

January 2016

PATRICIA BUCKLEY

TECH RIDER

EVOLUTION

This rider attached to and hereby made a part of the contract, dated **Month Day, YEAR** by and between **PATRICIA BUCKLEY** (herein referred to as **Artist**) and **VENUE NAME** (herein referred to as Presenter) for the presentation of **EVOLUTION** on **DATE, TIME AND LOCATION (ADDRESS)**.

For further information, or if you have questions about this rider, please contact:

PATRICIA BUCKLEY
100 BEEKMAN ST. #27G
NEW YORK, NY 10038
(646) 342-4510
email: labuckley@earthlink.net

Presenter agrees to supply at their sole cost and to adhere to the following requirements of the Artist:

1. **Presenter** shall have, secure, and maintain for the performance, public liability insurance covering loss from accident resulting in bodily injury or death and also for property damage. **Presenter** shall also provide insurance to cover the loss or damage to **Artist's** equipment and personal property throughout this engagement. **Presenter** agrees to provide **Artist** with a certificate evidencing such insurance upon **Artist's** request. Said insurance, for the purposes of this engagement, shall name **Artist** as an additional insured herein.

2. **Artist** shall have prior written approval of any other artist appearing at this performance.

3. **Presenter** shall pay and hold **Artist** harmless of any and all taxes, fees, dues and the like relating to the engagement hereunder and the sums payable to Artist shall be free of such taxes, fees, dues and the like.

4. **Artist** shall have the right to cancel the engagement without obligation by giving **Presenter** at least thirty (30) days prior written notice to such effect in order to render their services in connection with a motion picture, TV series or special, commercial, legitimate stage performance, or

January 2016

engagement in California, Nevada, New Jersey, New York, or outside the United States.

5. Notwithstanding anything contained herein, inclement weather shall not be deemed to be a force majeure occurrence, and the **Presenter** shall remain liable for payment of the full contract price even if the performance(s) called herein are prevented by such weather conditions provided that **Artist** is ready, willing, and able to perform.

6. Presenter agrees to use only photographs, advertising and promotional materials provided by **Artist**. All billing for the engagement shall be 100% headline.

7. It is absolutely forbidden to photograph or videotape any portion of this performance without prior permission of **Artist**.

8. Please fill out and return the enclosed questionnaire as soon as possible.

9. Artist needs uninterrupted use of stage for a minimum of 12 to 15 hours prior to performance. This is for an 8pm show. Please adjust for other curtain times.

Day 1 (4-5 hours)

Arrive at Venue

Load in. Set-up of stage and props. Sound system is in place and working, lights and masking are hung according to the enclosed light plot and ground plan. Set up and test video projector.

Day 2 (8-10 hours)

10:00 AM–1:00 PM Light focus. Confirm video final set up. Map projections on set. Check sound system operation.

1:00 PM–2:00 PM Break

2:00 PM–5:00 PM Check audio cue levels. Cue to Cue rehearsal.

5:30 PM–6:30 PM Dinner break for PATRICIA BUCKLEY and crew.

6:30PM PSM meets with crew for final adjustment and review. Floor is swept and wet mopped, props checked.

7:30 PM Half-hour.

January 2016

8:00 PM

Curtain.

10. PERSONNEL REQUIREMENTS

Load-in and set-up:

- 2-3 stage hands including master electrician
- Sound technician proficient with house system
- Lighting technician proficient with house system

Six hours before curtain (cue to cue rehearsal):

- Light board operator

One and a half hours before curtain:

- 1 stage crew person to sweep and wet-mop floor
- Light board operator

Running crew:

- 1 on-deck crew member Stage Left
- Light board operator

*The company's stage manager will call the light cues and run sound and Video.

Load out:

- 3-4 stage crew people to help strike set and load-out set and props

If students will be working with us, please be sure they are familiar with the equipment they will be operating and also with basic headset protocol and stage manager commands.

11. STAGE

Evolution is presented in a proscenium/end-on configuration with audience seated to face the playing area. Presenting *Evolution* in other stage configurations does not align with design elements and does not provide a favorable audience experience of the show. **Stage Manager in booth must be able to see and hear the Artist on stage. If not possible in current configuration of space, please provide additional monitor w/set up and additional "god mic" or other amplification for this purpose.**

Upon the company's arrival at the venue, all lighting instruments and masking have been hung according to the enclosed light plot and ground plan, and the sound system and headsets are in place and working. **Please provide cordless screw gun for assembly and breakdown of set.**

A stage plot (including all in-house drops, travelers and curtains), diagram of lighting positions, lighting instrument inventory, description of light board and dimmer capacity, and seating chart must be provided to Artist and returned with signed contract and in no event less than thirty days prior to engagement.

January 2016

Our stage manager will review this material and call you to discuss any anticipated issues and to alert you to any special adaptations that will need to be made to fit the show into your theater.

a. Masking

A black curtain should be hung behind set to provide a backdrop, and black velour legs and borders should be hung if needed to ensure total visual space is in proportion to size of scenic elements. Please hang masking per the following guidelines:

- Stage floor to border—approx. 14'
- Stage width masked—approx. 26' [center line to wings on either side—minimum of 13', maximum of 16']
- Lip of stage to back curtain—minimum 25', maximum 35'

b. Floor surface

The stage floor must be a suspended wooden floor with a marley or other dance floor surface, free of spike marks and tape.

c. Prop tables

Please provide one 72" l x 30" w x 30" h catering/conference table for use onstage

14. SOUND

Please provide a sound system with:

a. Amplifier & Speakers

Please provide audio equipment and cables to be used to run performance source audio from a Mac laptop, which will be brought by **Artist**.

