



KYLE ABRAHAM/ ABRAHAM.IN.MOTION

Technical Rider Mixed Repertory Programs

For venues in North America – Version 9 – 10 January 2016



The Gettin'. Photo by Tim Barden. Not to be reproduced without permission of the Company.

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This rider shall be included in any performance contract between Kyle Abraham/Abraham.In.Motion (the “Company”) and the local presenter/producer (the “Presenter”) for the performance of the Company’s mixed repertory programs in North America. Any amendments to this rider must be discussed and approved by both the Company and the Presenter prior to the signing of this or the engagement contract.

I. GENERAL INFORMATION

Depending on the selected repertory, the Company typically travels with 6-10 dancers, the Artistic Director, the Tour & Production Manager, and the Company Manager. Additional touring staff may at times travel with the Company depending on tour schedule and selected repertory.

This rider outlines the standard requirements of the Company. The appendices outline the specific scenic, video, and other unique requirements of the individual pieces in the repertory. Pieces not listed below have no additional requirements. All specific requirements should be discussed with the Company as they may adjust according to the repertory selected.

Appendix A: *When the Wolves Came In*

Appendix B: *Hallowed*

Appendix C: *The Gettin’*

Appendix D: *Frail*

Appendix E: *The Quiet Dance*

Appendix F: *When We Take Flight*

Appendix G: *Absent Matter*

If the native language is not English, a translator fluent in English and familiar with technical theatrical terminology must be provided onsite at all times throughout the engagement.

I. VENUE SPECIFICATIONS

Prior to completion of the contract, please provide the Company, in English:

- Plan and section of the theater, to scale, preferably in a CAD format
- Full inventory of stage, lighting, sound, and projection equipment
- Description of the construction and condition of the stage floor

The optimal performance area is **40’-0” (12,2 m) wide by 39’-0” (11,9 m) deep**, from the plaster line to the last useable lineset. In addition, at least 8’-0” (2,4 m) of wing space is required on each side of the stage, as well as a 3’-0” (0,9 m) wide crossover, at stage level. The minimum performance area, not inclusive of wings or crossover, is 34’-0” (10,4 m) wide by 28’-0” (8,5 m) deep.

Please note that some repertory programs use fullstage backdrops that must be able to fly out of view of the audience. Please inform the Company as soon as possible if your venue does not have full fly capabilities.

II. FLOOR

The stage floor must be appropriate for dance, constructed of wood and sprung to provide flexibility or “give.” **Under no circumstances will the Company perform on a concrete, marble, or stone floor, or on wood laid directly over these or other hard surfaces.** The stage and off-stage areas must be clean and clear of any nails, splinters, or the like that might cause injuries to the dancers’ bare feet. All cables must be covered with carpets and taped for safety.

Should the floor not be sprung to the standards of the Company, the Presenter agrees to provide a non-commissionable fee to the Company of \$50 per dancer to cover message services following the engagement.

FLOOR, CONTINUED

The Presenter will provide a vinyl dance floor (“marley”) in good condition, free of rosin, and covering the full performance area and at least 4’-0” (1,2 m) into the wings on each side. **The color of the marley will be determined by the Company based on the selected repertory.** Some repertory programs may require two marley floors with a floor change during intermission. The marley should be installed with appropriately colored tape prior to the Company’s arrival.

III. USE OF VENUE

The stage, dressing rooms, and other backstage areas must be cleaned, maintained in good order, and available for the exclusive use of the Company for the duration of the engagement. The Presenter will guarantee the security of all Company equipment and personal belongings.

IV. TEMPERATURE

In indoor venues, **the Presenter will maintain a temperature of 72° F (22° C) on stage and in all backstage areas used by the dancers.** To ensure the dancers’ safety, temperatures below 70° F (21° C) or above 90° F (32° C) may require a performance to be delayed or canceled, at the Presenter’s sole expense.

V. PRODUCTION OFFICE

The Presenter will provide a production office backstage for the exclusive use of the Company. This office should have desk space for two persons and be private, not shared with venue staff. The production office should be equipped with a working telephone with free local calling, broadband wireless Internet, and a printer stocked with paper and ink/toner.

