company's staff, equipment and belongings at all times from arrival to departure and ensure that the equipment and personal belongings are in a designated area that is locked and secure and not accessible to the public.

## **16 – PLANS AND INFORMATION**

These must be provided by the Presenter at least 2 weeks before the site visit.

## CONTACTS

- Postal and e-mail addresses as well as the telephone number of the technical director of the venue. This person must be present during the site visit, when the Company arrives, during the set-up, performances, and takedown.
- E-mail address and telephone number of the Presenter or other person to be contacted regarding any logistical questions.

## PLANS AND LIST OF MATERIALS

- AutoCad or dxf plans are particularly appreciated.
- If possible, an architect's plan (overhead view) of the performance route.

These must be provided by the Presenter at least 2 weeks before the first week of the residency.

## MEDICAL SERVICES

- A list of the following services in your area including addresses and phone numbers: drugstores, medical centre, doctor, physiotherapist, and massage therapist.

## RESTAURANTS

- If possible, a list of restaurants (including vegetarian and vegan restaurants) located near the venue and hotel would be very much appreciated.

## 17 – TRANSLATORS

- The Presenter must provide translators if the house crew does not speak French or English.

## 18 – MEDIA

- All interviews or photo sessions must be scheduled outside of performance days according to prior agreement with RBDG's Communications Officer.
- RBDG stock photos are available on demand.

## 19 – SOURCE

*Please contact RUBBERBAND if the venue does not meet all requirements listed above.*

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### **RUBBERBAND**

Artistic Director, choreographer  
Executive Director  
Technical Director  
Production and Tour Manager  
Communications Officer

Victor Quijada  
Fannie Bellefeuille  
Yan Lee Chan  
Véronique Perreault  
Julie Laviolette

**Representation**

Pentacle / USA:

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Canada

Tel. No.: 514 725-7868

[www.rbdg.ca](http://www.rbdg.ca)

**N.B.:** Please note that this technical rider is subject to change. The Presenter shall be advised of any change as expediently as possible.



# RUBBERBAND

## TECHNICAL RIDER

*Ever So Slightly*  
v.15

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726-460 Sainte-Catherine Street West, Montreal, Quebec, H3B 1A7 Canada  
Phone: 514 725-7868

[www.rbdg.ca](http://www.rbdg.ca)

Presenter: \_\_\_\_\_

Venue: \_\_\_\_\_

Date(s) of performance: \_\_\_\_\_

The following indications are the minimal technical requirements for the proper presentation of *Ever So Slightly*. RUBBERBAND must immediately be informed of any possible discrepancies between this rider and your venue's specifications.

## 1 – TOURING PERSONNEL AND REQUIRED VENUE PERSONNEL

- 1 Choreographer
- 10 Dancers
- 1 Lighting Director/Technical Director
- 1 Tour Manager
- 1 Sound Technician
- 2 Musicians

### SET UP AND TEAR DOWN

#### **RBDG Personnel :**

1 Lighting Director/Technical Director, 1 Sound Technician, 1 Tour Manager (1<sup>st</sup> performance day)

#### **Personnel required from venue:**

1 Technical Director, 5 Lighting Technicians, 1 Sound Technician, 2 Stage Hands, 1 Flyman, 1 Wardrobe Person

### PERFORMANCES

#### **RBDG Personnel :**

1 Lighting Director/Technical Director, 1 Sound Technician, 1 Tour Manager

#### **Personnel required from venue:**

1 Technical Director, 1 Stage Hand, 2 Flyman, 1 Sound Technician, 1 Wardrobe Person

## 2 – SCHEDULE

### One day before first performance

Since the stage cannot be available to the dancers during set up, the PRESENTER is required to provide a dance studio at or close to the venue from 12 pm to 5 pm.

Marley mat and sound system must be installed in the studio PRIOR to the dancers' arrival.

### Costume preparation

There are instances when some additional costume preparation will be necessary on the eve of the first performance to allow them to dry before pressing. In such circumstances, the Tour Manager will notify the venue's Technical Director ahead of time and will request a Wardrobe Person for that additional time (usually from 1 pm) and for a duration of approximately 3 hours.

