



BY KYLE ABRAHAM

Technical Rider: *Requiem: Fire in the Air of the Earth*

For venues in North America—Revised 27 October 2022



Requiem: Fire in the Air of the Earth. Image may not be used or reproduced without express written consent of the Company.

CONTACTS:

Meredith Belis, Production Stage Manager
meredith@aimbykyleabraham.org

Amber Lee Parker, Company Manager
amber@aimbykyleabraham.org

This rider shall be included in any performance agreement between Abraham.In.Motion, Inc. (“A.I.M by Kyle Abraham” or the “Company”) and the local presenter/producer (the “Presenter”) for the performance of *Requiem: Fire in the Air of the Earth* in North America. Any amendments to this rider must be approved by the Company prior to the signing of the performance agreement, and a copy of this rider, signed by the Presenter and the local production manager or technical director, must be returned with the performance agreement.

Initial: _____ Company Representative _____ Presenter _____ Local Production Manager

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Requiem: Fire in the Air of the Earth is an evening-length work with an approximate running time of 60 minutes, and is performed by 10-11 dancers. In addition to the dancers, the Company typically travels with a production stage manager, a lighting & video supervisor, a company manager, and a rehearsal director. The artistic director, additional staff, and understudy dancers may at times travel with the company.

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
- Inventories of lighting, sound, and video equipment and soft goods (draperies)
- Description of the construction and condition of the stage floor
- Number and size of dressing rooms
- Type of labor used, including any relevant work rules

1. STAGE

- A. **The optimal performance area is 44'-0" (13,4 m) wide by 42'-0" (12,6 m) deep**, from the plaster line to the last useable lineset. In addition, at least 10'-0" (3,0 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 40'-0" (12,2 m) wide by 36'-0" (11 m) deep.
- B. **Fly System:** the set for *Requiem* requires battens (fly bars) that can fly, at variable speed, from a working height to a height of at least 40'-0" (12,2 m). Any exceptions to this must be approved by the Company on a case-by-case basis, and will require the Presenter to provide additional load-in time and rigging materials.
- C. **Calling Position:** the Company stage manager typically calls the show from backstage. The calling position must be equipped with a video monitor providing a full view of the stage from a front of house camera. In some venues, the Company stage manager may prefer to call from an FOH booth position.

2. 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.** If the stage floor is not fully sprung, a modular sprung dance floor with side entrance ramps must be installed. 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.

Requiem... requires a grey vinyl dance floor (marley), provided by the Presenter. The Company does not own or travel with flooring. The marley must be in good condition and free of rosin, and cover at a minimum from the plaster line to the cyclorama and at least 4'-0" (1,2 m) into the wings. The marley should be installed and taped with grey vinyl tape prior to the Company's arrival. The floor must be properly maintained and cleaned, with towels and alcohol, prior to each rehearsal or performance as requested by the Company.



3. TEMPERATURE

The stage and all backstage areas must be maintained at a temperature of at least 72° F (22° C) and be free from drafts, as a warm rehearsal and performance space is critical to the dancers' ability to perform.

To ensure the dancers' safety, indoor 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. If temperature cannot be controlled quickly and consistently, adequate quantities of space heaters and variable speed fans must be provided.

4. SOFT GOODS

The Presenter will provide, hung according to the Company's light plot prior to the Company's arrival:

- 1 Main drape
- 5 Black borders, sewn flat, preferably with bottom pipe
- 5 Black legs, sewn flat, weighted at the bottom
- 1 Fullstage black scrim, sewn flat, with bottom pipe
- 1 **Seamless** white or grey cyclorama, sewn flat, with bottom pipe
- 1 White bounce

Additional masking may be required depending on the venue.