VI. SPECIAL CONDITIONS – HIGH ALTITUDE

At venues located at an altitude of 4000 ft. (1219 m) above sea level or higher, the Presenter agrees to provide oxygen and a hand held mask delivery system in the wings both stage left and stage right at all times the dancers are present, including until at least thirty (30) minutes after any rehearsal or performance.

II. TECHNICAL REQUIREMENTS

I. TECH TABLE & STAGE MANAGEMENT POSITION

The Company requires a tech table, centrally located in the house, for rehearsal. The tech table should be equipped with lighting monitors, production intercom, and a switchable god mic. During rehearsals, the Company Production Manager runs audio and projection cues from the Company laptop at the tech table.

The Company Production Manager typically calls the show and operates the Company laptop from an FOH booth position during performances. The booth position should be equipped with a lighting monitor showing the cue list, production intercom, paging/backstage announcement capabilities, and a switchable god mic.

II. SETS

The Company travels with all scenery, but in some cases the venue may need to provide additional rigging, bottom pipe, drop stretchers, etc. See appendices for details.

The Company requires black masking to create four wings and to mask upstage soft goods (see **Fig. A**, page 11).

PRESENTER PROVIDES:

- 1 Main drape
- 4-5 Sets of black legs, sewn flat and weighted at the bottom
- 4-5 Black borders, sewn flat and with bottom pipe
- 1 Full-stage black scrim, sewn flat and with bottom pipe (depending on program)
- 1 Full-stage seamless white cyclorama, sewn flat and with bottom pipe (depending on program)
- 1 Full-stage white bounce (depending on program)
- 1 Full-stage black curtain (depending on program)

Additional masking may be required depending on venue and program.

II. LIGHTING

Pre-hang is required. The Company will provide a light plot to the Presenter in advance of the engagement. A sample plot is attached to this rider to indicate our typical needs (See **Figure B**, page 12). The light plot will take into account the venue's equipment inventory, but additional rental may be necessary. All instruments, dimmers and other equipment should be checked out and in good working order.

PRESENTER PROVIDES:

- **All lighting equipment.** Needs are program and venue dependent, but typical instrumentation includes:
 - 5-8 FOH ellipsoidals appropriate to venue size
 - 2-3 ETC Source 4 19°
 - 12-22 ETC Source 4 26°
 - 49-64 ETC Source 4 36°
 - 31-46 ETC Source 4 Pars, WFL
 - 5-14 1kw fresnels
 - Cyc light groundrow sufficient to cover full width of the cyc in three colors
 - 8 Booms (at least 8'-0"/2,4 m tall)
 - 32-40 Single tee sidearms for booms
- **Computerized lighting console**, capable of at least five hundred (500) channels. ETC Eos/Ion is preferred. The Company can provide show files in either ETC Eos or ASCII format. If the lighting console provided cannot read these file formats the Presenter must manually enter the cueing information in advance of the Company's arrival.
- **All gels**, tapes, blackwrap, etc.
- At least one (1) **personnel lift** or ladder tall enough to reach all lights at trim for focus.
- **Spotting lamp** in line with the center of the stage, mounted on the balcony rail or equivalent location.

LIGHTING, CONTINUED

PRESENTER PROVIDES, CONT'D:

- If **local voltage is not 110-120v**, the Presenter may need to provide voltage converter(s) for Company-provided practicals. See appendices for details.

III. PROJECTIONS

Many pieces of Company repertory use projections. The repertory projector plot uses two (2) projectors mounted overstage to front-project on the cyclorama or Company backdrop. The projector(s) must cover the full area of the cyc/drop, wing to wing (typically 42'-0" [12,8 m] wide x 20'-0" [6,1 m] high). Company software can edge-blend the projectors. See appendices for which pieces use this repertory projector plot.

PRESENTER PROVIDES:

- Two (2) projectors, 6000 ANSI lumens or greater, with DLP chips and lensed according to Company specifications. In some venues, it may be possible to substitute one (1) 12,000 lumen projector. The Company can confirm acceptable options and lens specifications after reviewing venue drawings.
- Enough cable to control projection from the tech table and FOH stage manager position. Cable runs over 50'-0" will require a signal booster or transceiver to maintain signal quality.
- DMX-controlled projector dousers for all projectors.

COMPANY PROVIDES:

- MacBook laptop with Thunderbolt, VGA, and DVI outputs available.
- Matrox TripleHead2Go, DisplayPort with VGA and DVI adapters.
- QLab with license for playback.

