

## ***Ko'olau: a true story of Kaua'i***

Tom Lee c/o Yara Arts Group

### **Technical Rider**

Revised 21 January 2010

THIS RIDER SHALL BE ATTACHED TO AND BECOME AN INTEGRAL PART OF THE CONTRACT BETWEEN TOM LEE C/O YARA ARTS GROUP, HEREINAFTER CALLED THE "COMPANY", AND THE PRESENTER.

#### **GENERAL:**

*Ko'olau* is a puppet theatre piece using *kuruma ningyo*-style (cart puppetry-style) puppets, live and recorded video projection and live music.

#### **VENUE USE:**

The stage, adjoining work areas, and dressing rooms must be available exclusively for use by the Company from the time load-in begins until the finish of the load-out.

#### **STAGE:**

- 18' wide x 18' deep PLAYING AREA
- STAGE AND WING SPACE SR and SL to accommodate a projectionist station (SR) and 2 musicians with instruments (SL)
- A minimum of 15' upstage of the playing area to accommodate rear projection (see VIDEO section)
- See attached: **Typical groundplan**

#### **Floor:**

Stage floor must be smooth, flat, and in good condition to accommodate small rolling puppet carts.

#### **SCENERY:**

Presenter provides (all in good condition):

- Black masking to adequately frame the Rear Projection screen and mask offstage areas.
- In venues with poor sightlines, side masking or returns may be necessary
- Lineset or grid system to accommodate hanging Rear Projection screen
- (2) armless black musician chairs
- (2) Music stands with lights
- (4) 6'-0" prop tables offstage left and right
- (1) old style wooden chair for use as a set piece.

COMPANY provides:

- In touring crates, all puppets, carts & props
- (1) 9'H x 15'W Gray Rear Projection screen with grommets and ties
- (4) 2' W x 18'L painted strips of marley that will frame the playing area. These will be attached to the stage floor using black gaffer's tape.

## **LIGHTING**

COMPANY provides:

- Tour Light Plot, Lighting Paperwork, and Lighting Cue Sheets (3) weeks prior to the load-in date. Tour Lighting Director will contact Technical Director and/or House Lighting Supervisor / Electrician to discuss particulars in advance.
- Specific lighting information and light plot for each venue. The light plot consists of approximately 35 conventional lighting instruments or ideas. The plot needed for the show will be provided to each venue based on repertory light plot information received in advance of the performance date. If no such information is received by the lighting designer, a general idea of systems necessary for the show will be provided to the venue. The COMPANY will also provide a list of cues to be programmed into the lighting console upon the COMPANY's arrival or sooner at the venue's request.
- Additional gel (color filters) specific to *Ko'olau*, to be returned to the lighting designer at the end of the performance.

VENUE provides:

- *Ko'olau* requires a computerized lighting console with one DMX 512 universe. The console must be capable of handling no fewer than 36 channels and 100 cues. It must have 12 programmable sub masters. In addition, the console must have remote monitors or be moveable to a tech table located in the middle of the house for the technical rehearsal prior to the first public performance AS WELL AS be able to be controled from the live projections area on stage right of the ground plan. If for some reason it is not possible for the lighting designer/projectionist to run the light console the venue will provide a board op and clear com headsets in order to allow the lighting designer to communicate with the board op.
- Presenter will specify the manufacturer and model of the console to be used (and provide appropriate operating manuals if necessary) at least two weeks prior to load-in for COMPANY approval.
- *Ko'olau* ideally requires 36 dimmers at 2.4kw. Presenter will provide an A-frame ladder, personnel lift or alternative means for lighting focus and crew to implement said focus. Ladder must be of sufficient length to reach electrics.
- PLEASE NOTE: All lighting units must be hung, circuited and dimmers patched prior to the commencement of load-in of COMPANY's scenery and equipment.
- COMPANY reserves the right to increase or decrease quantity of lighting equipment based on the venue.