### Set-up schedule

#### **A PRE-HANG IS PREFERABLE**

9 am - 1 pm	Lights from the COMPANY and sound set up
1 pm - 2 pm	Lunch
2 pm - 3 pm	Sound check, position booms, grey marley and spike floor and wing
3 pm - 6 pm	Start focus
6 pm - 7 pm	Dinner
7 pm - 11 pm	Finish focus

**Day of first performance**

9 am - 1 pm Write light cues and sound levels, sweep and mop stage, costume preparation  
1 pm - 2 pm Crew lunch, dancers' class on stage with work lights  
1 pm - 4 pm Run-through including all show call technicians  
4 pm - 6 pm Music rehearsal, lighting and set work notes  
6 pm - 7 pm Crew dinner, stage required for warm up  
7 pm Show call  
7:45 pm House opens  
8 pm Performance  
9:15 pm Post-show costume laundry

**Subsequent days with a repeat program**

**ALL DAY: DRESSING ROOMS MUST BE AVAILABLE FOR PHYSICAL THERAPY**

11 am - 12 pm Sweep and mop stage  
12 pm - 1 pm Dancers warm up on stage with work lights (no tech)  
1 pm - 5 pm Costumes: ironing/steaming  
1 pm - 7:30 pm Rehearsal on stage in work lights (no tech)  
7 pm Show call for everyone  
7 pm Sweep and mop stage  
7:45 pm House opens  
8 pm Performance  
9:15 pm Take out, cleaning and pressing of costumes

**3 – DOORS OPENING**

15 minutes before the show. Dancers are on stage warming with main curtain closed.

Latecomers are allowed at a specific moment in the show.

7:45 pm - House opens  
8:05 pm - Performance  
8:15 pm - Latecomers call

**4 – LENGTH OF THE PERFORMANCE**

70 minutes without intermission.

**5 – STAGE FLOOR REQUIREMENTS**

The presenter should provide:

- Hardwood or plywood floor without any rake and free of imperfections.
- The floor must be covered by a professional Marley free of imperfections.
- The Marley has to be grey or white. The installation of the Marley is done in an angle (see photo 1 below).
- A platform made of risers is required for the musicians. Its dimensions will be 12' (L) x 8' (W) x 4'(H) (see photo 2 below).
- A carpet for the musician's platform.

Photo 1:



Photo 2:



## 6 – STAGE REQUIREMENTS

- DANCE AREA: Width 54'-00"/16.5M  
Depth 40'-00"/12M  
Minimum proscenium arch 35' (10.6 m) x 22' (6.7 m)
- WING SPACE: A minimum wing space clearance of 5'-00"/1.5m stage right and stage left is required. This space as well as the crossover must be kept free of any obstructions and swept regularly. This space will be used on each side for exit/entry and must be equipped with blue lights.
- GRID HEIGHT: The grid or hanging position needs to be a minimum of 25'-00".
- LOADING DOCK: The dock must be able to accommodate a 26'-00"/8M "cube" truck, or a 20'-00"/6M10 trailer. In the event that the dock is not accessible, the PRESENTER must provide all equipment needed to unload the truck or trailer (fork lift, extra crew, ramp for loading road cases, etc.)
- ACCESS TO THE THEATER: Our biggest case measures 6'-00"x4'-6"x4'-6".
- STORAGE SPACE: We will require space for storing empty cases: 84' square or 12'-00" x 7'-00".
- N.B.: During rehearsal and performance, the stage and wings areas must be kept at all times at a minimum room temperature of 22° C or 72° F.

## 7 – MASKING

- German masking composed of borders
- House curtain
- Masking has to be in flat black velvet

A detailed plan (line set schedule) will be provided by the COMPANY.

## 8 – LIGHTING

### LIGHTING BOARD

- Our Lighting Director will operate our lighting board. The lighting board will be connected to the house dimmers.

### DMX 512 PROTOCOL

- Our lighting board works with DMX 512. Should your protocol be different from this one, please advise us.

### HOUSE LIGHTS

- We should be able to control the house lights from our lighting booth.

### LIGHTING BOOTH

- The ideal place for the lighting booth is at the back center of the house. If this is not possible, the lighting booth must be located in an area providing full view of the stage as well as suitable audibility of the sound elements. There must not be a window separating the control booth from the hall.

### LIGHTING EQUIPMENT PROVIDED BY THE PRESENTER

- The types and quantity of lighting instruments required may vary from theatre to theatre. There is usually rentals that are required for this show. The PRESENTER is required to rent the necessary supplementary equipment.

Listed below are usual lighting requirements for the performance:

**-9 x Chauvet Meverick mk2 Spot or movers equivalent**

**-12 x Colorado 2 or LED pars equivalent**

-1 x Leko ETC S4 26 deg.

