



Warped Technical Rider

This Technical Rider is part of the Contract. No portion may be waived or changed, and no addition made, without mutual agreement by both the Company and the Presenter. The requirements listed below are considered to be optimum. The company is adaptable and open to discussion, and will consider substitutions and alternatives whenever necessary.

Show Details

Duration: 75 minutes + intermission (15 min)

Cast: 4 performers

Touring Crew: 1 Aerial Rigger, 1 Stage Manager / Operator,
1 Technician

Total Touring Company: 7

Location: Indoor

Orientation: Proscenium or End Stage

Category: Visual Theatre, Contemporary Circus, Dance

Disciplines: Physical Theatre, Aerial, Partner Acrobatic, Contortion, Shadow Dance, Moving Image Art

Company Details

Paper Doll Militia

Contact: Rain Anya

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510.213.2622

www.paperdollmilitia.com

Requested Documents

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

- An accurate theater ground plan and section

- Line-set schedule

- Electrics and audio inventory

- Rep plot, if applicable

- Contact information for lead staff representation including tech and administrative needs

- Any pertinent information in regards to venue's aerial rigging capacity including diagrams, photos, load bearing amounts & any available structural documents

Section A. General Requirements

The Presenter agrees to provide suitable equipment, sufficient time reserved in the performing space, adequately skilled technical and stage personnel for loading in and out, and set up of all residency activities, including box office, Front of House and janitorial personnel.

1. Schedule

- A. Paper Doll Militia requires exclusive use of the Theater, its dressing rooms, the crew, and the equipment detailed below for a minimum of the day prior to the performance(s), as well as the entire day of the performance(s). Preferred schedule is 2 days prior to the performance(s), as well as the entire day of the performance(s). If this is not possible or difficult, please notify The Company in advance to determine if schedule adjustments need to be made. Presenter should provide Theater availability for the pre-hanging of lights, moving or striking of soft goods, and other items required to prepare the Theater for the performance and a like time to restore the theater after the last performance. All of these items must be in place prior to The Company's arrival at the Theater.



Warped Technical Rider

- B. The options for arranging rigging will impact the schedule. If the company is rigging to a pre-installed truss or structural beams, then load-in can occur within the 10 hour / 1 day schedule (minimum load in time). If the company is providing and installing our own truss, we will require the 2 day schedule in order to accommodate the extra time of installation. See more information about *rigging in Section B*.
- C. The Company's technical director, upon receipt of technical specifications, will provide a schedule specific to the period of residency. The Presenter and Paper Doll Militia, prior to the company's arrival at the theater, must agree to any modifications.

2. Crew

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

- A. Crew Required for Load in / Focus (1) Master Electrician, (1) Sound / AV Engineer, (2) Stage Carpenters, (2) Electricians, (1) Fly House operator for hanging the truss (1) Wardrobe. The Stage Carpenters will assist with unloading of the truck, and assisting the rigger from the ground. The Company understands that crew numbers may vary according to venue conditions and work rules.
- B. From tech rehearsal through last performance, same personnel for the duration: (1) Technician who is familiar with the venue equipment (Can be the same as House Technical Director), (1) Stagehand minimum, prefer four, the additional three can be students or interns, (1) Fly Rail Op if applicable to the space and if PDM crew is not allowed to operate it
- C. For Load out: day (1) Master Electrician, (1) Sound / AV Engineer, (1) Fly House operator for de-rigging the truss if applicable (2) Stage Carpenters to assist with loading the truck and de-rigging the aerial apparatus

3. Technical Specifications

- A. The Company Tours with the following set pieces:
 - i. 1 custom backdrop 19' high x 15' wide - (Fly system or dead hung- line not provided)
 - ii. A platform that spins 4'L x 4'W x 2.5' H
 - iii. A variety of Aerial Apparatus, including all rigging equipment, lines and hardware
 - iv. A scrim hourglass 19' high x 15' wide hung on pulley lines (line & pulleys provided)
 - v. Various small and moveable props – all designed to pack down quickly and be stored easily
 - vi. A sand pouring mechanism hung on pulley lines (line & pulleys provided)
- B. Minimum Performance Area: (leg to leg, first electric to upstage legs) 30' wide, 20' deep, 19 feet high (to the aerial attachment points)
- C. Preferred Performance Space is 40' wide by 30' deep, 25 feet high (to the aerial attachment points)
- D. Additional Performance Spaces: If there is an orchestra pit / apron that can be converted to seating, it may be
- E. Flooring: Must be acceptable for dancing and bare feet over the entire playing space. Acceptable flooring includes sprung floor, wood floor, masonite, and marley. Unacceptable flooring includes