## **SOUND:**

*Ko'olau* utilizes 2 live musicians, Bill Ruyle and Yukio Tsuji. Mr. Ruyle plays hammer dulcimer and percussion. Mr. Tsuji plays synthesizer, shakuhachi, percussion & guitar. COMPANY will provide instruments & a small touring mixer.

Presenter provides a working sound system prior to the COMPANY's arrival, capable of accommodating live music and the following:

- 4 microphones on boom stands (dulcimer, voice, 2 percussion)
- 2 XLR audio lines from COMPANY mixer for synthesizer and voiceover & sound effects playback. Voiceover and Sound FX will come from COMPANY mini-disc player or computer.

Sound levels and balances will be set in coordination with the presenter and the musicians.

### **VIDEO**

*Ko'olau* was created using rear-projection from a 3000 lumen video projector onto a grey RP screen 9'H x 12'W and FRONT-PROJECTION for one moment via a 2000 lumen video projector. Video playback is via an Apple Macbook Pro running Isadora media software (COMPANY-provided). Both video projectors and cables are provided by the COMPANY. If sufficient space is unavailable for rear-projection, COMPANY will consider front projection – please discuss.

### **HEALTH & SAFETY:**

- a) The floor must be cleaned (swept and mopped) when requested by the COMPANY
- b) Presenter will correct any condition that the COMPANY deems to be hazardous to its staff or performers.
- c) Flash photography is not permitted during the performance.

### **DRESSING ROOMS:**

- a) (2) dressing rooms for (8) persons each: 5 Men, 3 Women.
- b) Each dressing room must have:
  - i) (1) costume rack
  - ii) Sufficient light, including mirror lights
  - iii) Tables, chairs, mirrors and bathroom facilities
  - iv) Adequate security
  - v) Proper heating / air-conditioning

### **PRODUCTION OFFICE:**

Touring production staff will require access to a room or office equipped with a telephone line for calling card calls (if cellular telephone service is unavailable), and ethernet or wireless internet service.

### **HOSPITALITY:**

The Local Presenter agrees to provide bottled OR Cold Drinking water for the COMPANY.

### **LOCAL TRANSPORTATION/AREA GUIDES:**

Presenter provides local transportation guides (persons and/or maps) to assist the COMPANY upon arrival.

### **OPENING OF HOUSE:**

Presenter agrees to open house no earlier than FIFTEEN (15) minutes prior to scheduled performance time, unless otherwise agreed upon by the COMPANY.

### **VIDEOTAPING:**

The COMPANY retains the right to videotape any and/or all of their performance(s) for archival purposes. Unless prior agreement is made between The COMPANY and Local Presenter, NO UNAUTHORIZED VIDEOTAPING (OR PHOTOGRAPHING) WILL BE ALLOWED DURING THE COMPANY PERFORMANCE(S). VIOLATORS WILL BE INSTRUCTED TO RELINQUISH THEIR RECORDING DEVICE, AND/OR ANY RECORDED MATERIAL, AND ESCORTED IMMEDIATELY FROM THE VENUE.

**SCHEDULE/LABOR REQUIREMENTS:**

The COMPANY travels with a Scenic Designer and Lighting director both of whom participate in Load-In, performances and Load-Out.

- a. Crew are the sole expense of the presenter
- b. Presenter provides professional, experienced stagehands to assist the COMPANY in Load-in and Load-out.