-18 x Leko ETC S4 36 deg.

-8 x Leko ETC S4 50 deg.

-7 x Leko ETC S4 19 deg.

-27 x FOH lamps

-48 x PAR64 CP62 (medium) or etc pars

-14 x Fresnel 2 kW

-3 x Leko or Fresnel HMI

-4 x Iris 1 kW

-44 x SL 15-32 deg.

-12 x SL 23-50 deg.

**TOTAL 207 lamps**

-14 x Wood floor bases

-1 x Smoke machine MDG Atmosphere

Black pipes usually need to be rented for vertical rigging and structure over risers (see photo 3 below):

-12x2'

-2x3'

-3x4'

-3x 8'

-3x10'

-3x13'

-8x12'

-4x 12' with flat metal floor bases -8x 6' or higher with floor bases

-2x 16' with floor bases

-50 x Cheezeborough 90 deg.

**LIGHTING EQUIPMENT PROVIDED BY THE COMPANY**

- 1 x lighting board, ETC ION Lighting Console
- 1 x Mini work light 150w

Photo 3:



## 9 – SOUND

### SOUND EQUIPMENT PROVIDED BY THE PRESENTER

- **Electric guitar Fender Stratocaster with strap.**
- **Bass guitar Fender P-Bass with strap.**
- **DJ Mixer Pioneer S9.**
- One professional quality house mixing console. The minimum configuration should include at least 6 inputs, a stereo output and two post fader auxiliary busses.
- Four Channels of 31 graphic EQ or 4 channels of 4 parametric EQ of full access to the Xover.
- Stereo house PA system capable of producing a continuous 90 dB at the back of the house.
- 4 (at least) 250w speakers for monitoring on stage.
- A communication system is required with headsets for all members of the crew (2 fly men, the Lighting Director and the Sound Technician/Technical Director).
- A signal will be sent from the COMPANY sound card through the communication system to the light booth headset for cues. If this is not possible, 1 monitor at the sound booth for special fx must be connected to the console.
- 1 boom box on stage with a 1/8 Jack or possibility to run mp3 player to monitor during warm up.
- 1 wireless handheld microphone (SM 58 type).
- 3 di box.

### SOUND EQUIPMENT PROVIDED BY THE COMPANY

- COMPANY sound card that will provide 3 independent channel L-R and one to clear com system.
- Drum machine.
- Guitalale.
- Keyboard and pedals.
- Computers.
- Violin and pedal board.

## 10 – REHEARSAL STUDIO

- The size of the studio should be an unobstructed area of approximately 30' x 30' (9M X 9M). This studio should have mirrors on one of its walls.
- The floor should be regular hardwood dance floor, covered with professional dance carpet.
- The COMPANY will require the use of a studio-size sound system with an auxiliary input to receive an iPod (the PRESENTER needs to provide a 1/8-jack wire adaptor).
- The COMPANY will require access to this rehearsal area five hours per day, beginning the day after arrival in the city where the performances are to take place.
- This area must be in a secure location and for the sole use of the COMPANY during the hours reserved.
- The area must be clean and room temperature must be kept at a minimum of 22° C or 72° F.

## 11 – MISCELLANEOUS - PROVIDED DAILY

Please note that we have a member of RBDG that is severely allergic to nuts. For this reason, the items mentioned below must be without nuts.

All these items must be in quantities enough for 15 people.

- Spring water, not in individual bottles if possible.
- Coffee, tea, herbal tea, regular and vegan milk, sugar.
- Kombucha and Gatorade.
- Fresh fruits and vegetables, cleaned and cut.
- Humus and peanut butter (only exception to the no-nut rule).
- Sandwiches and salads.

- Protein bars and granola bars.
- Chips, crackers and pita bread.
- Black chocolate.

Local products, vegetarian and vegan options are always appreciated.

These items are to be provided as of the beginning of the load-in.

## 12 – DRESSING ROOMS

- At least 3 dressing rooms that can accommodate twelve (12) people.
- These dressing rooms must be equipped with:
  - Showers, sinks, toilet, hand soap and paper towels
  - 12 bath towels, 12 hand towels and 12 face cloths
  - Make-up tables with mirrors and adequate lighting
  - Clothes racks and at least 40 coat hangers
- One production office that can accommodate 3 people with internet and telephone connection whenever possible. The PRESENTER is requested to, otherwise, provide access to an office with these facilities as well as a printer.
- The dressing rooms must be clean, secure, well-lit and kept at a minimum room temperature of 22 °C/72 °F.
- The dressing rooms must be available strictly to the COMPANY personnel at all times. The PRESENTER must provide a key to the Tour Manager so that he/she may lock the dressing rooms as needed.