IV. AUDIO & COMMUNICATIONS

The Company's mixed repertory programs use prerecorded music, run through Qlab. Select programs may also be performed with live music, greatly enhancing the impact of the performances. **See appendices for live music information and additional requirements.**

The Presenter will provide a full sound system, free of buzz or interference, capable of delivering top quality sound at full frequency bandwidth (20 Hz-20,000 Hz) to all areas of the house, as well as an **experienced, English-speaking sound engineer**. The Company typically does not travel with a sound engineer, so we rely on the expertise of the Presenter's sound engineer to make the show sound the best it possibly can.

PRESENTER PROVIDES:

PA SYSTEM:

- Left and right main speakers.
- Left and right rear house speakers.
- Four (4) onstage monitors.
- Four (6) 1/4" (phono jack) inputs at the tech table and FOH stage manager position, with patch cables.
- Professional quality mixing console.

MICROPHONES:

- Two (2) wireless handheld microphones for speeches and talkbacks, as needed.

MONITORS, PAGING, & INTERCOM:

- **Audio monitors for program feed** in dressing rooms, green room, and other backstage areas.
- **Paging announcement system** from the tech table and FOH stage manager position to dressing rooms, green room, and other backstage areas.
- **Production Intercom**. The Company requires communication at the tech table/FOH stage manager position, light board, sound board, video operator (if needed), backstage, and to the house manager.

AUDIO & COMMUNICATIONS, CONTINUED

PRESENTER PROVIDES, CONT'D:

REHEARSAL AUDIO:

- 1/8" stereo (mini jack/aux) connection to the PA system onstage for computers/iPods.
- If the PA system is not available during crew breaks, a boom box or portable speaker system, with 1/8" stereo cable, must also be available onstage.

COMPANY PROVIDES:

- MacBook laptop with Qlab audio license (audio and video run from the same computer).
- MOTU audio interface with six (6) 1/4" balanced audio outputs (the Company does not travel with patch cables).

V. WARDROBE & DRESSING ROOMS

The Presenter will provide onsite laundry facilities, all necessary supplies, and an experienced wardrobe person. The wardrobe person must be the same for all calls. All costumes must be washed with hypoallergenic detergent.

Some costumes require hand washing. The Company will provide written costume maintenance instructions that should be followed exactly as to avoid damage to delicate pieces. Please translate these instructions if necessary. The Presenter assumes responsibility for any damage to costumes resulting from improper care (shrinking, color bleeding, etc.).

PRESENTER PROVIDES:

- Washing machine, dryer, and basin for hand-washing
- Professional steamer with purified water
- Iron and ironing board
- Vodka spray
- Hypoallergenic detergent
- Fans for hang-drying
- At least two (2) costume racks
- Ample hangers

DRESSING ROOMS: the Company requires at minimum:

- 2 Chorus dressing rooms for five (5) dancers each
- 1 Single "star" dressing room

Each dressing room should have at least 3'-0" (0,9 m) of counter space for each dancer, a rack for hanging costumes, lighted mirrors, and direct access to bathroom and shower facilities with hot and cold water. Please provide soap for the showers. Dancers should not be required to walk through audience or lobby areas in make-up and costume.

TOWELS: the Presenter will provide one (1) clean bath-size towel and one (1) clean hand-size towel per dancer per rehearsal/performance. It is requested that hand towels be black to allow for use backstage during the performance. If towels are new, they should be washed (with hypoallergenic detergent) prior to their first use. In addition, please provide tissues in the wings backstage.

QUICK CHANGE BOOTHS: depending on repertory, the Company may require quick change booths for the dancers to change in private in the stage left and stage right wings. Typically each booth should be large enough to accommodate three (3) persons and should be equipped with a full-length mirror, small table, chair, cliplight, and rod for hanging costumes.

FIRST AID: a fully stocked and updated first aid kit must be present and easily accessible, as well as 10 lbs. (4,5 kg) of ice with Ziploc bags per rehearsal/performance.

III. SCHEDULE & CREW REQUIREMENTS

The schedule and crew calls are program and venue dependent and will be mutually agreed upon by the Presenter and the Company four (4) weeks before the first performance. The following represents our typical needs, assuming that professional, experienced stagehands, who have an expertise in specific departments, can and will assist in all areas as the need arises. Additional personnel may be required based on union regulations or house/schedule irregularities.