Equipment must be clean and in good operating order. (also see above (p.3) under "Stage")

b. Headsets

Headset communication is needed between stage manager, light board operator and Artist backstage.

15. LIGHTING

Execute the enclosed light plot. All instruments must be hung and rough focused before the company's arrival.

15a. PROJECTIONS

Video projections consist of a single projector, hung according to plot provided, and covering the full width and height of the box pile portion of the set.

January 2016

If a projector is available at the venue, please provide its model number and lens options and discuss its specifications and rigging possibilities with the production to determine if it can meet the needs of the show.

If needed, the production can supply a projector, which must be hung at least 20 feet, but no more than 30 feet, downstage of the "Reference Line" of the set (see groundplan for location of "Reference Line")

Production-supplied projector includes focusable mounting bracket, compatible with threaded 1.5" schedule 40 pipe **(pipe to be supplied by venue). Please discuss available hanging positions to determine appropriate projector trim and mounting pipe length.**

Edison power and all necessary power distribution cable must be provided for the projector.

Video source is a computer supplied by the production, and located in the stage manager's booth / calling location. Video signal is to be VGA over high-quality cable sufficient to maintain signal integrity over the distance from the control position to the projector. Discuss whether an appropriate cable is available at the venue. If the production must supply a cable, the venue must be able to run it from the control location to the projector. Discuss length of cable run in advance.

A DMX controlled dower is required. The production can supply this dower and its power supply. The venue must supply an 18" sidearm with tee to mount this dower. DMX signal from the venue lighting console must be routed over 5-pin DMX cable (provided by the venue) to the dower power supply, which will be located close to the projector and will require a source of Edison power. 4-pin cable must be run from the power supply to the dower. Discuss whether 4-pin cable is available from the venue or must be provided by the production. The dower will be addressed on-site as appropriate to be controlled by the venue lighting console.

16. DRESSING ROOMS

The show requires one clean, heated and/or cooled, well-ventilated dressing room with lockable door. Dressing room must have shower, sink, bath towels, make-up and full-length mirrors, costume rack with plastic or wooden hangers, and a cot. Also artist must have access to backstage toilet.

17. WARDROBE AREA

There should be a fully equipped wardrobe area including a steam iron, an ironing board with cover, and costume rack with plastic or wooden hangers.

18. SECURITY

January 2016

Adequate security must be provided for the protection of company and personal property. The dressing rooms must lock and the keys be given to the production stage manager upon arrival. Access to the stage, backstage area, and dressing rooms must be restricted to only those working on the show from load-in through load-out.

19. PAYMENT

Performance fee is due on the day of, and prior to, performance, as well as reimbursement for any reimbursement fees due to the Artist (i.e. for travel/hotel). Please make checks payable to Patricia Buckley.

20. TRANSPORTATION

All local transportation must be provided by the **Presenter**, including transfer of the company and their luggage and props to and from the nearest national or international airport, train station, etc.; to and from the hotel; to and from the theater and to and from all publicity events. A **van** will be required.

21. HOUSE SEATS AND COMPLIMENTARY TICKETS

Presenter will provide **Artist** with three pairs of complimentary tickets in the fifth to tenth rows of the center orchestra section for each performance. Plus, for non-sold out performances, six additional pairs of complimentary tickets.

22. HOTEL

Presenter shall provide **Artist** with two complimentary hotel rooms.

23. CATERING

Please arrange to have the following in the dressing room at the start of load-in:

- Three liters (or 6 pack) of bottled water
- Carafes of Coffee (Regular & Decaf), Tea
- Half & Half, Sugar/Equal & Honey

Agreed to and accepted by:

Agreed to and accepted by:

Presenter

Patricia Buckley/Representative

Date

Date

January 2016

Evolution Company QUESTIONNAIRE/INFO SHEET

1.

Please list names and phone numbers of following theater personnel:

Artistic Director: _____ Phone _____

Producing Director: _____ Phone _____

Production Stage Manager: _____ Phone _____

Company Manager/Contact: _____ Phone _____

2. Please provide the names and street addresses of 3-4 reasonably priced eateries within walking distance of theater and hotel:

Name _____

Address _____

Name _____

Address _____

Name _____

Address _____

3. Please provide the name and street address of a nearby Laundromat, post office, dry cleaners, hospital and pharmacy:

Name _____

Address _____

January 2016

Name _____

Address _____

Name _____

Address _____

Name _____

Address _____

Name _____

Address _____

4. If applicable, please include a schedule of your city's mass transit system.

5. If you have engaged us for an extended run, please list the names and locations of tourist attractions, museums, shopping districts, or any other local points of interest.

Name _____

Address _____

Name _____

Address _____

Name _____

Address _____

6. Anything else we should know? (the theater's haunted, yodeling's forbidden, etc..)