

Einstein on the Beach

**TECHNICAL RIDER**

When executed this rider is part of the contract between \_\_\_\_\_ (referred to as the Presenter) and \_\_\_\_\_ (referred to as the Company). The information contained herein is intended to outline the needs for a performance of Einstein on the Beach.

**A. SHOW INFORMATION**

**1. GENERAL**

Einstein on the Beach is a live operatic performance. It is presented in a proscenium theater with an orchestra pit. The performance is approximately 4 hours and 30 minutes long with no intermissions.

The Company carries its own costumes, sets, props, some lighting equipment and some sound equipment. The Company requires that the Presenter provide performance space, lighting equipment, sound equipment, masking and technical crew.

The company travels 64 people; 37 performers and 27 staff members. These numbers do not include either Robert Wilson or Philip Glass who will travel with the company completely at their own discretion.

**2. VENUE INFORMATION**

Before this contract can be executed The Presenter must provide the Company with full technical information about the venue. This information will be used to determine if the venue is suitable this presentation.

Venue information should be in English and must include;

- a ground plan and a section through centerline, each of which should show all line sets, full orchestra pit, seating and lighting positions.

- A Line Set Schedule

- A full inventory of all soft goods, sound equipment and lighting equipment.

- A full description of other aspects of the theater such as; dressing rooms, loading situation, fly system capabilities, work rules etc.

If this information is not sufficient to determine whether a presentation is possible a site visit will be necessary.

**3. PRODUCTION PLANNING**

Three to four months before the presentation the company will complete Technical plans specific to the venue. These plans will include;

- A Ground Plan
- A Section
- A Line Set Schedule
- A Light Plot
- Lighting paperwork
- A Production Schedule

#### **4. SITE VISIT**

Several months before the performance the company's production manager will visit the venue. During this visit all plans will be presented and confirmed with the local production staff. Schedules and staffing will be confirmed.

#### **5. PRODUCTION MANAGER**

The Presenter must provide a qualified local English speaking Production Manager with authority to make decisions and knowledge of the theater. The technical director must be available to work with the Company Production staff and the local technical crew during preparation and through the entire engagement. Please know that the Company's production staff is prepared to provide a *supervisory* role only. Most hands on work will be done by the local personnel.

#### **6. TECHNICAL INTERPRETERS**

Outside of English speaking countries the Presenter must provide two (2) interpreters available to the Production and Management Staff at all working times. This includes meetings, press conferences, work calls, rehearsals and all performances. The interpreters must be completely bilingual and familiar with the terms of technical theater. The local production manager may serve as one of these interpreters so long as he/she will never leave the stage during working time.

#### **7. USE**

Facilities provided for the Company must be secure and kept for exclusive use during engagement: including load-in, rehearsals and performance(s). Presenter agrees facilities will be kept clean, clear of other equipment, staffed appropriately and maintained in good working order.

#### **8. PRE HANG**

Presenter agrees that all preparation to the stage, including but not limited to: hanging soft goods in the proper positions according to the company's line set schedule, hanging, circuiting and coloring all lights according to the Company's light plot are finished before the Company's arrival. Any deviation from this will adversely affect the considerable amount work required for mounting the show.

## **9. TEMPERATURE AND AIR CONTROL**

The temperature in the performance space must be no less than 72 degree Fahrenheit (22.2 Celsius) and no more than 80 degree Fahrenheit (26.6 Celsius). Because haze and fog is used in the show Presenter must have complete control of the air handling both on stage and in the house. Once an ideal air handling situation has been determined the presenter must be able to replicate it for all subsequent rehearsals and performances.

## **10. STUDIO**

The dancers will need access in the theater to a dance studio for class and warm-ups each day. This studio must have a sprung floor covered by a vinyl dance floor. The studio must have ballet barres and mirrors mounted on the wall. This studio should be well lighted and clean.

## **11. MISCELLANEOUS**

- The green room must be available to the company during rehearsals, before, during and after performances.
- Any Video, Photography or Sound Recording must be pre-arranged with the company.
- Public access to the theater during rehearsals or technical time must be pre-approved by the company.
- No persons shall be admitted backstage or to the dressing room areas with out prior consent.