Warped Technical Rider

bare concrete or uneven surfaces. Due to the use of sand and liquids (granulated cork and fruit juice) we will need the floor to be swept and mopped before each rehearsal and each show.

- F. Masking and Wings: We require a minimum of 8 feet of wing space for each wing, with the appropriate legs and borders to accommodate 6 wings. We also require side and top masking to the edges of our custom backdrop, which will be hung Upstage Center.
- G. Aerial Rigging: 5 Apparatus hung on 8 points (see attached diagram and aerial rigging specifications below)
- H. 4 Non-Aerial Rigging: 4 pulley points with light load. (includes hourglass and sand pour mechanism listed above) Approximately 50lbs or less *Can be replaced by house fly system
- I. Hazer: Presenter will provide Hazer and or low laying fog machine, preferably with a DMX connection to be controlled by the lighting consol. If DMX is not available it will need to be operated by a Stagehand on headset.
- J. Ladders: Presenter will provide two 8-foot ladders for backstage use. Each ladder will need to be weighted with a sandbag for extra stability. One is placed in the second wing on stage right one in the second wing on stage left next to the Shadow Dance Fabric booms.
- K. Consumables:
 - a. Props: Presenter will provide two peaches per rehearsal and two per show as well as a block of dry to be used in rehearsals and show.
 - b. Tape: Presenter will provide three colors of spike tape, one roll of glow tape, one roll of white gaff tape, and one roll of black gaff tape to be used during the duration from load-in through strike.
- L. Freezer Storage: Presenter will provide access to a freezer for storage of the dry ice used in the show. Cast and crew must be able to have access to the freezer 2 hours before shows and rehearsals.

Section B. Aerial Rigging

1. Structural Suitability of the Building

A. The aerial rigging points for the venue must be able to hold 2 Tons (BLL) to support the aerial equipment. This includes any anchors, beams, and roof support. PDM requires safe access to the aerial point(s) for installation or approval of installed points. Please provide The Presenter agrees to provide a ladder or lift for safe installation of aerial equipment.

B. The Company will provide our own rigger on tour. Any rigging company brought in to rig or to add additional support structures must be qualified and understand dynamic rigging and safety factors for the rigging of structures supporting people. Paper Doll Militia maintains final say in selected rigging company and if unsatisfied with rigger's credentials has the right to request a different company to complete the job.

*Please note that this usually precludes theatrical and lighting companies, which are largely familiar with static rigging.



Warped Technical Rider

C. There shall be no lighting instruments on the circus rigging structures within 6 feet of the rig point in any one direction, unless specifically approved by the company.

2. Rigging Placement and Dimensions

A. We will have the option of attaching the aerial points directly to the theater's attachment points, OR installing one single span of Truss (25 to 30 feet long) and hanging our points in a self-contained system OR rigging to a Truss provided by presenter and installed by approved rigging company.

B. If attaching to the theater's attachment points, we will require 7 rigging points in a row, crossing from stage left to stage right. *See attached diagrams*

C. If installing Truss to the grid, we would require a motor or fly system to hoist the truss. We would also require 4 side anchors for stabilization of the truss. The side anchors would need to be secured to suitable points that would be 2 to 12 feet lower than the truss itself.

D. All aerial equipment will need to remain rigged for the duration of the run.

Section C. Audio / AV

1. Audio

The company does not travel with its own audio engineer or Audio/Video Tech. The presenter will provide a professional audio engineer with complete knowledge of the venue's system as well as a tech to run sound and video during rehearsals and shows. Video and audio playback will be via company Qlab computer.

2. Systems

The Presenter must provide a high quality sound system that is capable of meeting the requirements specified in this section of the Tech Rider.

