

WAR OF THE WORLDS TECHNICAL RIDER

HOSPITALITY:

The presenter shall provide the following upon the company's arrival:

- ≡ Coffee and coffee maker w/ cups, sugar, milk, filters, etc. (Coffee & tech snack table to be in the house during technical rehearsal and moved to the dressing room or green room for the duration of performances).
- ≡ Hot tea bags and hot water.
- ≡ Bottled water (non-bubbly) – provided for both the technical staff and the actors (because of the physical demand of the show, the actors will consume at least one 32 ounce bottle of water per show each). Smaller bottles work well too, we'll just need a lot more of them.
- ≡ Assortment of fruit and fruit juice.
- ≡ If the venue is not within walking distance (ie, 1/4 mile) from the hotel or in bad weather conditions, transportation to and from venue should be provided (ie, rental car or shuttle-service). Other transportation may need to be provided if a certain perishable prop cannot be located within walking distance of the theater or hotel.
- ≡ Company should be provided w/ outgoing phone line for necessary e-mail and faxing during residency.
- ≡ Upon arrival, the company should receive detailed maps of the area, suggested restaurants, etc.
- ≡ It would also be greatly appreciated, if company is performing at a university, that access to the university gym be provided. Our pieces are very physically demanding and it's important that the actors keep in shape.
- ≡ **NOTE:** Transportation from and to the airport or train station should also be provided. A large passenger van or something equivalent should be available for the acting company and production staff as well as a large cargo van for the luggage and gear.

BACKSTAGE NEEDS:

The presenter shall provide the following upon the company's arrival:

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- ≡ A Clean and well-lit dressing room w/ mirrors.
- ≡ Access to hot shower and restrooms in or near dressing rooms.
- ≡ Access to iron and ironing board.
- ≡ Access to costume steamer.
- ≡ Access to refrigerator and freezer to store prop food.
- ≡ Access to washer & dryer w/ laundry soap (for costume purposes only).
- ≡ 3 tall stools and 3 sturdy music stands.
- ≡ 7 large bath towels and 11 small hand towels.
- ≡ 4 boxes of kleenex.
- ≡ 4 small sized prop tables for stage right and stage left. (Card tables are fine, 3' x 3').
- ≡ 1 costume rack to be placed in dressing room w/ plastic hangers.
- ≡ The installation of hooks may be required in various prescribed places backstage to hang quick-change costume pieces.
- ≡ 6 clip lights w/ blue gels or bulbs
- ≡ 3 sturdy/functional tech tables (for electrics, sound, and stage management) – location to be determined by company upon arrival: power outlets run to the table and appropriate lighting provided for each table.
- ≡ 2 full-length mirrors to be located stage right and stage left.
- ≡ Push broom, clean, dust mop, clean mop & mop bucket and also, an industrial floor buffer.
- ≡ 1 wig stand.
- ≡ Something to keep the steak dinner warm in – ie, a food warmer or oven.
- ≡ Many rolls of black gaff tape for taping down various sound & light cables, etc.
- ≡ Access to a sink to wash show dishes, silverware, etc.
- ≡ During the show, actors consume 1 steak dinner and 2 plates of angel food cake. The venue shall provide the steak dinner which will consist of: 1 steak, french fried potatoes or baked potato and NO garnish or sauces of any kind. The steak will be served on a prop plate to be provided by the SITI Company as well as silverware, napkins, restaurant food cover, etc. If the angel food cake or something equivalent cannot be found within walking distance of the hotel or venue, the presenter must help the SITI Company find it. Locating the restaurant to cook and provide the steak dinner IS the presenter's responsibility.

PERFORMANCE INFORMATION:

- ≡ *War of the Worlds* is approximately 1 hour and 40 minutes long. It will be performed without an intermission. The house will be opened approximately 20 minutes before the start of the performance.

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- ≡ Late seating is at the discretion of The SITI Company and will be decided upon venue to venue. The stage manager will talk to the house staff to determine what is best.
- ≡ *War of the Worlds* will be performed by seven actors: Akiko Aizawa, J Ed Araiza, Will Bond, Ellen Lauren, Tom Nelis, Barney O'Hanlon and Stephen Webber.
- ≡ Program material for *War of the Worlds* will be provided upon request.
- ≡ A hazer is used repeatedly throughout the show, as well as, cigarette and cigar smoking.

