

Synchronicity Theatre on Tour – 2019-2020 Season



Bob Marley's Three Little Birds ***Touring April 7 – 26, 2020***

Load-In Time: 2 hours | Performance Time: 60 Minutes | Load-Out Time: 2 hours
Cast and Crew: 6 actors, 1 Stage Manager, 1 Run Crew, 1 Tour Producer

About Bob Marley's Three Little Birds

Based on the story by Cedella Marley, Music & Lyrics by Bob Marley, Adapted for the stage by Michael J. Bobbitt with additional Music & Lyrics by John L. Cornelius, II

Growing up can be hard, but 'don't worry 'bout a thing, man!' Ziggy wants to get out and enjoy his beautiful island in the sun, but the fear of evil spirits, tropical storms, and bandits keep him locked inside. With the help of a few feathered friends, he learns to face his fears and is reminded in soothing six-part harmony that 'every little thing gonna' be alright!' Featuring music and lyrics by the reggae legend himself, and based on the story by his eldest daughter, Cedella Marley, Bob Marley's Three Little Birds is a jammin' musical that's perfect for the whole family.

Study Guide and Technical Rider provided.

Pricing starts at \$3,500 per performance, \$6,000 for up to 3 performances in one day.

Block booking 10% discount available for 6+ performances per week in one geographic area.

To book, contact Holly Dickerson at touring@synchrotheatre.com or 404-974-3291.

ADD A "PJs & PLAY" EVENING FOR CHILDREN & FAMILIES

Children come in their PJs and receive milk and cookies while they watch the performance. Start at 6:30 and they'll be home (and already dressed) for bed!



About Synchronicity Theatre

OUR MISSION

Synchronicity Theatre produces smart, gutsy and bold theatre to spark community connections and uplift the voices of women and girls.

OUR HISTORY

Synchronicity Theatre was founded in 1997 out of a desire to work collaboratively to bring challenging and meaningful theatre to Atlanta audiences. In 2000, after producing one show per year for three years, we presented our first full season. Synchronicity has experienced significant growth since that time. Our programming now includes the Bold Voices Series (contemporary plays for adults, focusing on new work); the Family Series (award-winning performance series for young audiences); Playmaking for Girls (award-winning outreach program for “at-risk” teen girls); and Playmaking for Kids (workshops and summer camps for kids ages 4-10, inspiring creativity and an early love of theatre).

OUR FAMILY SERIES

This award-winning series features inspiring theatre that sparks the imagination of children and adults alike, both in the Atlanta area and throughout the region with local and touring productions. The Family Series creates a passion for theatre and reading in young people by bringing popular children’s books to life on the stage. We are committed to cultivating the next generation of theatre audiences and enthusiasts through our Family Series.

A work sample of Synchronicity Theatre’s Family Series is available on YouTube:

https://www.youtube.com/watch?v=nBBzP7j-o_o

Sample commercials promoting our Family Series shows are also available:

<https://www.youtube.com/watch?v=F4ElgfMdKWU&feature=youtu.be>

<https://www.youtube.com/watch?v=7pBqMuVqpj0&feature=youtu.be>

<https://www.youtube.com/watch?v=t-J3wYGj-Y>

For general information, visit www.synchrotheatre.com or call 404-484-8636.



THE CREATORS

Bob Marley's Three Little Birds

BOB MARLEY (Music and Lyrics) was a Jamaican singer-songwriter who became an international musical and cultural icon, blending mostly reggae, ska, and rocksteady in his compositions. Starting out in 1963 with the group the Wailers, he forged a distinctive songwriting and vocal style that would later resonate with audiences worldwide. Marley pursued a solo career upon his relocation to England that culminated in the release of the album *Exodus* in 1977, which established his worldwide reputation and elevated his status as one of the world's best-selling artists of all time, with sales of more than 75 million records. *Exodus* stayed on the British album charts for 56 consecutive weeks. It included four UK hit singles: "Exodus", "Waiting in Vain", "Jamming", and "One Love". In 1978, he released the album *Kaya*, which included the hit singles "Is This Love" and "Satisfy My Soul". The greatest hits album, *Legend*, was released in 1984, three years after Marley died. It subsequently became the best-selling reggae album of all time. Diagnosed with acral lentiginous melanoma in 1977, Marley died on 11 May 1981 in Miami at age 36. He is credited with popularizing reggae music around the world and served as a symbol of Jamaican culture and identity.