## 13 – WARDROBE FACILITIES

- 1 Wardrobe Person is requested during the day before and after each performance to wash, dry, and steam costumes and make small repairs. Costumes must be washed between each performance and ready 90 minutes prior to show time.
- Washer and dryer, laundry detergent and softener, steamer, iron, ironing board and sewing machine for costumes maintenance are also needed.
- 2 large fans to dry “dry clean only” costumes.
- 3 laundry baskets.

## 14 – SECURITY

- During rehearsals and performances, the access to the stage must be strictly restricted to the working technical and artistic personnel.
- A first aid kit and ice must be available on stage at all times.
- The PRESENTER shall protect and secure all COMPANY's staff, equipment and belongings at all times from the time of the load-in to the end of the load-out.

## 15 – PLANS AND INFORMATION

These items should be provided by the PRESENTER at least 4 weeks before the show:

- Address to ship our equipment and where PRESENTER will receive it and unload it should also be provided.



- Postal and e-mail addresses as well as the telephone number of the Technical Director of the venue. This person will have to be at the venue, with the COMPANY, during the set-up, the show and the strike.
- Outside plans of the venue or written information regarding the location of the loading dock, artists' entrance and parking area reserved for the equipment truck as well as the production cars, if applicable.
- Plans with of a scale not less than 1:50 or (1/4" = 1'-0").
- AutoCad plans or dxf would be appreciated.
- Ground Plan (plan view) showing lay-out of stage, backstage, loading area, audience seating, booths area, rehearsal space (if possible), technical office, and dressing rooms.
- Electric Plan (plan view) showing all lighting positions, circuit positions and numbers, all permanently hung instruments, the lay-out of fly lines and electric lines, positioning of all permanent House soft goods.
- Profile Plan (section view) showing stage and audience rakes, proscenium, height of ceiling, FOH, stage grid, masking fly tower and normal trim of onstage electric and soft goods.
- Inventory lists of all sound and lighting equipment, stage masking, electricity power list available on stage, stage properties, and line set schedule.

#### MEDICAL SERVICES

- A list of the following services in your area including addresses and phone numbers: drugstores, medical centre, doctor, physiotherapist and massage therapist.

#### RESTAURANTS

- A list of restaurants located near the venue and hotel would be appreciated, including vegetarian options.

### 16 – TRANSLATORS

- The PRESENTER must provide translators if the House Crew does not speak French or English.

### 17 – MEDIA

- Photo and video cameras, be they for archival or for promotional purposes, will not be permitted in the venue during performances or rehearsals.
- All interviews or photo sessions must be scheduled outside of performance days according to prior agreement with RBDG's Communications Department.
- RBDG stock photos are available on demand.

### 18 – SOURCE

*Please contact RUBBERBAND if the venue does not meet all requirements listed above.*

Marcin Bunar  
Technical Director  
Tel.: 514 692-6656 or [tech@rbdg.ca](mailto:tech@rbdg.ca)

Fannie Bellefeuille  
Executive Director  
Tel.: 514 725-7868 or [fannie@rbdg.ca](mailto:fannie@rbdg.ca)

#### RUBBERBAND

Artistic Director and Choreographer  
Executive Director  
Technical Director  
Tour and Production Manager  
Communications Officer

Victor Quijada  
Fannie Bellefeuille  
Marcin Bunar  
Véronique Perreault  
Julie Laviolette

# RUBBERBAND

## Preliminary TECHNICAL RIDER

*Trenzado*  
v.4

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- 20 - SOURCE

726-460 Sainte-Catherine Street West, Montreal, QC, H3B 1A7  
Phone : 514 725-7868

[www.rbdg.ca](http://www.rbdg.ca)

Presenter: \_\_\_\_\_

Venue: \_\_\_\_\_

Date(s) of performance: \_\_\_\_\_

The following indications are the minimal technical requirements for the proper presentation of *Trenzado*. RUBBERBAND must immediately be informed of any possible discrepancies between this rider and your venue's specifications.