WARDROBE/COSTUMES:

The presenter shall provide the following service:

- ≡ At the end of each performance or tech week, the costumes should be dry-cleaned as per the SITI Company's instructions.
- ≡ There are many costume changes during the show and the 2 wardrobe people will be needed backstage to run the show. Sufficient paperwork will be given to them prior to technical rehearsal which details presets, laundry instructions, and the running of the show. The wardrobe people will also be needed during the technical rehearsal process to learn quick changes and hand-offs.
- ≡ The two wardrobe people should also be available pre and post show to prep the costumes, preset the costumes backstage, assist the actors in dressing and do laundry afterwards. There is one wig in the show and will need to be set & styled before the show by the wardrobe crew.
- ≡ The wardrobe people will also be responsible for maintenance and any repairs of the costumes during the run of the show. They will also be responsible for unpacking, steaming, ironing, and preparing the show upon company's arrival. During the strike, the wardrobe person will be responsible for doing laundry, preparing dry cleaning, and packing the costumes.

SOUND:

The SITI Co. under this rider shall provide to the said producer or presenter the following:

- 1) A competent Sound Designer or Associate Sound Designer/Engineer to assist with equipment load in, performing of system equalization, work with the local crew and provide general show maintenance.
- 2) Three Mini-Disc's containing the said production's SFX Cues and Incidental Music as well as backup Mini-Discs and Digital Audio Tape back ups

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3) A Humpback Radio Practical Loaded with 1 EAW UB12 speaker for on stage practical sound playback.

The said Producer or Presenter shall provide on arrival of the
SITI Co. Sound Designer or his appointee the following:

A Theatrical Sound system consisting of:

Front of House Console and Processing

1) A good working mixing console containing:

- a) no less than twenty four input channels
- b) 100mm. fader throws on input and output faders
- c) One fader driven stereo output
- d) Four group fader driven outputs
- e) at least 3 post fader Aux. sends
- f) microphone channel insert capability

The mixing console should be a Soundcraft Venue, Allen and Heath, DDA, Crest or equivalent mixing desk

2) A house speaker processor rack consisting of:

- a) Three stereo 31 band graphic equalizers with the necessary cabling
(or 6 mono 31 band graphic equalizers)

The Eq's should be Yamaha Q2031A, BSS, Klark Technique or equivalent

3) A microphone processing rack consisting of:

- a) Three Berrenger Composer Dual Compressor Limiters with the necessary cabling
Channel Inserts to Mic. (6 channels of Compression Limiting)

- b) Two Lexicon PCM 81 Effects Processors with the necessary cabling
Console Aux Post out to Fader in

4) The house mixing position must:

- a) Be in the house on the orchestra level
- b) Be no more than 100ft from the extreme downstage edge
- c) At least 50 ft. from the extreme downstage edge
- d) Open (without any surrounding walls or obstructions)
- e) Comfortable
- f) Within reasonable hearing and sight lines of the stage and the company of actors

Playback, etc.

5) The Front of House mixing position should also contain:

- a) A talk back microphone with switch
- b) Three Sony MDJES-500's, Sony Pro's or Denon 900 series Mini-Disc Players
with record functions on at least one of the above players
with remotes in working order
with necessary cabling to console via fader input channels
(Female XLR's or RCA plugs to either XLR males or 1/4 Phone jacks-pending console)
- c) Two CD Players with necessary cabling to console via fader inputs

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- e) d) A single or dual channel headset beltpack station.
The necessary illumination to run all the above equipment in tech and performance situations

Microphones

6) A wireless microphone system consisting of:

- a) 2 UHF Wireless headset microphones (Sony or Sennheiser), transmitters and receivers.
- b) The headset mounting should consist of 2 Sennheiser brand headset mounting pieces, one in black, one in nude color.
- c) Headset Microphones for said mountings should be two Sennheiser MKE 2 Red Dot Lavalier microphones, with end caps.

7) On stage (Stage Right) wired practical microphones should consist of:

- a) Three Large Diaphragm Cardioid Microphones with windscreens and shockmounts
Microphones should be Neuman U89i's, AKG 414's or equivalent.
- b) Said microphones should mount to 3 round base Atlas Chrome tubed Microphone Stands.
- c) A house XLR Snake to the deck Stage Right with a minimum of 3 channels

Speakers:

8) The Main Speaker system should:

- a) Consist of 6 cabinets in trap or square boxes with:
 - 1) no smaller than 12 inch woofers
 - 2) compression drivers
 - 3) radial horns, (not tweeter loaded)
Meyer UP, McPherson M2, Apogee AE5 or EAW JF200
 - 4) necessary regulation hanging hardware for the four cabinets
- b) Two Subwoofer cabinets in square boxes with:
 - 1) no smaller than 10 inch woofers
Meyer, McPherson, Bag End, Apogee or EAW

Amplification, Processing:

9) The Amplification for the sound system listed above should:

- a) Consist of 3 stereo amplifiers
(6 amplifiers if bi-amped system is used)
Crest or Crown Macrotech 2400 series
- b) 1 stereo Subwoofer Amplifier
Crest or Crown Macrotech 3600 series
- c) The necessary Sub cabinet processors should allow for 80hz frequency roll off.
- d) One amplifier for the On Stage Radio practical stated previously in this rider.
(EAW UB12)

10) The above stated Speakers, Console, Outboard Gear, Processors, Microphones, MD players and Amplifiers should be free of pops, hums, and cracks which are sometimes associated with faulty equipment, cables and electrical interference. ie. house power and/ or the house lighting dimmer system.