CEDELLA MARLEY (Book) is an accomplished singer, an inspiring author, an adventurous fashion designer and visionary entrepreneur, she is a self-made woman, with each aspect of her multifaceted creativity honoring her exalted familial legacy. The world first met Cedella as a singing and dancing teenager with The Melody Makers, the Marley sibling group featuring her younger brothers Ziggy on lead vocals and guitar and Stephen on percussion and vocals. For two decades The Melody Makers toured the world establishing a new generation of Marley musical mystique, as they sold millions of albums and reaped an assortment of prestigious honors including three Grammy Awards. Cedella Marley's life has always been rooted in music and culture. Cedella is also an accomplished children's book author, having written *The Boy from Nine Miles* (The Early Life of Bob Marley), *Three Little Birds*, *One Love* and *Every Little Thing*. Published by Chronicle Books in 2012 is Cedella's "Every Little Thing" is adapted from the lyrics to her father's beloved song "Three Little Birds". Debuting in an Off Broadway Children's play adaptation in 2014 this children's book is a follow up to *Chronicles* widely successful release last year of "One Love". Adapted from one of Bob Marley's most beloved songs, *One Love* brings the joyful spirit and unforgettable lyrics of his music to life for a new generation. As the oldest child of Bob Marley, she has dedicated herself to keeping her father's message and memory alive. She lives in Miami, Florida, with her husband and three sons.

MICHAEL J. BOBBITT (Adaptation) is the Artistic Director of Adventure Theatre MTC has directed, choreographed and performed at many theatres in the DC region. His national and international credits include the NY Musical Theatre Festival, Mel Tillis 2001, La Jolla Playhouse, Jefferson Performing Arts Center, and 1996 Olympics. He studied creative writing and music at Susquehanna University and theater and dance at The Washington Ballet, The Dance Theatre of Harlem, The American Musical and Dramatic Academy and NY University's Tisch School of the Arts (Cap 21). He is a member of the Dramatist Guild of America and the Stage Directors and Choreographers Society. In addition to Bob Marley's *Three Little Birds* (which was nominated for The Charles MacArthur Award for Outstanding New Play or Musical by the Helen Hayes Awards) and *Garfield, the Musical with Cattitude*, he has co-adapted *Jumanji* (Nominated for Outstanding Play or Musical Adaptation by the Helen Hayes Awards). Other plays or musicals include, *Caps for Sale*, *Blueberries for Sal*, *Bingo Long* and the *Traveling All-Stars* and *Motor Kings*, *The Yellow Rose of Texas*, *Mirandy* and *Brother Wind*, *Redskins vs. the Rockettes*, *Say It Ain't So*, *The Stephen Schwartz Project*, *Gina Drew Mystery Stories*; the curious case of where babies come from, *Two Dads*, and *BLACKAFRICANAMERICANMINORITYOFCOLOR*. For the Smithsonian's Discovery Theatre, he has revised *How Old Is a Hero?*, *Black Diamond*, and *Going the Distance*. Additionally, he co-adapted *Big*, the musical into a Theatre for Young Audience version.



TECHNICAL RIDER

Bob Marley's Three Little Birds

IN ORDER TO ENSURE THAT ALL GOES SMOOTHLY, IT IS IMPORTANT THAT A COPY OF THIS INFORMATION SHEET GETS TO THE **ON-SITE** PERSON IN CHARGE

If the performance is to take place in a school, or you are a volunteer organization or have limited technical capabilities, don't worry. Suggestions have been made in each section to make it work.

