John Jasperse Projects
Remains
TECHNICAL RIDER
UPDATED: 27 June 2016

When executed this rider is part of the contract between the Presenter (referred to as the Presenter) and John Jasperse Projects (referred to as the Company). The information contained herein is intended to outline the needs for a performance of *Remains*.

A. REQUEST FOR INFORMATION FROM PRESENTER

Please provide John Jasperse Projects with the following upon receipt of this rider (as soon as possible and at least 60 days prior to Company's arrival)

- Name, address, telephone number and fax number of your Technical Director.
- Ground Plan and Section of the theater drawn to scale. These plans should show stage, walls, proscenium, and apron (if applicable), and include height of the grid and height and location of all possible hanging positions of lighting instruments, sound equipment, and scenery.
- Location and information regarding Fire Curtain if applicable.
- Inventory of equipment showing:
    a. Types, wattage and maker of lighting equipment
    b. Dimmer and circuit information including location and load limits
    c. Type, make and model number of sound equipment
- Photos (preferably .jpg files) of the performing space from various angles (upstage wall as well as side stage areas), as close as possible to the state of the performance. Since the architecture of the space may be visible in the performance, it is important for us to know what it looks like in order for us to plan effectively. Additionally, please indicate any and all exits/entrances from the performing area as well as where they lead. This includes crossovers as well as dead ends (i.e. storage rooms which don't lead anywhere).
- Information regarding the quantity of time in the theater available for technical preparations. Please review the typical schedule to insure that it can happen.
- Number of seats in the theater. What is the seating configuration?
- Any other information that might help us plan.

All drawings should be in the form of CAD files, preferably in Vectorworks format (.mcd or .vwx files) but AutoCad files (.dwg or .dxf files) are also acceptable. Please e-mail these files to Company Production Manager **Sarah Lurie: sarah.e.lurie@gmail.com.**

If electronic versions of the drawings are not available, please send hard copies instead. These must be clearly plotted on ISO A1 (24" x 36") or greater size bond paper. All drawings must be 1:25 (1/2"=1'-0") or 1:50 (1/4"=1'-0") scale. No faxes or PDFs will be accepted as scale drawings. All hard copies of drawings and technical correspondence should be delivered via post to address specified by Company Production Manager.

B. SHOW INFORMATION

1. General

Remains is a live dance performance. It is to be performed on a proscenium stage. The Company travels with its own costumes and sets. The Company requires the Presenter to provide performance space, theatrical lighting equipment, sound system, soft goods, load-in and run crew, adequate stage surface for barefooted dancing, and dressing room facilities as noted below.

The touring staff of John Jasperse Projects consists of the Choreographer, a Production Manager/Lighting Supervisor, and six dancers.

Any and all adjustments to this rider need to be approved by the Company Production Manager.

2. Production Manager

The Presenter must provide a qualified English-speaking Production Manager with authority to make decisions and knowledge of the theater. The Production Manager must be available to work with the Company Production staff person and the local technical crew during preparation and through the entire engagement. The Company's production staff person is prepared to provide a *supervisory* role only. The direct, hands on work will be done by the local personnel during load-in and load-out.

3. Space Use

Facilities provided for the Company must be secure and kept for exclusive use during engagement: including load-in, rehearsals and performance(s). Presenter agrees facilities will be kept clean, clear of other equipment, staffed appropriately and maintained in good working order.

Secure storage shall be provided from the time the Company's equipment is delivered to the theater until the time it is removed. There shall be no access to the backstage or dressing room areas by any person who is not directly related to the production. All dressing rooms and storage rooms must be secured at all times during the Company's residency.

Environment:
Stage area and dressing rooms must have an air temperature maintained between 68 degrees Fahrenheit (20 degrees Celsius) and 78 degrees Fahrenheit (26 degrees Celsius) from one hour before any performance or rehearsal, through the conclusion of the performance or rehearsal.