Please note: the speaker and amplifier system must be able to sustain a flat and even sound pressure level of 95 dba at the house mix position in the venue of the performance. If listed amplifiers and speakers on this rider do not meet with these SPL specifications due to size of house, unusual house seating orientation etc. the listed equipment rider

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may be changed, added to or altered by the sound designer and/or his appointee up through the end of the second full day of technical rehearsals.

Communications:

- 11) A monitoring system should be provided to the "backstage" or dressing rooms that:
 - a) provides a clear signal of the stage audio
 - b) allows the pre-show paging of the company by the stage manager from the shows calling position

- 12) A combination of Wired and **Wireless** com should be provided to allow 2 channel talk-back communication:
 - a) wired- lighting and follow spots on Channel A,
 - b) wired sound engineer and Wireless Deck Crew on B

- 13) The two channel system combined wired and wireless com should allow for:
 - a) stage manager to call and "flash" both simultaneously (two channel dual talk belt pack)
 - c) smooth running of the show
 - d) comfortable, audible and free of hums and crackle

- 14) The full headset system shall consist of:
 - At Mix position in house:
 - 1- Stage Manager.... two channel wired
 - 1- Sound Designer/Engineer.....single channel wired
 - 1- Lighting Designer/ Operator.....single channel wired
 - On Deck:
 - 3- Stage Managers.....wireless
 - In House:
 - 2-Followspot operators.....wired

- 15) The headset system that is provided should be:
 - a) lightweight single muff headsets for all
 - c) single channel belt packs for all but stage manager
 - d) dual channel belt pack for stage manager
 - e) Clear Com or Telex equivalent

Please Note: All system specifications arranged by the Producer and/or Presenter or his appointed agent to conform to this rider MUST be approved by the SITI Co. Sound Designer no less than one week before the arrival of the company.

LIGHTS:

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The Lighting needs for production to be supplied by presenter are as follows:

≡ Control and Dimming:

ETC Obsession 600 Lighting Console or Strand 530

ETC Sensor Dimmers:

96x2.4Kw Touring Rack	2	
6X6Kw Portable Pack		2

≡ Instruments:

Source Four 50° @575w	6	
Source Four 36° @575w	5	
Source Four 26° @575w	30	
Source Four 19° @575w	75	
Source Four 10° @575w	6	
Par 64 MFL @1Kw		120
Par 64 NSP @1Kw		8
Par 64 VNSP @1Kw		2
14" Beam Projector @1Kw		38
Arri Tweenie @650w		4
Arri Studio Fresnel 8" @2Kw		24
Arri Studio Fresnel 10" @5Kw	6	
Altman 3 Cell Sky Cyc @1Kw		24
Altman Mini Ten/Q-Lite @1Kw	36	
6'6" 3Cir MR 16 Striplight w/ Floor Hardware		10
DF50 Hazer with DMX Control interface	2	
Robert Juliat D'Artagnon 930 SNX 2.5 K HMI Leko w/ Iris DMX Shutter	3	
Robert Juliat Ivanhoe Zoom 2.5 K Followspot	2	
Wybron Coloram II 4" Model Scroller	9	
Wybron Coloram II 5K Model Scroller	2	
Wybron 12 Way Coloram Power Supply	2	

≡ Accesories:

Drop in Iris for Source Four		24
Barndoors for all 8" Arri Fresnels	18	
Barndoors for all 10" Arri Fresnels	5	
Barndoors for all Mini Ten/Q-Lites	25	

≡ Cable:

Feeder/Data/Multi-Power cable will be dependant on house and will be figured at a later date.

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≡ Sundry/Expendables:

Color to be provided by the SITI Co unless equipment/frame sizes change drastically. This will be determined as we negotiate.

≡ Pipe/Boom Bases:

Floorplate 2

≡ Things to keep in mind:

Rigging will be determined by the house systems and available hanging positions.

Much of the plot is in full view of the audience. Thus all units should be clean and of a uniform color and body style. No company names painted on the sides etc. Pipe should all be black and of identical length and trim.

When figuring cable and Multicable it should be kept in mind that the floormounts and groundrow etc. are visually a scenic element and cable should be run in clean tight straight groupings and if carpeting or covering is desired all cable should be covered not just trouble spots.

≡ Lighting Needs to be Provided by the SITI Co:

Mole Richardson Rolling Grip Stands 5
Rolling Aluminum Floor plates 4
Custom practical lamps with wire screen
150w Lamps and 2pin and ground connectors 16

All Color in plot based on standard USA Equipment frame sizes. Additional color uncut will travel but will be limited.

