

PLACES PLEASE!

Nicole Wolcott & Larry Keigwin

Places Please! is a zany trip through the final moments before the curtain goes up with Nicole Wolcott & Larry Keigwin. As if observing from backstage, the audience will witness the anxiety and playfulness of life behind the curtain. Fueled with anticipation, the program will celebrate and extend the creative relationship that served as KEIGWIN+COMPANY's foundation during its burgeoning years. Set as dreamscape sonic collage, the evening will capture the parallel and intersecting paths of the creative process and a relationship.

Technical Requirements

IMPORTANT NOTE:

Places Please! is meant to be site-specific and can be performed in a variety of venues, such as gallery spaces, cabaret style rooms, or traditional proscenium stages. The production team and the venue will work together in advance to fit the show into a mutually agreed upon location.

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The following technical information must be discussed and agreed upon by both the Company and the Presenter prior to the signing of the engagement contract. This rider shall be considered part of the engagement contract.

Presenter agrees to provide to the Company the following information at least 12 weeks prior to the engagement. Note that inaccurate or incomplete venue information will delay the company's programming and preparation of advance paperwork:

- An accurate, scaled theater ground plan and section (Vectorworks + PDFs)
- Lineset schedule
- Electrics and audio inventory
- General technical specifications, including soft goods inventory and dressing room + wardrobe facilities information
- Rep plot, if applicable (Vectorworks + PDFs)
- Photos of the back wall of the venue in its "default" condition for a dance performance
- Technical contact information

1. STAGE & SPACE

Minimum stage dimensions for the 'playing space' are 16' wide x 12' deep. No minimum grid height is required but the Company reserves the right to approve any performance space. No masking is required but the Company reserves the right to use any stock soft goods. No specific seating arrangement is required, seating details and options to be discussed at least one month prior to engagement. The stage and dressing room areas must be heated to a minimum of 70° F (22° C), preferably 72°-75° F (23°-24° C) at all times the company is present.

TECHNICAL RIDER
2. FLOOR

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While no specific flooring is required for *Places Please!*, sprung wood is preferred. All flooring details should be provided to the Company at least one month prior to the engagement. The floor will have no protrusions, obstructions, holes, metal bits, or other imperfections. *Places Please!* premiered on black sprung flooring but the Company is open to considering all safe alternatives. The entire stage deck and backstage area shall be kept clean and safe for bare feet at all times the Company is in the facility. Company staff shall determine what constitutes "clean and safe."

3. ADDITIONAL SCENERY / PROPS

The backdrop of *Places Please!* will be determined on a venue by venue basis. All options should be provided to the Company at least one month prior to the engagement. As noted above, the venue will provide a full inventory of all soft good options at least one month prior to engagement.

Company will require two identical all black folding chairs for use onstage in performance. Photos of onsite options should be supplied at least one month prior to engagement.

Company will require one costume rack for use onstage in performance. This rack is in addition to what is in use in dressing rooms and wardrobe facilities. Photos of onsite options should be supplied at least one month prior to engagement.

Company uses confetti as part of this performance. A few small bottle style confetti poppers and one-three large handheld cannon style poppers are used. Company is happy to discuss this and it's integral role in the dance if needed.

4. AUDIO

The Company does not travel with its own audio engineer. The presenter will provide a professional audio engineer with complete knowledge of the venue's system.

Company playback is via QLab v4. The company requires use of a venue QLab system and a show file will be furnished. It is helpful if the venue audio engineer is familiar with basic QLab editing. If he or she is not, Company staff shall be allowed to edit the show file as needed and without penalty at all times. Because of the variety of music used in the program, it is often necessary to make EQ changes between tracks. For this reason, if a digital board is available, that is generally preferred.

Company requests iMic USB interfaces and/or DI box interface if Company laptop must be used. Company PSM will require 1/8" stereo inputs to the venue desk both during tech and performances.

