

An Iliad

TECHNICAL RIDER Version 2.0 – January 2015

CONTACT PERSONNEL

Homer's Coat

Denis O'Hare
denisohare@me.com
+1 917-854-3487
Lisa Peterson
Lpete88888@aol.com
+1 917-557-4227
www.homerscoat.com

Production Management/ Lighting Supervision

Davison Scandrett
P: +1 646 645 1677
E: davisonscandrett@mac.com

This Rider is part of the contract between _____ (referred to as the Presenter)
and _____ (referred to as the Company).

OVERVIEW

An Iliad is a live theatrical performance with live, processed music and recorded sound. One actor and one contra-bassist perform the work. It is played on a proscenium stage or open stage with the audience situated in front of the stage. Total running is time approximately 1 hour and 40 minutes with no intermission.

The Company travels with performers, director, scenic designer, and minimal supervisory technical crew. Costumes, some sound equipment, and some props are carried by the production in checked baggage. The scenic design is created onsite using props, furniture, scenery, and technical equipment found in the venue to create a stage setting that looks like the theatre is in the middle of a load-in or load-out.

The Presenter must provide a theater, lighting system, sound system, technical director, technical crew, and specific scenic and prop elements. The Presenter is to provide all personnel, facilities, equipment and materials described in this rider.

1. TECHNICAL INFORMATION

No less than 3 months in advance of the engagement please provide the company with a CAD (DWG, DXF, VWX) ground plan and section of the theater, lighting and sound equipment inventories and drawings of repertory light or sound set-ups. In addition, please provide photos of the stage and the house (audience) and provide information about entrances to the stage and audiences, both from back stage and from the house. Please provide contact information for all theater staff.

No less than 6 weeks before the engagement please provide photos & descriptions of options for the prop and set elements that the Presenter is required to provide as outlined in **Article 5: SET & PROPS**.

Approximately 4 weeks before the presentation the company will provide the presenter with detailed plans and a light plot tailored to the specific space and equipment of the presenter. Although best efforts to use the presenter's equipment will be made there may be some items that need to be rented.

Although a ground plan will be provided by the company as part of the technical information final positioning of the set elements will be determined upon the arrival of the company

2. PERSONNEL AND LABOR

A) Company Staff

The company will be traveling with:

- 1 Actor
- 1 Musician
- 1 Director
- 1 Scenic Designer
- 1 Production Manager/ Lighting Supervisor
- 1 Stage Manager
- 1 Lighting Director
- 1 Sound Engineer

B) Presenter's Technical Director

The Presenter must provide a qualified **Technical Director** with authority to make decisions and with 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. The Technical Director **must stay on the stage working directly with the company at all times**.

C) Interpreters (outside US, UK, Australia and Canada)

The Presenter must provide an interpreter to the Company at all working times. This includes meetings, press conferences, work calls, rehearsals and all performances. The interpreter must be completely bilingual in English and the local language and be familiar with technical theater terms in both languages. Under no circumstances may the interpreters be members of the working crew. If activities happen concurrently (technical work and a press conference for example) more than one interpreter will be required.

D) Runner

The Presenter must provide a runner with a motor vehicle capable of transporting goods at all times the Company is working in the theatre. The runner must have knowledge of the local area, including vendor and supplier locations.

E) Technical Crew

The Presenter shall provide all technical personnel. The Company’s production staff is prepared to provide a *supervisory* role only. The direct, hands on work will be done by the local personnel. It is essential that the SAME technicians be present for all rehearsals and performances. The Company’s Sound Engineer will operate the sound console and the Company’s Lighting Supervisor may operate the lighting console.

The schedule in **Article 3** below outlines typical crew needs, but will vary depending on the venue, repertory setup, work rules, and other factors. Final crew numbers are to be determined by the Company’s Production Manager in consultation with the Presenter’s Technical Director.