## **B. TECHNICAL REQUIREMENTS**

### **1. STAGE DIMENSIONS**

The theater's proscenium must be at least 46' (14m) wide and 21' (6.5m) high. The stage must be at least 50' (15.25m) deep from the plasterline (also known as setting line) to the back wall. The distance from centerline to the stage left wall must be at least 65' (20m) and the distance from centerline to the stage right wall must be at least 45' (13.75m)

### **2. STAGE**

The stage must be a wooden surface into which stage screws and other attachments can be affixed. The Stage will have two traps cut into it, there is minimal flexibility in

where the traps can be located. Access to the traps must be available from below. Space below the stage must be a height of at least 12' (3.75m).

### **3. SOFT GOODS**

The Presenter must provide at minimum:

- 5 pairs of black legs 37' (11.25m) high by 8' (2.5m) wide with no fullness.
- 5 black borders 65' (20m) wide by 10' (3m) high with no fullness. Borders must have bottom pipe.

The Company will not use the main curtain.

### **4. ORCHESTRA PIT**

The theater must have a height adjustable orchestra pit. Orchestra pit can be no less than 40 feet wide and not less than 20 feet in depth with access to pit from below.

### **5. FLY SYSTEM**

The theater must have a single purchase fly system with approximately 80 linesets. The distance between the first and last lineset must be at least 44' (13.5m). Pipes should be no less than 65' (20m) long. Height from stage floor to the pipe when completely out can be no less than 80' (24.5m).

### **6. SOUND**

#### **Main PA speaker system**

The best PA arrangement will vary depending on the venue. Following are some specifications and configurations that have general applicability. Please contact the Company sound engineer to discuss your particular venue.

20 Meyer M'elodie system or other Meyer line array speaker system  
– 10 units per side or as appropriate for venue (ground stacked or flying)

———— **O R** ———— AN ALTERNATE SYSTEM CONSISTING OF:

4 Meyer MSL 4 speakers with 2 channels processors/amps  
– 2 units per side  
4 Meyer CQ2 speakers with 2 channels processors/amps  
– 2 units per side – with flying hardware yokes – to be flown if possible

**Additional PA requirements along with either of the above systems:**

4 Meyer M3D directional (cardioid) sub-bass speakers — 2 units per side  
— signal source is a mono auxiliary send from the front of house console  
4 Meyer UPA-1P or UPA-1 or UPJ speakers with 2 channels processors/amps  
— 2 units per side  
4 Meyer UPM-1 speakers with 1 channel crossover/processor and amp – across  
stage front  
EQ's and delays as necessary to control system  
– analog units or digital (Lake Controller/Processor, XTA, BSS Sound Web or  
similar)  
spare amps and processors

See Section ?? for a speaker set-up diagram

### Power requirements

Power hook up and distribution for the entire audio system – plus power from the same source for the synthesizers, computers, keyboards, etc. of the Ensemble – 3x 20 amp circuits of 115v AC – or if line voltage is substantially different than 115v – 1 or 2 or 3 transformers for a total of 6 Kva of 115v – output connectors from 115v supply should conform to North American standard (Edison) with 3 pins of earth - neutral - hot

### Support personnel

A system engineer from the venue or rental company will set up and focus and calibrate and equalize the main PA system using SmartLive™ or similar software

Two system engineers — one for FOH and one for Monitors / RF — will be on site at all times the system is being used

Intercom tech engineer — to set up and maintain the com system

### Ensemble personnel and equipment

FOH engineer, MONITORS engineer and one stage sound assistant travel with the Ensemble and will mix the show.

The Company will bring all our own synthesizer gear, DI boxes, midi cables, power cables, music stands and stand light system.

