

# **In the Court of the Conqueror Technical Rider**

Version 1  
Created 04/01/2022

This document (the "Technical Rider") shall be attached to and become an integral part of the contract dated DATE OF AGREEMENT by and between George Emilio Sanchez (the "Artist") and NAME OF PRESENTER OR PRESENTING ORGANIZATION (the "Presenter") for performances of In the Court of the Conqueror (the "Work") on the following dates and times:

DAY, DATE, TIME  
DAY, DATE, TIME

All activities encompassed by this rider shall occur at VENUE NAME, VENUE PRIMARY ADDRESS (the "Venue").

This Rider and any Attachments serve as the complete technical outline for the Work. Any additional activities, such as workshops, post show discussions, or other audience engagement activities are outside the scope of this document and shall be set forth in a separate written agreement between the Artist and the Presenter. The Presenter agrees that any alteration to the below must be mutually agreed to in writing at least one month prior to the load in date.

## CONTACTS

PRODUCING CONTACT  
george emilio sanchez  
gesanchez99@gmail.com

TECHNICAL CONTACT  
Patty Ortiz  
workwontkillyou@gmail.com

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Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

## SUMMARY OF THE WORK

*In the Court of the Conqueror* is a solo performance by George Emilio Sanchez with visual design by Patty Ortiz that delves into how U.S. courts have diminished the Tribal Sovereignty of Native Nations. The piece also shares Sanchez's experiences of navigating generational trauma and Indigenous identity while being raised in an Ecuadorian immigrant household. **\*\*The prior two sentences may be used in marketing or promotional materials.\*\***

The Work is performed in one act with no intermission. The show is approximately 75 minutes in length and can be followed with audience engagement events of up to 20 minutes in length. The show has projection and audio which must be played during audience seating, which should be at minimum 15 minutes in length. There is a designated point in the transition from audience seating to performance at which a pre-recorded house announcement and land acknowledgement can be played. A live house announcement or land acknowledgement is not possible for this Work. Due to the nature of the show, late seating is permitted only if late seating will not obstruct or interfere with the performance space or the projection surfaces.

The Work travels with the following personnel (the "Company") - (1) Artist, (1) Artistic Advisor/Visual Designer, and (1) Lighting Designer/Stage Manager. These personnel are there to direct local crew and provide artistic decision making and ideas. These personnel are not the source of labor to load the show in or out. The Presenter commits to provide appropriate personnel to support these individuals in the successful execution of the Work.

The Work requires a theater prep day of all Venue equipment, (1) eight-hour day of load in for all theatrical departments with the Lighting Designer/Stage Manager, and (1) eight-hour day of tech and dress. The first performance may be on the evening of the second day provided that the Company traveled less than 8 hours the day prior and has a minimum of 12 hours between the end of the travel day and the beginning of the second day's work for the Company. Performances can occur daily after the opening performance, with up to two performances per calendar day as long as appropriate meal breaks are provided for the Company. For multi-week or longer engagements the Company requires (2) calendar days off and (1) 4-hour brush-up rehearsal for every 7 calendar days they are engaged.

For engagements outside of North America or where the travel day exceeds 12 hours, the Company requires (1) calendar day off before any engagement activities begin. The Company will require (1) 2-hour load out at the end of the engagement and the Venue will typically require a (1) 4-hour load out or restore. The loadout time does not include any Venue restoration required of the Presenter. The Company cannot travel, perform, load out, and travel on the same day, unless the Company can accomplish those tasks and arrive back at their primary addresses before 10pm on that same calendar day.

The Work cannot be performed without three projectors of sufficient brightness,

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amplified audio playback, the Company provided scenery, or the base Company light plot. The Company may require microphones or other added technical elements in spaces that are dissimilar to those in the Company drawings. If substitutions or suggestions for alternate technical elements are desired by the presenter, all alterations must be approved by the Company no later than one month prior to contracted load in dates. If the necessary technical equipment requirements are not met to achieve an optimal performance upon load in, the Presenter is responsible for any additional rental or other costs incurred by the Company to achieve optimal performance.

The Work requires a minimum fully visible stage space of 48'00" wide by 25'00" deep by 15'00" tall. Spaces that have a smaller width can be accommodated on a case by case basis in consultation with the Artist. The Work must be presented in a single sided or proscenium orientation due the crucial nature of the projection to the Work. If the venue has a smaller width than the minimum outlined above, this will narrow the available audience seating, since all three screens are necessary to the Work. It is preferred due to the intimate nature of the work that the audience be at the same level or above, not below, the level of the stage.