3. WORK SCHEDULE

This schedule is typical. The company will, in collaboration with the Presenter's production manager, create a specific schedule that reflects local working hours, conditions, rehearsal needs and performance times.

2 Days before the 1st performance

<i>Time</i>	<i>Activity</i>	<i>Electricians</i>	<i>Stagehands</i>	<i>Sound</i>	<i>Wardrobe</i>
09:00 – 13:00	Hang Lights Setup Sound Source Scenery	6	3	3	
13:00 – 14:00	Lunch				
14:00 – 18:00	Continue Light Hang Continue Sound Setup Setup Stage	6	3	3	
18:00 – 19:00	Dinner				
19:00 – 23:00	Focus Line Check	6	1	1	

Day before 1st performance

<i>Time</i>	<i>Activity</i>	<i>Electricians</i>	<i>Stagehands</i>	<i>Sound</i>	<i>Wardrobe</i>
09:00 – 11:00	Focus Prep Wardrobe Sound Work	4	2	1	1
11:00 – 13:00	Sound Quiet Time Write Light Cues Set & Spike Stage Prep Wardrobe	1 Console 1 Spot 1 Electrician	3	1	1
13:00 – 14:00	Lunch Sound Quiet Time			1	
14:00 – 15:00	Write Light Cues Sound Lunch	1 Console 1 Spot	2		
15:00 – 17:00	Sound Check w/ Bassist Write Light Cues	1 Electrician		1	
17:00 – 18:00	Dinner				
18:00 – 23:00	Work Through Show Possible Dress Rehearsal	1 Console 1 Spot 1 Electrician	1	1	1

Day of 1st Performance

<i>Time</i>	<i>Activity</i>	<i>Electricians</i>	<i>Stagehands</i>	<i>Sound</i>	<i>Wardrobe</i>
13:00 – 18:00	Work & Notes as Needed Possible Run of Show Prep Wardrobe	1 Console 1 Spot 1 TBA Work	1	1	1
18:00 – 19:00	Dinner				
19:00	Presets & Checks	1 Console 1 Spot	1	1	1
19:30	House Opens				
20:00	Performance				

Day of Subsequent Performances

<i>Time</i>	<i>Activity</i>	<i>Electricians</i>	<i>Stagehands</i>	<i>Sound</i>	<i>Wardrobe</i>
14:00 – 18:00	Prep Wardrobe				1
18:30	Presets & Checks	1 Console 1 Spot	1	1	1
19:30	House Opens				
20:00	Performance				

Immediately Following Final Performance

<i>Time</i>	<i>Activity</i>	<i>Electricians</i>	<i>Stagehands</i>	<i>Sound</i>	<i>Wardrobe</i>
1.5 hours	Strike Company Equipment	2	2	1	1

Company load-out only. Does not include house strike & restore.

4. STAGE & SOFT GOODS**A) Stage**

The piece takes place on an open stage with the theater's technical elements revealed. Many different types of spaces may work for this. The company will consider spaces on a case-by-case basis. Generally the stage should be at least 36' (11m) wide and at least 20' (6m) deep. The stage must be clean and cleared of any trash or debris before the arrival of the company.

B) Stage Surface

The stage floor must be of wood construction, free of nails or gouges. The stage floor should be black or stained a dark color, preferably with a worn look. A table and chair will be dragged across the stage floor.

C) Soft Goods & Masking

Because the production takes place on an open stage any masking must typically be struck or flown out of sight prior to the arrival of the Company. This includes legs, borders, tabs, travelers, curtains, cycloramas, backdrops, and masking for offstage areas. The Company may elect to use some masking to solve issues specifically associated with the theatre (exit signs, light leaks, etc.).

The main house curtain will not be used.

5. SET AND PROPS

The Company travels with some hand props but the Presenter is required to provide the majority of what constitutes the scenery for the show. Because the concept for the scenery is a theatre stage that is in the middle of load-in or load-out, most of the scenic design is highly adaptable using found equipment and objects at the theatre. There are, however, a number of specific elements that the Presenter must also provide.