Company requires one additional 1/8" stereo input run to onstage downstage-right. A laptop will be provided before house opens to plug in and won't be unplugged until post-show. During performances this laptop may be used to trigger sound by performers. It should be kept unmuted and at a low but audible level for the entire performance.

Company requires two standard wireless microphones for use onstage in performance. SM58s have been used previously. Company will require two microphone stands for said microphones. Mic stands must be identical to one another and have round bases (not tripod), ideally they would be all black. Photos to be provided at least one month prior to engagement.

In addition to the details above, the Presenter shall provide:

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A high quality PA system consisting of something equivalent to:

- (1) 16 channel mixing console (Soundcraft, Crest, Mackie or equivalent)
- (1) 30 band graphic stereo EQ (Klark, Technic, BSS or equivalent)
- (4) stereo pairs of EAW JF 200 w/processors and amps or equivalent
- (2) dual subwoofers w/EQs, processors and amps

(4) Meyer UPM stage monitors w/amps and EQs or equivalent.

Note: monitors are usually placed upstage and out of the way on either side. Placement to be approved by Company.

- (1) Portable "boom box" for rehearsals with iPod connectivity.
- (1) Microphone at the SM position for emergency announcements

(1) Intercom/Headset system for communication, (7) stations maximum: Stage Manger Console, Stage Left, Stage Right, Lighting, Fly Rail, Sound, Mid-House for tech rehearsal. Fewer stations as needed per venue.

A Paging system allowing one-way communication between the SM position and the dressing and green rooms.

5. LIGHTING AND EFFECTS

Company carries templates if/as needed and employs a Lighting Supervisor when required. Presenter will provide all color, units, dimmers, cable and control. Company can send either a light plot adapted for the venue or company rep plot to be negotiated approximately 4 weeks ahead of the engagement; although please note that the Company is happy to work with a dance-friendly rep plot, reserving the right to request plot additions and/or alterations.

The presenter will ensure that the plot is hung, colored, and *successfully channel-checked* prior to the arrival of Company production staff. The Company Lighting Supervisor will not to be required to teach electricians to focus, or train programmers. In order to minimize costs to the presenter, the Company will make every effort to work within venue inventory, but in some cases rental of supplemental equipment may be necessary.

Standard Lighting Equipment Used:

- (20) ETC Source 4 36° units or equivalent (including 28°/44° zoom profile)
- (10) Template holders for above
- (20) ETC Source 4 26° units or equivalent (including 15°/32° zoom profile)
- (10) Template holders for above
- (6) FOH cove or beam units (lekos) as appropriate for venue
- (3) Footlight units placed as downstage strip facing upstage (instrument negotiable)
- (6) Box Boom units (lekos) as appropriate for venue
- (2) FOH lekos, usually 19°, at a position such as a balcony rail which can project templates onto the back wall
- (2) Template holders for above
- (15) Source 4 PARs WFL or PAR64 WFL 1kW or 8" Fresnels 1kW
- Full-stage width 3-color ground-row (7 x 3 circ MR16 , 27 Iris, or equivalent)
- Full-stage width 3-color overhead cyc electric

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(1) Computerized lighting console with soft patch and tracking features, 250 channels, and *remote video at tech table for rehearsal*

(6) 12' boomstands

(24) Single-tee sidearms

(100+) 2.4kw dimmers in excellent working order

Blue running lights in the wings and all corridors leading to the stage

(1) Spotting light

(1-2) Follow-spots, type and control negotiable

(1) Mirror ball, motorized, exact size and type is negotiable

IMPORTANT NOTE:

The equipment listed above is from a standard dance rep-plot. The Company is more than willing to adapt to what is available on site within reason. Company production staff and venue production staff will connect as soon as possible to finalize these decisions.