The lighting positions as described in this agreement must trim at a minimum of 18'00" above the stage deck and there must be lighting positions available on the stage floor. The Work was designed to be lit with a combination of LED and conventional lighting fixtures. The light plot will expand significantly beyond what is described below if LED fixtures are not available.

The Work can only be performed by the Artist. There is no understudy or substitute for the Artist. The Presenter acknowledges that and holds the Artist not liable for personal illness or circumstances that preclude them performing the Work on agreed upon dates and times.

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## VENUE USE

Presenter agrees to provide the Company, from prep day through load out exclusive use of the venue, audience seating area, dressing rooms, wardrobe facilities, and greenroom.

Company personnel must have access to the performance space a minimum of 60 minutes prior to the house opening for audience seating with a clean and swept stage deck. During this time, the Lighting Designer/Stage Manager will have access to all crew and equipment to perform necessary pre-show checks.

## SHIPPING

*Shipping arrangements will be made by the Artist at the Presenter's expense.*

The Presenter agrees to pay for the shipping or transportation of the Company scenery for Work either from and to storage in New York City, NY, USA or from a prior performance venue and then to storage in New York City, NY, USA. All efforts should be made between Presenters for cost-sharing or savings for shipping. For engagements in the USA, scenery can be carried by the Company on an airplane as oversized luggage or in a Company vehicle or shipped as theatrical freight at the Presenter's expense. The scenery cannot be moved via local public transportation due to its weight. For engagements outside the USA, the scenery must be shipped as theatrical freight. Standard freight without insurance for full replacement value of the scenery is not acceptable.

## COMPANY PERSONNEL AND WORK RULES

The Artist will provide the following Company for the engagement:

- (1) Artist
- (1) Artistic Advisor/Visual Designer
- (1) Lighting Designer/Stage Manager

These personnel are not the source of labor to load the show in or out. The Presenter commits to provide appropriate personnel to support these individuals in the successful execution of the Work.

The Company will work for no more than 10 hours in a calendar day with 15-minute breaks at minimum every two hours and 1-hour meal breaks at minimum every 5 hours. The Company will not work before 8am or after 10pm. The Company must have 12

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hours of rest between the end of one calendar day's activities and the next calendar day's activities.

The first performance of the Work may be on the evening of the second day provided that the Company traveled less than 8 hours the day prior and has a minimum of 12 hours between the end of the travel day and the beginning of the second day's work for the Company. The Company can perform the work up to (2) times in one calendar day as long as no other technical activities are scheduled on the same calendar day and as long as appropriate meal breaks are provided. The Artist is willing to conduct audience engagement activities on 2-performance days. For multi-week or longer engagements the Company requires (2) calendar days off and (1) 4-hour brush-up rehearsal for every 7 calendar days they are engaged. For engagements outside of North America or where the travel day exceeds 12 hours, the Company requires (1) calendar day off before any engagement activities begin. The Company cannot travel, perform, load out, and travel on the same day, unless the Company can accomplish those tasks and arrive back at their primary addresses before 10pm on that same calendar day.

## TRANSPORTATION AND LODGING

*All transportation and housing arrangements must be approved by the Artist in advance.*

The Presenter agrees to provide all transportation for The Company from their primary addresses to their local accommodations and the Venue. This includes but is not limited to plane, train, or bus tickets, car rentals (automatic transmission only), gas, tolls, or cab rides. The Presenter agrees to the most efficient means of transportation that does not unduly burden the Company and does not isolate any member of the Company should there be multiple engagement activities scheduled in the same day.

The Presenter agrees to provide all housing for the Company. Unless otherwise approved, housing will be provided from the day prior to prep day until the morning following load out. Lodgings will be single rooms in a hotel or other rented housing that allows for sufficient privacy and security, as well as ready access to prepared food and drink, climate control, and a private bathroom. Lodging will be no more than 15-minute walk, or a 10-minute drive if a vehicle is provided to the Company, from all engagement activities. Dorm accommodations or shared rooms are not acceptable. Shared houses or apartments with common areas but private bedrooms and bathrooms for all Company personnel will be considered on a case by case basis.