A) General Set Dressing Typically the scenic designer will observe the light hang and create the set dressing based upon the actual equipment used during a load-in at the theatre. The Company would also like permission to search around the theater in search of elements that may help to dress the stage. Typical items used in the set dressing include: meat racks, lighting crates, cable racks, hampers, carts, dollies, costume racks, unused lighting instruments, ladders, lifts, pipe, conduit, boom bases, mic stands, etc. Please provide the Company with general information about the items available 6 weeks prior to the engagement.

B) Items Used by Performers

The Presenter must provide the following items. Please provide the Company with photos & descriptions of options for the items 6 weeks prior to the engagement.

Table: Wooden table approximately 6' (1.8m) long by 30" (0.75m) wide by 30" (0.75m) tall. The table must have furniture glides (one per leg) to allow it to slide on the floor. The table must be strong enough to be dragged a short distance across the stage twice per performance and briefly stood upon once per performance. The table does not have to be in excellent condition as long as it is structurally sound. An economical retail option that is readily available from multiple internet and local vendors is the *Jofran Kura Canyon 875-60 Solid Rubberwood Rectangle Table with Sabre Leg*. Any table used may require structural reinforcement to be appropriate for performance use. **See Appendix I for photo of original table.**

Chair: A heavy, sturdy wooden chair. The chair must have furniture glides (one per leg) to allow it to slide on the floor. The chair must be strong enough for a performer to sit on the back with his legs on the seat, as well as stand on the seat. The chair does not have to be in excellent condition as long as it is structurally sound. **See Appendix I for photo of original chair.**

Ghost Light: A typical theatrical ghost light, outfitted with a warm (3000K color temperature) compact fluorescent bulb. The ghost light is controlled through a dimmer from the lighting console and is reflected in the lighting paperwork. **See Appendix I for photo of original ghostlight.**

Bucket/ Pail: A clean, water-tight, large bucket or pail, preferably metal. The pail will hold water that the performer uses to run through his hair. The pail does not have to be in excellent condition as long as the inside has been cleaned. **See Appendix I for photo of original pail.**

Milk Crate: Standard plastic milk crate or small box, preferably black.

Stool: Standard stool for musician, preferably with back, preferably black.

Chair: Standard chair for musician, preferably black.

Black Drum Rug: 6' (2m) x 8' (2.5m) black rug or mat For Musician Area. May be necessary if musician is in location other than stage.

C) Consumables

The following consumable props must be provided:

- (1) empty paper or foam coffee cup from local donut shop or coffee shop
- (1) small paper bag from local donut shop or coffee shop
- (1) current edition of local working-class newspaper
- (1) plain cake donut (NEW EACH PERFORMANCE/ DRESS REHEARSAL)

6 SOUND**A) PA System**

The production utilizes a surround sound system, which the Presenter must provide. The Company will make best efforts to utilize the house sound system and repertory setup, however, additional speaker locations will be required. The Company will make best efforts to use the theatre inventory for additional speakers, but some equipment may need to be rented. The Company will provide plans showing specific locations of speakers approximately 4 weeks before load-in. For a GENERIC version of the plot please see Appendix II.

The system uses (14) channels of output:

- Left, right, center, and subwoofer channels capable of producing concert-level sound with even, tonally balanced coverage of entire audience, duplicated as necessary for mezzanine & balconies. Meyer, d&b, L'acoustics, or EAW preferred. (4 channels)
- Left & right surround (side) channels, duplicated as necessary for mezzanine & balconies. Minimum speaker type: Meyer UPM, EAW JF 60, d&b E0, etc. (2 channels)
- Left & right rear channels, duplicated as necessary for mezzanine & balconies. Minimum speaker type: Meyer UPM, EAW JF 60, d&b E0, etc. (2 channels)
- Overstage: Left & right channels hung midstage. Minimum speaker type: Meyer UPA, EAW JF200, d&b E12, etc. (2 channels)
- Overstage: Hung downstage center. Minimum speaker type: Meyer UPM, EAW JF80, d&b E3, etc. (1 channel)
- Onstage: on stands upstage left & in the stage right wing. Minimum speaker type: Meyer UPM, EAW JF80, d&b E3, etc. (2 channels)
- Speaker hung or on stand in location to be determined onsite for miltone drum reinforcement. Minimum speaker type: Meyer UPM, EAW JF80, d&b E3, etc. (1 channel)