The following are the most essential lighting elements for *Places Please!*:

-Warm/cool side light options (LED options are best)

-Warm/cool front light options (LED options are best)

-Warm/cool (differing from sides) boom options (LED options are best)

-Three color cyc/backdrop (color negotiable, LED options are best)

-(1) Follow-spot (instrument negotiable)

-(1) CC down-pool special (instrument negotiable)

-(1) Motorized mirror-ball (placement negotiable)

-Power and cable run to Company provided 'bistro' LED string lights (Company can provide photos and additional information. Lights most often places

downstage-center)

-(3) Footlight units placed as downstage strip facing upstage (instrument negotiable, if birdies or something equally small more than 3 units must be provided, LED options are best)

6. CREW

Presenter shall provide and pay for the following crew personnel for the engagement:

A. Pre-Hang: Any crew needed to successfully accomplish the following — the agreed upon lighting plot and soft goods are to be hung prior to Company's arrival and load in. The pre-hang includes hanging, circuiting, coloring, hard and soft patching *and channel checking – successfully* – all units.

B. Load In and Focus, day of Company arrival: (1) Flyperson if needed, (1) Sound Engineer, (2) Stage Carpenters, (4) Electricians. The Company understands that crew numbers may vary according to venue conditions and work rules. The idea is to have sufficient crew to complete all scenic and lighting setup in 8 hours.

C. Note that work-light rehearsals will often require some crew coverage to allow the dancers to use props (chairs, etc) and/or to allow basic rail moves if needed.

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D. Running Crew, from tech rehearsal through last performance, same personnel for duration: (1) Light Board Operator, (1) Audio Engineer, (2) Electricians / Deckhands, (1) Props Person (able to swing as Deck Electrician or Carpenter as needed), (1) Flyperson if needed, and (1) Wardrobe/Dresser.

NOTE: One deckhand must be willing to sweep onstage during performance. All black wardrobe preferred.

7. SCHEDULE

IMPORTANT NOTES:

- 1. *Places Please!* is a site specific work and therefore may require some additional work-light rehearsal time. If needed, such schedule to be negotiated separately and in advance.
- 1. House shall not be opened without Company approval.

Exact schedule and crew calls to be determined. Company may require access to the stage during crew meal breaks, under work-light conditions and with portable audio player with 1/8" input. Below is a typical schedule, not including travel days.

Day One: Company arrives in theater (Load-in + Tech + Dress Rehearsal + Performance)

| | |
|----------|--|
| 8am-12pm | Manage any scenery as needed, set spikes, set trims as needed, focus as needed |
| 12-1pm | Lunch |
| 1-3pm | Cuing + tech w/ performers |
| 3-330pm | Prep for dress rehearsal |
| 330-5pm | Dress Rehearsal |
| 5-6pm | Dinner |
| 6-7pm | Final notes as needed |
| 7-730pm | Prep for performance (sweep, mop, etc) |
| 730pm | House opens |
| 8pm | Performance |
| 930pm | Strike as needed |

8. PROPS

Presenter shall provide:

- (2) Identical round base mic stands (also listed in Audio section)
- (2) Identical black folding chairs (also listed in Additional Scenery section)
- (2) Wireless mics (also listed in Audio section)
- (1) Prop table (backstage)
- (2) Garbage cans (one on each side of stage)
- (2) Boxes of tissues (one on each side of stage)

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- (4) Clean bath towels in dressing rooms
- (4) Clean hand towels backstage
- (1) Push broom, to be used onstage by deckhand
- (1) Wardrobe rack, to be used onstage as scenery

Company travels with:

Many handheld props + costume items to be set up onstage on and around wardrobe rack

A few small + medium handheld confetti poppers

(1) String of LED 'bistro' style lights, to be set-up onstage and controlled via light board (also listed in Lighting section)

9. WARDROBE

The company does not travel with a wardrobe supervisor. Presenter must provide clean iron, ironing board, professional steamer, wardrobe racks, clothes hangers, sewing machine and supplies, laundry facilities and supplies, as well as an experienced wardrobe person available for consultation and costume preparation for at least 2 hours prior to first dress rehearsal and 2 hours prior to performance. Wardrobe running crew consists of (1) Wardrobe/Dresser.

