

# KEIGWIN + COMPANY

## Technical Requirements

**KEIGWIN + COMPANY** is adaptable to most performance situations. In order to minimize our costs to presenters we do not tour with lighting equipment or flooring. The presenter is expected to provide the following technical equipment and set-up, although we can usually adapt to whatever is available, given sufficient notice to prepare a program of dances appropriate to the presenter's facilities.

**IMPORTANT NOTE:** Should the program involve the premier of a site-specific creation of *Bolero*, the company will need substantially more technical resources and staff than outlined below. Such schedule and arrangements to be negotiated separately.

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.

Presenter agrees to provide to the Company the following information at least 12 weeks prior to the engagement:

- An accurate theater groundplan and section (Vectorworks v2008 preferred)
- Lineset schedule
- Electrics and audio inventory
- Rep plot, if applicable
- A photo of the back wall of the venue, showing its "default" condition for a dance performance
- Technical contact information

### 1. STAGE

Minimum stage dimensions are 48' wide including wing space x 30' deep from plaster line to back wall (14mt x 9.5mt). Minimum performance area (leg to leg, first electric to upstage legs) is 36' wide x 22' deep (11mt x 7mt). Minimum grid height is 22' (6.6mt). The preferred, masked performance space is 42' wide by 30' deep. (13mt x 9mt). If there is an orchestra pit / apron that can be converted to seating, it may be. Apron lifts, in any case, should play at house level with railings removed. The stage and dressing room areas must be heated to a minimum of 68°F (21°C), preferably 70°-75°F (22°-24°C) at all times the company is present.

### 2. FLOOR

*The stage deck must be sprung wood. Concrete, marble, stone, or wood laid directly over any of these or other hard surfaces is not acceptable.* The floor will have no protrusions, obstructions, holes, metal bits or other imperfections. A black vinyl dance floor covering the entire visible dancing space (which in many cases means to the back wall) and at least 4' into the wings is required. The company prefers that the entire stage surface, apron to back wall, be covered. The floor shall be free of rosin, properly maintained and cleaned, with towels and alcohol, prior to each rehearsal or performance as requested by the Company. The entire stage deck and backstage area will be kept clean and safe for bare feet at all times the company is in the facility.

### 3. SCENERY

Some works are generally performed against a bare back wall, with an upstage blackout as an option.

*Soft Goods:* Presenter shall provide the following soft goods, pre-hung, in order from downstage to upstage:

- Main Curtain, if available
- Portal legs and border if proscenium is larger than 42' wide by 24' high (12.5mt x 7.5mt)
- 4 sets legs and borders to create 4 wings
- Black traveler or blackout drop on the upstage-most lineset
- (1) Black scrim, in good condition
- (1) Black traveler or blackout drop
- (1) Seamless or PVC white cyclorama
- (1) Bounce drop (generally not needed with RP cycs)

### 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.

Should the program include live music, the related audio needs shall be negotiated separately. In any case the Presenter shall provide:

- (2) professional-quality CD decks capable of auto-pause
- 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 behind booms 1 and 3, both sides, and may be hung from the booms.
- (1) Portable CD player "boom box" for rehearsals. Ipod connectivity appreciated.
- (1) Microphone at the SM position for emergency announcements
- (1) "God Mic" – switched – placed mid-house for spacing and technical rehearsals
- (1) Intercom/Headset system for communication, (7) stations: (Stage Manger Console, Stage Left, Stage Right, Lighting Console, Fly Rail, Sound Console, Mid-House for tech rehearsal.
- A Paging system allowing one-way communication between the SM position onstage and the dressing and green rooms.

**5. LIGHTING AND EFFECTS**

Company carries templates and a lighting supervisor only. Presenter will provide all color, units, dimmers, cable and control. Company will send a light plot adapted for the venue 4 weeks ahead of the engagement. The Company can work with a dance-friendly rep plot, but depending on the scale of the rep plot significant additions and/or alterations may need to be made. 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.

- (48) ETC Source 4 36° units or equivalent (including 28°/44° zoom profile)
  - (16) Template holders for above
  - (24) ETC Source 4 26° units or equivalent (including 15°/32° zoom profile)
  - (16) Template holders for above
  - (10) FOH cove or beam units (lekos) as appropriate for venue
  - (4) Box Boom units (lekos) as appropriate for venue
  - (4) FOH lekos, usually 19°, at a position such as a balcony rail which will project templates onto the back wall
  - (4) Template holders for above (Total of 36 templates in plot)
  - (30) Source 4 PARs WFL or PAR64 WFL 1kW or 8" Fresnels 1kW
  - Full-stage width 3-color groundrow (7 x 3 circ MR16, 27 Iris, or equivalent)
  - Full-stage width 3-color overhead cyc electric
  - (1) Spotting light on rear wall of house or balcony rail
  - (1) Computerized lighting console with soft patch and tracking features, 125 channels, and *remote video at tech table for rehearsal.*
  - (8) 10' boomstands
  - (40) Single-tee sidearms
  - (96+) 2.4kw dimmers in excellent working order.
- Blue running lights in the wings and all corridors leading to the stage.

**6. CREW**

Presenter shall provide and assume all hiring costs of the following crew personnel for the engagement:

- A. Pre-Hang: 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 checking – successfully* – all units.
- B. Load In and Focus, day of Company arrival: (1) Flyperson, (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. Running Crew, from tech rehearsal through last performance, same personnel for duration: (1) Light Board Operator, (1) Audio Engineer, (2) Electrician / Deckhands, (1) Props Person (able to swing as Deck Electrician or Carpenter as needed), (1) Flyperson, and (1) Wardrobe/Dresser.