Kyle Abraham/Abraham.In.Motion Typical Schedule Mixed Repertory Program						
Time	Activity	Stage/Fly	Lighting	Sound	Video	Wardrobe
PREHANG						
<ul style="list-style-type: none"> - Electrics: light plot hung, colored, patched, and tested; tech table set up in the house. - Projections: if used, video projector(s) and hung and tested. - Audio: FOH PA system, intercom system, and paging and monitor systems installed and tested. - Stage: soft goods hung according to Company drawings and marley floor installed. 						
DAY PRIOR TO FIRST PERFORMANCE						
9a-1p	Load in scenery, begin LX focus	3-5	4			
2p-6p	LX focus, focus video (if used), scenic notes as needed	2-3	4-5		0-1	
7p-11p	Finish LX focus, sound check, look at cues, notes	1-2	4-5	1	0-1	
4 hours TBD	Wardrobe call					1
DAY OF FIRST PERFORMANCE						
10a-1:30p	Tech notes as needed, prep costumes	2-4	2-3	1	0-1	1
1:30p-2:30p	Crew lunch, dancers warm up onstage					
2:30p-4:30p	Tech/dress rehearsal	2-4	2-3	1	0-1	1
4:30p-6p	Tech notes as needed, strike tech table	2-4	2-3	1	0-1	1
6p-7p	Crew dinner, Company class onstage					
7p	Show call	2-4	2-3	1	0-1	1
7p-7:15p	Company runs section onstage					
7:30p	Open house					
8p	Performance	2-4	2-3	1	0-1	1
9:30p-11p	Post-show laundry					1
SUBSEQUENT PERFORMANCE DAY						
2p-6p	Stage available under worklight for rehearsal					
2p-6p	Wardrobe call					1
6p-7p	Company class onstage					
7p	Show call: preshow checks, clean stage	2-4	2-3	1	0-1	1
7p-7:30p	Company runs section onstage					
7:30p	Open house					
8p	Performance	2-4	2-3	1	0-1	1
9:30p-12a	Strike following last performance – <i>add additional crew as needed to restore house equipment</i>	2-4	1-2			1

NOTES:

- Crew for rehearsals and all performances must be the same persons, providing continuity.
- Console operators must be thoroughly experienced with the control desks they will operate.
- The Company requires access to the stage during crew breaks and at least three (3) hours before curtain for warm up and Company class.
- Additional load-in and tech time may be required any time more than one evening-length program is being presented.

IV. REHEARSALS AND CLASSES

I. REHEARSAL/WARMUP STUDIO

Depending on venue specifications and touring schedule, the Company may request access to a rehearsal studio on the day(s) prior to the first performance, and/or a warmup studio on the day of the first performance. The Company will coordinate times with the Presenter. The studio should be equipped with ballet barres and a sprung wood floor suitable for dance, and heated to 72° F (22° C). The warmup studio should be in the same building as the venue.

II. BALLET BARRES ONSTAGE

The Presenter agrees to provide four (4) large ballet barres on stage for the Company during warmup and class.

III. REHEARSAL SOUND SYSTEM

The Company will require a sound system in any studios, as well as onstage. All sound systems must be equipped with an 1/8" (mini jack/aux) cable to connect a computer or iPod.

IV. MASTER CLASSES

All master classes should be scheduled in spaces meeting the above rehearsal studio specifications, and should not be scheduled onstage without the approval of the Company Production Manager. The studio should be available for the Company teacher one (1) hour before the scheduled start time of the class. Additional technical requirements may be requested depending on the type of class scheduled.

IV. HOSPITALITY

I. HOUSING

The Company should be housed in accredited three star accommodations or above that provide secure access to and from individual rooms (i.e., rooms that open to a hallway or interior courtyard, not directly to the street or a parking lot). All rooms must have en suite bathrooms.

All double hotel rooms, unless otherwise requested, must contain two separate beds, at least 3'-0" (0,9 m) apart. Beds consisting of two mattresses within one bed frame are not acceptable. If such rooms are not available, the Presenter agrees to book additional single rooms at its sole expense.

The Company's housing should be equipped with broadband wireless Internet. The Presenter agrees to assume the cost of wireless Internet at hotels that do not offer a free connection.

II. LOCAL TRANSPORTATION

If the theater is further than a ten (10) minute walk from the hotel, or during inclement weather, the Presenter agrees to provide or reimburse transportation for the Company.

The Presenter agrees to provide all necessary local transportation for Company scenery/costume cases. Mixed repertory programs typically travel in 4-6 large suitcases. When possible, it is preferable for these cases to be transported directly from the Company's point of arrival (airport/train station) to the venue. In some cases additional cases will be shipped to the venue by FedEx.

The Presenter will provide any parking passes and/or parking spaces for Company cars as needed.

III. BACKSTAGE HOSPITALITY

The Presenter agrees to provide ample bottled water; coffee and teas; fruit juices and sodas; fresh fruits and vegetables; and an assortment of cheese and crackers, granola bars, chips, and candy for the Company throughout the engagement.

The Presenter agrees to provide a hot meal, set up backstage three and a half (3.5) hours prior to the first performance of each program, and on any day involving two (2) performances. The meal should contain both vegetarian and non-vegetarian options, as well as be pork free. Additionally, some dancers have allergies to dairy, fish, eggs, and gluten. The Company can order off of take-away menus, or a buffet may be provided. Please discuss menu options and meal times with the Company before finalizing arrangements.

V. FRONT OF HOUSE INFORMATION

I. CLEARANCE

Unless otherwise noted in the contract, house will open no earlier than thirty (30) minutes prior to performance, and will not be opened without clearance from the Company Production Manager.

II. PRESHOW ANNOUNCEMENT

Any preshow announcement or curtain speech should be coordinated with the Company in advance of the first performance. The Company typically plays one short song of preshow music after any curtain speech. The curtain speech should end with “The show will begin in a few minutes” to indicate that it will not be starting immediately after the speech.

III. LATE SEATING

Late seating policy varies by piece and should be coordinated with the Company. When late seating is permitted, the Company requests that late patrons be conducted to seats in the rear of the audience, or closest to the doors, which have been reserved for late seating so as not to disrupt the performance for the rest of the audience.

IV. PHOTOGRAPHY

All requests for photography and video recording must be coordinated in advance with the Company’s New York office. Photography and recording are only permitted during dress rehearsals and with written consent from the Company. If authorized, the Company has exclusive rights in choosing content for publication. The Company asks that all photographers/videographers sign Company waivers on site.

AGREED AND ACCEPTED:

By _____
Representative, Kyle Abraham/Abraham.In.Motion

Date: _____

By _____
Local Theater/Production Manager

Date: _____

FIGURE A: GENERIC GROUNDPLAN



THIS IS A GENERIC DRAWING AND SHOULD NOT BE USED FOR CONSTRUCTION. IT IS INTENDED TO BE USED AS A REFERENCE ONLY. ALL DIMENSIONS AND SPECIFICATIONS ARE SUBJECT TO CHANGE WITHOUT NOTICE. THE CLIENT ACCEPTS THE RISK OF USING THIS DRAWING FOR ANY PURPOSE OTHER THAN THAT INTENDED BY THE ARCHITECT.

**KYLE ABRAHAM/
ABRAHAM.IN.MOTION**

MIXED REPERTORY PROGRAMS
CHOREOGRAPHY: KYLE ABRAHAM
LIGHTING DESIGN: DAN STEARNS

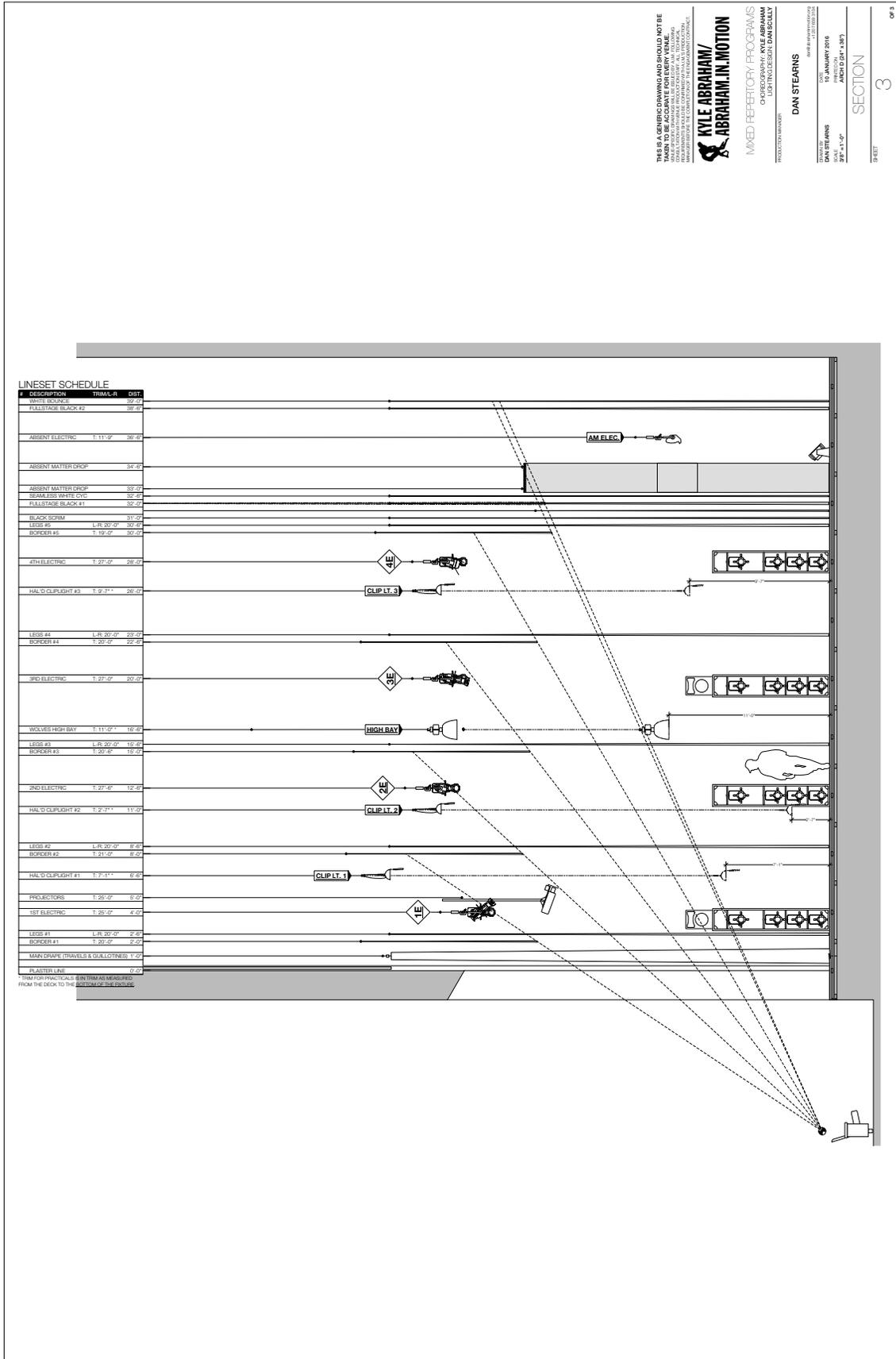
PRODUCTION MANAGER: DAN STEARNS

DATE: 10 JANUARY 2016
DRAWING NO: 391 - 1'00"

GROUNDPLAN

1
OF 3

FIGURE C: GENERIC SECTION



Technical Rider – Mixed Repertory Programs

Appendix A: *When the Wolves Came In*

PLEASE NOTE: the performance of *When the Wolves Came In* requires a white vinyl (marley-type) dance floor, provided by the Presenter. Please contact the Company as soon as possible if you have any concerns about being able to provide this.

I. GENERAL INFORMATION

When the Wolves Came In is a 20-minute piece for seven (7) dancers. All music is prerecorded.

When the Wolves Came In, *Hallowed*, and *The Gettin'* are thematically related and share a design plan. They may be presented together as a program under the title *When the Wolves Came In*.

II. SET

When the Wolves Came In is performed on a white dance floor in front of a custom backdrop (the "Klan Drop"). The Klan Drop is also used for *Hallowed* and *The Gettin'*. A high bay worklight hangs centerstage. *When the Wolves Came In* uses a traveling main curtain.