Costumes must be pressed or steamed prior to all dress rehearsals, lecture-demonstrations, photo calls, and performances as requested by the Company. Costume repairs may be requested. Costumes must be cleaned after all performances. Standard time commitment is four hours by one wardrobe person for each pressing and pressing must be approved by the Company and completed one hour prior to activity. Company will provide clear costume maintenance instructions on site.

10. DRESSING ROOMS

Company requires exclusive use of clean dressing rooms, in close proximity to the stage and private, to accommodate a total of two dancers. Dressing rooms should be complete with costume racks, mirrors, adequate lighting, chairs, hot/cold running water, toilet facilities, showers and clean towels. Each dancer requires 3' of counter space. If at all possible, Company production staff request an office or dressing room with internet access able to accommodate (1) person.

11. GENERAL CONDITIONS

Presenter shall provide the following during the Company's engagement:

- A. 10 liters of bottled fresh drinking water, non-carbonated, delivered to the theater prior to the Company's arrival each day for the entire residency.
- B. 5 pounds of crushed/cubed ice for injuries per day for the duration of the residency, stored within immediate access to the stage and/or rehearsal facilities wherever the dancers are present. With Ziploc bags for use.
- C. 4 large towels in dressing rooms, and 4 hand towels backstage, cleaned daily, for Company use while in theater.

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D. At all times the Company is in residence, the Presenter will provide hospitality including coffee, tea, soda, a variety of fruit juices and fruits, assorted snacks such as crackers, nuts, chips, vegetables, candy, meats and cheeses, etc., to accommodate a Company of 3.

E. On the day of first performance, Presenter agrees to provide a fully-catered hot meal with vegetarian option during the dinner break for 3 people. If scheduling of required Company activity, rehearsals, technical needs, residency activities, etc., prevents Company members from adequate meal breaks at other times, Presenter agrees to provide Company with a fully catered and adequate meal at each point of conflict. Such requirement shall be discussed during the general scheduling of the residency.

F. If the native language is other than English, Presenter is required to provide two translators fluent in English and the native language who have a working familiarity with theater technical terminology. The translators will be present and available to the production staff and dancers at all times throughout the residency.

12. PHOTO CALLS, VIDEO SHOTS, PUBLIC ACCESS

A. Video shoots and photo calls (and/or videotaping or photography of any rehearsals) must be approved and scheduled prior to Company arrival. All costs for such activity, including crew expenses, are the responsibility of the Presenter.

B. Public access to the theater during rehearsals or technical time must be approved by the Company. No persons shall be admitted backstage other than Company or Presenter personnel.

13. AUTHORITY

A. The Company requires the exclusive full use of the facilities from load in through load out.

B. The Company reserves the right to approve all technical decisions, in consultation with the Presenter, with regards to the personal safety of the Company and the artistic integrity of the performance. Company artistic and/or production staff have the right to cancel a performance, without penalty, if conditions are not sufficient.

C. The presenter shall provide a qualified production supervisor who shall act, with authority, on behalf of the presenter.

D. Acting on behalf of the Company, with authority, shall be the Company's Production Manager, Stage Manager, Lighting Supervisor, and the Performers themselves.

Amendments to this rider must be approved by both the Company and the Presenter prior to the signing of this or the engagement contract. This is a technical rider and does not constitute the full understanding of the engagement between the Company and the Presenter. In the event that the performance venue is different from the Presenter's facility, the Presenter assumes responsibility to forward this information to the appropriate theater manager for approval, understanding that the Presenter remains totally liable for the assurance that all above listed conditions are met by the theater manager.

