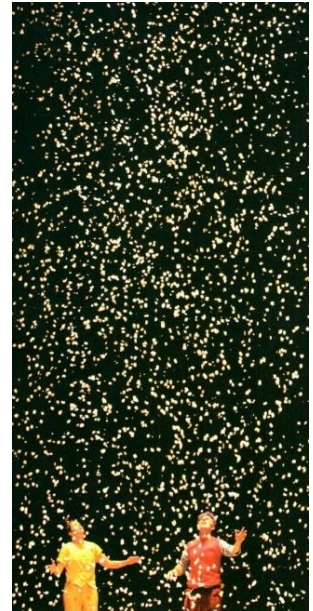


# AirPlay

## TECHNICAL RIDER



# **AIR PLAY TECHNICAL RIDER**

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(Light Plot is a separate pdf file.)

**This Technical Rider and attachments are an integral part of the performance contract.**

**A copy of the rider, signed by the Presenter, must be returned with the contract.**

**Any changes or deviation in these technical requirements must be approved in writing.**

## **A. Contacts and Communication**

### **1. Pre-Contract Investigation**

The Company's technical team (see below) must review the Venue's Tech Package, and confirm the suitability of the Venue for AIR PLAY before a contract is signed. This process may require discussion with the Venue staff.

### **2. AIR PLAY Contact Info / Touring Company:**

Performer / Production Manager	SETH BLOOM	+1-646-812-6530	seth@acrobuffos.com
Performer / Wardrobe	CHRISTINA GELSONE	+1-917-309-2105	christina@acrobuffos.com
Technical Director	TODD LITTLE	+1-860-319-7969	toddalittle@gmail.com
Stage Manager / Lighting	FLORA VASSAR	+1-804-347-4558	floravassar@gmail.com

### **3. Venue Tech Package**

The Venue Tech Package should include technical specifications of the performance space including:

1. Contact information for the Venue production staff
2. Ground Plan and Section of stage and auditorium
3. Current Lighting Inventory
4. Current Sound Inventory
5. Current Inventory of Soft Goods (Masking curtains, scrims, etc.)
6. Lineset Schedule and/or other rigging information
7. Copy of the Rep Light Plot or Standing Rig
8. Load-in information
9. Union and facility rules / regulations that may affect the Company during the engagement, including required paperwork, inspections or orientations for safety or insurance.

Please e-mail Venue Tech Package to Seth Bloom, Todd Little and Flora Vassar. (Email addresses above.)

### **4. AIR PLAY Tech Package for Venue**

Four weeks before load-in date, the Company will provide specific information for the load-in and set-up. This information to include any modifications to Company's light plot and ground plan, as well as lineset schedule, and pre load-in checklist.

## B. Overview and Requirements

**DURATION:** 60 minutes – no intermission.

**AUDIENCE:** AIR PLAY is for everyone ages 5 to 105.  
(Younger brothers and sisters are welcome to attend. However, they must leave if they start crying or are disruptive. AIR PLAY is not suitable for infants or toddlers.)

**SIZE OF TOURING PARTY:** 4 (2 performers, 1 stage manager and 1 technical director)  
In some instances a tour manager may travel with the company making a total of 5.

**FREIGHT:** 29 Road Cases on 3 pallets/skids. Each pallet 45" x 55" x 55" (114cm x 140cm x 140cm)  
Approximately 2,000 lb (900 kg) total.

**POWER:** Onstage: 5 non-dim circuits – 4 for fans, 1 for fog machine.  
Lighting: 124 dimmers @ 2.4 kilowatts each.

**LOAD-IN /TECH TIME:** Generally **12 hours** - which includes lighting and soft goods. (See page 10)  
If lights and soft goods have been pre-hung – **8 hours**.

**VENUE SUITABILITY:** AIR PLAY is best suited for a proscenium theater with fly house.  
Concert Halls may be possible – see Rider Addendum D.

