



[physical theatre]

YING QUARTET & PUSH Physical Theatre

Performance Rider – Theater/Performing Art Center

YING QUARTET

Robin Scott, violin

Janet Ying, violin

Phillip Ying, viola

David Ying, cello

PUSH physical theatre

Darren Stevenson

Heather Stevenson

Lianne Hart

Ashley Jones

Andreas Gabriel Woerner **Zoe Walders**

This list of requests is intended as a guideline. While many venues will have no trouble in meeting these requirements, we understand that others will. Please note that all requests are negotiable. PUSH Physical theatre has extensive experience in adapting to a variety of situations while maintaining artistic integrity.

Transportation

- If the Artists are arriving by air and the presenter is providing local ground transportation, please note that they will require two mini-vans or full-size SUVs, or a 15 passenger van to accommodate ten to 12 passengers, a cello, and luggage.
- If local transportation is not being provided, please provide specific arrival and/or parking instructions.
- Presenter will provide up to seven secure parking spaces close to the theater that is easily accessible throughout the Artist's engagement including set-up, rehearsal, and performances.

Accommodations

- If the presenter is providing hotel accommodations, the Artists request at least a 3-star, full-service hotel; for instance, Hampton Inn, Courtyard by Marriott, or Holiday Inn Express. The hotel should have in-room Wi-Fi access and private bathroom facilities. The Artists prefer that their rooms be far apart; on separate floors if possible. Accommodations are requested for each night of the performance plus the day of arrival.
- Hotel note for PUSH: If the presenter is providing hotel accommodations, the artists request six rooms with king size beds.

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Hospitality

- The Artists would appreciate the following refreshments backstage:
 - Mineral water
 - Still water
 - Orange juice
 - Coffee
 - Tea
 - Fresh fruit tray
 - Vegetable platter
 - Selection of deli meats, cheese, and bread
 - Mixed nuts
 - Other light refreshments
- Dietary restrictions / allergies: One performer is vegetarian and one performer is lactose intolerant.
- Access to ice in a freezer or cooler (in case of injuries)

Wardrobe

Dressing Rooms

Presenter agrees to provide 2 dressing rooms. Each dressing room will provide:

- Excellent lighting
- One chair per performer and six lighted mirrors in proper working order.
- A monitor or paging system that provides a clear signal of stage audio and that allows for pre-show paging by the Stage Manager
- Costume racks
- Adequate power for multiple hair dryers, curlers, etc.
- Adequate heating and cooling
- Immediate access to restrooms with hot and cold running water and showers, not shared with the public

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Wardrobe Room

Presenter agrees to provide a fully-secured room centrally located to the dressing rooms with adequate electrical power and water. Presenter will provide the wardrobe room with the following:

- One steam iron
- One ironing board
- One wardrobe rack
- Washing machine and clothes dryer

Quick Change Areas

Presenter agrees to provide an area in the stage-right and stage-left wing spaces equipped with the following:

- One Full-length mirror
- One Small table
- One chair
- Blue/dim running lights
- Rod for hanging costumes

Green Room

- Presenter provides a green room centrally located to the stage and dressing rooms. It must be large enough to accommodate catering with a table, refrigerator, and seating for 12.

Complimentary Tickets

- A minimum of two tickets per artist, plus two tickets for management use are requested.

Merchandise

- The Quartet travels with a selection of their CDs. A seller and a cash box are appreciated, if possible.

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- The Artists are happy to do a “meet and greet” following the performance, and require a six foot-long table in the lobby.

Broadcast & Recording

- As agreed in the Broadcast and Recording Rider to the Engagement Agreement, if the performance is being recorded, please send a copy to MKI Artists at the address at the bottom of the page in addition to the copy presented to the Artists.