A. The mixing console must be able to support two monitors send to onstage speakers for the performers, and main sends to FOH speakers. It must also support the stereo inputs (L/R) for the requested playback formats.

B. Loudspeakers: The FOH sound system must be capable of producing low distortion, full bandwidth response and cover the entire audience area. There must be enough monitors for onstage coverage.

C. Sufficient amplifiers to drive all speakers and EQ for all amplifiers.

D. Microphones: One VOG mic needed at tech table.

E. Headset communication system between all necessary stations (SM, light board, sound, stage right and left) for all performances and technical rehearsals must be provided.

F. A Paging system allowing one-way communication between the SM position onstage and the dressing and green rooms.



Warped Technical Rider

3. Communications

Presenter shall insure that there is a headset communications system (Clear-com or equivalent) available in good working order at the following positions:

- A. Tech table (2 headsets: for rehearsals only)
- B. Stage Right Deck with sufficient cable to traverse the wings or wireless
- C. Stage Left Deck with sufficient cable to traverse the wings or wireless
- D. Light board- Stage Manager
- E. Sound board

4. AV

Presenter shall supply a minimum of one video projector with a minimum of 10,000 lumens. PDM uses one video projector, which will use video display from the Company's Qlab computer (VGA, or HDMI). We require a line in a clear path from the front of the stage to the booth. Video projector must be able to cover entire stage for video mapping purposes. In certain instances, we may require 2 projectors in order to maintain the picture quality of the individual surfaces.

5. Other

PDM requires full control of sound while in the theatre, due to safety reasons. There shall be no loud music during load in, tech rehearsal, cue to cues, or performances for safety reasons. The crew will need to hear each other from far distances and height.

Section E. Lighting

1. 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 to make sure all fixtures are working successfully.

2. Lighting Plot

Company will send a light plot adapted for the venue 4 weeks ahead of the engagement.

3. Inventory

Company carries templates and a lighting supervisor only. Presenter will provide all color, units, dimmers, cable and control. The presenter will ensure that the plot is hung, colored, and successfully channel-checked prior to the arrival of company production staff.

The Company will provide the light plot two weeks after receiving the theater's complete technical specifications and lighting inventory. The Company's Lighting Director, prior to arrival, must approve substitutions in lighting equipment, color or hanging position.



Warped Technical Rider

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. Please see most updated lighting plot for full inventory.

Note we will require 2 cheeseboros (schedule 40 sizing) that will be attached to 2 of the booms. Company will provide the 2 pipes that will be connected. For these specific booms, they will need to be secured and stabilized with weights and / or pick lines

Section F. Hospitality and Performer Needs

1. Theatre Temperature

- A. Safety: The stage area, warm-up studio and dressing rooms must be heated to a minimum of 68° and not more than 75° Fahrenheit during both rehearsals and performances. Excess heat or cold presents a significant safety risk to the performers. It should be noted that large temperature variations can occur between the ceiling and stage, and as our artists perform in the air, temperature considerations also must apply at height as well as on stage level.
- B. Preference: The company prefers a temperature of 72° F

2. Backstage Requirements

- A. The Presenter shall provide, free of charge, high-speed wireless Internet connection
- B. Performers require a warm up room 2 hours before the performance. This should be a clean, comfortable space large enough for four people to warm up, with comfortable flooring including carpets or mats, provided by the venue.
- C. Secure dressing rooms for the cast and crew of 9, equipped with a sufficient number of chairs, lighted mirrors, AC outlets, racks and hangers for costumes, and tables for the artists. All dressing rooms shall be clean and well stocked with soap, tissues, toilet paper and paper towels. The company requires access to the dressing rooms whenever the company is in the theater.
- D. Readily accessible and private toilets and washing/shower facilities with hot and cold running water.

3. Hospitality

If hospitality is provided, the company will provide dietary restrictions of the Cast and Crew.



Warped Technical Rider

Section G. Transport

1. Parking

The show and company will travel in a touring van, which will remain at the venue from load in until load out. Please arrange any parking dispensations that may be necessary for the van during our visit.

Section H. Media and Public Access

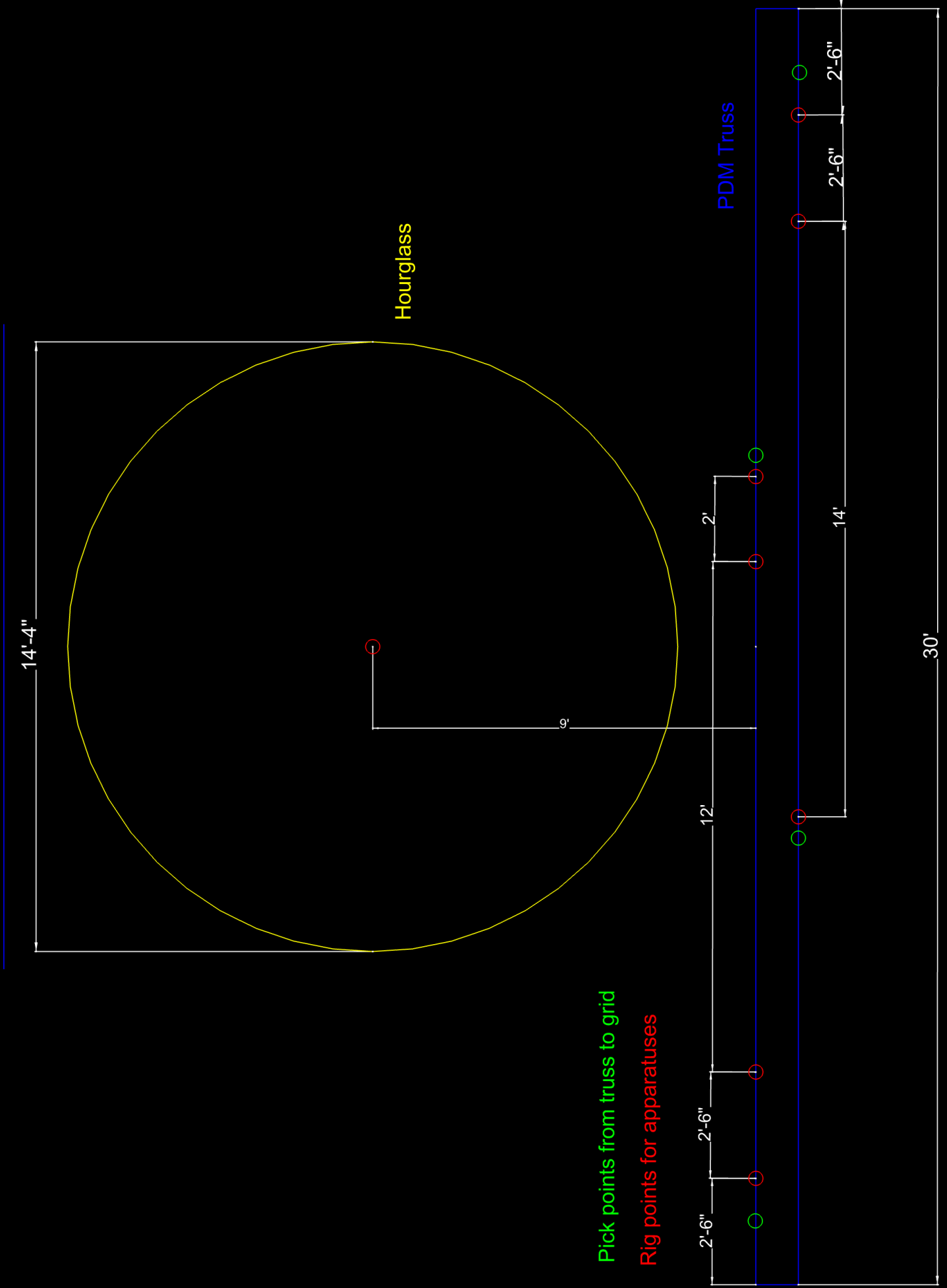
1. Video Shoots and Photo calls

Video and photo shoots must be approved by the Company prior to arrival

2. Public Access

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.

Thank you for your consideration of our show's needs. Please advise us if anything is missing. Confirmation of this receipt would be appreciated



Pick points from truss to grid

Rig points for apparatuses

Hourglass

PDM Truss