## 1 –TOURING PERSONNEL AND REQUIRED VENUE PERSONNEL

- 1 Choreographer
- 5 Dancers
- 1 Lighting Director/Technical Director
- 1 sound and video operator
- 1 Tour Manager
- 1 Musician

### SET UP AND TEAR DOWN

#### **RBDG Personnel :**

1 Lighting Technician, 1 Sound Technician/Technical Director, 1 Tour Manager (1<sup>st</sup> performance day)

#### **Personnel required from venue:**

1 Technical Director, 4 Lighting Technicians, 1 Sound Technician, 2 Stage Hands, 1 Flyman, 1 Wardrobe Person

### PERFORMANCES

#### **RBDG Personnel :**

1 Lighting Technician, 1 Sound Technician/Technical director, 1 Tour Manager

#### **Personnel required from venue:**

1 Technical Director, 1 Stage Hand, 1 Flyman, 1 Wardrobe Person

## 2 – SCHEDULE

### One day before first performance

Since the stage cannot be available to the dancers during set up, the PRESENTER is required to provide a dance studio at or close to the venue from 12 pm to 5 pm.

Marley mat and sound system must be installed in the studio PRIOR to the dancers' arrival.

### Costume preparation

There are instances when some additional costume preparation will be necessary on the eve of the first performance to allow them to dry before pressing. In such circumstances, the Tour Manager will notify the venue's Technical Director ahead of time and will request a Wardrobe Person for that additional time (usually from 1 pm) and for a duration of approximately 3 hours.

### Set-up schedule

#### **A PRE-HANG IS PREFERABLE**

9 am - 1 am	Lights from the company and sound set up
1 am - 2 am	Lunch
2 am - 3 am	Sound check, position booms, black Marley, video projector and spike floor and wing
3 am - 6 am	Start focus
6 am - 7 am	Dinner
7 am - 11:00	Finish focus

### **Day of first performance**

9 am - 1 am Write light cues and sound levels, sweep and mop stage, costume preparation  
1 am - 2 am Crew lunch, dancers' class on stage with work lights  
1 am - 4 am Run-through including all show call technicians  
4 am - 6 am Music rehearsal, lighting and set work notes  
6 am - 7 am Crew dinner, stage required for warm up  
7 am - Show call  
7:45 am - House opens  
8 am - Performance  
9:15 am - Post-show costume laundry

### **Subsequent days with a repeat program**

#### **ALL DAY: DRESSING ROOMS MUST BE AVAILABLE FOR PHYSICAL THERAPY**

11:00 - 12:00 Sweep and mop stage  
12:00 - 1 am Dancers warm up on stage with work lights (no tech)  
3 am - 5 am Costumes: ironing/steaming  
1 am - 5:30 am Rehearsal on stage in work lights (no tech)  
7 am - Show call for everyone  
7 am - Sweep and mop stage  
7:45 am - House opens  
8 am - Performance  
9:15 am - Take out, cleaning and pressing of costumes

### **3 – DOORS OPENING**

15 minutes before the show. Dancers are on stage warming with main curtain closed.

Latecomers are allowed at a specific moment in the show.

7:40 am - House opens  
8:05 am - Performance  
8:15 am - Latecomers call

### **4 – LENGTH OF THE PERFORMANCE**

75 minutes without intermission.

### **5 – STAGE FLOOR REQUIREMENTS**

- Hardwood or plywood floor without any rake and free of imperfections.
- The floor must be covered by a professional Marley free of imperfections.
- A black Marley

### **6 – STAGE REQUIREMENTS**

DANCE AREA: Width 40'-00"/12M  
Depth 30'-00"/9M  
Minimum proscenium arch 35' (10.6 m)

WING SPACE: A minimum wing space clearance of 5' stage right and stage left is required. This space as well as the crossover must be kept free of any obstructions and swept regularly. This space will be used on each side for exit/entry and must be equipped with blue lights.

GRID HEIGHT: The grid or hanging position needs to be a minimum of 18'.

LOADING DOCK: Dock is not required, the set is transported in 2 sky bags plus 4 suitcases.

STORAGE SPACE: We will require space for storing 2 sky bags plus 4 suitcases.

N.B.: During rehearsal and performance, the stage and wings areas must be kept at all times at a minimum room temperature of 22° C or 72° F.

## 7 – MASKING

- Italian black box style masking with borders and legs.
- Masking has to be in flat black velvet.

A detailed plan (line set schedule) will be provided by the COMPANY.