PRESENTER PROVIDES:

- White vinyl (marley-type) dance floor.
- At least 44'-0" (13,4 m) of bottom pipe for the Klan Drop.
- Three (3) stretcher lines stage left and stage right for the Klan Drop.
- Traveling main curtain.

COMPANY PROVIDES:

- Klan Drop, 43'-4" (13,2 m) wide by 20'-0" (6,1 m) tall. The drop weighs approximately 42 lbs (19,1 kg).
- Six (6) stretcher clips for the Klan Drop.
- High-bay worklight with rigging.

III. PROPS

No props are used in *When the Wolves Came In*.

IV. PROJECTIONS

No projections are used in *When the Wolves Came In*.

V. LIGHTING

If local voltage is not 110-120v, the Presenter agrees to provide a voltage converter for the Company-provided high-bay worklight. The worklight draws 5a. The voltage converter must allow the worklight to dim. The Presenter assumes responsibility for any damage resulting to the worklight from improper voltage conversion.

VI. WARDROBE

When the Wolves Came In uses five wigs. The Presenter agrees to provide a **wig stylist** on the first day of the Company's engagement to style the wigs after transit.

AGREED AND ACCEPTED:

By _____
Representative, Kyle Abraham/Abraham.In.Motion

Date: _____

By _____
Local Theater/Production Manager

Date: _____

Technical Rider – Mixed Repertory Programs

Appendix B: *Hallowed*

I. GENERAL INFORMATION

Hallowed is a 12-minute trio. All music is prerecorded.

When the Wolves Came In, *Hallowed*, and *The Gettin’* are thematically related and share a design plan. They may be presented together as a program under the title *When the Wolves Came In*.

II. SET

Hallowed is performed on a white, grey, or black dance floor in front of a custom backdrop (the “Klan Drop”). The color of the floor will be determined by the Company based on other repertory pieces being presented. The Klan Drop is also used for *When the Wolves Came In* and *The Gettin’*. Three (3) cliplights hang overstage, rigged to fall with quick-releases, then fly out.

PRESENTER PROVIDES:

- White, grey, or black vinyl (marley-type) dance floor, as determined by the Company.
- At least 44’-0” (13,4 m) of bottom pipe for the Klan Drop.
- Three (3) stretcher lines stage left and stage right for the Klan Drop.

COMPANY PROVIDES:

- Klan Drop, 43’-4” (13,2 m) wide by 20’-0” (6,1 m) tall. The drop weighs approximately 42 lbs (19,1 kg).
- Six (6) stretcher clips for the Klan Drop.
- Three (3) cliplights with quick releases and rigging lines.
- Three (3) postcards, one (1) attached to each cliplight.

III. PROPS

No props are used in *Hallowed*.

IV. PROJECTIONS

Hallowed uses the Company’s repertory projector plot. See section II.iii of the Technical Rider for details.

V. LIGHTING

If local voltage is not 110-120v, the Presenter agrees to provide a voltage converter for the Company-provided cliplights. The cliplights must be on three (3) separate circuits, each at least 1a, and must be able to dim. The cliplights use North American connectors; the Presenter must provide any necessary adapters or alternate connectors. The Presenter assumes responsibility for any damage resulting to the cliplights from improper voltage conversion.

AGREED AND ACCEPTED:

By _____
Representative, Kyle Abraham/Abraham.In.Motion

Date: _____

By _____
Local Theater/Production Manager

Date: _____

Technical Rider – Mixed Repertory Programs

Appendix C: *The Gettin'*

PLEASE NOTE: the performance of *The Gettin'* requires a white vinyl (marley-type) dance floor, provided by the Presenter. Please contact the Company as soon as possible if you have any concerns about being able to provide this.

I. GENERAL INFORMATION

The Gettin' is a 30-minute piece for six (6) dancers. Music consists of original composition by Robert Gasper. While live music accompaniment is preferred, a prerecorded version is available. When performed with live music, the Company travels with four (4) musicians.

When the Wolves Came In, *Hallowed*, and *The Gettin'* are thematically related and share a design plan. They may be presented together as a program under the title *When the Wolves Came In*.

The Gettin' is part of A.I.M.'s typical live music program, along with *The Quiet Dance* and *Absent Matter*.

II. SET

The Gettin' is performed on a white dance floor in front of a custom backdrop (the "Klan Drop"). The Klan Drop is also used for *When the Wolves Came In* and *Hallowed*. *The Gettin'* requires a traveling main curtain. If the main curtain cannot travel, a traveler may be hung in the first wing.

PRESENTER PROVIDES:

- White vinyl (marley-type) dance floor.
- At least 44'-0" (13,4 m) of bottom pipe for the Klan Drop.
- Three (3) stretcher lines stage left and stage right for the Klan Drop.
- Traveling main curtain or downstage traveler.
- White bounce.

COMPANY PROVIDES:

- Klan Drop, 43'-4" (13,2 m) wide by 20'-0" (6,1 m) tall. The drop weighs approximately 42 lbs (19,1 kg).
- Six (6) stretcher clips for the Klan Drop.

III. PROPS

No props are used in *The Gettin'*.

IV. PROJECTIONS

The Gettin' uses the Company's repertory projector plot. See section II.iii of the Technical Rider for details.

V. LIVE MUSIC INSTRUMENTATION & REQUIREMENTS

When performed with live music, *The Gettin'* uses the following instrumentation.

- 1 Piano (grand or baby grand)
- 1 Upright bass
- 1 Drums
- 1 Vocals

The musicians are positioned onstage, upstage right.

PRESENTER PROVIDES:

INSTRUMENTS & BACKLINE:

Drums:

All drums must be Yamaha (Phoenix, Absolute Birch, Maple Nouveau, or Oak Custom).

- 12" x 8" rack tom – short/jazz size
- 14" x 14" floor tom – with legs (no tom mounted floor toms)
- 18" x 16" bass drum
- 6.5" x 14" Super Sensitive series snare drum

Hardware, electronics, and accessories:

- 2 Yamaha boom stands (model CS-865)
- 1 Yamaha tom holder with arms (model TH 945B)
- 1 3-leg Yamaha high-hat stand (model HS-1200)
- 2 Yamaha snare stands (model SS 950)
- 2 Yamaha pedals (model FP 8500C)
- 1 Yamaha throne (model DS 950)
- 1 Cowbell with bass drum mount

Additional drum requirements:

- **All Remo heads.**
- Bass Drum: clear pinstripe head on batter (pedal) side. Yamaha logo head on front with mic cut-out.
- Toms: clear Ambassador heads on batter side, clear Ambassador heads on bottom.
- Snares: Vintage "A" heads, snare side Ambassador on bottom. (Coated Ambassadors are okay for snares only if Vintage A's aren't available.)
- Please provide a drum rug for the drum kit.

Keys:

- One (1) grand or baby grand piano, with ebony satin finish.
- Artist's bench (seat) for piano.
- All piano tunings as requested by the Company. At a minimum, the piano must be tuned prior to the first performance, and after every two (2) performances.

Bass:

- Upright bass set up for jazz playing, with pickup installed. A bass that is set up for classical playing or that has been heavily used with rosin is not acceptable.
- David Eden amp head with 4x10 cabinet.

MICROPHONES & CONSOLE INPUTS:

1. Kick (AKG D112)
2. Snare (Shure SM57)
3. Overhead L (AKG C451B)
4. Overhead R (AKG C451B)
5. Keys L (Countryman Type 85 DI)
6. Keys R (Countryman Type 85 DI)
7. Bass Amp (Countryman Type 85 DI)
8. Bass Mic (Sennheiser MD421)
9. Vocalist (handheld vocal microphone, wireless preferred)

Microphone substitutions are often possible. Please discuss with the Company.

LIVE MUSIC INSTRUMENTATION & REQUIREMENTS, CONTINUED

PRESENTER PROVIDES, CONT'D:

STANDS:

- One (1) round based straight mic stand
- Two (2) tripod based boom mic stands
- Three (3) shorty mic stands with boom arms
- One (1) black music stand
- One (1) corded, dimmable music stand light
- Two (2) tall stools

MONITORS:

1. Drum monitor
2. Keys monitor
3. Bass monitor
4. Vocalist monitor

COMPANY PROVIDES:

- All cymbals for the drum kit.

AGREED AND ACCEPTED:

By _____
Representative, Kyle Abraham/Abraham.In.Motion

Date: _____

By _____
Local Theater/Production Manager

Date: _____