For engagements of longer than 7 days, the Presenter will provide accommodations with free laundry or laundry services. For all engagements outside of the continental USA, the Presenter agrees to provide a calendar day off for the Company to acclimate to time changes. In circumstances where a local potable source of water is not available at the accommodations, the Presenter will provide up to (2) liters of clean potable water to each Company member in their accommodations each calendar day.

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## HOSPITALITY

*All hospitality arrangements must be approved by the Artist in advance.*

At all times the Company is onsite at the Venue, Presenter will provide filtered water (up to 2 liters per person, per day), tea, and coffee with appropriate condiments such as milk, honey, and sugar in quantities sufficient for (3) people. Should the Company be scheduled in the Venue for more than 5 hours in a calendar day a spread of heavy snacks such as fresh fruit, mixed nuts, potato or pita chips, cut vegetables, and hummus will be provided. Should the Company tech and perform on the same day, or have multiple performances on the same day without a minimum 4-hour break in between departure from and arrival to the Venue for a second performance, a catered hot meal will be provided between tech and performance for the Company AND show crew. At no times will pizza be considered an acceptable catered hot meal.

## COMPANY SCHEDULE

PRIOR TO COMPANY ARRIVAL (No Company personnel onsite at venue)

- Theatrical freight drop off, if necessary, is overseen and confirmed intact by Presenter representative
- Venue is restored to its repertory state as seen in drawings provided by the Venue.
- Lighting plot, audio plot, and projector plot, as provided by the Company, are hung, circuited, patched, colored, and successfully channel/line/signal checked.

### DAY 1

- Lighting Designer/Stage Manager travels to engagement.
- Scenery travels, if needed, to the engagement.

### DAY 2

- Lighting Designer/Stage Manager onsite at Venue.
- Artist and Artistic Advisor/Visual Designer travel to engagement.

In Venue Schedule: (All 4 hour increments inclusive of one 15-min break)

8am – 12pm - Scenic set up, Projection focus and checks.

12pm - 1pm - Meal break.

1pm - 5pm - Lighting focus.

### DAY 3

- Full Company onsite at Venue.

In Venue Schedule: (All 4 hour increments inclusive of one 15-min break)

*This schedule can be adjusted later for later show start times.*

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8am - 12pm - Audio checks; Lighting cueing.  
10am - Artist arrives for spacing.  
12pm - 1pm - Meal break.  
1pm - 1pm - Prep for dress.  
2pm - 4pm - Dress rehearsal; Company will record for archival purposes.  
4pm - 4:15pm - 15-Min Break.  
4:15pm - 5pm - Notes as needed.  
(If performing on the same day)  
5pm - 6pm - Meal break with catered meal for Company + Show Crew.  
6pm - 7pm - Set for top of show: *Includes full system restarts.*  
7pm - House opens.  
7:30pm - Performance.  
8:45pm - Estimated end of performance.  
8:45pm - 9:15pm - Time frame for post-show activities in theater.  
9:15pm - 10pm - System shut down and exit.  
(*Company load out can be accomplished in 45-min if necessary with appropriate support from local crew.*)  
10pm - End of day for Company.

Please note that if Presenter is the initial tour stop/remount after an extended period between performances, an additional half or full tech day may need to be added to the schedule. The Company will address this with the Presenter during the planning and prior to contracting.

#### SUBSEQUENT SINGLE SHOW DAYS

In Venue Schedule (All 4 hour increments inclusive of one 15-min break)

*This schedule can be adjusted later for later show start times.*

6pm - 7pm - Set for top of show: *Includes full system restarts.*

7pm - House opens.

7:30pm - Performance.

8:45pm - Est end of performance.

8:45pm - 9:15pm - Time frame for post-show activities in theater.

9:15pm - 10pm - System shut down and exit.

(*Company load out can be accomplished in 45-min if necessary with appropriate support from local crew.*)

10pm - End of day for Company.

#### SUBSEQUENT MULTIPLE SHOW DAYS

In Venue Schedule (All 4 hour increments inclusive of one 15-min break)

*This schedule can be adjusted later for earlier OR later show start times.*

1pm - 2pm - Set for top of show.

2pm - House opens.

2:30pm - Performance.

3:45pm - Est end of performance.