## 7. ADDITIONAL REQUESTS FOR SPECIFIC WORKS

Certain company works include specific additions as listed below. Most of these elements are open to discussion given time and venue constraints. Asterisked works are all part of the evening-length *Elements*.

- \*Air 4 a/k/a Wind:* A balloon drop in wing 3. Discuss with company PM. This effect can usually be done quite simply in conventional flyhouses.
- Bird Watching:* This piece requires a white floor. The company does own a floor for this purchase, but shipping costs may mean that it will cost less for the presenter to locally source a floor. In either case, presenter agrees to be responsible for the cost of providing the floor. In a flyhouse, the piece will use a chandelier, as large and ornate as can be found, hung over center-center.
- Bolero:* This site-specific piece is created with up to 75 local volunteer performers. Company artistic staff are normally on-site for several weeks and will communicate directly with venue production staff about specific ideas. Some elements used for this piece in the past include: traps, snow effects, rappelling from catwalks, golf carts, bicycles, aerialists and animals.
- \*Earth:* A 6' wide fullstage-width panel of 6' wide "astroturf." This material is available quite cheaply from large home centers. (4) rolls of Polyken 105C 2"x36 yd carpet tape for tech and first performance. (2) additional rolls per additional performance. This tape WILL NOT leave residue on the dance floor.
- Megalopolis:* In addition to lighting equipment detailed above, the piece uses additional high sidelight. 20' booms or side ladders are greatly preferred. Side booms and an additional 5 upstage booms will be hung with 2x 4' T-8 fluorescents each (total 26 with 4 wings). The 5 upstage booms may be the same as those used in *Runaway*, below. The company owns these fixtures but it is often less expensive for them to be rented locally by the presenter than to ship from New York City. In either case presenter agrees to be responsible for the cost of providing the equipment. In addition, the piece requires an upstage black at least 6' upstage of the light line, or (ideally) a split black made of 6-8 legs.
- Natural Selection:* Dancers will interact with the back wall. Exactly how this is done can be adjusted somewhat but works best on flat brick or cement walls without ductwork or storage racks.
- \*Fire 2 a/k/a Simmer:* This piece involves a lit cigarette onstage for about 30 seconds which is extinguished into a water bottle by a dancer.
- \*Fire 3 a/k/a Burn:* This piece requires a followspot.
- Runaway:* This piece has 5 additional booms with three units each across upstage at around the scrim line. These can be the same booms used for *Megalopolis*, above. The effect can also be done with an additional upstage electric at a low trim and 5 floor mounts. This usually means a relatively heavy scene change into or out of the piece. This piece also uses haze.
- \*Water:* This piece requires that the presenter provide 24 large white

bath towels which are used as props. Some water is spilled onstage but it will not damage soft goods.

## 8. SCHEDULE

IMPORTANT NOTE: Should the program involve the premier of a site-specific creation of *Bolero*, the company will need substantially more worklight rehearsal and crew time than outlined below. Such schedule to be negotiated separately.

Exact schedule and crew calls to be determined. Company may require access to the stage during crew meal breaks, under worklight conditions and with power for portable CD player. Below is a typical schedule.

Day One: Company arrives in theater (Load-In and Focus Crew 9am-6pm)

9am-1pm	Set trims, begin focus
1-2pm	Crew break for lunch
2-6pm	Finish focus
6-9pm	Possible spacing rehearsal (worklights and boom box only)

Day Two: First Performance Day, assuming 8pm curtain (Running Crew 9am - end of performance)

9am-1pm	Finish any notes from previous day; cueing. <i>This usually means fewer than the full crew. Decision to be made at end of load-in day.</i>
1-2pm	Crew break for lunch
2-5:30pm	Dress Rehearsal
5:30-6pm	Crew notes
6-7pm	Crew dinner
7pm	Show call

Subsequent Performance Days, scale for matinees (Running Crew 7pm-end of performance)

2-6pm	Wardrobe clean / prep call
4-7pm	Theater available to Company for warm up, worklight conditions
7pm	Show call

## 9. PROPS

Presenter shall provide:

- (2) prop tables (one on each side of stage)
- (2) garbage cans (one on each side of stage)
- (2) boxes of kleenex tissues (one on each side of stage)
- (10) chairs (5 on each side of stage)
- (12) Clean bath towels

**10. 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 as of 1pm on the load-in day. Wardrobe running crew consists of (1) Wardrobe/Dresser.

Costumes must be pressed or steamed two hours 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.

**11. DRESSING ROOMS**

Clean dressing rooms, in close proximity to the stage and private, to accommodate a total of twelve dancers (approximately equal numbers of men and women) and one Artistic Director (private) are required complete with costume racks, mirrors, adequate lighting, chairs, hot/cold running water, toilet facilities, showers and clean towels.

**12. GENERAL CONDITIONS**

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

- A. 24 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. 10 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.
- C. 12 large towels, cleaned daily, for Company use while in theater.
- 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 9-15.
- E. On the day of first performance, Presenter agrees to provide a fully-catered hot meal with vegetarian option during the dinner break for 9-15 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 manager and artistic director at all times throughout the residency.

**13. PHOTO CALLS, VIDEO SHOTS, PUBLIC ACCESS**

- A. Video shoots and photo calls must be approved and scheduled prior to 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.

**14. 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 if conditions are not sufficient.
- C. The presenter shall provide a qualified technician to serve as the 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, managing director and/or artistic director.

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.

Agreed,

Presenter: \_\_\_\_\_ date \_\_\_\_\_ tel: \_\_\_\_\_

Local PM: \_\_\_\_\_ date \_\_\_\_\_ tel: \_\_\_\_\_ e-mail \_\_\_\_\_

For K+C: \_\_\_\_\_ date \_\_\_\_\_

**For questions and Information please contact:**

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