____ Presenter

____ Venue Production Manager

____ Company AD/ED

____ Company Production Manager

Agreed,

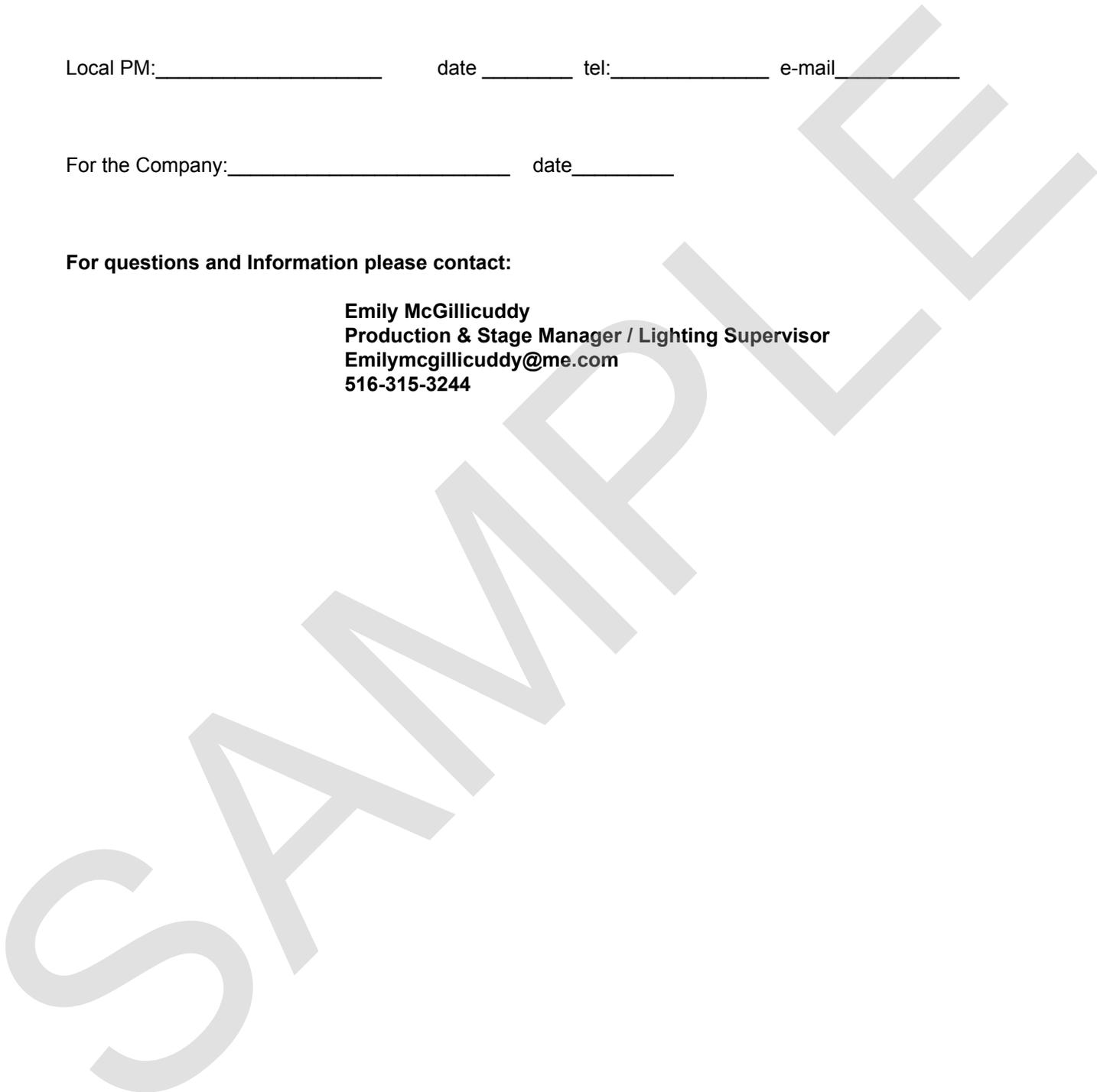
Presenter: _____ date _____ tel: _____

Local PM: _____ date _____ tel: _____ e-mail _____

For the Company: _____ date _____

For questions and information please contact:

**Emily McGillicuddy
Production & Stage Manager / Lighting Supervisor
Emilymcgillicuddy@me.com
516-315-3244**



_____Presenter

_____Venue Production Manager

_____Company AD/ED

_____Company Production Manager