3:45pm - 4:15pm - Time frame for post-show activities in theater.

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4:15pm - 5pm - System shut down and exit.

5pm - 6pm - Meal break with catered meal for Company + Show Crew  
*(Catered meal is not necessary if Company + Show Crew are given a minimum 4 hour break between the end of one show call and the next)*

6pm - 7pm - Set for top of show: *Includes full system restarts.*

7pm - House opens.

7:30pm - Performance.

8:45pm - Est end of performance.

8:45pm - 9:15pm - Time frame for post-show activities in theater.

9:15pm - 10pm - System shut down and exit.

*(Company load out can be accomplished in 45-min if necessary with appropriate support from local crew.)*

10pm - End of day for Company.

#### AFTER FINAL PERFORMANCE

- Full Company travels.
- Theatrical freight pick up, if necessary, is overseen by Presenter representative.

#### PRESENTER PROVIDED OR VENUE PERSONNEL

Presenter will provide and pay for professional, skilled, appropriate personnel in order to execute this Rider, and all drawings and plans as mutually agreed upon. Presenter will provide all front of house, box office, accessibility staff and fire safety staff as required by local guidelines and to provide a safe and optimal experience for audience members.

Presenter agrees to provide a knowledgeable Production Manager or Technical Director who can consult in advance with the Company regarding adapting the Company groundplan, light plots, audio plots, and projector plots to the Venue and be available to the Company at all times they are in the Venue. Clear and consistent communication between this individual and the Company is integral to the successful execution of the Work. Production Manager or Technical Director shall be empowered to be the representative of the Presenter in all technical or production matters.

The Company requires a detailed list of crew scheduled for all calls where the Company is at the Venue before a final schedule can be agreed to and at minimum (1) month prior to Company arrival. Where Venue minimums do not require larger crew numbers or further departmentalization the Company requires the following for each call type:

#### Theater Prep

Theater prep shall be at the Venue's discretion to appropriately prepare for Company's arrival and the execution of the show as outlined in this agreement.

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Day 1 - Load In from 8am - 12pm (Morning Call), 1pm - 5pm (Afternoon Call)

Full Day:

- (1) Production Manager or Technical Director.

Morning Call:

- (2) Carpenters or Stage Hands - For loading, unloading, screen assembly, spiking, stage prep, soft goods.
- (1) Lead Audio Visual - Must be expert in QLab 4 Audio and Video including surfaces and cueing adjustments needed to adapt to the venue
- (2) AV Technicians.

Afternoon Call:

- (1) Lead Electrician.
- (2) Electricians.

Day 2 - Tech + Dress from from 8am - 12pm (Morning Call), 1pm - 5pm (Afternoon Call)

Full Day:

- (1) Production Manager or Technical Director.
- (1) Stagehand - For notes or communication backstage or onstage; acts as ASM for the Lighting Designer/Stage Manager.
- (1) Lead Audio Visual - For notes and cueing.
- (1) Lead Electrician - For notes and cueing.  
*If the department leads do not operate boards OR local rules require additional personnel to operate:*
- (1) Light Board Programmer/Operator.
- (1) Audio-Video Programmer/Operator.

Show Call - 4-hour call starting 90 minutes prior to show's published start time.

- (1) Production Manager or Technical Director.
- (1) Stagehand - For notes or communication backstage or onstage; acts as ASM for the Lighting Designer/Stage Manager.
- (1) Light Board Programmer/Operator.
- (1) Audio-Video Programmer/Operator.

*If tech and show are on the same day, operators MUST be the same personnel as dress rehearsals.* For all subsequent shows, only personnel who were present for the dress rehearsal OR have shadowed at least one show are acceptable substitute operators. During multi-week engagements, brush up rehearsals will follow the outline of the show call schedule and personnel needs and are ideal for training shadows in the event the Venue personnel needs to change. If the size or arrangement of the Venue necessitates that the Artist wear a lavalier microphone, the Audio-Video Programmer/Operator must also be a skilled Audio Engineer.

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## Load Out

Load out usually occurs directly after the last performance of the show with the show crew. At minimum two people are needed to breakdown and pack the Company scenery for transport. Timing and personnel of the load out beyond the Company scenery or the restore of the Venue shall be at the Venue's discretion.