SET:

≡ The space required for War of the Worlds is a total width of 60'-0" and a depth of 32'-0". 28'-0" width and depth is a show floor. An additional 16'-0" per side Left and Right is required for in view storage of scenic pieces and props. The Show floor will travel with the SITI Co. However, the 16'-0" per side and any additional depth Upstage or Downstage of the Show floor would need to be painted a clean/uniform flat black. This would be the presenter's responsibility.

Set to be provided by the SITI Co consists of the following pieces:

≡ Show Floor- 28'-0" x32'-0" total area broken into 4'x8' and 4'x4' sections. The floor is constructed of 3/4" Plywood and wood bracing then tile covered. It coffin locks together to form a full unit. At center Line there is a track integrated to control the Main scenic units movement Left and Right and Upstage to Downstage. SITI co will provide all of the above, as well as, limited amount of appropriate tools and replacement parts for construction and repair.

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≡ 1-14'6" x 2'-6" x 9'-0" Aluminum Frame with ladder each side. Frame is constructed of a steel skeleton and will be covered in Aluminum plate. It is tracked along the centerline of the show floor on 4 single casters and 1 triple wheel swivel caster at its center point. The SITI Co will travel with appropriate hardware and tools for construction and repair.

≡ 2-14'-0"x9'-0" Steel framed rolling units covered with Canvas or vinyl covers to lash onto the frame. SITI Co will provide pieces and covers, as well as, hardware and tools for construction and repair of units.

≡ 1-14'-0"x 9'-0" Steel framed rolling pivoting unit. This unit consists of a Steel frame and a hard covered center flat covered in plexiglass mirror. SITI Co will provide the unit and mirror, as well as, hardware and tools for construction and repair.

≡ 1-14'-0" x9'-0" Steel framed and hard-covered window flat to be flown near the Upstage Edge of the Show floor. SITI Co will provide the flat and cover as well as hardware and tools for construction. However, SITI Co will only travel with small rigging stock. So depending on situation, presenter may be responsible for the rigging of the flat to their fly system.

≡ 16- Aluminum Hooded and caged Practical Lamps on 16'-0" or longer 12/3 SO cords. SITI Co will provide practicals, lamps and cable. Will also provide hardware for fixing to 4 battens chosen out of house fly system. Lamps will have 2 pin and ground connectors on them.

≡ 13-Aluminum and black vinyl upholstered chairs used throughout the show. SITI Co will provide.

≡ 1-Aluminum and black vinyl upholstered swivel wheeled arm chair. SITI Co will provide.

≡ 2-6'-0"x 2'-6" Aluminum framed and aluminum laminate topped tables on casters. SITI Co will provide tables and casters and hardware needed for construction and repair.

≡ 1 3'-0"x 3'-0" square Aluminum framed and aluminum laminate topped table. SITI Co will provide table, casters and hardware needed for construction and repair.

The set will be shipped by common carrier from venue to venue. Therefore, if a standard loading dock does not exist a fork-lift will be needed.

≡ For crewing needs see the crew section of the rider.

≡ Since *War of the Worlds* has very little masking and very large rolling scenery, it is best that the backstage area be as clean and clear of all various theatrical equipment before load-in begins.

CREW REQUIREMENTS:

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■ **The SITI Company will provide for load-in, technical rehearsal, performance and strike:**

Company stage manager, lighting and technical supervisor, sound engineer, assistant stage manager, assistant technical supervisor, and production assistant.

≡ **The Presenter shall provide for technical rehearsal and performance:**

2 Wardrobe personnel, 2 follow-spot operators, 1 light board operator, 1 deck carpenter, 1 sound technician, 4 fly men

≡ **For load-in and hang, the presenter shall provide the following:**

6 electricians plus 1 crew head for hang & circuiting of electrics (1 – 12 hour day), 3 sound assistants (2 full 8 hour days), 2 wardrobe persons to prepare the costumes (2 partial days), 6 carpenters plus 1 crew head to lay floor & assemble set (1- 12 hour day)

≡ **For focus, the presenter shall provide the following:**

6 electricians plus 1 crew head (1 – 12 hour day), 1 crew head carpenter and 2 assistants to do final touch ups and notes (1 – 8 hour day)

≡ **For strike, the presenter shall provide the following:**

6 electricians plus one crew head for strike (1 – 8 hour day), 3 sound assistants (3 hours), 2 wardrobe personnel (3 hours) and 6 carpenters plus one crew head (1 – 6 hour day)

≡ This schedule would assume that the space is not raw or completely bare!

≡ It is also important that the same electrics crew head follow the project through to the end.

≡ This schedule will also be discussed with the venue's technical staff and changed accordingly.

■ **The numbers of crew required will be changed based on conversations with the venue and knowledge of local union crew rules but will not be less than as mentioned above.**

CONTACTS:

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