B) Console & Mix Position

The Company requires a sound mix position in the house and not in any kind of booth or behind glass. Preferably this position will be located in the rear-center of the house and not be beneath any balconies, overhangs or obstructions. The position must be big enough for the sound console, integral delays & EQ, processors, and the Company's laptop & sound interface.

The Presenter must provide the following:

- (1) **Yamaha Digital Mixing Console with 32 inputs & 20 busses minimum. Acceptable models include CL5 (preferred), M7CL, and PM5D.**
- Matrixing per venue system requirements.
- (2) TC M3000 Reverb Units
- (2) 20A circuits with a total of 12 outlets for electronics
- (12) 10' TRS to male XLR cables
- (6) 10' TRS to female XLR cables

C) Wireless Inputs

Presenter must supply three (3) channels (2 active & 1 spare) of professional quality wireless body pack transmitters and receivers that are fully compliant with local radio regulations. . The presenter must also supply two (2) adapters for the transmitters to microdot connections to accommodate the Company's microphone.

Please supply one wireless handheld mic to be used on spare channel as a god mic during rehearsals. During each rehearsal and performance the Company requires NEW batteries for all wireless devices.

D) Musician Inputs

The production includes a contra-bassist. The position of the bassist in the space will be unique to each venue. The Presenter must provide the following at the bass position:

- (1) 8-channel input snake (or 8 channels of input) connected to the sound console
- (1) 110v 20A circuit with 4 outlets. Presenter must provide transformer to 110v power if necessary
- (2) Radial JDI Passive Direct Boxes
- (1) Radial J48 Phantom-Powered Active Direct Box
- (4) 6' instrument cables
- (2) 10' instrument cables
- (2) 18' instrument cables

In addition, please provide (1) high quality cardioid small diaphragm condenser mic (SM81, KM184, C480 w/ck61) on low boom stand connected to the sound console. This mic is for the milltone drum, which is played by the musician in a separate location unique to each venue.

F) Intercom

The Presenter must provide a professional full-duplex single-channel intercom system to the following locations:

- Stage Manager (headset)**
- Lighting Supervisor (headset)**
- Light Board Operator (headset)
- Followspot Operator (headset)
- Sound Board Operator (handset)
- Deck Stagehand (headset, wireless preferred)
- Actor downstage left at proscenium (handset)

**Please note the stage manager and lighting supervisor will be at the tech table in the audience for cueing & rehearsals and in control booths for performances.

G) Company Sound Equipment. The company will be travelling with:

- Macbook Pro computer running Q-Lab
- M13 foot-pedal effects system to be used by the bassist
- Beige 4601 capsule-style microphone for actor (for wireless)
- C411 PP Contact Mic
- MOTU Ultralite multi channel sound interface to connect the computer to the house sound board
- DPA 4099 B microphone for bass (for wireless)

H) Miscellaneous

The Presenter must provide the following:

- Infrared camera, emitter(s) and monitor with shot of the stage for use by the Stage Manager at the tech table during rehearsals and in a FOH control booth for performances. This must be provided for the proper functioning of the show and is non-negotiable.
- Backstage paging system for use by the Stage Manager located at the tech table in the audience during rehearsals and in an FOH control booth for the show.
- Audio monitor with adjustable volume control for use by the Stage Manager at the FOH control booth during the show. This monitor should have a general ambient feed as opposed to a show feed from the sound console, as some of the show is not reinforced with sound.