## STAGING AND SOFT GOODS

The Venue stage space must have at minimum a fully visible 48'0" wide by 25'0" deep by 16'0" tall playing space, which can include stage aprons. Spaces that have a smaller width can be accommodated on a case by case basis in consultation with the Artist. The Work must be presented in a single sided or proscenium orientation due the crucial nature of the projection to the Work. If the venue has a smaller width than the minimum outlined above, this will narrow the available audience seating, since all three screens are necessary to the Work. It is preferred due to the intimate nature of the work that the audience be at the same level or above, not below, the level of the stage. The stage deck of the playing space should be painted black without any protrusions, divots, or safety hazards. If the Venue has visible space offstage or upstage of the playing space, the Company prefers this space is fully masked, preferably with black velour masking to provide a unified background for the Work. The piece does not use a main curtain or downstage traveler. The stage and scenery must be visible during audience seating. The stage should be swept and towel mopped prior to each rehearsal and performance.

## COMPANY SCENERY

The Company scenery is composed of (3) aluminum framed upright projection screens with weighted feet and white tendu screens. To begin discussions with the Company about the exact placement of Company scenery, please review Attachment A. The Company will produce a drawing of the scenery placed in the Venue ground plan at minimum one month prior to the engagement.

The scenery arrives in 3 large soft bags. Each bag contains:

- 3 Short Pipes
- 7 Long Adjustable Pipes
- 3 Custom Borroughs
- 3 X-base plates
- 3 X-base plate cylinders w/ flathead bolt
- 1 Screen surface

Company scenery takes less than 2 hours to assemble in most circumstances under the supervision of the Lighting Designer/Stage Manager with (2) Stagehands. To

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understand the assembly process please read Attachment G. The Presenter will provide the following equipment to ensure successful assembly, use and disassembly of the Company scenery:

- (2) 8'0" Ladders.
- A clean stage surface, preferably covered in fresh plastic sheeting.
- (2) or more 8" C-wrenches for assembly.
- (9) black 25lbs sandbags to secure the feet of the screens.
- Tieline to help tension the screens and provide parallel screen edges.

## LIGHTING

To begin discussions with the Company about a light plot adapted specifically for your venue, please review Attachment B. Please note that venues that have a trim height significantly above or below 18'00" from the stage deck will have significantly different inventory than that listed below. The light plot does not need to be fully masked unless the venue traditionally masks their light plot. The light plot does not include any lighting needed for ASL interpretation or post-show discussions, although the Company has found this light plot can typically encompass those needs. The Company will provide at minimum (1) month in advance a light plot adapted to the Venue. The light plot should be fully hung, circuited, and wrung out prior to the Company arrival.

The Presenter will provide a minimum of one personnel lift or "Genie" lift and multiple ladders in good working order, capable of reaching all lighting positions for hang, focus, and notes. The Presenter will provide all lighting equipment, color or gel, and templates or gobos necessary to execute the adapted light plot.

### Requested Lighting Inventory

All lights should be well maintained and recently bench-focused. Please see Attachment B for a typical light plot, Attachment C for a Loads and Channels Report, and Attachment D for a typical Equipment and Color Count. Contact the Company Lighting Designer/Stage Manager for an adapted light plot and other lighting paperwork.

#### *Units*

(3)	ETC Source Four 26°	575w
(16)	ETC Source Four 36°	575w
(2)	ETC Source 4 Lustr+ 50°	140w
(5)	ETC Selador D60	150w
(3)	ETC Source 4 PAR WFL	575w

#### *Accessories*

No accessories are needed for this engagement unless the Venue typically has top hats or eyelashes to prevent glare in certain front of house seating positions.

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### *Control*

- (21) 1.2K Dimmers (ETC Sensor+ preferred)
  - (3) 1.2K Constant Power Cards (ETC Sensor+ preferred)
  - (1) ETC Element\* (Or better EOS console) with the most recent software update and fixture library.
  - (1) A touch screen device with the appropriate ETC application to remotely control the light board with a reliable wireless connection for focus and notes.
- At minimum (2) Monitors, a keyboard, and a mouse at the tech table mirroring the light board for all technical and dress rehearsals.

At the time of writing this Rider the show has not yet been transferred to an ETC Ion, Eos, or Gio. Some additional programming time may be required to make this transition.

This Rider does not include dimmers, control or power needed for architectural, worklight or house light systems. Worklights and house lights must be controllable from the lighting console.