Intercom system

Master station(s) - with enough capacity to accomodate all heasets and biscuits

26 Headsets - 4 with double muff

25 Beltbpacks - 3 with 2 channel capability

3 Biscuits (speaker boxes)

6 Radio intercom sets with single muff

Intercom Plot

ELECTRICS	9- Headsets 9- Beltbpacks	1- Board Operator D.S.L. 1- Board Operator Booth 2- Follow SpotsBooth 1- Rover Spot S.L. 1- Rover Spot S.R. 1- Orchestra Pit Spot Pit 1- Deck Electrician S.R. 1- Deck Electrician S.L.
SOUND	4- Headsets 4- Beltbpacks	1- House Mix House 1- Monitor Mix S.R. Pit 1- Keyboard Pit 1- Deck Sound D.S.R.
FLYRAIL	3- Headsets 2- Beltbpacks 2- Biscuits	1- Headset/Beltbpack D.S. 1- Headset/Beltbpack C.S. 1- Biscuit C.S. 1- Biscuit w/Headset U.S.
CARPENTRY	6- Headsets	2- S.R. Travelers C.S.R.

	6- Beltpacks 1- Biscuit	1- Bed Move/ Props D.S.L. 1- Carp./Asst. Stg. Mgr. C.S.L. 1- Carpenter U.S.L. 1- Load Boy/Bubbles Trap Room 1- Biscuit Trap Room
STAGE MANAGER	2- Headsets 2- Two Channel Beltpacks	1- Stage Manager 2 ch. Pit 1- Asst. Stg. Mgr. 2 ch. S.R.
ARTISTIC	2- Headsets 1- Beltpack 1- Two Channel Beltpack	1- Lighting Supervisor House 1- Asst. Director 2 ch. House
FLOATERS	6- radio intercom sets – single muff	

## Front-of-house console and effects

1 Yamaha PM5D digital console (version 2 or latest firmware) Substitutions must be approved. Be aware if an analog console substitute is proposed there will be a LOT of additional rack gear needed – EQ's, compressors, gates, delays, reverbs – along with insert cables, power distribution, etc. It's much more efficient to use a PM5D. A PM5D also takes up much less space in the house mix position.

2 Lexicon digital reverb systems - may include Lexicon PCM70, PCM80, PCM81, PCM90, PCM91, LXP300, 224 or 480. TC Electronic production also acceptable. Substitutions only with approval of the Company sound engineer.

1 RTA – 1/3 octave real time analyzer with mic

1 CD player

## FOH mix position

FOH mix position should be located to give the engineer the best representation of the sound in the audience – not under a balcony or in a booth

## Front of house sound console outputs

Digital speaker management systems — Lake Controller/Processor or XTA or BSS SoundWeb or similar or digital console processing may be used to address each of the following speakers:

Line array left or MSL4 left — main PA left

Line array right or MSL4 right — main PA right

balcony fills left

balcony fills right

UPA left — near fills left

UPA right — near fills right

UPM1 — front fills mono

## PM5D mix outputs

Mix 1 — sub bass

Mix 5 — house mix return – mono – to monitor board st 1L

Mix 6 — FOH talkback microphone return to monitor board IP47

### Monitor mixing console and effects

1 Yamaha PM5D digital console (version 2 or latest firmware). No substitutions please.

### Speakers and personal monitor systems

16 Meyer UM1P monitor speakers or – may substitute Meyer UM1, L-Acoustics 115FM, EAW SM200i, Apogee A3M or equivalent **small**, high quality monitor – should be compact bi-amplified monitor wedges with a single bass speaker - one of these is for the cue wedge

16 channels amps, processors & cables for monitors

8 Shure P6HW hard wired headphones boxes

8 headphones Sony MDR7506 or similar

- please have on hand spare monitors, processors and amps

### Microphones and stands

14 Neumann KM140 cardioid condenser mic with stand adapter  
– may substitute: Neumann KM184, Schoeps CMC6/MK4, DPA 4011, Sennheiser MKH40, AKG C391B, AKG C480B with ULS/61 capsule, AKG C451B or AKG C451E with CK1 capsule