### MINIMUM STAGE DIMENSIONS:

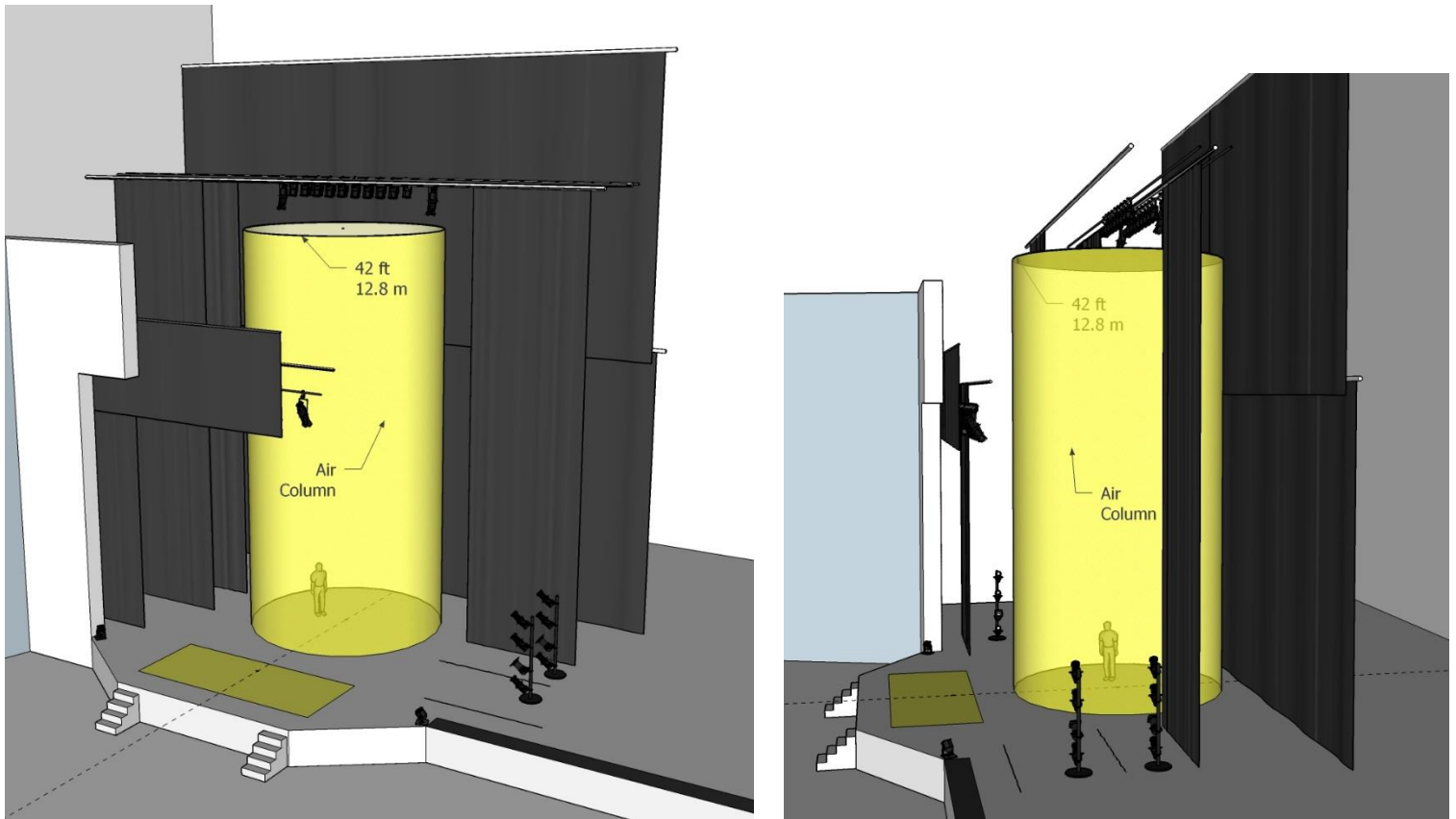
<i>Stage Requirements</i>	<i>Minimum</i>	<i>Preferred</i>
Clear space over center stage (Clearance from stage floor to lowest object.)	30 ft 9 m	42 ft 13 m
Proscenium Width	30 ft 9 m	40 ft 12 m
Stage Width (Including offstage wings)	60 ft 18 m	80 ft 24 m
Stage Depth (Edge of stage to back curtain)	35 ft 10.5 m	40 ft 12 m

*AIR PLAY appears to be a simple show, but it has very specific technical requirements due to the extensive use of fans, the need to control and manipulate air currents in the venue, and the need to light the air sculptures over the heads of the actors and over the audience.*

**IMPORTANT:**

**1. Clearance above the stage**

AIR PLAY requires a **minimum clearance of 30 feet (9 meters)** of clear unobstructed space for the Air Column, (see diagrams) measured from the stage floor to any border curtains, pipes or lighting instruments over the center of the stage. This may require removing or relocating projection screens, orchestra shell ceiling panels or any other obstructions hanging below 30 ft.



**Ideal height clearance is 42 feet (12.8m).**

The circle of fans can blow fabric, balloons, packing peanuts, and umbrellas over 40 feet (12m) into the air. The yellow Air Column in the diagrams is the vortex of air created by the circle of fans. Various objects will fly inside this yellow area.

## 2. HVAC, Air Conditioning, and Heating

For the effects in AIR PLAY to succeed, the Venue must be able to control or turn off the HVAC on the stage and in the auditorium for the performance.

1. The Venue must ensure that the HVAC system can be turned off 15 minutes prior to show time. It may be turned back on 30 minutes into the run of the show on the Stage Manager's call.
2. The Company will perform fan tests during tech rehearsal, and make adjustments. The HVAC will need to be turned off for these tests during the second half of load-in.
3. It is helpful to have a building engineer present for the fan tests, so they can understand the issues and help find solutions.
4. In the past, theaters have hung baffles or curtains over air vents to help make AIR PLAY successful. The Venue agrees to pursue these options when feasible.

*The ideal situation is to have no air movement in the theater – onstage and in the audience - during the performance.*

*Even with HVAC turned off, each theater has its own air currents. Those currents can change from day-to-day, and in particular, can change from tech rehearsal (with an empty house) to a performance (with a house full of warm bodies).*

*The Company has the ability to control the speed of each fan individually for different effects. These adjustments can compensate for some air movement in the theater. During the tech rehearsal, the Company will tune the fan settings to the space and may continue to make adjustments to the fan settings prior to each performance.*

## 3. Orchestra Pit and First Row of Audience

The performers interact with audience members in the first rows of seats several times during the performance. It is crucial to the success of the show that the first row of seats be close to the edge of the stage, and audience members be seated in the front rows.

Before tickets go on sale, the configuration of the orchestra pit and the front row of seating must be discussed and decided with the AIR PLAY Production Manager. (Due to space needs, AIR PLAY may require the orchestra pit at stage level.)

### Please initial the following:

Presenter guarantees the HVAC system in the Venue can be turned off for performances, or a solution will be found to minimize air movement in the theater during performances.