7. LIGHTING

The Company does not travel with any lighting equipment or color media. The Company will provide the Presenter with a light plot and hanging schedule indicating all lighting locations. The Presenter must provide a fully operating lighting system, assembled, hung, circuited, colored and tested as specified in the light plot and other supporting paperwork. Any substitution of equipment or any change in placement of equipment must be approved by the Lighting Supervisor for the Company.

The Company will make best efforts to work within the Presenter's available inventory, however certain rentals may be necessary. A specific light plot will be provided for the venue approximately 4 weeks before load-in. For a GENERIC version of the plot please see Appendix III.

A) Lighting Console:

The preferred console is an ETC Ion, EOS, or Element. Alternate consoles will require the Presenter to provide a dedicated light board operator to input cues manually during the load-in. This operator will be in addition to the crew requirements outlined in SECTION 3: Work Schedule.

At minimum, the lighting console must be a computerized board, with a minimum of 512 channels and the capability of interfacing with all specified equipment, and possess the following features: 200 cues per program, over-lapping faders, split times, auto-follows, part cues, soft patch, tracking, cut to cue memory, submasters, groups, monitor(s) at lighting console for the board operator, and second monitor(s) at the tech table in the house for all rehearsals and cueing sessions. A highly experienced English-speaking board operator is required, who is familiar with all aspects of the console operation. The company's lighting supervisor does not typically run the board, however he may elect to operate the console during performances.

B) Lighting System:

The specifics below are based upon the generic light plot in Appendix III and are to be used as a guidelines for the lighting system requirements:

Positions:

(9) overstage electric pipes, (2) FOH box booms, (1) FOH cove, (1) FOH balcony rail, (10) 15' booms, (2) apron booms @ 7' above stage deck, (1) 21' strip light boom

Dimmers:

(130) total: (100) at 1.2k and (30) at 2.4k

Instrumentation:

- (1) 50° Source Four ERS (Profile) @ 575w
- (43) 36° Source Four ERS (Profile) @ 575w
- (10) 26° Source Four ERS (Profile) @ 575w
- (7) 19° Source Four ERS (Profile) @ 575w
- (12) 14° Source Four ERS (Profile) @ 575w
- (10) 10° Source Four ERS (Profile) @ 575w
- (3) 5° Source Four ERS (Profile) @ 575w
- (10) 8" Fresnel @ 2k
- (5) 3" ARRI Junior 300 Plus Fresnel @ 300w
- (26) PAR 64 MFL @ 1k or Source Four PAR WFL @ 575w
- (6) PAR 64 MFL @ 1k
- (16) PAR 64 NSP @ 1k or Source Four PAR NSP @ 575w
- (8) 3- cell asymmetrical cyc lights or (24) single cell asymmetrical cyc lights @ 1k
- (3) 18" Scoops @ 1k
- (1) Theatrical Ghost Light with warm (3000K) compact fluorescent bulb
- (10) Source Four ERS (Profile) to be hung as non functioning dummy units at top of onstage booms

Accessories:

- (6) Drop-in Iris
- (6) Wybron 10" Coloram II Color Scrollers + 1 Spare
- (1) MDG Atmosphere Hazer
- (1) City Theatrical Followspot kit (Handle, Iris, & Counterweighted Yoke)
- (1) Box Fan on Dimmer for Hazer

C) Color Scrollers:

The Presenter must provide (6) 10" Wybron Coloram II Color Scrollers for use in the show, plus (1) spare unit and all necessary power supplies, DMX routers, and cable for the Scrollers' proper functioning. The Scrollers mount on (6) 8" 2k Fresnels hung on a single pipe. **Please note that the Fresnels for the Scrollers must be 2k due to the intensity required and 8" so the beam is not cut-off by the Scroller housing.** The Company will provide the custom gel strings for the Scrollers (this is the only color media the company provides).