4 Sennheiser MD421 dynamic mic with stand adapter

– may substitute: Sennheiser MD431, Beyers M88, Shure SM58 or EV ND478

2 Shure SM58 with stand adapters

4 Shure switched cardioid dynamic mics with stand adapter for talkback

#### Violin mic kit —

2 DPA 4061 miniature microphones (black) – with adapters for XLR connection

2 DPA MHS6001 microphone holders for violin

2 DPA DUA0560 wind screens (black)

14 black tripod microphone stands regular height – with telescoping black booms

8 short black tripod microphone stands – with telescoping black booms  
– please supply spare mics and stands

#### RF —headworn mics and belt pack transmitters and receivers

20 channels Shure U4D UHF or UH4 UHF receivers or Sennheiser equivalent  
Diversity antenna system for receivers

20 Shure H1 or UR2 belt pack or Sennheiser equivalent.

20 headworn mics with adapters for belt pack transmitters - DPA 4067, DPA 4088, AKG C520, Sennheiser HS2, Shure WBH53, EV HM2

#### RF — wireless personal monitors

6 channels Shure PSM700 wireless personal monitor transmitters

16 units Shure PSM700 wireless personal monitor belt pack receivers

16 sets ear buds – i.e. Shure E3(SCL3) with the foam or rubber plugs or similar

All receivers must be able to receive any of the 6 transmitters

#### Additional RF requirements

32 bags and belts (black) to hold transmitters and receivers

Complete sets of batteries for each rehearsal and each performance

All transmitters and receivers must be able to operate at the same time without interference

#### Cables and connectors

48 channel splitter with transformers

Adapter kit

Power cables

Mic cables

Snakes — see list below

FOH cables – 48 inputs / 16 returns / AC – of sufficient length to reach from stage split box to FOH mix position in a route acceptable to the house and local presenter

Snake list

SNAKE	CHAN	SOURCE	DESTINATION
Snake A — Synth Racks to Split – Glass carries this one – 25 ft	1-9	near Monitor mix	split input 1-9
Snake B — Pit to split –12 pair by 100 ft (30m) — stage box female to XLR male tails	1	pit ww1 Flute	split input 10
	2	pit ww1 BCl	split input 11
	3	pit ww1 Tenor Sax	split input 12
	4	pit ww2 Flute	split input 13
	5	pit ww2 Soprano Sax	split input 14
	6	pit ww3 Flute	split input 15
	7	pit ww3 Alto Sax	split input 16
	8	pit PGE soprano vox	split input 21
	9	pit Featured Singer	split input 22
	10	pit Violin	split input 23

Snake C – pit to split and synth rack –12 pair by 100 ft (30m) — stage box female to XLR male tails	1	pit Keyboard 1 MIDI	synth rack
	2	pit Keyboard 2 MIDI	synth rack
	3	pit Keyboard 3 MIDI	synth rack
	4	audience director TB	split input 44
	5	SM TB	split input 45
	6	pit Conductor TB	split input 46
Snake D – spaceship to split and synth rack –12 pair x 100 ft (30m) — stage box female to XLR male tails	1	spaceship ww1 BCL	split input 17
	2	spaceship ww2 Flute	split input 18
	3	spaceship ww3 Sop Sax	split input 19
	4	spaceship PGE Soprano vox	split input 20
	5	spaceship violin	split input 24
	6	spaceship conductor TB	split input 43
	7	spaceship Keyboard 1 MIDI	synth rack
	8	spaceship Keyboard 2 MIDI	synth rack

Snake E – RF mics to split – 26 pair x 25 ft (10m) — XLR female tails to XLR male tails	1-20	RF mics rack 18 outputs – 19 and 20 are spares	split inputs 25-42
Snake F – MON mix to RF in ear –12 pair x 25 ft (10m) — XLR female tails to XLR male tails	1-8	MON mix	RF in ear rack 1-8
Snake G – MON mix to pit wedges – 12 pair x 100 ft (30m) — XLR female tails to stage box XLR male	1-11	MON mix – audio or speaker cable depending on wedges	pit wedges 5 kbd, 3 ww, 2 vox, 1 violin
Snake H – MON mix to spaceship –12 pair x 100 ft (30m) — XLR female tails to stage box XLR male	1-8	MON mix	spaceship headphones 5 kbd, 3 ww, 2 vox, 1 violin, and wedges – side fills
Snake J – split to MON –48pr x 25ft	1-48	split	MON inputs 1-48
Snake K – split to FOH –48pr + 16 return + power –300ft (100m) or as needed	1-48 +16 rt + pwr	split	FOH inputs 1-48 returns – PA speakers + house mix and TB to MON
PA snakes – power + audio as needed		FOH returns or amps	PA speakers