## 8 – LIGHTING

### LIGHTING BOARD

- Our Lighting Director will operate our lighting board ETC ion. The lighting board will be connected to the house dimmers.

### DMX 512 PROTOCOL

- Our lighting board works with DMX 512. Should your protocol be different from this one, please advise us so that a solution may be planned for accordingly.

### HOUSE LIGHTS

- We should be able to control the house lights from our lighting booth.

### LIGHTING BOOTH

- The ideal place for the lighting booth is at the back centre of the house. If this is not possible, the lighting booth must be located in an area providing full view of the stage as well as suitable audibility of the sound elements. There must not be a window separating the control booth from the hall.

### LIGHTING EQUIPMENT PROVIDED BY THE PRESENTER

- The types and quantity of lighting instruments required may vary from theatre to theatre. A final list will be sent with a lighting plot adapted to the venue. Every effort will be made to adapt our lighting plot to the venue lighting equipment inventory. However, should the venue lighting equipment inventory still prove to be too limited to meet our minimum requirements, the PRESENTER is required to rent the necessary supplementary equipment.

Listed below are the lighting requirements for the performance:

- 12 x Colorado 2 or LED pars equivalent
- 5 x Leko ETC S4 26 deg.
- 30x Leko ETC S4 36 deg.
- 8 x Leko ETC S4 50 deg.
- 8 x Leko ETC S4 19 deg.
- 12 x Leko ETC 23-50 deg.
- 24 x FOH lamps
- 24 x PAR64 CP62 (medium)
- 14 x Fresnel 1kW
- 14 x Fresnel 2kW

**TOTAL 154 lamps**

- 10 booms of 8'

LIGHTING EQUIPMENT PROVIDED BY THE COMPANY

- 1 X lighting board, ETC ION Lighting Console

## 9 – SOUND

SOUND EQUIPMENT PROVIDED BY THE PRESENTER

- A table for the DJ that will be installed on stage (placement to be determined).
- DJ Mixer Pioneer S9.
- Turn table technics sl1200.
- One professional quality house mixing console. The minimum configuration should include at least 6 inputs, a stereo output and two post fader auxiliary busses.
- Four Channel of 31 graphic EQ or 4 channels of 4 parametric EQ of full access to the Xover.
- Stereo house PA system capable of producing a continuous 90 dB at the back of the house.
- 4 (at least) 250w speakers for monitoring on stage.
- A communication system is required with headsets for all members of the crew (1 fly man, the Lighting Director and the Sound Technician).
- 1 boom box on stage with a 1/8 Jack or the possibility to run mp3 player to monitor during warm up.
- 3 di box.

SOUND EQUIPMENT PROVIDED BY THE COMPANY

- Company sound card that will provide 3 independent channel L-R and one to clear com system.
- Drum machine
- Guitalele
- Keyboard+ pedals
- Computers

## 10 – VIDEO

- We are at a preliminary stage on this topic, but at this point there are talks of video projection in the show.
- Will require a video projector specs to be determined
- A surface for projections to be determined.

## 11 – SET

- The show uses an assembly of aluminum pipes that creates different configurations. This will be transported and provided by the company (see pictures below).



## 12 – REHEARSAL STUDIO

- The size of the studio should be an unobstructed area of approximately 30' x 30' (9M X 9M). This studio should have mirrors on one of its walls.

- The floor should be regular hardwood dance floor, covered with professional dance carpet.
- The Company will require the use of a studio-size sound system with an auxiliary input to receive an iPod (the Presenter needs to provide a 1/8-jack wire adaptor).
- The Company will require access to this rehearsal area five hours per day, beginning the day after arrival in the city where the performances are to take place.
- This area must be in a secure location and for the sole use of the Company during the hours reserved.
- The area must be clean and room temperature must be kept at a minimum of 22° C or 72° F.

### 13 – MISCELLANEOUS - PROVIDED DAILY

Please note that we have a member of RBDG that is severely allergic to nuts. For this reason, the items mentioned below must be **without nuts**.

All these items must be in quantities enough for 10 people.

- Spring water, not in individual bottles if possible.
- Coffee, tea, herbal tea, regular and vegan milk, sugar.
- Kombucha and Gatorade.
- Fresh fruits and vegetables, cleaned and cut.
- Humus and peanut butter (only exception to the no-nut rule).
- Sandwiches and salads.
- Protein bars and granola bars.
- Chips, crackers and pita bread.
- Black chocolate.

Local products, vegetarian and vegan options are always appreciated.