D) Followspot:

The production requires an **incandescent** ETC Source Four followspot located in a high booth or FOH catwalk position. **Arc-source followspots are not acceptable.** The followspot is operated continuously throughout the 90 minute show, so a properly insulated followspot handle and a followspot yoke retrofit kit (City Theatrical or similar) are required, as well as a drop-in iris. Additional counterweight may be required for proper operation if a 10-degree or 5-degree barrel is being used (long throw distances).

A highly experienced English-speaking followspot operator is required for all rehearsals and performances. The followspot gets very hot and some pickups may be difficult at long distances, so heat-resistant gloves and a followspot sight should be provided to the operator.

E) Grid Lights:

The production requires (11) lights to be placed as far up as possible above the playing space, typically above the theatre grid. (6) of the lights are PARS that can be mounted directly on the grid surface (if possible) pointing straight down. The (4) 2k Fresnels and the (1) Source Four must be hung in a way that allows the lights to be freely focused – typically mounted on grid stands, on booms in the grid, or beam-clamped to overhead steel. Please discuss any complications in hanging the grid lights with the Company Lighting Supervisor as soon as possible.

F) Hazer:

The production requires use of a MDG Atmosphere Hazer, to be controlled via DMX interface. This hazer requires the use of haze fluid as well as a cylinder of pressurized carbon dioxide equipped with a regulator. The Presenter must provide the hazer, DMX interface, fluid, and carbon dioxide. Placement of the hazer will depend upon air flow in the theatre.

G) Cue Lights:

The production requires use of (3) cue lights in the following locations:

- The sound mix position
- The entrance location for the actor (TBC onsite)
- The entrance location for the musician (TBC onsite)

The stage manager will control the cue lights from the tech table in the audience during rehearsals and from an FOH control booth during performances.

H) Miscellaneous:

A personnel lift or tall ladder with wheels must be provided for the focus of overhead lighting units. The lift or ladder must allow for safe and comfortable focusing for electricians at 21' to 27' (6.5m to 8m). Any ladders, lifts, or harnesses for accessing FOH positions must be provided. FOH and overstage may be focused at the same time.

Provide all color media as specified on light plot and drop all color prior to focus.

All units should include lamp, C-clamp, color frame and safety cable. Please provide a suitable number of spare lamps. Half hats, top hats, barn doors, Cinefoil, gaffers tape, and clothes pins/ binder clips should be in supply and ready for use as needed.

8. TECH TABLE/ STAGE MANAGER

The Presenter must provide a tech table in the audience for the Lighting Supervisor and Stage Manager during rehearsals. The following must be provided at the tech table:

- Remote monitor(s) for the lighting console as specified in **Article 7: Lighting**.
- Monitor for infrared camera indicated in **Article 6: Sound**.
- Cue light control for the cue lights indicated in **Article 7: Lighting**.
- (2) intercom stations with headsets
- (1) God mic
- (3) Little lights or desk lamps
- (2) "Butt boards" or similar apparatus for making sitting in theatre seats at tech table comfortable

The stage manager will call the performance from a front-of house calling position, typically a control booth. Cue light control, infrared monitor, and stage management intercom will move to FOH calling position after Dress Rehearsal. The booth must also have an audio monitor as specified in **Article 6: Sound**.

9. DRESSING ROOMS & PRODUCTION OFFICE

The Presenter is to provide:

Three (3) comfortable soloist dressing rooms (actor, musician, director) each equipped with a couch or small bed and suitable lighting, counter-space, and mirror to apply makeup. The Musician's dressing room should have sufficient space for storage and rehearsal of the contra-bass.

One (1) Large production office or chorus dressing room equipped with internet access and immediate access to a fax machine, photocopier, and printer for the Company's use. If this room is located where cellular phone reception is not possible landlines may need to be installed.