**7. LIGHTING** *NB: The Company will not use an existing rep plot.*

The company travels with a computer lighting board, a minimal number of theatrical lighting fixtures and many practical lighting units. The Company's light board will be tied into the house lighting system to control the house dimmers and intelligent fixtures. The Company's theatrical light fixtures and practicals will be attached to the house's dimmers.

The Company will provide the Presenter with a light plot and hanging schedule indicating all lighting installations. The light plot must be hung, circuited, colored and tested as specified before the arrival of the Company. After arrival the Company's equipment will be integrated into the system. Any substitution of equipment or any change in placement of equipment must be approved by the lighting supervisor for the company.

The company will need to tie into power for its equipment. A disconnect on stage will be need. Current capacity should be 400 amps 3 phase. This will need to be isolated from the power for the audio system.

The Company travels with several scenic elements that require lighting equipment to be attached and circuited. (see COMPANY MATERIALS below)

Lighting Inventory to be provided by Presenter

AS OF THIS RIDER (10/2/2008) THE LIGHT DESIGN IS NOT COMPLETE, SO THIS LIST IS NOT COMPREHENSIVE!

- 16 - Strand Iris 4 cyc units
- 1 - ETC 96 dimmer rack & tie in cable
- 1 - ETC EOS lighting control board
- 16 - Strand Orion 4 Ground Row units
- 24 - LDDE Spectra Connect J5 fluorescent units
- 84 - PAR64 CP61 (med)
- 48 - Asymmetric top cyc wash
- 40 - 2kw PCs
- 1 - 4kw ??
- 32 - 750w source4 36degree w/color scroller
- 32 - Color scroller with custom scrolls for Source4
- 20 - FOH units
- 17 - Varilites VL3500Q
- 6 - followspots (supertrouper or equiv.)
- 1 - special follow spot for pit
- All cable and hardware to install and hookup plot

- All color media as indicated on lighting paperwork
- 1 - special follow spot for SL

### Miscellaneous lighting needs

- A personnel lift, ladder or similar device with wheels, able to reach 30' must be provided for the focus of overhead lighting units. Additionally provide 2 ladders to reach 12' to focus lights on scenic pieces.
- Running lights offstage as necessary.
- All color media specified in lighting paperwork.
- While the total number of dimmers will vary this plot typically requires at least 400.
- Cinefoil, black tack, clothes pins and/or binder clips should be in stock and available for use masking lighting spill.

## **8. SCENERY REQUIREMENTS**

The presenter must provide some basic scenic elements custom fit to the venue:

- A platform (The Knee Play platform) that extends a 9' (2.75m) X 9' area downstage of the first available lineset into the pit. The exact placement and size of this platform will be specified with the Company's technical information
- A platform (the Einstein platform) approximately 3' (1m) X 8' (2.25m) with a staircase for access. The exact placement and size of this platform will be specified with the Company's technical information.
- The presenter must provide 3 ½ ton chainmotors with sufficient chain, cable extensions (stingers) control, and rigging equipment to reach from the grid to the deck. These chain motors will be used in the rigging of the scenic element "spaceship".

## **9. DRESSING ROOMS & OFFICES**

The dressing rooms must be available for the exclusive use of the Company from the beginning of the load-in until the end of the load-out following the last performance. Under no circumstances may dressing rooms, showers or toilet facilities be shared with other shows or personnel in the theater. They must have tables, chairs, racks to hang costumes and mirrors with make-up lights. They must have direct access to toilets,

sinks, showers, hot and cold running water. All dressing rooms must be cleaned daily and be near to the stage.