### *Color or Gel*

Color or gel substitutions must be approved by the Lighting Designer/Stage Manager in writing in advance.

- (3) sheets of R132.
  - (17) 6.25" cuts.
  - (5) 7.5" cuts.
- (3) sheets of R362.
  - (17) 6.25" cuts.
  - (5) 7.5" cuts.

### *Templates or Gobos*

No templates or gobos are needed for this engagement.

## **SOUND**

The Presenter will provide a professional quality sound system with stereo playback via the most recent update of QLab 4 Pro Audio software with a redundant playback system, left and right main speakers and the ability to adjust sound levels for technical and dress rehearsals. This version of the Rider does not take into account the imminent release of QLab Audio 5. The Presenter's Production Manager or Technical Director should check if the Company can make this adjustment. The sound system must be electrically isolated from lighting and free of hum or interference. All sound playback for the Work is embedded in the video files except for preshow announcements or land acknowledgements provided by the Venue or Presenter.

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In some instances, onstage monitors might be needed for the Artist to hear the audio playback. While the Artist prefers to work without a microphone, In larger proscenium spaces, a lavalier microphone, preferably a Sennheiser Evolution EW-D receiver and bodypack transmitter in a mic belt, with a tan over ear mic element, preferably a Countryman E6 in tan, with a backup unit and mic tape might be necessary for the audience to hear the Artist. At the time of writing this Rider, a microphone for the Artist in performance has not been used. Additional expense and tech time will be necessary to integrate a microphone the first time it is used, as well as the responsibility to engage a skilled audio engineer to balance and run the microphone as opposed to an audio and video operator as described above.

If the Presenter engages the Company for a post-show discussion, microphones should be provided for the Artist and any other speakers. The Presenter is responsible for all equipment necessary to support accessibility services such as a room mic or ALS. The Presenter will provide a VOG mic and a Clear-Com headset system free of interference or feedback that allows communication between the Lighting Designer/Stage Manager and all programmers or operators and a crew member backstage for the tech table and show calling position.

A full audio system plan must be provided to and approved by the Company no less than 1 month in advance of the engagement. To begin discussions around the adapted audio plan for your venue, begin by reviewing Attachment E. All audio equipment and connections must be placed, circuited, and signal/line checked prior to the arrival of the Company.

## PROJECTION

The Presenter will provide (3) identical laser projectors with the appropriate focal length zoom lenses, preferably Panasonic PT-DZ680 or similar, for each project to create a 16'0" wide by 9'0" tall image on each of the Company screens at a minimum of 50 lumens per square foot. Each company screen is 144 square feet and typically a projector need to be at minimum 7000 lumens to achieve the desired effect. The ideal distance between the projector lens and each screen is 26'0" to screen center. These projectors should be fully unobstructed by architecture or audience seating.

The Presenter will provide (2) Mac Studio computers running the most recent version of QLab 4 Pro Audio + Video on the operating system currently recommended by Figure53 for optimal performance. Each computer will be run to each projector, for a total of six HD cable runs, preferably HDMI or SDI, as well as an ethernet connection to each projector via an ethernet switch for a total of five ethernet connections for PJ Link shutter and input switching cues. The Presenter will also provide an OSC or MIDI based 'GO' button that allows for both computers to be triggered simultaneously. An operator triggering both systems individually does not meet the needs of the Work.

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Due to the complexity and necessity of the video and audio elements of the Work, the Company requires a completely redundant video and audio playback system. The Company will not perform without these redundant systems in place.

The Venue should provide a projection plan, section, and signal flow for Company review and approval at minimum 1 month prior to Company arrival. To begin the discussion of the projector specifications and placement, begin by looking over Attachment F. Projectors, cabling, control, software licenses, triggers, etc, must be installed, tested, and in good working order prior to the Company's arrival.

## STAGE MANAGEMENT POSITION AND COMM

The Presenter will ensure from Day 1 of the schedule until the first performance a completely unobstructed tech position for Lighting Designer/Stage Manager that is at or near the center of the audience seating with a tech table, (2) screens with a keyboard and mouse mirroring the lighting console, (1) screen with a keyboard and mouse mirroring the QLab Audio and Video computer, (1) Little-Lite or similar dimmable lighting, and power for personal devices, as well as a headset free of interference or feedback that allows communication between the Lighting Designer/Stage Manager and all programmers or operators and a crew member backstage.

The Presenter will ensure from the first performance a completely unobstructed front of house show calling position for Lighting Designer/Stage Manager with (1) screens showing the lighting cue stack, (1) screen showing the QLab cue stack, (1) Little-Lite or similar dimmable lighting, and power for personal devices, as well as a headset free of interference or feedback that allows communication between the Lighting Designer/Stage Manager and all programmers or operators and a crew member backstage.

## DRESSING ROOMS AND WARDROBE

Presenter will provide the following in good working order for use by the Company:

- 1 clean iron and ironing board (for the costumes).
- 1 clothing steamer.
- 1 washing machine.
- 1 dryer.

Presenter agrees to provide a clean, temperature controlled dressing room with a minimum of 3'0" of mirror and counter space with racks, hangers, access to a shower and sink and some mechanism for securing personal effects during rehearsals and performances.

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No wardrobe personnel are required for the presentation of the Work.

## COMMUNICATION

Both the Artist, their representatives and Company personnel, the Presenter, and the Presenter's Production Manager or Technical Director agree to communicate in a timely and respectful manner via phone, video call, and email. The Company does employ its personnel full time, and adequate lead time should be allowed for all responses.

The Presenter agrees to provide accurate and current Venue drawings and inventories, both PDF and Vectorworks, at the time of signing the agreement.

The Company agrees to provide an adapted ground plan and light plot at minimum (1) month prior to the engagement.

## PROGRAM COPY AND DESIGN

The Presenter agrees to provide a program, either physical or digital, to all audience members that includes the annotated bibliography of the Work. The Artist must review and approve the final program copy and design at minimum (1) week prior to their arrival for the engagement.

## ACCESSIBILITY

The Artist requests that the Presenter provide the highest level of accessibility support that the Venue is capable of providing. At minimum, the Company prefers that a room mic, if the Artist is not amplified, and Assistive Listening System be provided. The Artist is prepared to work with an Indigenous or BIPOC ASL interpreter, should one be provided and additional rehearsal time is allowed to work with the interpreter in the technical rehearsal process. Due to the text heavy nature of the work, an audio description script for the work is not available at this time.

## DECOLONIZATION

The Company requests that the Presenter provide a recorded land acknowledgement to play before the beginning of the performance. If the Presenter or Venue does not have a land acknowledgement practice, the Company suggests starting with the article "[A Guide to Indigenous Land Acknowledgement](#)". The land acknowledgement is part of how the Artist begins the dialogue of the show and is therefore artistically important to the Work.

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SIGNATURE PAGE

***I have read, understand, and agree to the details outlined in the “In the Court of the Conqueror Technical Rider” Version 1, As of 04/01/2022.***

AGREED AND ACCEPTED BY THE PRESENTER OR AUTHORIZED REPRESENTATIVE OF THE PRESENTER:

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name

\_\_\_\_\_  
Venue/Presentation Organization

\_\_\_\_\_  
Date

Please initial each page to indicate your understanding and agreement:  
Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

## ATTACHMENT A - SCENIC GROUND PLAN AND SECTION

[Link to PDF of Ground Plan and Section](#)

[Link to Vectorworks 2022 of Ground Plan and Section](#)

Please initial each page to indicate your understanding and agreement:  
Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

# ATTACHMENT B: LIGHT PLOT AND EQUIPMENT LIST

From Lightwright as of 04/01/2022

## INSTRUMENT TYPE COUNT

Qty	Instrument Type	Load	
5	ETC Selador D60	150w	5
3	ETC Source 4 26°	575w	3
16	ETC Source 4 36°	575w	16
2	ETC Source 4 Lustr 50°	140w	2
3	ETC Source 4 PAR WFL	575w	3
TOTAL LIGHTS:			29

[Link to PDF of Lighting Plan and Section](#)

[Link to Vectorworks 2022 Lighting Plan and Section](#)

### NOTES FROM COMPANY

This light plot is intended for the ideal theater size. For venues with trim heights that are significantly above or beneath 18'00" these documents serves as a guide that will allow you estimate how to scale the equipment list.

Contact the Company Lighting Designer/Stage Manager for an adapted light plot for your venue.

Please initial each page to indicate your understanding and agreement:  
Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

## ATTACHMENT C: LOADS AND CHANNELS REPORT

*From Lightwright as of 04/01/2022*

### LOADS & CHANNELS IN SYSTEM A

Load	Range	Qty	Channels
Lights	1.2kw or less	29	(1-9, 11-12, 21-24, 31-33, 41-45, 51-52, 61-64)
Total:	29 channels		

The smallest single load is 140 watts.

The largest single load is 575 watts.

#### *NOTES FROM COMPANY*

Please note that the Company has built the show to fit within a (24) 1.2K dimmer system with (3) dimmers replaced with constant current cards to support the LED units.

This configuration of the dimming system allows the dimming system to remain the same if units need to be added for a lower trim height or ganged at a higher trim height.

This report does not include dimmers or power needed for architectural, worklight or house light systems.

Please initial each page to indicate your understanding and agreement:  
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## ATTACHMENT D: COLOR COUNT

From Lightwright as of 04/01/2022

### COLOR COUNT

#### Color Cuts



R132

6.25 size, 6.25" diameter 17 cuts

7.5 size, 7.5" diameter 5 cuts

---

Total: 22 cuts



NC

6.25 size, 6.25" diameter 4 cuts

7.5 size, 7.5" diameter 3 cuts

---

Total: 7 cuts



R362

6.25 size, 6.25" diameter 17 cuts

7.5 size, 7.5" diameter 5 cuts

---

Total: 22 cuts

---

#### NOTES FROM COMPANY

The Company DOES NOT travel with color.

x

Do NOT substitute color without Company approval.

There are no templates in the show.

The show is built to have LEDs. If LEDs are unavailable, this document does not apply and an adapted and larger color count will be needed.

Please initial each page to indicate your understanding and agreement:

Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

## ATTACHMENT E: SOUND PLAN AND I/O

<u>INPUT</u>	<u>OUTPUT</u>
1 - QLAB A LEFT - MAIN - Send to Mains and Monitors	1 - MAIN STAGE LEFT - Receives QLAB A, QLAB B, LAV 1, LAV 2
2 - QLAB A RIGHT - MAIN - Send to Mains and Monitors	2 - MAIN STAGE RIGHT - Receives QLAB A, QLAB B, LAV 1, LAV 2
3 - QLAB B LEFT - BACKUP, MUTED UNTIL NEEDED - Send to Mains and Monitors	3 - MONITOR STAGE LEFT - Receives QLAB A, QLAB B
4 - QLAB B RIGHT - BACKUP, MUTED UNTIL NEEDED - Send to Mains and Monitors	4 - MONITOR STAGE RIGHT - Receives QLAB A, QLAB B
5 - LAVALIER 1 - MAIN - Send to Mains and ALS	5 - ASSISTIVE LISTENING SYSTEM - Receives Lav 1, Lav 2, Room Mic
6 - LAVALIER 2 - BACKUP, MUTED UNTIL NEEDED - Send to Mains and ALS	
7 - HH WX 1 - Send to Mains	
9 - HH WX 2 - Send to Mains	
10 - ROOM MIC - Send to ALS if Lavs not used	

[Link to PDF of Sound Plan and Section](#)

[Link to Vectorworks 2022 Sound Plan and Section](#)

Please initial each page to indicate your understanding and agreement:  
 Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

## ATTACHMENT F: PROJECTION PLAN AND I/O

<b>INPUT</b>	<b>OUTPUT</b>
1 - QLAB A - Send to Projectors 1, 2, 3	Projector 1 - Recieves QLAB A + B, PJ LINK A + B
2 - QLAB B - Send to Projectors 1, 2, 3	Projector 2 - Recieves QLAB A + B, PJ LINK Control A + B
3 - PJ LINK - Send to Projectors 1, 2, 3	Projector 3 - Recieves QLAB A + B, PJ LINK Control A + B
4 - PJ LINK - Send to Projectors 1, 2, 3	

[Link to PDF of Projection Plan and Section](#)

[Link to Vectorworks 2022 Projection Plan and Section](#)

Please initial each page to indicate your understanding and agreement:  
Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_

ATTACHMENT G: Scenic Assembly Instructions

[Link to Assembly Instructions](#)

Please initial each page to indicate your understanding and agreement:  
Presenter \_\_\_\_\_ Presenter Technical Representative \_\_\_\_\_