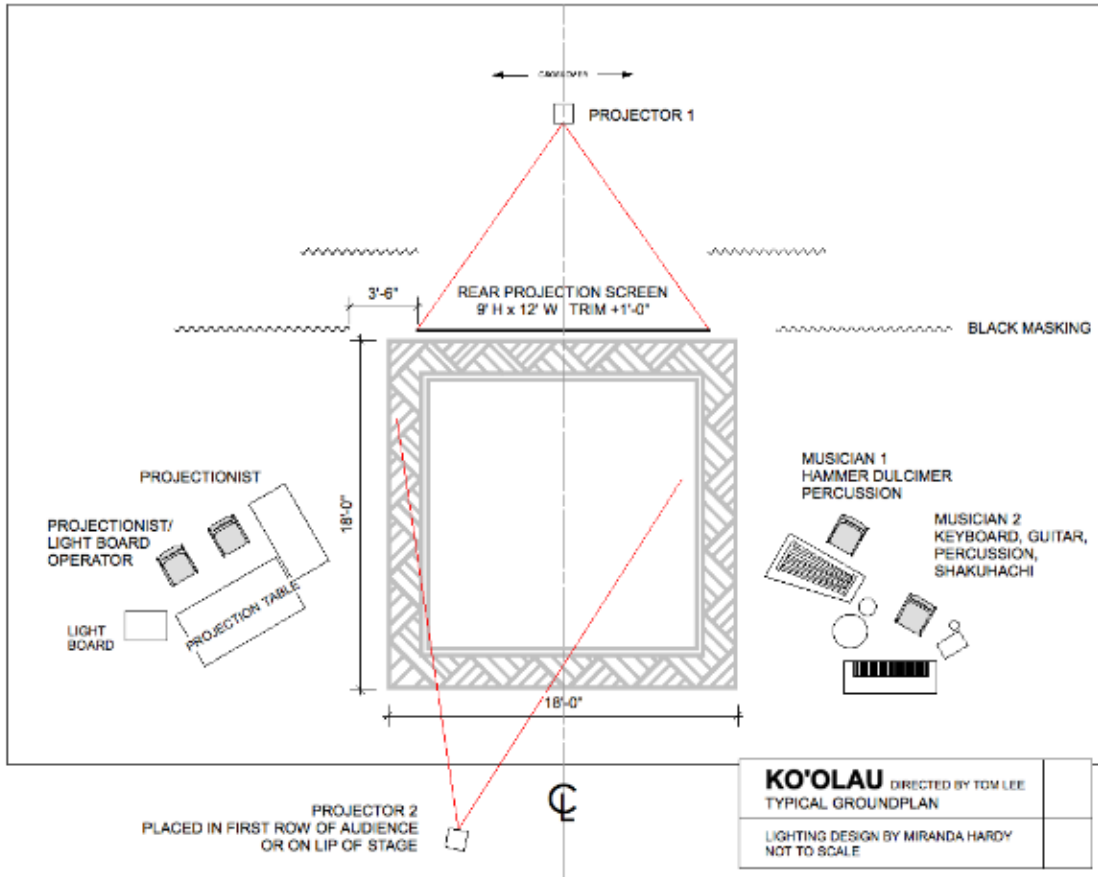
For Load-In, we require the following personnel:

- 2 Electricians for Hang and Focus
- 1 Sound Technician
- 1 Stagehand/carpenter to assist with rigging etc.
- 1 Production Assistant/Translator (Where applicable)

For Load-Out, the Company requires a minimum of 1 stagehand for the disassembly of the show and loading as necessary. Presenter will give priority to the disassembly, packing and loading of the Company's materials prior to the restoration of the venue or load-in for the venue's next engagement begins.

These are all minimum personnel requirements for normal Load-In conditions. If there are special circumstances with regard to scheduling, crew experience, language barrier, or venue peculiarities, more than these numbers of technicians may be necessary to maintain the production schedule. The Presenter will communicate any such circumstances to the Company, and adjust crew numbers according to need

**Typical Ground Plan:**



**THE LOCAL PRESENTER'S TECHNICAL REPRESENTATIVE, WHO WILL BE RESPONSIBLE FOR THE IMPLEMENTATION OF THE ARTIST'S TECHNICAL REQUIREMENTS, MUST CONTACT THE ARTIST'S TOUR TECHNICAL DIRECTOR UPON VIEWING OF THIS RIDER, AND PRESENT ANY QUESTIONS, CONCERNS OR ADDENDUMS TO THIS AGREEMENT AS SOON AS IT HAS BEEN THOROUGHLY VIEWED.**

**COMPANY Technical Contacts:**

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