The Company will require:

6 - Individual "Star" dressing rooms for the Principal performers. Each room must have a makeup mirror with incandescent lights, tables, and chairs. Dressing rooms must have showers and toilets.

2 - Women's Chorus rooms with a capacity of 8 people's each.

2 - Men's Chorus rooms with a capacity of 8 people's each.

2 - Musician's Dressing Room.

1 - Production Office with 4 desks, and 2 analogue phone lines for both incoming and outgoing phone / fax calls. A high speed internet connection with no port blocking that is available to be networked.

1 - Company office with 2 desks, and 2 analogue phone lines for both incoming and outgoing phone / fax calls. A high speed internet connection with no port blocking that is available to be networked.

1- Crew Room with tables and chairs.

For each performance please provide each performer (37) in the dressing rooms with:

- 1 bath towel and 2 hand towels
- 1 bar of soap
- 1 one-liter bottle of non-carbonated water
- 1 box of facial tissues

## **10. WARDROBE**

The Company requires:

- A large wardrobe work space for the exclusive use of the Company for the duration of the show. This area must be equipped with 4 rolling wardrobe racks, 4 irons and ironing boards, 2 steamers, and one 3 electric fans and one professional quality sewing machine.
- Laundry facilities in the theater with at least 2 washers and 2 dryers.

- Access to a dry cleaner that will provide same-day dry cleaning service.

## **11. ATMOSPHERICS**

The production requires a great deal of theatrical atmospherics. The presenter must provide, at minimum, 2 hazers (DF-50 or equivalent) and two Foggers (rosco-1600 or equivalent). Some haze is used during the first act. The second act opens with an incredible amount of smoke and haze on stage. Typically all foggers and hazers run at full for 10 minutes after completion of the intermission set change. For this reason the presenter must have complete control of the air handling system in the theater, both on stage and in the house. Once the optimal setting for air handling has been determined it must be replicated exactly for every rehearsal and performance.

## **12. Props**

The Presenter must provide:

- Two dry ice machines and dry ice. The machines will be positioned upstage left and right. When in operation they must be able to cover the entire stage with dry-ice smoke and keep it covered continuously for 25 minutes. The presenter must provide enough dry-ice for every rehearsal and performance.
- The presenter must provide enough black vinyl dance floor to cover the stage from the edge of the pit to the first available line set.
- For each performance the presenter must provide 24 small cookies.
- The presenter must provide two 6' (2m) prop tables on each side of the stage.
- The front edge of the stage, Einstein platform and Knee play platform must all be covered with black cloth from the stage to the orchestra pit floor.

## **13. MISCELLANEOUS**

- Ice is essential in case of injury to dancers! At least **5 lbs. of ice**, in an insulated container must be provided to the stage manager at every rehearsal and performance.
- On each side of the stage the presenter will provide one box of tissues, 24 one-liter bottles of non-carbonated drinking water, 6 hand towels and one garbage can.
- Due to it's length it is essential that the performance start on time. While the audience enters music will begin and 10 minutes before the start of the show two performers will enter and begin performing on the Knee Play platform.

- Due to the length of the performance and its lack of an intermission late seating can take place at any time. The audience is welcome to exit and reenter the theater as they wish.
- Guests will be allowed backstage only with the express permission of the Company Manager.

## **C. COMPANY MATERIALS**

### **1. FREIGHT**

The company's materials will arrive in either two 40' sea containers or in two 53' foot (12.5m) tractor trailers.

The theater must have loading docks available, free from obstruction, clear of snow and ice and with easy passage to the stage. If the theater has two bays available the company would prefer to use both.

### **2. CRATES AND WORK BOXES**

Much of the company's scenery travels in specially constructed shipping crates. As well the company travels with work boxes for Scenic, Props, Electrics, Wigs & Make-up, Administration and Wardrobe departments. Wardrobe also has two costume boxes.

Depending on the size of the stage shipping crates will need to be stored in another area with easy access.

Work boxes will need to be distributed to their department's areas.