Stage Requirements

- Proscenium opening of 45’W x 20’H ideally, minimum of 30’W x 14’H
- Stage depth of 40’ from plaster line to rear curtain, minimum of 25’
- Wing/offstage space of 20’W x full stage depth unobstructed, minimum of 5’
- Stage surface
 - Stage should be flat and covered by a black linoleum (“Marley”-style) dance floor. If a dance floor is not available, wood is acceptable given it is splinter-free.
 - PUSH performers will be barefoot. Performance area, wings, and all offstage walkways including backstage crossover must be swept and damp mopped immediately prior to all rehearsals and performances. In addition, all of these areas must be made free of debris such as nails, screws, staples, tacks, etc.
 - Presenter will secure the dance floor prior to the first rehearsal using 2-inch gaffer tape or similar prior to Artist’s arrival. The dance floor must be free of any wrinkles
 - Presenter will supply dark carpet for placement in the offstage wing areas adjacent to the dance floor, and carpet over any cables.
- Performance area and dressing rooms will be well-heated/-cooled to an ideal temperature of 70-74° F, minimum of 68° F and maximum of 90°F.
- Artists do not travel with lighting or sound equipment.
- Presenter agrees to pre-focus in-house Rep Plot, and pre-hang any “Specials” discussed with PUSH’s TD prior to load-in.
 - Pre-hang includes hanging or installing all lighting, sound equipment, cabling, patching, and verifying all equipment is in proper worker order.

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- Four straight-backed armless chairs. Please ensure that the chairs are free from any squeaking or other distracting noises.
- Four music stands.
- Four LED, battery-operated music stand lights.
- One stool or narrow table/plinth large enough to hold a coffee cup, between 32 - 42" tall.
- Three square stage blocks approximately 12 - 18" tall.

Soft Goods

- Six to eight matching black legs (three to four on each side of the stage) sufficient to cover the height of the grid to the floor, and width to cover audience sightlines offstage as well as lighting instruments on offstage booms.
- One full-stage white cyclorama
- One full-stage Black Traveller Curtain (upstage, in front of the Cyc) **OR** full-stage black Scrim (upstage, in front of the Cyc)
- Tape
 - One roll of two-inch black gaffer tape
 - One roll of one-inch glow tape
 - Artist will provide all other spike tape
- All facilities and materials for the Artists' use must be secure and kept for exclusive use of Artist during the full engagement including set-up, rehearsal, and performances.

Personnel/Run Crew

Presenter agrees to make the following crew assigned to technical rehearsal available for all performances

- One Senior Stage Technician/Technical Director who is empowered to make logistical decisions concerning the use of the facility, stage, and lighting or sound equipment.
- Minimum of two Electricians to hang, focus, and troubleshoot any lighting issues with the Rep Plot and/or Specials.
- PUSH's Technical Director/Stage Manager prefers to program and operate the light board for the performance, unless the local I.A.T.S.E. Stagehands Union requires their own light board operator to do so.

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- One Audio Engineer to set-up and balance hand-held mic.
- One Deck Hand/Fly-Rail to to assist with prop placement, operate hazer, and operate the Main Curtain.
- For multiple performances, one Wardrobe Person to assist with quick costume changes during performance, washing costumes following performances in cold water and hung to air dry, and ironing costumes prior to performances, as necessary.

Artist agrees to make the following personnel available throughout the duration of the engagement

- One Stage Manager/Technical Director/Lighting Designer

Lighting

Light Plot shall be hung, circuited, gelled, rough-focused and troubleshoot prior to Company's arrival. Any Intelligent Lighting Systems and/or Atmospheric Effects (such as Hazer, Gobo Rotators, etc.) must be in working order prior to Artists' arrival. The Presenter will ensure that all necessary precautions related to Fire Code Regulations & Permits are in place for all rehearsals and performances.

The Presenter will furnish the following items no less than one month prior to performance date:

- Rep Plot showing all circuited lighting/hang positions, with a corresponding up-to-date Channel Hookup and/or Instrument Schedule.
- Center Line Section/Ground Plan of Stage showing layout of stage, backstage area, loading dock, audience seating, production facilities, proscenium height, grid height and any obstructions such as ductwork or I-Beams.
- Inventory of gels and templates (w/template holders), as well as any FX Accessories, and the type of Lighting Control Board used.
- Inventory of spare lighting instruments for use as Specials
- Inventory of Soft Goods
- Inventory of Sound Equipment
- Inventory of Video Equipment

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Artist agrees to provide Presenter with a Light Plot and all requisite paperwork no later than one month prior to scheduled performance date. Substitutions and modifications due to inventory, size of facility or budget are negotiable; however, no changes to the plot shall be made without the expressed written consent from the Artists' Lighting Designer.

Light Plot

Lighting requirements, subject to minor changes pre-approved by the presenter and Artist:

- Full-Stage, pre-focused Rep Plot (minimum two-color Front Wash, two to three color Top Wash, Warm High Sides and N/C Template Wash (medium breakup), two to three focusable lights per Boom for side lighting, and ten to fifteen Specials, agreed upon in advance.
- Six to Eight 10ft. Booms for Side Lighting, behind each Leg SL and SR.
- Three-Color Cyc Wash from above, and below, if ground row is in stock.
- Dim running lights adequate to light wings and backstage area, preferably red.
- Complete black-out conditions onstage and in the house. Presenter agrees to darken, cover or otherwise prevent the emissions of ambient lighting prior to Tech-Rehearsal through performances.
- All gel color confirmed with PUSH Technical Director as specified in advance of Artist's arrival.

Computer Lighting Board

- The Presenter agrees to provide a computerized lighting control console with a minimum of one hundred fifty (150) channels (e.g., ETC's ION, Expression, Obsession, EOS, etc.).

Hazer

Presenter agrees to provide one non-toxic Hazer (e.g., Le Maitre G300, MDG Atmospheres) patched to lighting board via DMX, or operated by Deck Hand and piped to a central position on stage. Glycol-based foggers are not sufficient.

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Access to Rigging

Presenter agrees to make all lighting instruments accessible via ladder, electric lift, or catwalk.

Tech Table

Presenter agrees to provide a tech table in the center of the house for all rehearsals which will be equipped with lighting board monitors, a headset for communication with crew, and a hand-held microphone for communication with the performers.

Communication

- One professional hand-held microphone, preferably cordless, e.g. Shure, Sennheiser. If a corded microphone is provided, it must facilitate movement around the stage during performances.
- New batteries for each microphone for each performance
- Prior to Artists' arrival Presenter will arrange headset allowing talk back communication for:
 - PUSH Stage Manager
 - Sound Engineer
 - Light Board Operator
 - Backstage Deck Hand(s)

Typical Work Schedule (Times to be confirmed prior to contract signing)

Any TV, radio, Newspaper interviews or other activities will affect the schedule and should be planned for in advance.

Prior to Artists' arrival:

1. Hang or install all lighting, sound equipment, cabling, patching, video projector, hazer.
2. Install communication system.
3. Install and secure dance floor.
4. Install all soft goods.

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5. Prepare dressing rooms, green room, wardrobe.
6. Provide equipment for quick-change area.
7. Verify all equipment is in proper working order.

NOTE: Ideally, if the venue is available, PUSH's TD/LD will focus and program lights and prepare the stage the day prior to the performance.

Day of Performance:

9:00am – 12:00am	Focus Specials, PUSH LD/Technical Director begins programming
12:00am – 1:00pm	Crew Lunch Break. Performers arrive, arrange sales table and lobby items.
1:00pm – 2:30pm	Performers warm-up, crew finishes setting up
2:30pm – 3:00pm	Set up for top-of-show, crew sweeps and mops the stage
3:00pm – 5:00pm	Tech/Cue-to-Cue with lights and sound (handheld)
5:00pm – 6:00pm	Crew Dinner. Performers have access to stage if necessary.
6:30pm – 6:45pm:	Reset for top-of-show, crew sweeps and mops the stage
7:00pm	House opens.
7:30pm – 9:30pm	Performance

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Tech Schedule Summary

- Load-In with TD/LD, focus Specials and Booms, check sound levels, prepare the Stage.
- During Crew Lunch Break: Performers arrive, arrange sales table and lobby items. Performers warm-up/spacing rehearsal. TD/LD continues programming.
- Cue-to-Cue/Run-Thru with performers.
- Trouble-shoot technical issues or problems. All gather for 'notes' for crew and performers.
- During Crew Dinner Break: Performers have access to stage if necessary.
- Crew & Performer Show Call: Performers warm-up on stage during lighting and sound check.
- Wet mop stage.
- House opens.
- Performance

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