4. Prehang

Presenter agrees that all preparation to the stage, including but not limited to: hanging, circuiting and coloring all lights according to the Company's light plot, installing the necessary sound equipment, and the necessary rigging preparations are finished before the Company's

arrival. **If this is not done prior to arrival the company will require one extra day of load-in time.**

5. Rehearsal Studio

The Company may require a studio or theatre space for warm-up and rehearsals on day(s) prior to the first performance. The space should be at least the size as the stage and located close to the theatre. The space must have a clean, non-cement floor appropriate for dancing.

6. Miscellaneous

- The green room must be available to the company during rehearsals, before, during, and after performances.
- Please provide a production office with internet connection for the touring staff.
- Any Video, Photography or Sound Recording must be pre-arranged with the Company.
- The Company reserves the right to film or photograph the performance for its own use.
- Public access to the theater during rehearsals or technical time must be pre-approved by the Company.
- It is essential that all performances start no more than 10 minutes late. It is impossible for the dancers to warm-up and stay warmed-up without performing.
- Please provide ample drinking water for dancers and technical staff.

C. TECHNICAL REQUIREMENTS

1. Stage

Stage Conditions:
Remains takes place on a silver dance floor enclosed on three sides by black German masking. The Company will provide silver floor, silver floor tape, and yellow scenic flats, to be constructed into three flying segments on site. The floor will run upstage/downstage 9 panels across, with the center panel splitting center. Where appropriate, the Presenter will provide black marley panels to create a clean upstage edge. The stage floor must be mopped prior to each performance and the Local Presenter agrees to provide this service. The Presenter is to provide all soft goods, including a full upstage black, black tabs on each side, legs, and borders.

2. Scenery

The Company will provide three scenic structures that must be able to fly. The Company travels with turnbuckles and aircraft cable ending in a thimble at 29'-0". The Presenter is to provide rope which will attach to the aircraft cable and a fly system. All flats are composed of sections up to 8 ft. (2.44m) of 1 in. steel frames faced with 1/4 in. MDF, covered in yellow fabric which velcroes to the back of the frame. The frames bolt together on site.

- The stage left flat is 1 ft. 6 inches (0.46 m) high by 22 ft. (6.7m). Two 8 ft. (2.44m) lengths of angle iron bolt to the back to act as stiffeners. The front of the flat measures 21ft. (6.4m) from Centerline. The downstage edge of the flat measures around 6 ft. (1.83m) upstage of the Plasterline, but specific placement will be tailored to each venue based on overhead architecture. This flat will start landed on the deck, and must be able to fly out to a height of 15 ft. from the deck to bottom of the flat. Two pick points are permanently affixed at 1 ft. from each edge. This flat weights 100 lbs.
- The stage right flat is 1 ft. 6 inches (0.46m) high by 28 ft. (8.53m). Two 8 ft. (2.44m) lengths of angle iron bolt to the back to act as stiffeners. The front of the flat measures 21 ft. (6.4m) from Centerline. The downstage edge of the flat measures around 6 ft. (1.83m) upstage of the Plasterline, but specific placement will be tailored to each venue based on overhead architecture. This flat will must be able to land on the deck and fly out to a height of 15 ft. from the deck to the bottom of the flat. This flat has three permanently affixed pick points, two measuring 1 ft. in from the ends and one point at center (14 ft. from the ends). This flat weighs 125 lbs.
- The upstage flat is comprised of a vertical and a horizontal piece.
    - The vertical piece is 20 ft. (6.1m) high by 1 ft. 6 inches (0.46m) wide and bolts onto the top stage right corner of the horizontal piece. This piece has two pick points, permanently affixed at 2 in. away from each edge.
    - The horizontal piece measures 1 ft. 6 inches (0.46m) high by 42 ft. (12.8m) long. Two 8 ft. (2.44m) lengths of angle iron bolt to the back to act as stiffeners. This flat has two permanently affixed pick points, one measuring 1 ft. away from the stage left edge and one pick point at center (21 ft. from ends).
    - These flats hang at around 33 ft. 9 in. (10.29m) upstage of the Plasterline, but specific placement will be tailored to each venue based on overhead architecture. The center of the horizontal flat is at centerline, and is line with the upstage edge of the stage right flat. Achieving a clean corner where the stage right and upstage flats

intersect is important. As a unit these flats must be able to fly from a range of 5 ft. to 20 ft. from the deck to the bottom of the horizontal flat. Together the flats weigh 300 lbs.

Company provides all hardware to construct flats. Presenter to provide tools. See Appendix 1 for sample drawings.

3. Lighting Equipment

The light plot will be adapted to your venue. Please send an equipment inventory, plan and section as soon as possible.

PRESENTER WILL PROVIDE THE FOLLOWING:

Please provide a computerized lighting console, preferably an ETC Ion or Eos, and an English-speaking light board operator. Specific lighting will be addressed per theater, with adaptation of our plot to the house inventory. We will endeavor to find a solution that is amenable to both the individual venue and to the aesthetics of the original lighting design. However there may be the need for some equipment rental on the part of the presenter. We require the presenter to provide color filters (gel) for this performance. Quantity and equipment types will change per theater.

The following inventory is a list of typical equipment. Inventory in specific venues will be modified according to the limitations of the venue i.e. available hanging positions, size of the space and size & type of the house inventory.

Lighting Instruments:

- 48 – Source 4 Par MFL 750w
- 15 – 8" Fresnel 2kw
- 1 – Source 4 10° 750w
- 25 – Source 4 19° 750w
- 75 – Source 4 26° 750w
- 60 – Source 4 36° 750w
- 15 – ETC D60 Vivid LED Par (or Chauvet Quad 1 Zoom Par)
- 4 – 6' Ministrip EYC 750w with hanging irons
- 2 – Vari*lite VL3000 Spot
- 1 – bare bulb PS30 clear 300w (see attached photo)

Power:

- Dimmers as required for provided light plot.
- Show will require approximately 200 2.4kw dimmers

Lighting Cable:

- Enough to circuit light plot as submitted by John Jasperse Projects

Lift / Ladder:

- We need a lift (Genie) or rolling ladder to focus the lights. In fly houses, ideally, the lift should be able to focus lights at the playing trim of the plot. If this is not possible, bounce focusing will be required which will in turn effect time necessary to focus. The lift needs to be in accordance with OSHA regulations and local safety-laws.
- Due to the reflective surface of the dance floor, once the floor is down lifts and ladders must be set up only on protected areas (i.e. masonite panels).

Miscellaneous

- We will need one cue light upstage right.
- As the masking is somewhat limited, cable should be dressed accordingly.
- One electric flies during performance.

4. Sound

PRESENTER WILL PROVIDE THE FOLLOWING:

- Sound engineer
- Computer equipped to run QLab with 7 outputs
- 7.1 Surround
    - 1 L stage monitor
    - 2 R stage monitor
    - 3 L array
    - 4 R array
    - 5 L surround
    - 6 R surround
    - 7 SUB
- 8 channel firewire or USB interface
- Mixer with a minimum of 8 channels in/ 8 channels out
- 4 two-channel amplifiers
- At least 7 channels of amplification for 6 speakers, plus subwoofers
- Speakers of sufficient quality to fill the Hall
- At least 1 subwoofer
- 2 backstage monitors
- Microphone
- Headset communications between stage manager's position and running crew

5. Wardrobe

All costumes are hand wash, hang dry, and the Presenter is to provide a wardrobe supervisor to wash all costumes immediately after each performance. Pre-show the costumes are to be steamed. Please see piece list for specific care and instructions.
Dressing rooms should have ample tables, mirrors, and make-up lights for 3 women and 3 men. They should include **non-public** lavatory facilities with hot and cold running water and showers. Please provide an extra room near the dressing rooms for wardrobe equipped with a steamer, an iron and ironing board.
Please provide 12 additional hand towels for dancers backstage.

D. SCHEDULE AND LABOR

1. Labor

All arrangements regarding labor calls and/or needs are the responsibility of the Presenter. The labor calls shall be based upon the premise that able-bodied stagehands with expertise in specific departments can and will assist in all areas as the need arises. Final crew calls will be agreed upon in advance by both parties in the form of an agreed production schedule. The Company reserves the right to raise labor calls to accommodate any deficiencies in crew capacity.

The following estimated crew numbers assumes the crew has knowledge of both the equipment and the venue:

If theater is a union house:
For load-in and load-out
- 4 to 5 electricians
- 2 sound technicians
- 3 to 4 carpenters

For rehearsal and performance
- 1 electrician
- 1 deck hand
- 2 fly personnel
- 1 sound technician
- 1 wardrobe person for each rehearsal, performance and load-out

If theater is a non-union house:
10 to 12 **skilled** technicians for load-in, run of show, and load-out

PLEASE NOTE: The crew for **all** rehearsals and performances must be the same people. **No exceptions**.

2. Time Needed in the Theater

The following sample schedule assumes the lighting pre-hang and speaker installation has been completed before the arrival of the company.

Two days before the first performance

2:00pm	6:00pm	Install Scenery
6:00pm	10:00pm	Begin Lighting Focus

One day before the first performance

10:00am	2:00pm	Lighting Focus and laying dance floor
2:00pm	3:00pm	Lunch (dancers on stage/begin spacing)

3:00pm	6:00pm	Sound Check/Spacing Rehearsal
6:00pm	7:00pm	Dinner (dancers on stage)
7:00pm	10:00pm	Begin Technical Rehearsal

Day of the first performance

9:00am	1:00pm	Work notes Onstage
1:00pm	2:00pm	Lunch (dancers on stage)
2:00pm	2:30pm	Prepare for rehearsal
2:30pm	5:30pm	Dress Rehearsal onstage followed by Notes
6:00pm		Show Call/Dancers warm-up
7:45pm		House Opens
8:00pm		First Performance

Days of performances

2:00pm	6:00pm	Tech/Rehearsal notes/Dancer warm-up TBD
6:00pm		Show Call/Dancers warm-up
7:45pm		House Opens
8:00pm		Performance
9:30pm		Strike to immediately follow final performance

3. Additional Notes

The performance is approximately 60 minutes long.

If house is normally opened more than 1/2 hour before curtain time, John Jasperse Production Manager *MUST BE NOTIFIED* prior to company's arrival.

PLEASE NOTE: Dancers must have access to the stage two hours before curtain time, and one hour before rehearsals.

This document is provided for reference so that technical theater professionals can have an understanding of John Jasperse Company's *Remains* back stage production. It is expected that this document will generate questions. Please ask them. Our staff can be reached in the following ways:

Lighting Supervisor/Production Manager:
Sarah Lurie
(530) 867-5133 cell phone
email: sarahlurie@me.com

John Jasperse Projects
140 Second Avenue, #501
New York, NY 10003
Tel: (212) 375-8283
email: info@johnjasperse.org

APPENDIX 1

SAMPLE SCENIC PLANS:

FIGURE 1:GROUND PLAN

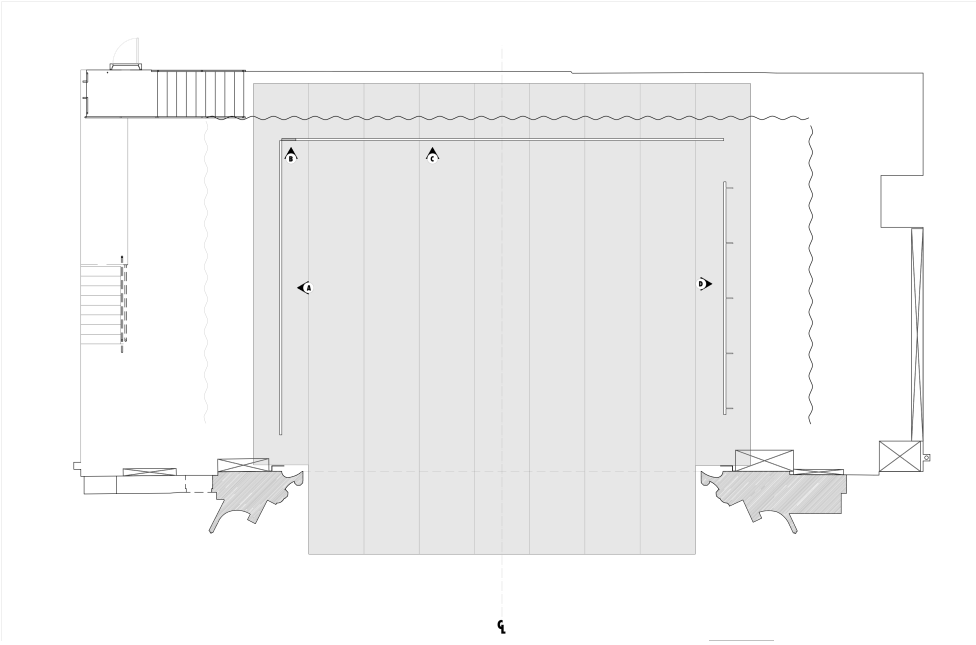


FIGURE 2: SR SECTION

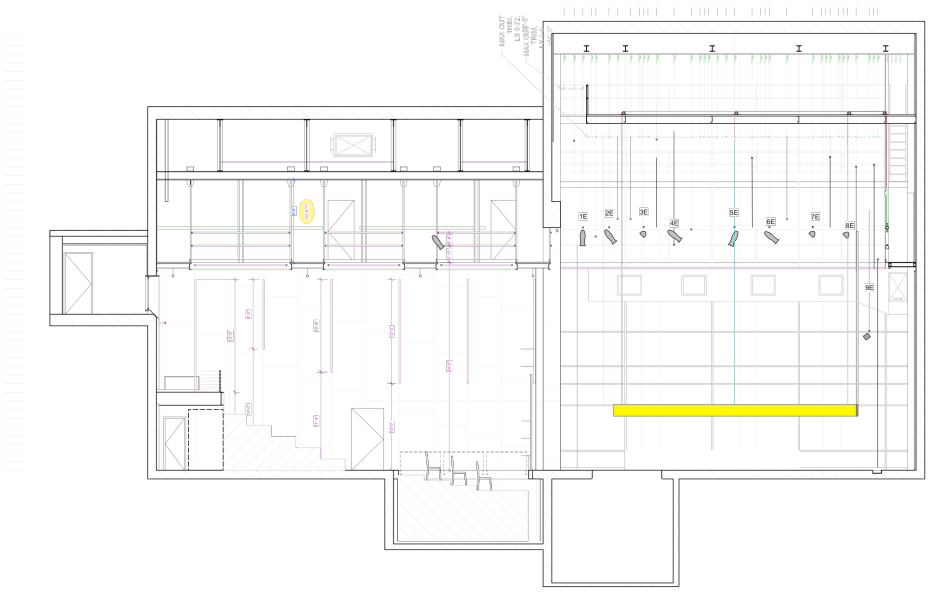
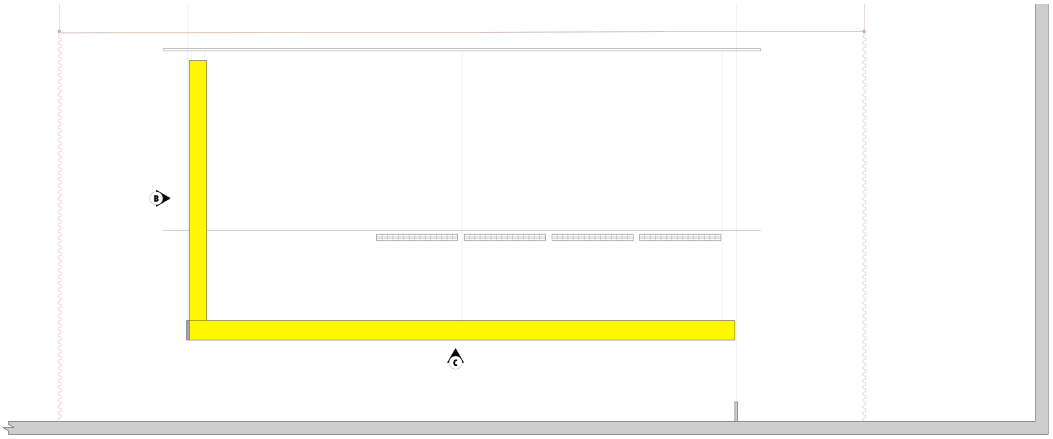


FIGURE 3: FRONT ELEVATION

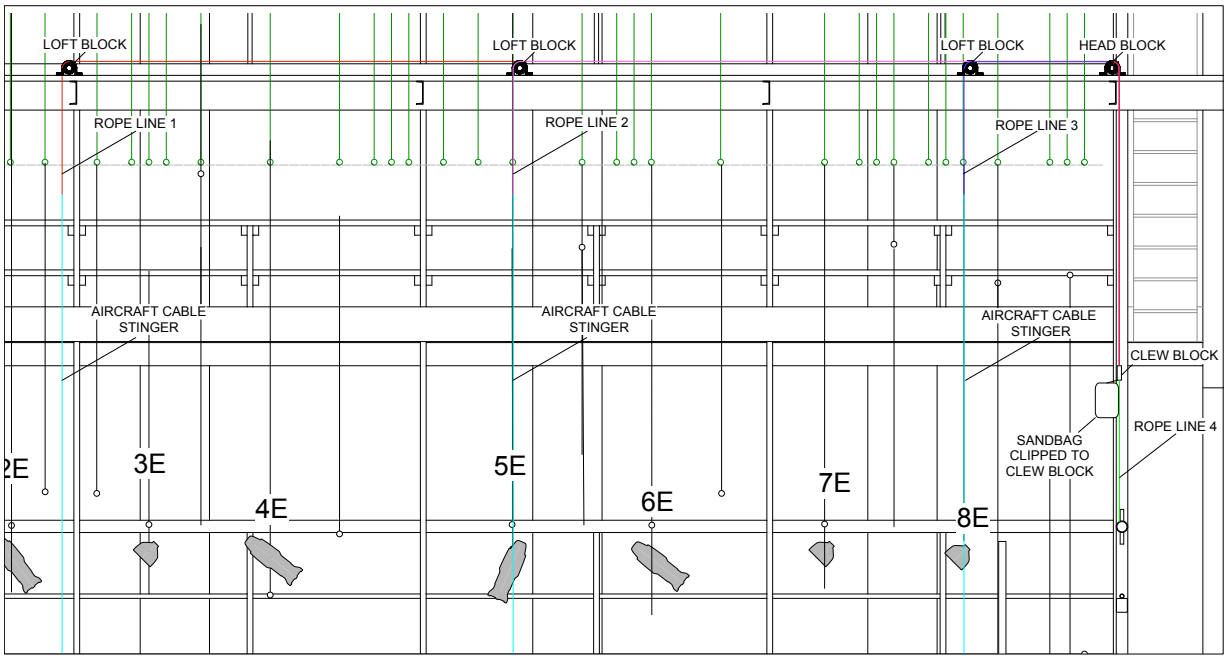


APPENDIX 2

SAMPLE RIGGING PLANS:

Rigging of the flats will be adapted to each venue. Typically, the upstage structure can hang from a pre-existing lineset. In venues without appropriately placed linesets, the stage right and stage left flats run to loft blocks, which in turn run to a head block and then a clew block. The clew block attaches to a single line that runs to a pin rail system. Counterweights are clipped directly to the clew block.

FIGURE 1: SAMPLE STAGE RIGHT RIGGING SECTION

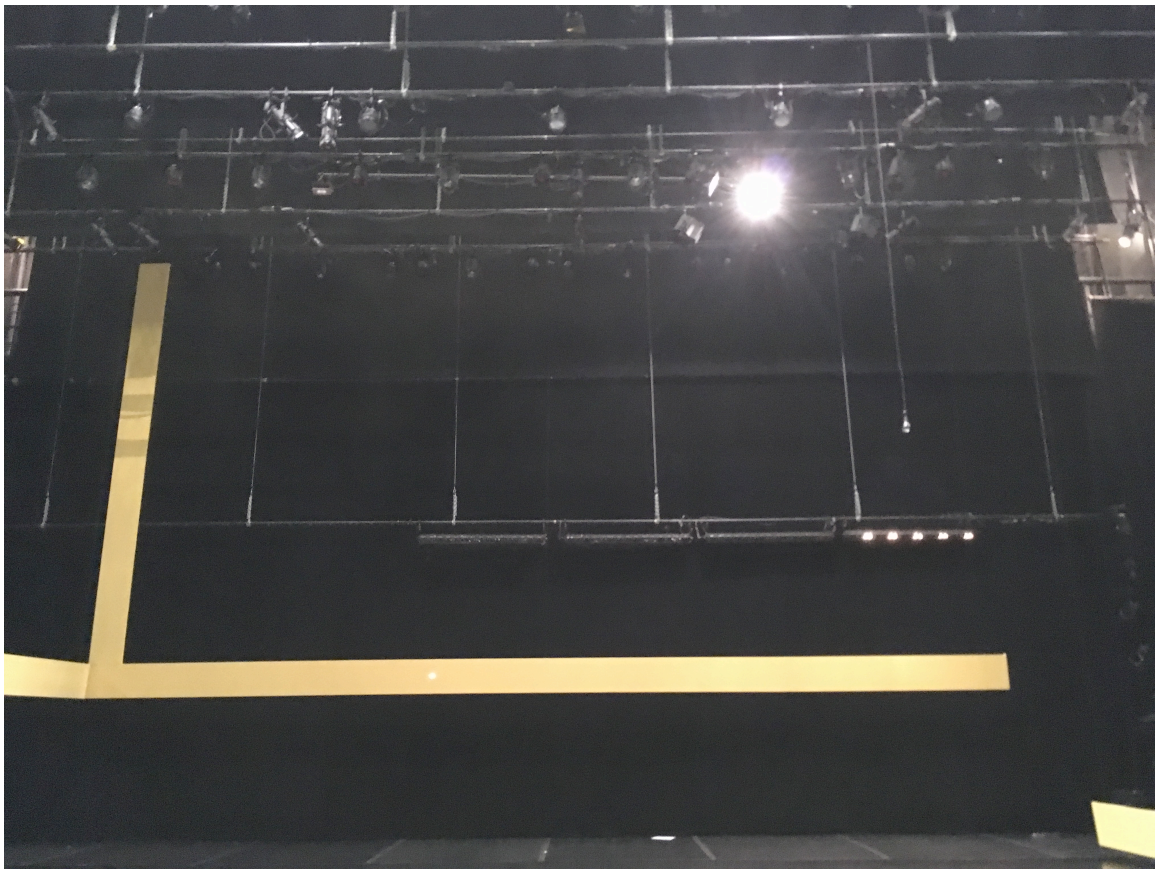


APPENDIX 3

LIGHTING PRACTICAL:

IMAGE 1:BARE BULB PRACTICAL – CLOSE UP

IMAGE 2:BARE BULB PRACTICAL



Agreed to this day _____ of _____ 20____

For Presenter:	For Company:
_____	_____
Print Name:	Print Name:
_____	_____
Title:	Title:
_____	_____