### **3. FLYING PERFORMER**

The performance includes a flying performer. The company travels with harness, track and all rigging for this element. The company's flyman has been specially trained for the installation and operation of the equipment. The company flyman is the only authorized operator of the system.

### **4. SECURITY**

Secure storage shall be provided from the time the Company's equipment is delivered to the theater until the time it is removed. There shall be no access to the backstage or dress room areas by any person who is not directly related to the production. All dressing rooms and storage rooms must be secured at all times during the Company's residency.

## **D. TYPICAL LABOR AND SCHEDULE**

## 1. LABOR

All arrangements regarding labor calls and/or needs are the responsibility of the Presenter. The labor calls shall be based upon the premise that able-bodied stagehands which have an expertise in specific departments can and will assist in all areas as the need arises. The company will travel with a minimum crew of department heads whose primary function will be to supervise and coordinate the local crews.

This production is completely non-union. The by-laws governing labor unions vary greatly as do the number of personnel needed to work efficiently in each venue. These variables are solely the responsibility of the Presenter. Final crew calls will be agreed upon in advance by both parties in the form of an agreed production schedule. The company reserves the right to raise labor calls to accommodate any deficiencies in crew capacity.

It is essential that the **same** technicians fill their positions for all rehearsals and performances. These positions cannot change even if the crew is split into shifts.

The following estimated crew numbers assume installation of all the production's design elements:

A Runner with a car and familiar with local areas is required at all times that the crew is in the theater. A skilled scenic painter must be on call to touch up set pieces. If not already a member of the wardrobe crew a skilled stitcher must be available in case of need to repair/alter costumes. Two lead followspots will be operated Company personnel.

### TYPICAL SCHEDULE

Time	Task	Crew
	Prehang Electrics, hang house masking. Install Traps, Knee Play platform, Einstein Platform	As Mutually Agreed upon
<u>Day 1</u>		
8:00-12:00	Load In. Hang Company electrics. Install Scenery.	6 Loaders 16 Carpenters
1:00-6:00	Install Audio. Set up Wardrobe. Set props	6 Flymen 15 Electricians
7:00-11:00		6 Prop 6 Audio 4 Wardrobe
<u>Day 2</u>		
8:00-12:00	Continue Scenery, Lighting & Sound	16 Carpenters 6 Flyman 15 Electricians
1:00-6:00	Lay Dance Floor	6 Prop
7:00-11:00	Begin Focus	6 Audio 4 Wardrobe

<u>Day 3</u>		
8:00-12:00	Continue Focus	15 Carpenters
1:00-6:00	Sound Check/ Complete Focus	4 Flyman
		15 Electricians
7:00-11:00	Review Cues/Routine show with local Crew	6 Prop
		6 Audio
		4 Wardrobe
		Break down to run crew after focus
<u>Day 4</u>		<u>Run Crew</u>
8:00-12:00	Continue Routine & Cueing	9 Carpenters
1:00-6:00	Set for top of show	4 Flymen
6:30	Tones	5 Electricians
7:00	Curtain / Performance 1	4 Followspot
		4 Prop
		3 Audio
		4 Wardrobe
<u>Day 5, 6 etc.</u>	<u>Following Show Days</u>	<u>Run Crew</u>
1:00-6:00	Set for top of show/ Wardrobe Maintenance	
6:30	Tones	
7:00	Curtain / Performance 2	
<u>Load-out Day</u>		6 Loaders
8:00-12:00	Load-out	16 Carpenters
1:00-6:00		6 Flymen
7:00-11:00		15 Electricians
		6 Prop
		6 Audio
		4 Wardrobe

## **E. CONTACT PERSONNEL**

### **General Management**

Laura Aswad

Pomegranite Arts

### **Company Manager**

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### **Production Manager**

William Knapp

+1 646 732 9274

will@thebase.com

**Technical Director**

**Lighting Supervisor**

**Sound Engineer**

Agreed to this day \_\_\_\_\_ of \_\_\_\_\_ 20\_\_\_\_

For Presenter: For Company:

\_\_\_\_\_

Print Name: Print Name:

\_\_\_\_\_

Title: Title:

