

SPACETIME Show LLC

Addendum A: Technical Rider Spacetime

This rider is attached to and made part of the contract between Spacetime Show LLC, representing Spacetime (hereinafter referred to as “Artist”) and Presenter.

In addition to terms and conditions listed elsewhere in this agreement, the following requirements are necessary for the best performance of Spacetime. If you have any questions or problems fulfilling any of these items, please immediately contact RainArt Productions.

TECHNICAL REQUIREMENTS

1. **STAGE:** A smooth, flat stage area of black painted masonite or similar black flooring. Minimum dimensions of playing area downstage of projection screen are 12’ deep x 28’ wide. Depending on venue sightlines and lighting positions Spacetime optimum playing area may be with the orchestra pit at stage level. There must be entrances to the playing area from stage right and stage left. A crossover is necessary either upstage of the projector or via under stage but by no means out side of the building. Presenter to provide Soft Goods, pre-hung per line-set schedule to be provided by the Artist’s stage manager (see attached stage plot):
 - a. Minimum 2 sets of legs and borders
 - b. Screen (see PROJECTION)
 - c. Spacetime does not use the house curtain.
 - d. Crew to hang goods.

2. **PROJECTION:** Spacetime uses approximately 70 minutes of continuous video clips as scenery upstage of the Artists. There is no audio playback on the clips. Artist will provide Qlab files for the presenter. Please note that we can use either front or back projection. Presenter to provide:

- a. Rear projection (21:9 or 16:9 video ratios) screen, pre-hung on pipe to be specified in line-set schedule, so that bottom of screen rests on the stage floor. A screen with floor supports is unacceptable. In some theaters Artist’s stage manager may determine that it is possible to project onto an opera cyc or other similar material.
- b. Appropriate standard screen size for the Presenter’s theater:

Width of Proscenium	Minimum Screen Size
Less than 30’	9’ tall x 12’ wide
30’ – 35’	10’-6” tall x 14’ wide, however , 15’ tall x 20’ wide looks best at this size
35’ – 40’	15’ tall x 20’ wide
40’ – 45’	15’ tall x 20’ wide

- b. Front projection - screen to be 78" off the stage, masked to the deck with soft goods.

c. *Minimum for 12' & 14' screens a 3000 lumen projector, minimum for 20' screen 4200 lumen projector for theaters seating less than 800 people, 4700 lumen projector for theaters seating over 800 people. Projector should have left/right and up/down keystone correction with lens appropriate for throw from projector to screen. Projectors with native resolution of 1024x768 will provide best image. For rear projection the projector to be located on the floor upstage center.

*These are approximations based on earlier technology, please use best available projection gear.

The chart below serves as a guide only in determining if the throw ratio of your zoom lens is appropriate; confirm lens with your projection vendor:

Distance to screen	lens for 12' wide screen	lens for 14' wide screen	lens for 20' wide screen
15'	1.25	1.07	
16'	1.33	1.14	
17'	1.41	1.2	
18'	1.5	2.2	.9
19'	1.58	1.35	.95
20'	1.66	1.4	1.
21'	1.75	1.5	1.05
22'	1.83	1.57	1.1
24'	2	1.7	1.2
26'	2.1	1.85	1.3

Presenter may supply either mechanical douser unit on projector or crew member to do so physically.

- c. HDMI cable connecting projector to computer stage left at stage manager's calling position and any signal boosters required by the length of cable run.
- c. Minimum 15" LCD computer monitor, 17" is best.
- d. A minimum 36" monitor positioned downstage center that will mirror on screen images.
- e. Qualified labor to set up and trouble shoot projection equipment.
- f. PLEASE NOTE THAT PROJECTOR AND SCREEN MUST BE SET UP AND FOCUSED FOR ARRIVAL OF ARTIST.

3. POWER: Adequate power should be supplied separately for sound and lights, and must be installed and overseen by a qualified electrician.

4. SOUND: Presenter to provide a complete professional quality sound system supplied with enough amplifier power to adequately cover the audience area:

- a. Main mixing console with a minimum of sixteen (16) fully operable channels with separate equalization on each channel. System shall also have a minimum complement of outboard effects (i.e., limiter, compressor, graphic eq, reverb, echo, etc...)

- b. Mics: **Mr. Gonzalez and Mr. Keller** —RF DPA 4065 or 4066, or Countryman E6 cardioid mics or comparable.
- c. Monitors: A minimum of three (3) on-stage monitor speaker cabinets. Speakers should be professional quality, two-way speakers to reproduce full audio range. It is preferred that the 2 downstage monitors be of a low profile variety. Two separate monitor mixes are needed for Mr. Gonzalez/Mr. Keller and Mr. Domene.
- d. A minimum of two (2) loudspeakers with mid-range, horn and tweeters. Size depends on the venue.
- e. Mr. Domene requires and addition two powered speakers or monitors with minimum 12" cones, as well as a power strip at his stage right location.
- f. Qualified and experienced operators and engineers to install, operate and remove the above equipment. The professional sound technician must be present during the entire performance to take cues.