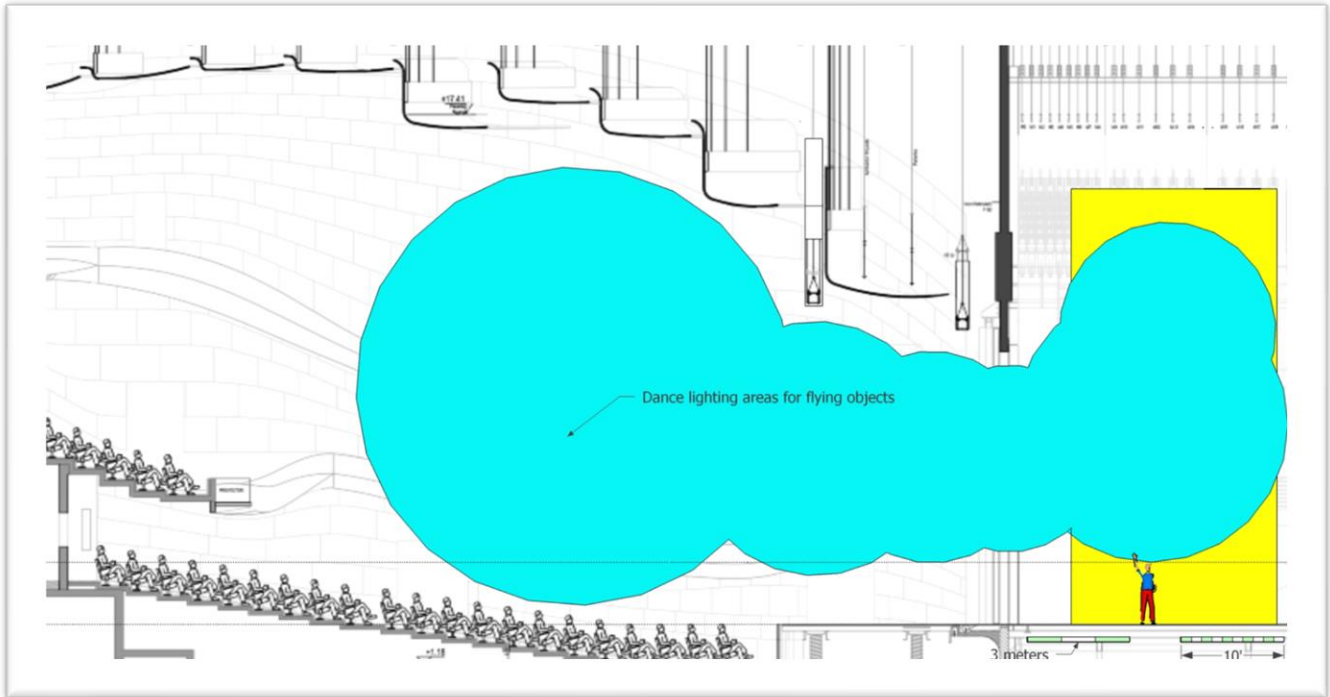
Presenter agrees to discuss seating on the orchestra pit with Production Manager before tickets go on sale.

Presenter agrees to ensure audience members will be seated in the first rows of seating at each performance.

\_\_\_\_\_  
Presenter Initial

### 3. Lighting

In AIR PLAY, we have clowns and “dancers.” The performers are the clowns and play on the stage and in the audience. The clowns need front light to see their faces. The “dancers” are the air sculptures that play above the stage and above the audience, and they are lit with side light similar to dance lighting. This requires many instruments and a good amount of focus time, typically 4-6 hours.



*Lighting for flying objects.*

Gobo templates are used to break up the light shining on the audience to reduce the feeling of glare in the audience’s eyes. The Company provides up to 50 gobo templates of various sizes (A, B and M). Venue will need to provide sufficient gobo holders.



### C. Company to provide

The show will arrive in a cargo van / box truck, or be delivered on 3 pallets / skids.  
Each pallet is 45" x 55" x 55" (114cm x 140cm x 140cm).

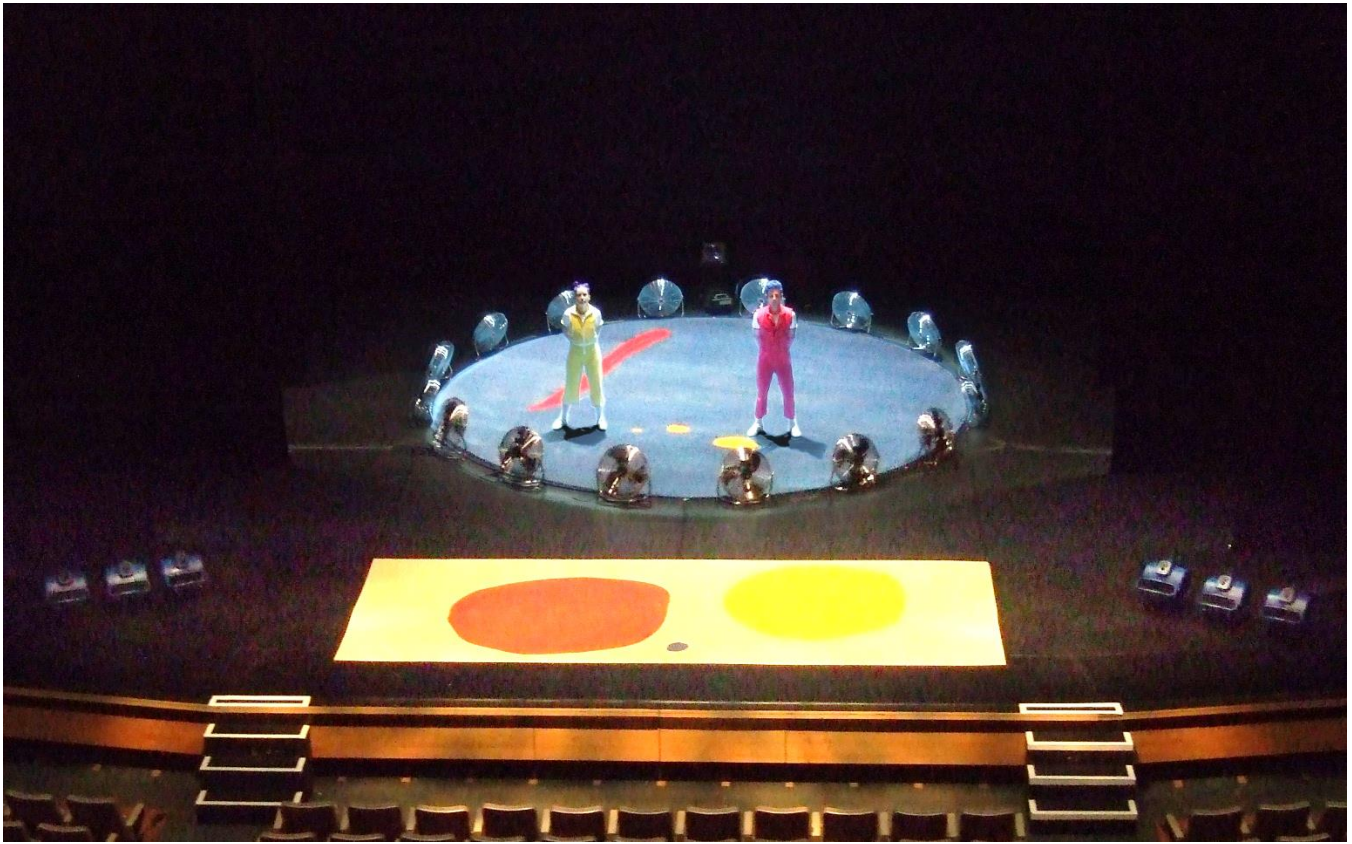
29 road cases totaling approximately 2,000 lb (900 kg).