5. SCENERY

Scenery for *Requiem*... consists of:

- **Grilles:** 28-36 (depending on venue) panels built out of ½" steel tube, assembled to create a metal grid backdrop hanging from a single batten. The Grilles can be assembled to be either 45'-0" (13,7 m) or 52'-6" (16,0 m) wide. The assembled small version weighs approximately 300 lbs. (136 kg.), and the assembled large version approximately 375 lbs. (159 kg.)
- **Moon:** a circular steel structure, roughly 9' (2,7 m) in diameter, with a stretched fabric face and rimmed in LED neon flex. The moon weighs approximately 45 lbs. (20 kg.) and flies in view of the audience during the performance.
- **Light Poles:** 4 poles, 2 hung on each of 2 battens, consisting of a 3'- (0,9 m)-tall plexiglass LED light fixture hung from a long ½" steel tube. The overall height of each Light Pole is 26'-0" (7,9 m). The Light Poles fly simultaneously in view of the audience during the performance, from a low trim floating just above the floor to a high trim close to the borders.

The scenery packs in 3 road cases that ship via less-than-truckload (LTL) freight. All freight arrangements will be made by the Company. All costs incurred in loading and unloading Company freight (including, without limitation, permits, fees, and labor costs) will be the responsibility of the Presenter.



6. LIGHTING

The Company will provide the Presenter a light plot in advance of the engagement. The Presenter will provide all lighting equipment as indicated on the Company's light plot. The plot will take into account the venue's inventory, but additional rental may be required. Once the plot has been submitted, no changes or substitutions to gel color or lighting instruments may be made without the Company's written agreement. All instruments, dimmers and other equipment should be hung, circuited, tested, and in good working order prior to the Company's arrival.

Exact instrumentation will vary according to venue, but typical requirements include:

- 110 Dimmers, 2.4kW each
- 12 Front-of-house Ellipsoidal Reflector Spotlights (ERS) appropriate to venue size
- 5 ETC Source 4 19°, 575w
- 20 ETC Source 4 26°, 575w
- 57 ETC Source 4 36°, 575w
- 15 ETC Source 4 Pars, WFL, 575w; Fresnels, 1kW; or Par 64's, WFL, 1kW; (5) with barndoors
- 1 Mini-10 flood light or Altman Q Lite, 1kW, with barndoors, mounted on the floor downstage
- 4 High End Systems SolaFrame 3000, Martin ERA 800 Performance, Robe Forte or Robe BMFL Blade (3 show fixtures, 1 spare)

Note:

- Please discuss with the Company if these moving lights are not available. Any other moving lights must be approved by the Company. Required specifications include at least 23,000 lumens of output, framing shutters, rotating gobo wheel, animation wheel, prism, and zoom to at least 55°.
 - The Company provides gobos (templates) for the moving lights. For any other moving lights, the Presenter must reimburse the cost of gobos sized to the moving lights available.
- 17 Chauvet COLORado 2-Quad Zoom or comparable LED Pars approved by the Company (15 show fixtures, 2 spare), with homogenized 4-color LED's and able to be zoomed or lensed to approximately 40°
 - 18 Chroma-Q Color Force 72 (16 show fixtures, 2 spare) or comparable LED cyc lights approved by the Company, with at least 4 colors of LED's, capable of brightly and evenly lighting the cyc from both the top and bottom (the cyc will be lit from the back using the bounce drop)
 - 2 Curtain warmers (adequate to cover the main drape)
 - 10 Booms, at least 10'-0" (3,0 m) tall
 - 44 Single tee sidearms for booms
 - 4 Drop-in irises
 - 4 36" (0,9 m) taildown extension tubes or similar hardware to mount instruments 36" (0,9 m) below the batten
 - 1-2 Haze machine(s) and fan(s) suitable to the size of the space, with water-based haze fluid. Haze will be used at a light to moderate level, including during any rehearsal of the work, and any associated costs are the responsibility of the presenter.

In addition, the Presenter will provide:

- All color (gel) as specified on the Company's light plot.
- Computerized lighting console, capable of at least 500 channels. ETC Eos/Gio/Ion is strongly preferred. Other consoles will require 4 additional hours of cueing time to be added to the schedule. The Company can provide show files in either ETC Eos or ASCII (exported from Eos) 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.
- Remote video monitors for the lighting console at the tech table during rehearsal and at the calling position during performances.
- Sufficient cable to circuit the light plot as submitted by the Company.
- At least 1 personnel lift or ladder tall enough to reach all lights at trim for focus (typically 30'-0"/9,1 m).
- A spotting lamp in line with the center of the stage, mounted on the balcony rail or equivalent location.
- Dim, blue running lights in the wings and all corridors leading to the stage.