6. LIGHTING: Presenter to provide:

- a. Copy of theater's line-set schedule, rep light plot and hookup. Plot must include accurate section of theater showing balcony site-lines and proscenium speaker cluster. Upon receipt Artist's Stage Manager will provide appropriate scale light plot for the venue.
- b. Run light for stage manager position.
- c. Qualified and experienced crew to hang, focus, cue and run show.
- d. PLEASE NOTE THAT LIGHT PLOT MUST BE HUNG FOR ARRIVAL OF ARTIST. ARTIST'S STAGE MANAGER WILL FOCUS.
- e. No follow spot is needed for show.

7. COMMUNICATION: Presenter to provide:

- a. 1 channel headset from stage manager call position to light and sound, and video operators.
- b. Stage manager prompt desk to accommodate prompt book and 4' table for computer.
- c. Minimum 13" video monitor with full stage camera shot at prompt desk.

8. PROPS: Presenter to provide:

- a. 2 black orchestra chairs
- b. 2 chairs off stage, right and left
- c. 1 tall stool at stage manager call position
- d. 3 music stands
- e. 1 refracting astronomical telescope with at least 4-inch aperture (lens diameter) with working mount and tripod. Telescope will be pointed in different directions during the performance. Example in photo next page. Depending on complexity of travel logistics the Artist may provide the telescope.



Example of telescope prop size and appearance.

9. WARDROBE: Please make available wardrobe facilities for pressing and steaming as needed pre show and between shows. No wardrobe crew is needed to run show.

10. SAMPLE TECHNICAL SCHEDULE:

9:00am-10:30am - spike deck, focus lighting specials, set up computer

10:30-11:30am - write light cues

11:30am-12:00pm - set up musicians, sound check

12:00-1:00pm - dress rehearsal

1:00pm - preset stage

1:30pm - open house

2:00pm - curtain

Please note that the same technicians must run rehearsal and performance.

11. INTRODUCTION: A brief introduction to the audience for the Artist can be done on-stage or off-stage at the top of the show. Please provide an emcee to make this announcement. Also, please let the audience know that after the performance the Artists are available meet them in the lobby where will be signing autographs and selling merchandise.

12. BILLING: Spacetime shall receive 100% exclusive headline billing in any and all advertising and publicity, including, but not limited to, marquee, air time, newspaper, trade ads, etc.

Spacetime

Alvaro Domene, David Gonzalez, Luke Keller
100%
directed by Lenard Petit
75%

GENERAL MISCELLANEOUS REQUIREMENTS

1. **COMPLIMENTARY TICKETS:** Artist shall be given ten (10) complimentary tickets for each performance of this engagement at the highest price level at no cost to the Artist. Upon Artist's arrival at the venue, Artist shall release all unused tickets to the box office to be placed on sale.

2. **HOSPITALITY:** Artist requires 1 soy café lattes at load in and 1 soy café lattes before 1st performance, as well as herbal tea, chilled soft drinks, bottled water and juices, fresh fruit and healthy light snacks and sandwiches for four (4) people to be stocked in the dressing rooms or Green Room ninety minutes from sound check on. Six (6) fresh clean towels are also required. For evening performances a hot meal for four is required.

3. SUPPORT ROOMS:

- a. A minimum of three dressing rooms (Mr. Gonzalez, Mr. Domene, Mr. Keller) with mirrors, clothing racks, steamer, iron, chairs and private restroom facilities, preferably with direct access to the stage. This area must be securable in some fashion, either by lock or with security guard while artist is on stage or out of the room.
- b. A small office space for stage manager is requested.

4. **RECORDING:** No portions of the performance hereunder may be broadcast, photographed, recorded, filmed, taped in any form for any purpose of reproducing such performance and Presenter agrees that it will not authorize any such recording without prior consent of the Artist. Presenter will deny entrance to any person(s) carrying tape or video recording equipment. Without limiting in any way the generality of the foregoing prohibition, it is understood to include members of the audience, press and Presenter's staff.

TRAVEL ARRANGEMENTS

1. **HOTEL:** If Presenter has agreed to provide lodging, Presenter will reserve and pay for four hotel rooms that are as close as possible to location of engagement. The number of nights is TBD at time of contract negotiation. Hotel must have a minimum of 3 stars.

2. **LOCAL TRANSPORTATION:** Presenter agrees to provide all of Artist's local transportation needs. This includes to and from the airport, hotel, sound check and performance via vehicle with storage capacity and room for 4 company members and baggage.

PRODUCT SALES REQUIREMENTS

1. A 6' concession table with cloth in prime lobby location and staff to display and sell Artist's product before and after the performance.
2. A table and chair for the Artists to use during the autograph session after the performance. Please place table next to concession table.
3. It is very important to encourage people to line up to meet the Artists in an orderly fashion. Please provide ushers/volunteers to help in this regard.

PROMOTIONAL SUPPORT

1. **INTERVIEWS:** Artists are available for phone interviews with local press and radio shows prior to the concert date and in-person interviews surrounding the event.

Please sign here to acknowledge and accept the terms of this technical rider:

Presenter/Technical Director

Date