- 18 circular fans with extension cords.
- 7 Carpet blower fans with extension cords.
- Dimmer system to control the fans
- 1 circular ground cloth 21 ft (6.4 m) in diameter
- 1 rectangular ground cloth 20 ft (6 m) by 8 ft (2.4 m)
- 4 leg curtains – 45 ft (13.7 m) tall
- Fog Machine (Viper NT) & fluid
- Latex Balloons of various sizes
- 4 prop suitcases
- 6 large pieces of fabric
- 8 umbrellas
- Laptop computer running QLab

Note: The Company provides its own lighting console in the form of the QLab program running on a laptop computer operated by the Company Stage Manager. The Company also travels with a back-up laptop. The Stage Manager controls the lights, sound, fans and cue lights from this laptop and accessories.





Basic stage set-up for AIR PLAY.

AIR PLAY scenery is two ground cloths, a circle of fans and a series of carpet blowers. The surrounding blacks (black dance floor and masking curtains) must be supplied by the Venue. (See page 11.)

## D. Venue to provide

### 1. Venue to order before Load-In

The following must be ordered and delivered to the Venue before Load-In at Venue's expense:

- a. **Helium** - Company recommends renting an industrial tank with a latex balloon filler nozzle and pressure gauge (See photo).  
7.5 cubic feet (0.2 cubic meter) of helium is used per each performance.  
Company will confirm amounts needed for run.
- b. **Gel / Color** - Venue to provide gel as specified on Company Light Plot. (See page 12.) Company will provide gobos / templates. Venue to provide 25-50 gobo holders.



### c. Packing Peanuts

**In the continental USA**, Company will provide packing peanuts, either arriving with the road cases, or shipped to the theater.

**Outside the continental USA**, Venue will provide white packing peanuts. 1 large bag is sufficient for the first 6 performances. (Requirements for more than 6 performances to be determined in discussion with Company.)  
[1 bag = 7 cubic feet or more (0.2 cubic meters or more)]

**Some peanuts do not "fly"**. Unfortunately, we cannot use biodegradable peanuts, corn starch peanuts or smaller peanuts. Through in-depth testing, we have learned only polystyrene peanuts fly as required. Please see specifications in Rider Addendum C.

### 2. Pre-Hang, Load-In and Load-Out

- a. If the theater is pre-hung as described below, AIR PLAY can load-in within 8 hours.
- b. Because of the differences in venues, equipment and staffing, AIR PLAY cannot accurately guess the time needed to pre-hang a venue. (In our experience, 24-30 labor hours is common.) It is best to consult with venue staff for estimating the time required for pre-hang.
- c. **Load-Out** is generally **2 hours** for AIR PLAY road cases to be out the door. (Does not include restoring the theater.)
- d. If loading out on Saturday or Sunday, Company may request road cases be held at theater for Monday pick-up.
- e. If Venue is a Concert Hall, see Addendum D.
- f. **Pre-Hang** to include:
  - i) All lighting instruments hung in place, circuited and tested for functionality, as indicated on AIR PLAY Light Plot, including booms and floor mounts. All color cut, framed and ready for focus.
  - ii) Lighting patch information conveyed to Company Stage Manager at (or before) beginning of load-in.
  - iii) Black dance floor laid, taped down and wet mopped.
  - iv) All soft goods hung as indicated on the Lineset Schedule (with the exception of the AIR PLAY Legs, which travel with the Company.)
  - v) Stairs from auditorium floor to stage as indicated on Ground Plan.

### 3. Local Crew

- d. **Load-In Crew** – minimum of 9 local crew
  - i) House Carp + 1
  - ii) Head Flyman + 1
  - iii) Master Electrician + 3 experienced electricians
  - i) Sound – needed for second half of load-in
- e. **Run Crew** – 5 local crew minimum (only 4 if the fly rail is on deck and Flyman can assist with scene changes.)

- i) Electrician / Light Board Operator (for focus notes and to monitor system)
- ii) Sound Board Operator (to monitor system)
- iii) Flyman
- iv) 2 Deck Crew (If Flyman is on deck and can assist with scene changes, then only 1 Deck Crew is needed.)

Note: Flyman and Deck Crew must be the same people from tech rehearsal through to the last performance. No replacements or substitutions. If a replacement is required, a Put-In rehearsal will be scheduled at the Venue's expense.

- f. **Load-Out Crew** – Typically Run Crew + 4 additional local crew.

4. **Black Dance Floor** – laid, taped down and wet mopped.

5. **Stairs from House Floor to Stage** – 1 set of stairs at center or 2 sets of stairs Left and Right; no railings.

### 6. All Soft Goods and Masking Curtains

- a. Operating Soft Goods (fly in and out during the performance)

*Note: AIR PLAY does not typically use the House Main Curtain. We use the Black-Out Drop as our show curtain.*

- i. **Black-Out Drop** – black; full-stage; in good condition with pipe in the bottom pocket; hung approximately 3 ft (1 m) upstage of the proscenium.
- ii. **Black Scrim** – full stage; in good condition; without noticeable rips or repairs; with pipe in bottom pocket; hung behind the Black-Out Drop.

*Note: Soft goods fly one-at-a-time during the show. Only 1 Flyman needed.*

- b. Stationary Soft Goods

- i. **Back Curtain** - black; full stage; prefer no fullness; in good condition
- ii. **“Air Barrier” Curtain** – black; ideally a full-stage black-out drop hung on the batten downstage of the Back Curtain, and trimmed above the Back Curtain. (*See diagrams – page 5.*) This could also be achieved with two tall borders, if necessary.
- iii. **Leg Curtains** – Company will provide 2 sets of tall legs - 45ft x 14ft (13.7m x 4.3m). Venue will need to provide 2 or 3 sets of legs for masking at the proscenium and framing the black scrim.
- iv. **Additional Masking** may be needed depending on Venue's sightlines. This may include side curtains, masking flats or pipe and drape.
- v. If the Venue is a Concert Hall, see Addendum D.

## 7. All Lighting Equipment

- a. **All lighting instruments** - hung, circuited and colored as detailed on the light plot from the Company. The backstage-right rolling followspot must be provided by the venue.

*Note: If there is a Rep Plot hung in the space, the Company will strive to make minimal adjustments to the hang, but every instrument will be re-focused.*

- b. **Light Control** – The Company's preferred show control system for lighting is to run directly from Qlab 4 on Company's laptop via Company's 8-universe DMX interface (Enttec Storm 8)

Venue will need to provide 5-pin DMX cable(s) to Stage Manager's location in back of the House (location to be determined upon arrival) to connect to Venue's lighting system.

There are House Light cues during the show, and ideally the House Lights would be controlled by Company's system. Venue to provide House Light dimmer addresses along with channel hookups.

Note: As an alternative, Company does have .ascii or .esf files with approximately 100 light cues.

- c. **Dimmers** – At least 124 dimmers of 2.4 kilowatts DMX
- d. **Front of House (FOH) Side Light / Box Booms** positions are used to light across the house over the audience. Gobos (provided by Company) are used to add texture and reduce glare. Venue will need to provide gobo holders for as many as 50 instruments.

*Note: In some venues light trees may need to be added in the House.*

- e. **6 Booms** are used onstage, similar to a dance concert – 3 on each side of the stage. 10ft (3m) tall. 3-5 side arms and instruments per boom.
- f. **3 Floor Mounted Fresnels**
- g. **1<sup>st</sup> Electric** will be focused in place from a lift or ladder.
- h. **2<sup>nd</sup> and 3<sup>rd</sup> Electrics** – Due to the height of the air column, the 2<sup>nd</sup> and 3<sup>rd</sup> Electrics trim at 45ft or 13.7m. The Company has a system to bounce focus these electrics from the floor.
- i. **Rover Followspot** is used from the Stage Right wing operated by the Company Technical Director. The Company travels with a rolling stand. The venue will need to provide the unit, frost, iris and cabling. Most often it is a Source 4 with an iris. This unit moves up and down stage between legs for different light cues.
- j. **Approximate Equipment Counts**

110 Source 4's (color R33, R119 or R132, L119, L202)

21 2K Fresnels (color R26, L161, L201)

6 PAR 64's (color L202)

- i. Venue to provide gel / color as listed above. Gel to be cut and framed before load-in.
- ii. Any changes or substitutions of instruments or lens degrees must be discussed and approved by the Company.
- iii. 2 Iris

- iv. 25-50 Gobo Holders - Company will provide gobo/templates. (See photo.) Venue to provide 25-50 gobo holders.
  - v. Note: All barn doors must be struck on all instruments onstage and over the stage. (Barn doors pop balloons and snag fabric.)
  - vi. All instruments must be equipped with safety cables and working gel clips. Units over stage are exposed to strong wind.
- k. The Venue guarantees that all lighting equipment and power supplies are in safe working order.



## 8. Onstage Non-Dim Electric Power: 8 circuits

- a. **Power for Fans:** (Note: Company owns two complete sets; one set of 110-volt fans for 110-volt countries, and one set of 220-volt fans for 220-volt countries.)

All fans plug into Company's control system, which consists of 2 dimmer racks – one Stage Left and one Stage Right. The control system requires a total 60 amps; 2 20-amp, non-dim circuits Stage Left and 2 20-amp, non-dim circuits Stage Right.

*Note: No fans will be operated by Venue dimmers.*

- b. **Power for Fog Machine:** 1 circuit – Up Center. Company will provide a fog machine (Viper NT) and fog fluid. Company will bring either 120-volt Viper or 230-volt Viper.
- c. **Power for Prop Tables:** Two prop tables will need power – Stage Left and Right.

*Note: Company will strive to bring correct plug adapters for the appropriate country. This should be discussed in preparation for load-in.*

- d. **Surge Protection:** Venue agrees to provide surge protectors for all Company electric equipment onstage when warranted by local conditions.

## 9. All Sound Equipment

- a. **Standard PA System for House** consisting of Main Left and Main Right to be installed, tuned, and working before load-in.

The sound cues for the show include rich, classical music and fun, pop dance music.

- b. **Monitor Speakers for Stage:** If stage monitors are not already hung in the Venue, monitor speakers are to be placed near the #1 Booms both Stage Left and Stage Right out of sightlines. Monitor levels should be controlled separately from the main PA levels. The level of the monitors will be determined by the company.
- c. **Sound source and interface:** Company's Stage Manager will run sound cues from a laptop computer running QLab. The Company will provide a Focusrite Scarlett 2i4 USB 2.0 Audio Interface (see photo) attached by USB to the laptop.



- d. Venue must provide all cable needed to connect Focusrite Interface at Stage Manager's position to the sound console.

The Stage Manager will call the show from the back of the House or from a booth.

- e. **Microphones:** The performers do not speak during the show. No microphones are needed for the show. Venue to provide microphones if needed for a post-show question and answer session.