The Company will provide DMX decoders/power supplies for the Company set-mounted fixtures (Moon and Light Poles). All other DMX cable, AC cable, splitters, etc. must be provided by the Presenter.



7. PROJECTIONS

Requiem: Fire in the Air of the Earth uses 1 video projector for front projection. Projection is controlled from a Company-provided MacBook with HDMI, DVI, and VGA adapters, operated by either the Company stage manager at the calling position or a local Audio or Video Operator. The Presenter will provide:

- 1 video projector, 12,000 ANSI lumens or greater. In most venues, the projector is optimally hung at center on a balcony rail, but other positions may be possible or necessary depending on the venue. The position, and any additional rigging necessary, will be confirmed by the Company upon receipt of venue drawings. The projector must be lensed to cover the moon scenic element that hangs on an upstage lineset, the image must be at least 10' wide by 10' high (3,05 m by 3,05 m).
- Enough cable to control projection, without loss of image quality, at the tech table during rehearsal and at the calling position during performances (typically backstage).
- DMX-controlled projector douser.

8. AUDIO

The Company does not travel with an audio engineer. The Presenter will provide a full sound system, free of buzz or interference, as well as an **experienced, English-speaking sound engineer**. All sound equipment should be installed before the Company's arrival. The sound system should not impinge on the performance space or block wings.

Audio is played through QLab from a Company-provided MacBook and RME Fireface UC audio interface. The Company also runs a second Company computer as a backup. The backup computer connects to the sound system through the headphone jack. The Company computers are operated either by the Stage Manager in the calling position or the house audio engineer. Please confirm final placement with the Company Stage Manager.

At some venues, the music will be performed live by composer and music producer Jlin. Jlin typically performs from an orchestra pit position. Ideally, the performance area of the pit used by the musician should be at a height that the musician is below the height of the stage. Jlin is contracted separately through Pomegranate Arts. Advance production questions can be directed to: **Jeremy Lydic**, Director of Production, Pomegranate Arts, jeremy@pomarts.com, +1 718 813 0194.

PA System:

- House speaker system including subwoofers, capable of delivering top quality sound at full frequency bandwidth (20 Hz-20,000 Hz) to all areas of the house.
- (4) onstage monitors, typically placed behind booms in wings 1 and 3, channeled left and right.
- Amplifiers and graphic equalizers for all speakers.
- Professional quality mixing console.
- (4) ¼" (phono jack) or XLR inputs at the calling position or at the audio mix position for the Company audio interface (the Company travels with ¼" to XLR patch cables). Please confirm final placement with the Company Stage Manager.
- (1) ⅛" (mini-jack/aux) input for the Company backup computer.

Live Music Requirements, in addition to the requirements above (if live music has been contracted):

- Ableton Push 2 Controller (Please contact Pomegranate Arts Production Manager if this model is unavailable)
- (2) ¼" TRS (or TRS to XLR) for connecting Jlin's audio interface to DI Boxes
- (2) DI Boxes, or (1) Stereo DI box, with connection to house audio system
- (2) full-range monitors in the orchestra pit.
- (1) standing-height table in the orchestra pit, at least 60 cm x 120 cm. If the table is visible to the audience, please provide a black table cloth.
- (1) chair.
- (1) dimmable desk lamp at the orchestra pit table.
- Non-dimmed power at the orchestra pit table.
- (1) video monitor at the orchestra pit table, at least 48 cm in size, providing a full view of the stage from a FOH camera (as needed depending on sightlines from the pit to the stage).
- (1) cue light that is controlled by the Company stage manager and visible to the musician in the pit.



Communications:

- (1) microphone with on/off switch at the tech table for rehearsals and at the calling position for emergency announcements.
- Audio monitors for program feed in the dressing rooms, green room, and other backstage areas.
- Paging announcement system from the tech table and calling position to the dressing rooms, green room, and other backstage areas.
- Intercom system with headsets at the tech table, calling position, light board, sound board, stage left, stage right, and fly rail, and communication to the house manager. A wireless headset, with wired backup, is preferred for the Company's production manager at the tech table and calling position.

9. WARDROBE

The Presenter will provide onsite laundry facilities, all necessary supplies, and an **experienced and highly skilled wardrobe supervisor** to wash, steam, and repair the costumes as needed. The wardrobe supervisor must be the same person for all calls. The costumes are designed by the British fashion designer Giles Deacon and many are delicate. Some require hand washing, and some may only be vodka-sprayed. All washable costumes must be washed with hypoallergenic detergent. The Company will provide written costume maintenance instructions that should be followed exactly as to avoid damage. Please translate these instructions if necessary. The Presenter assumes responsibility for any damage to costumes resulting from improper care (shrinking, color bleeding, etc.). The Presenter will provide the following:

- An area or room to serve as a wardrobe workroom.
- Washing machine, dryer, and basin for hand washing.
- Professional steamer with purified water.
- Iron and ironing board.
- Sewing machine and supplies.
- Vodka spray.
- Hypoallergenic detergent.
- Fans for hang drying.
- At least 2 costume racks and 30 hangers, including at least 10 clip hangers (for pants).

10. DRESSING ROOMS

The Presenter will provide dressing rooms in close proximity to the stage. Dressing rooms must be private and supplied with costume racks, lighted mirrors, and direct access to bathroom and shower facilities with hot and cold water. The Company requires at least the following, but may use additional rooms if available:

- 2 Chorus dressing rooms for 6 dancers each
- 2 Single "star" dressing rooms
- 1 Additional single "star" dressing room for composer, if live music has been contracted

The Presenter will provide 1 bath-size towel per dancer, cleaned daily, and facial tissues in the dressing rooms and in the wings backstage.



11. SCHEDULE & CREW

The Presenter will provide and assume all hiring costs for skilled crew as required by the Company. The schedule and crew requirements will vary according to the company's tour schedule, local work rules, and venue specifications, and will be mutually agreed upon by the Presenter and the Company 4 weeks before the first performance. The schedule below represents the Company's typical needs, assuming that experienced stagehands, who have an expertise in specific departments, can and will assist in all areas as the need arises.

Pre-hang is required. The schedule is based on the following being completed prior to the Company's arrival. An incomplete or incorrect prehang will require additional time and/or crew during load-in at the Presenter's expense.

- Light plot hung, colored, patched, and tested, and tech table set up in the house.
- Video projector hung and tested.
- Sound system, intercom system, and paging and monitor systems installed and tested.
- Soft goods (draperies) hung according to Company drawings and linesets cleared for Company scenery.
- Marley dance floor installed.

Time	Activity	Stage/Fly	Lighting	Video	Sound	Wardrobe
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2 Days before first performance

6-10p	Freight delivery; Start scenic load in	8	2			
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1 Day before first performance

9a-1p	Finish scenic load in; Start LX focus	4	5			
1p-2p	Lunch					
2p-6p	LX focus, Video focus, wash costumes & hang to dry overnight	2	5	1	1	1
6p-7p	Dinner					
7p-10p	Finish LX focus, sound check, cueing, tech notes as needed	2	5	1	1	

Day of first performance

9a-12:30p	Cueing, tech notes, clean stage, wardrobe preps costumes	2	2	1		1
12:30p-1:30p	Sound check (live music), crew lunch, dancers warm up onstage (with ballet barres)				1	
1:30p-2p	Prep for rehearsal (dancers continue warming up)	2	2	1	1	1
2p-4p	Tech/dress rehearsal	2	2	1	1	1
4p-5:30p	Tech notes, strike tech table, clean stage	2	2	1	1	1
5:30p-6:30p	Crew dinner					
6:30p-7p	Preshow checks	2	1	1	1	1
7p-7:15p	Rehearsal onstage (with sound)	2	1	1	1	1
7:30p	Open house	2	1	1	1	1
8p	Performance	2	1	1	1	1
9p-11p	Post-show laundry, hang to dry overnight					1

Subsequent performance day

3:30p-5:30p	Wardrobe preps costumes					1
6:30p-7p	Crew call: clean stage, preshow checks	2	1	1	1	
7p-7:15p	Rehearsal onstage (with sound)	2	1	1	1	1
7:30p	Open house	2	1	1	1	1
8p	Performance	2	1	1	1	1
9p-12a	Company strike, freight pickup, wash costumes – <i>add additional crew as needed to restore house equipment</i>	8	2			1

Please note:

- 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 must have access to the stage over crew breaks for warmup and rehearsal.
- 2 linesets must be able to fly simultaneously. Add additional run crew as venue or union regulations require.

12. REHEARSALS & COMPANY CLASS

- A. The Presenter will provide a studio or similar space, at least 1000 sq. ft. (93 m²) and in close proximity to the stage, for 3 hours prior to each performance. The space must be equipped with 4 large ballet barres, have a sprung wood floor covered in marley, and be heated in accordance with Item 3 above. Additional time in the studio may be required depending on the Company's tour schedule. Please inform the Company at least 6 weeks in advance if no studio is available, as adjustments will need to be made to the schedule in Item 11 to accommodate onstage warm-up classes.
- B. The Company requires a speaker system with an 1/8" (mini jack/aux) cable to connect a computer or phone in the studio, or onstage for any warm up classes or rehearsals scheduled onstage.
- C. The Presenter will provide 2 large ballet barres onstage. If no studio is available, 4 large ballet barres will be required onstage.

13. HOSPITALITY

- A. The Presenter agrees to provide ample bottled water (or backstage water coolers or filtered fountains, supplied with bottles or cups); coffee and teas; non-dairy milk; iced tea, lemonade, and sodas; fresh fruits and vegetables; and an assortment of cheese and crackers, protein bars, chips, and candy for the Company throughout the engagement.
- B. The Presenter agrees to provide a hot meal, set up backstage 4 hours prior to the first performance, and on any day involving 2 performances. The meal should contain both vegan and meat options, as well as be pork free. Additionally, some dancers have allergies to dairy, seafood, eggs, and gluten. Please discuss menu options and meal times with the Company before finalizing arrangements.
- C. Complimentary broadband wireless Internet should be available backstage and at the Company's hotel. The Presenter agrees to assume the cost of wireless Internet at hotels that do not offer a free connection.

14. FRONT OF HOUSE INFORMATION

- A. Unless otherwise noted in the contract, doors to the house will open no earlier than 30 minutes prior to performance, and will not be opened without clearance from the Company's production manager.
- B. Late seating policy should be coordinated with the Company in advance. 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 to not disrupt the performance for the rest of the audience.

15. PHOTOGRAPHY

All requests for photography must be coordinated in advance with the Company's New York office. **Photography is 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 sign Company agreements on site. Video recording is not permitted.



16. GENERAL CONDITIONS

- A. The stage, dressing rooms, and other backstage areas must be clean, secure, maintained in good order, and available for the exclusive use of the Company for the duration of the engagement. Only personnel directly involved in the production are to be allowed backstage.
- B. If the native language is not English, a translator fluent in English and familiar with technical theater terminology must be provided onsite at all times throughout the engagement.
- C. A fully stocked and updated first aid kit must be present and easily accessible backstage, as well as 10 lbs. (4,5 kg) of ice with Ziploc bags per rehearsal/performance.
- D. The Presenter will provide a private production office backstage for the exclusive use of the Company. The production office should have desk space for 2 persons and be equipped with a working telephone with free local calling, broadband wireless Internet, and a printer stocked with paper and ink/toner.
- E. If the theater is further than a 10-minute walk from the hotel, in bad weather conditions, or when roadways are unsafe for pedestrians, the Presenter agrees to provide or reimburse transportation for the Company.
- F. The Presenter agrees to provide all necessary local transportation for Company production cases. 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.
- G. The Presenter will provide parking passes and/or parking spaces for Company cars as needed.
- H. For all venues located at an altitude of 5500 ft. (1676 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 30 minutes after any rehearsal or performance.

Agreed and accepted:

Representative, Abraham.In.Motion, Inc.	Printed Name	Date
Presenter	Printed Name	Date
Local Production Manager	Printed Name	Date