For each performance and rehearsal please provide each performer in his dressing room with:

- 1 bath towel and 1 hand towel
- 1 bar of soap
- 2 one-liter bottles of non-carbonated water
- 1 box of facial tissues (1 for entire run)
- additional hand towels for the soloist room

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. Bathrooms must not be accessible to the public. 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 clean and near to the stage.

10. WARDROBE

The presenter is responsible to provide the following for the preparation of costumes:

A skilled and experienced wardrobe supervisor to clean and prepare the two (2) costumes for each rehearsal and performance as well as to make small repairs as needed.

An adequate wardrobe work space equipped with a wardrobe rack, one (1) iron and ironing board, one (1) steamer, and one (1) electric fan.

Laundry facilities in the theatre (washing machine and dryer). If laundry facilities are not available at the theater, the Presenter must make arrangements for laundry to be done overnight and returned to the theater on the schedule provided by Company staff. The Presenter shall be responsible for laundry expenses.

Access to a sewing machine if necessary.

Access to same-day dry-cleaning services if necessary. The Presenter shall be responsible for dry-cleaning expenses.

11. TRANSLATION AND SUPERTITLES

In non-English speaking countries a simultaneous translation of the production's text may be required. In this case the Presenter must have a full translation of the text from English into the local language. The presenter must provide a supertitle system for presenting the translation.

Because this production has not yet been presented in such circumstances it has not yet been determined the best method of presenting translation in the context of the production. The presenter will need to work with the Company to integrate this element.

During all rehearsals and presentations the presenter must provide a bilingual operator for the translation system. It is preferable if the same person who created the translation can operate the system during the performances.

12. REHEARSAL STUDIO

During day one of the technical set-up, before the stage is available to the performers, the company may require a rehearsal studio. Exact times will be coordinated between the Company and Presenter. The studio should be at least 8m (26') by 6m (20') and be equipped with a small rehearsal sound system.

13. MISCELLANEOUS

A) Late Seating

All late seating will be at the discretion of the company and must be at the back of the theatre.

B) Security

Security must be provided at all entrances to the backstage area. Security must prevent audience members from approaching the stage. A secure storage area is to be provided for the Company's equipment at all times while it is in the theater.

C) Guests

Guests will be allowed backstage only with the express permission of the Company. The Company will provide a backstage guest list or accompany guests backstage. Please discuss all security arrangements with the Company.

D) Temperature

The temperature of the stage, studio and the dressing rooms must be between 70 –74° F. (22-24°C) while the performers are in the theatre.

E) Hospitality

Please provide the following catering backstage at all times that production staff and/or performers are working:

- Hot coffee & tea
- Milk, cream, sugar, lemons
- Fresh fruit juice
- Bottled water
- Fresh fruit &nuts
- Granola bars, cookies, various snacks
- Ice

When work requires that the company's staff work over meal breaks food must be provided. Specific requirements will be determined by the production manager.

F) Humidifier

The Presenter is required to provide a humidifier in Mr. O'Hare's dressing room to be refilled with bottled water as necessary. This is essential to his vocal health for this very taxing performance.

14. SAFETY

All of the company's equipment has been manufactured to safety and fire prevention standards of New York, NY. If alterations to the company's equipment is required to meet local standard those alterations are completely at the expense of the presenter. In addition if it is required to restore the company's equipment to its original condition then any resulting costs will also be the presenters.

15. COMPANY EQUIPMENT

The Company's equipment typically travels in checked baggage. Sufficient transportation arrangements must be made to take this equipment from the Company's arrival point (airport, train station, etc.) directly to the theatre. Arrangements for storage at the theatre must be made if the Company's arrival is prior to the start of load-in. The Presenter must provide secure storage for any Company equipment that is shipped ahead of the Company's arrival.

Agreed to by the Presenter and the Company as noted. This document serves as an integral part of the Agreement between the Presenter and the Company.

FOR THE PRESENTER

Name _____

Organization _____

Title _____

Signature _____

Date _____

FOR THE COMPANY

Name _____

Organization _____

Title _____

Signature _____

Date _____