**10. Intercom Headsets** – The Company does not travel with an intercom system. The Venue agrees to provide:

- a. **3 Wireless Headsets:** Company Technical Director + 2 Deck crew.
- b. **4 Wired Headsets:** Company Stage Manager + Lights, Sound and Flyman.

**11. Props**

- a. **Prop Tables** – Four 6-foot or 8-foot long prop tables needed backstage.
- b. **Black Gaff Tape** – 2 rolls - needed to tape down one ground cloth [8 ft x 20 ft (2.4m x 6m)] and for various other uses.
- c. **Vacuum** – A vacuum is handy for cleaning up confetti off the stage floor.

**12. Clean Stage**

Because we have 16 fans creating a small tornado onstage, we are very concerned about dirt and dust on the stage and in the fly house. The dust the fans blow up can end up in our lungs.

**Before the Show:** After the focus of onstage electric pipes (usually before lunch), a thorough cleaning of the deck will need to be done, as well as before each performance. We find a “French mop” works best (wet towel over a push broom).

**After the Show:** Post show, the stage is covered in packing peanuts and mylar confetti, which is collected and re-used. Company provides bins, dust pan and small brooms and vacuums. It is helpful if the Venue can provide one clean, large broom and a vacuum.

**13. Dressing Rooms**

- a. Venue shall provide 2 large, clean, well-lit, and properly heated, cooled or ventilated dressing rooms. Each dressing room should be equipped with a toilet, a sink, a shower with running cold and hot water, a mirror, 2 chairs, hangers, hooks, soap, towels, iron and an ironing board.
- b. A bathroom shared with audience members is NOT suitable.
- c. Dressing room should be on same floor and closest to the stage.



## 14. Wardrobe

- a. **Load-In** – A wardrobe person is not needed for load-in. During load in, we need access to a dryer for prop prep. This prep will be completed by the Air Play crew (Christina), and does not need wardrobe supervision unless required by Venue. We use the clothes dryer to warm latex balloons for the performance. No harm will come to the dryer, and no residue is left in the dryer.
- b. **During Performance** – No wardrobe run crew is needed, however AIR PLAY generates one small load of laundry per show, and travels with doubles of all pieces used.
  - 1) **One Day:** If AIR PLAY performs for only 1 day at the Venue, a wardrobe person should be engaged as part of load out crew in order to wash and dry all costumes during load out. If a wardrobe person is unavailable, at minimum we need access to a clean and functional washer and dryer, as well as laundry detergent.
  - 2) **Multiple Days:** If engaged for more than one day, performers will generate 1 small load of laundry to be cold washed each day. Venue agrees to service this laundry and have it clean, dry and back in the dressing room 1 hour before the first performance of the day.

## E. Scheduling

### 1. Load-In Schedule

With a proper Pre-Hang, Company can load-in within 8 hours and perform that evening. Example:

#### Pre-Hang Day

Estimated 4 hours for 6 local crew to hang lights and soft goods. (Consult with venue staff.)

#### Show Day

8:00 – 12:00 (0800 – 1200) Hang AIR PLAY legs, Focus onstage electric pipes.

*Lunch*

1:00 – 5:00 (1300 – 1700) Layout Fans, Finish focus, Fan tests, Tech run-thru

*Short Dinner*

5:30 (1730) Show Call

6:30 (1830) Doors Open

**7:00 (1900) Performance**

Without a Pre-Hang, this schedule is not possible.

Concert Halls, see Addendum D.

## 2. Show Schedule

Crew Call is 90-minutes before the start of the performance. Clean-up after the show is usually 30-minutes with 4 local crew. Examples:

### a. One Performance

5:30 (1730) Show Call (Clean deck, channel check, focus notes, sound check,  
fan tests/adjustments, performers warm-up, preset stage and props)

6:30 (1830) Doors Open (Company fills helium balloons)

#### **7:00 (1900) Performance**

8:00 (2000) End of performance / clean-up

8:30 (2030) Out the door

### b. Back-to-Back Performances (minimum between performance times – 2 hours)

11:30 (1130) Show Call

12:30 (1230) Doors Open

#### **1:00 (1300) Performance**

2:00 (1400) End of performance / clean-up

2:30 (1430) Doors Open

#### **3:00 (1500) Performance**

4:00 (16:00) End of performance / clean-up

4:30 (16:30) Out the door

## 3. Load-Out Schedule

With Run Crew + 4 additional local crew, Company can be off the stage 2 hours after the end of the performance, leaving the local crew to restore the theater.

## F. Additional Information

### 1. Wireless Networks

- a. **Art-Net:** The Company will set-up a private Art-Net wireless network as a part of the fan control system using a Mac Airport Express at the Stage Manager's location.
- b. **Show Baby DMX Network:** The Company uses Show Babies to relay DMX signal wirelessly between Stage Manager's location and Company dimmers backstage.

### 2. Venue Alarm Systems

- a. **Fog** - AIR PLAY uses fog during the performance which may activate smoke detectors.
- b. **Helium Balloons** – 2 or 3 helium balloons will be released during each performance. They will float to the ceiling over the audience and stage. They will come down naturally in the following 12-18 hours. This can be an issue for venues with laser alarm systems. Note: The Company does have the ability to retrieve balloons from the ceiling after each show from the auditorium floor.

## G. Responsibility of Presenter

### 1. Parking at the Venue

- a. **Company Van:** Parking will be required from an hour prior to load-in time, and three hours after the last performance for the company van. Venue will provide parking for the company van during the residency either at the loading dock or at a nearby location.
- b. **Company Cars:** Venue will provide parking for the Company Cars (no more than 2) at the Venue's expense for the duration of the engagement.
- c. Company will confirm parking needs prior to the load-in date.

**2. Rehearsals:** The Company may require access to a rehearsal space within the venue complex while the set-up on stage is occurring. Additionally, the Company may require access to the stage for rehearsals/warm-ups during the daytimes of subsequent performances with full technical support. Times will be confirmed for each day.

**3. Translator:** The Company speaks only English. In the case where the spoken language is not English, a translator should be present on stage at all times according with the Company's production schedule. The need for a translator for the Company during off hours should be discussed with the Company Production Manager.

**4. Hours of Operation, Union and Safety Rules:** The Venue will inform the Company of the rules and regulations of the local crew and facility during the Pre-Contract Investigation and include it with the Venue Tech Package. This is to include any required paperwork, inspection or orientation with regard to safety or insurance.

**5. Security:** The Venue must ensure that the theater is secure and that the Company's equipment and personal possessions are safe for the duration of the engagement. The Venue will be responsible for any loss, damage or theft which may occur.

## H. Catering

1. **Bottled Water** or water coolers must be available back stage at all times, from Load-in to Load-out.
2. **Light Catering:** Venue agrees to provide a light catering service during load-in, load-out, tech rehearsals and performances with the following variety of healthy snacks – fruits, vegetables, nuts, chocolate, juice, nut bars, baked goods, coffee, tea and carbonated water.
3. **Red Bull:** The performers run on Red Bull. 4 - 8oz cans of Red Bull should be chilled and available each day the company is in residence. If Red Bull is not available, espresso will be fine.
4. **Hot Meal:** Venue agrees to provide hot meals to the Company when the following occurs:
  - a. When there is less than 1 hour for a meal break in the tech schedule.
  - b. When there are less than 4 hours between show times on a two show day.
  - c. When the load-in and the first performance are on the same day, lunch and dinner must be provided.

Venue will coordinate with Company Production Manager over acceptable menus, and menus are to include Vegan choices.

## I. Information for House Manager

Note: AIR PLAY creates “air sculptures” using air to lift and hover objects in space over the stage and over the audience. Therefore it is important to control the air movement inside the theater space. Open doors anywhere in the house can disrupt the air movement and cause an “air sculpture” to fail, which can be a great disappointment to the performers and the audience.

1. All doors to the auditorium must be closed at the top of the show and kept closed through the performance except for the occasional needs of audience members.
2. **Late Seating** or **Lock-Out:** The air sculptures in the first few scenes are particularly sensitive to air movement and should not be interrupted by late comers. The Stage Manager will give a “late seating” cue to House Management approximately 7 minutes after the show start.
3. **House Count** – AIR PLAY would like to know the number of people expected in the audience before each show. (Body heat generated by the audience can have an effect on some of the scenes and change how we prepare some of the props.) AIR PLAY also likes to know official house counts to include in show reports.
4. Fog is used during the show.
5. Latex balloons are used onstage and in the audience. It is the responsibility of the theater to notify patrons, in case of serious latex allergies. Patrons with such allergies will enjoy the show best from seats in the back of the orchestra or in the balcony.
6. No strobes are used during the show. Stage lights flash to simulate lightning.
7. Performers enter the audience several times during the show.
8. Performers bring two audience members on stage.

9. At the end of the show, audience members may be tempted to go onstage. Ushers should be ready to prevent any audience member from going on stage. No one is allowed onstage without being escorted by a member of the Company.
10. FYI - At the end of the show, the performers may choose to come out, sit on the edge of the stage and greet audience members. This is not guaranteed, but it is known to happen.
11. Any balloons found in the house after the show or during cleaning the following day should be returned to the company. (We need the specially weighted string.)
12. AIR PLAY is for everyone ages **5 to 105**. AIR PLAY is not suitable for infants and toddlers. Younger brothers and sisters are welcome to attend. However, they must leave if they start crying or are disruptive.

<b>J. Signatures</b>
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**Sign here to agree to all of the above:**

\_\_\_\_\_  
**Local Presenter**

\_\_\_\_\_  
**Acrobuffos, LLC**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Date**

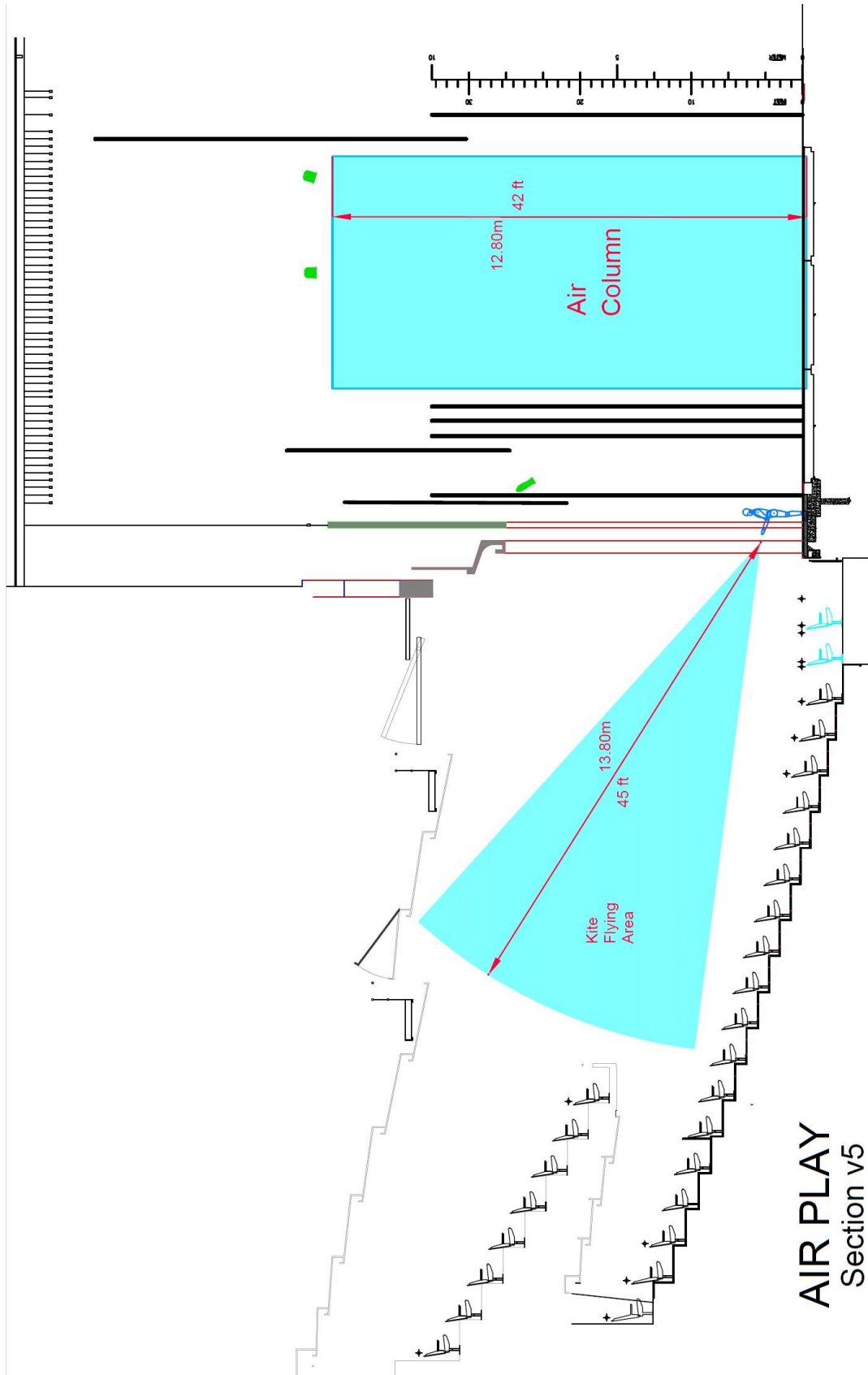
**Attached:**

*General Light Plot (Specific Light Plot for the Venue will be provided.)*





**RIDER ADDENDUM B – Section**



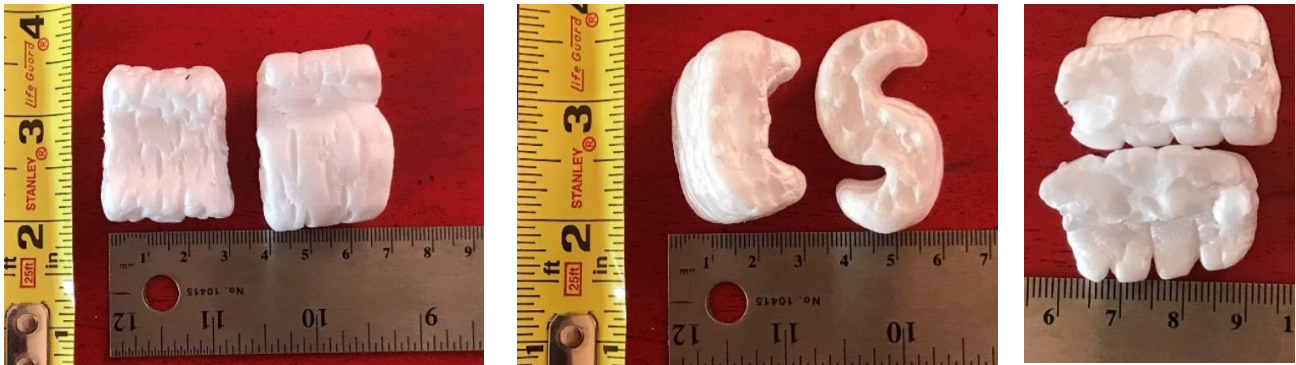
**AIR PLAY**  
Section v5

## RIDER ADDENDUM C – Packing Peanut Specs

### Specifications for Packing Peanuts

It is very important to have the right peanuts because many peanuts do not lift off the ground once they have fallen. They need to be light enough and big enough to catch the air currents to lift up into the air vortex.

- A. Peanuts must be made of Polystyrene. Unfortunately, we cannot use biodegradable peanuts or peanuts made from corn starch.
- B. Peanuts must be white (not pink or green) as the effect replicates snow.
- C. The peanuts must be large: about 1.5" x 1" (4cm x 3cm).



D. The peanuts need to have large air pockets inside. When broken open, the peanut should not be solid material. It should have many open spaces. (See photo.)

- E. Peanuts must be very light: 10 liters net weight is about 1.3 ounces (38 grams).



F. We will need about 7 cubic feet (0.2 cubic meters) for the run of the show. We collect, clean and re-use the peanuts after each performance. If more than 6 performances, discuss with Company Production Manager the appropriate amount to order.

G. Finding a supplier of the appropriate peanuts should be done weeks before load-in. If there is an issue finding the right peanuts, please contact Company Production Manager and we will work to find a solution.

## **RIDER ADDENDUM D – Concert Halls**

AIR PLAY was created for a standard theater with fly house, but the show has been successfully presented in concert halls. Adjustments are needed in the performance, as well as the load-in schedule and tech time.

1. **Height requirements** remain the same over the center of the stage. Minimum clearance of 30 ft (9 m).
2. **Width requirements** remain the same. 60' minimum (18m) wall-to-wall. (If there are large side doors mid-stage that can be opened and used as wing space both Stage Left and Right, the minimum may be reduced.)
3. **Technical Consultants** may need to be hired by the Venue to plan and execute the load-in of AIR PLAY. This would include rigging and lighting expertise as well as rental equipment to meet the requirements of the Company's ground plan and light plot.
4. **Pre-Hang** will need to be complete before the Company's arrival.
  - a. **Black Traveler Curtain** will be required as a main curtain.
  - b. **Leg curtains / flats** will need to be located according to the ground plan.
  - c. **Black Masking Curtains** will need to surround the stage area.
5. **Load-In Schedule** will need to increase from 8 hours to 12+ hours excluding pre-hang.
6. **Additional Lighting** may be required, including booms onstage, additional front light, and additional side light over the audience. Rental costs should be expected.
7. **Ventilation System** will need to be controlled or switched off during the show. Additional curtains may need to be hung to help control air movement.
8. AIR PLAY technical staff will work closely with Venue technical staff / consultants to plan and execute the presentation of AIR PLAY in a Concert Hall space.