GENERAL INFORMATION

1. Our Stage Manager will contact the on-site person in charge approximately 72 hours before the performance to get specific information (as to the location of the loading dock door who is the person in charge for the load in, etc.) and to answer any additional questions which may arise.
2. We will arrive 2 to 2 1/2 hours before performance time. Performance times cannot be changed at the last minute and we will be unable to open the house any earlier than 1/2 hour before performance time. If you need to open the house prior to 1/2 hour before the performance, you may do so, but be aware that the cast will probably still be setting up on stage.
3. The performance is approximately 1 hour.
4. We travel with 2 cars and 1 24' truck. We will need to have a clear space to unload onto or near the stage. If load-in area is a long way from the auditorium please let the stage manager know in case more time is needed to load-in. If the cars and truck cannot stay in the loading area during our time at the theatre, other parking arrangements need to be made for our vehicles.
5. We will need at least two dressing rooms close to the stage with mirrors and electrical outlets able to accommodate 4 men and 4 women. These need to be properly heated/ventilated, and doorways and windows should be covered to insure the actors' privacy.
6. Separate sanitary toilet facilities with hot and cold running water must be provided for male and female actors. These restrooms should be separate from those provided for the audience.
7. We will need easy access to drinking water. Additional hospitality is greatly appreciated (food & beverages).
8. The taking of pictures during the performance is not allowed, nor is the video or sound recording of the show, without the express written permission of Synchronicity Theatre.
9. Synchronicity Theatre must be informed of any picture call no fewer than 48 hours prior to the call, barring extenuating circumstances.
10. Please remember to turn off any bells, buzzers and P.A. systems in the auditorium during the show.

PERSONNEL

1. There needs to be someone in charge available at all times to answer questions.
2. We will need 3 people to help us unload our truck and van and bring all scenery, props and costumes to the stage when we first arrive and to load again at the end of the performance. (If this is a professional theatre, 2 trained crew members are sufficient.)
3. One electrician is needed to run lights during the show. He/She also needs to be available before the show to work with our Stage Manager to set cues, do rough focusing, etc.



Or

We will need one person familiar with whatever lighting is available. He/She will be needed when we arrive and during the show. If the controls for the lights are not close to the Stage Manager, it would be helpful if communication (i.e. headsets) is provided.

4. If there is a grand/main drape or front curtain, there should be someone to operate it.
5. We will need someone to help with sound.

SOUND

We travel with our own sound system which our Stage Manager runs from backstage or a house position. All we will need are regular 110Volt outlets on either side of the stage (with extension cords if the outlets are not easily accessible). If there is a house sound-system that we can plug our playback source into easily, this may be preferable.

We travel with body mics for voice amplification that we intend to utilize. However, if you have your own body mic system and would prefer to use it, please notify the Production Manager at Synchronicity Theatre well in advance.

Please inform Synchronicity Theatre of all radio frequencies used in your area that might affect wireless mic transmissions.

There will need to be a communication system for the Stage Manager to be able to talk to the lighting operator and possibly the sound operator. Our Stage Manager usually runs the sound offstage right or left. However if in-house cable runs are sufficient to operate the sound and call the show from a house sound station or booth out front please inform the Stage Manager of the tour of this option when he/she calls.

STAGE/DECK

Note: This show's set requires a stage height minimum of 11 feet and a clear playing area of 30'w x 20'D.

1. The stage must be cleared, swept, and mopped.
2. If there is a crossover available, it also needs to be cleared with appropriate run lights in place.
3. The size of the stage will determine what we will use as a backdrop. Possibilities are a black traveler, cyc, etc...

Or

If your space is a gym with no wing space or stage curtains, some adjustments will need to be made. For example, the actors often have quick changes that need to be done just offstage but out of the audience's view. Possible solutions may be discussed with the Stage Manager when he/she calls two days before the performance.

4. There need to be prop tables both left and right and up center.
5. We need a Stage Manager's station where the SM can run sound, preferably offstage left or right. If you have a SM station at another location, the Stage Manager should be given the option as to which to use.

Or



If you do not have a Stage Manager's station, please provide a table on one side of the stage with adequate lighting for the Stage Manager to run sound.

6. There should be a few chairs on each side of the stage.
7. It would be helpful if you could provide a costume rack.

LIGHTS

Our lighting needs are very simple. We basically use a few general looks. We will want to be able to use various levels of brightness for each look, as well as be able to go to a blue or blackout. We would like a general warm wash and cool wash using side and /or down light in cools (blue) and/or down light in warms (rose or amber).

Or

If you do not have a sophisticated lighting system, do not worry. At the very least please be sure to check and replace any burned out light bulbs. The stage should be as brightly lit as possible. We prefer not to use fluorescent lights. All shades on the auditorium windows should be drawn and doors shut during the performance.

FRONT OF HOUSE

We will need an easel on which to place our house board. It should be placed in full view of the incoming audience. If you do not have an easel, a music stand or a chair will do.