These items are to be provided as of the beginning of the load-in.

### 14 – DRESSING ROOMS

- At least 2 dressing rooms that can accommodate ten (10) people.
- These dressing rooms must be equipped with:
  - Showers, sinks, toilet, hand soap and paper towels
  - 5 bath towels, 5 hand towels and 5 face cloths
  - Make-up tables with mirrors and adequate lighting
  - Clothes racks and at least 40 coat hangers
- One production office with internet and telephone connection whenever possible. The PRESENTER is requested to, otherwise, provide access to an office with these facilities as well as a printer.
- The dressing rooms must be clean, secure, well-lit and kept at a minimum room temperature of 22°C/72°F.
- The dressing rooms must be available strictly to the Company personnel at all times. The presenter must provide a key to the Tour Manager so that he/she may lock the dressing rooms as needed.

### 15 – WARDROBE FACILITIES

- 1 Wardrobe Person is requested during the day before and after each performance to wash, dry, and steam costumes and make small repairs. Costumes must be washed between each performance and ready 90 minutes prior to show time.
- Washer and dryer, laundry detergent and softener, steamer, iron, ironing board and sewing machine for costume maintenance are also needed.
- Large fan to dry "dry clean only" costumes.



- 3 laundry baskets.

## 16 – SECURITY

- During rehearsals and performances, the access to the stage must be strictly restricted to the working technical and artistic personnel.
- A first aid kit and ice must be available on stage at all times.
- The presenter shall protect and secure all Company's staff, equipment and belongings at all times from the time of the load-in to the end of the load-out.

## 17 – PLANS AND INFORMATION

- These items should be provided by the PRESENTER at least 4 weeks before the show.
- Address to ship our equipment and where PRESENTER will receive it and unload it should also be provided.
- Postal and e-mail addresses as well as the telephone number of the Technical Director of the venue. This person will have to be at the venue, with the Company, during the set-up, the show and the strike.
- Outside plans of the venue or written information regarding the location of the loading dock, artists' entrance and parking area reserved for the equipment truck as well as the production cars, if applicable.
- Plans with of a scale not less than 1:50 or (1/4" = 1'-0").
- AutoCad plans or dxf would be appreciated.
- Ground Plan (plan view) showing lay-out of stage, backstage, loading area, audience seating, booths area, rehearsal space (if possible), technical office, and dressing rooms.
- Electric Plan (plan view) showing all lighting positions, circuit positions and numbers, all permanently hung instruments, the lay-out of fly lines and electric lines, positioning of all permanent House soft goods.
- Profile Plan (section view) showing stage and audience rakes, proscenium, height of ceiling, FOH, stage grid, masking fly tower and normal trim of onstage electrics and soft goods.
- Inventory lists of all sound and lighting equipment, stage masking, electricity power list available on stage, stage properties, and line set schedule.

### MEDICAL SERVICES

- A list of the following services in your area including addresses and phone numbers: drugstores, medical centre, doctor, physiotherapist and massage therapist.

### RESTAURANTS

- A list of restaurants located near the venue and hotel would be appreciated, including vegetarian options.

## 18 – TRANSLATORS

- The PRESENTER must provide translators if the House Crew does not speak French or English.

## 19 – MEDIA

- Photo and video cameras, be they for archival or for promotional purposes, will not be permitted in the venue during performances or rehearsals.
- All interviews or photo sessions must be scheduled outside of performance days according to prior agreement with RBDG's Communications Department.
- RBDG stock photos are available on demand.

## 20 – SOURCE

*Please contact RUBBERBAND if the venue does not meet all requirements listed above.*

Yan Lee Chan  
Technical Director  
Tel. : 514 374-0199 or [info@yanleechan.com](mailto:info@yanleechan.com)

Fannie Bellefeuille  
Executive Director  
Tel. : 514 725-7868 or [fannie@rbdg.ca](mailto:fannie@rbdg.ca)

### RUBBERBAND

Artistic Director and Choreographer  
Executive Director  
Technical Director  
Tour Manager  
Communications Officer

Victor Quijada  
Fannie Bellefeuille  
Yan Lee Chan  
Véronique Perreault  
Julie Laviolette

### REPRESENTATION

Pentacle/USA:  
Station bleue / Canada:  
NORDDEUTSCHE KONZERTDIREKTION /  
Belgium, Netherlands, Luxembourg, Germany,  
Switzerland, Austria

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