



## THEATRICAL TECHNICAL RIDER

Revised: May 2017

Technical Contact: Brant Murray, brant@brantmurray.com

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### SHOW DETAILS

A one-woman show written and performed by Joanna Rush, and directed by Lynne Taylor-Corbett. *Kick* follows one woman's hysterical and heart-breaking journey from "Outstanding Catholic Youth of the Year" to the stage of Radio City Music Hall and the cast of "A Chorus Line." Tap dancing her way through rape, rehab, and wrecked relationships, *Kick* is a joyful kaleidoscope of faith, femininity, sexual repression, and spiritual awakening. Rush portrays a colorful cast of characters ranging from uptight clerics to sexy chorines, and growing boys of all ages. Hilarious, irreverent and moving, Joanna Rush's *Kick* leaves audiences - male and female, of all ages - invigorated and inspired.

### OVERVIEW

The following are the "ideal" requirements for a theatrical performance of *Kick*. It is understood that not all rider specifications may be able to be met by the producing organization. We have performed in a variety of venues with a wide range of technical specifications. We will always do our best to accommodate the venue and adapt as needed. The best venue stage scenario creates an intimate relationship between artist and audience.

### STAGE

The following stage dimensions represent clear floor space (no obstructions between masking and/or walls) and clear height (no hanging obstructions from lighting grid, rigging, and/or ceiling). If your venue stage dimensions are smaller than the minimum dimensions shown below, please contact us to discuss the accommodation of the artist and our set upon your stage.

Minimum Stage Dimensions: 20'-0" wide, 15' deep, 10' high

Maximum Stage Dimensions: 40'-0" wide, 30' deep, 20' high

#### Floor Surface:

A flat, level, and clean surface, safe from all obstructions, protrusions (nails, screws, etc.), and debris shall be provided by the venue. If the venue stage is raked, please alert us to the angle of the rake (no more than 1/4" per foot is requested). Stage shall be swept and damp mopped by the venue prior to the arrival of the artist for spacing and technical rehearsals, and before each performance. A sprung wood floor is the ideal performing surface. Other acceptable surfaces include painted and/or sealed wood and permanent marley flooring. The color of the floor surface should be a neutral color, such as flat black paint or dark stained wood.

Please note: A concrete performance surface is not acceptable.

#### Entrances & Exits:

At least one egress point from the dressing room location to the stage is required. Once the artist takes the stage at the top of the show, she never leaves the stage until after the curtain call. Access to the stage from either stage left or stage right is acceptable. An upstage crossover is not needed.

#### Masking:

Depending on the type of venue (proscenium, black box, studio, etc.) masking is preferred but not required. We are able to perform the show in a "bare walls" scenario. If the venue is a proscenium theater with masking, a standard three-wing configuration with legs and borders is acceptable. Black velour masking is preferred.



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### STAGE (continued)

#### Backdrop/Cyc:

Depending on the type of venue (proscenium, black box, studio, etc.) a velour backdrop and/or cyc is preferred but not required. We are able to perform the show in a "bare walls" scenario. If the venue is a proscenium theater with a cyc (with or without a bounce sheet), a black scrim downstage of the cyc is required for blackouts and/or dark cues where cyc lighting will not be used. A black velour traveler concealing the upstage wall is also acceptable. If a cyc is not provided, the color of the backdrop should be a neutral color.

### SCENIC ITEMS AND PROPS

If the stage is to be used by another production during the technical rehearsal and performance period of *Kick*, adequate on-site storage for the following items shall be provided by the venue.

#### Scenic Items provided by the artist:

- (3) wooden cubes, 18" wide x 18" high x 18" deep, dark walnut stain
- (1) wooden "parson's table", 60" wide x 40" high x 24" deep, dark walnut stain  
[for storage, the table can be broken down into three sections if needed]
- (1) 60" wide ballet barre as an "alternate" to the parson's table, if venue stage depth is limited

#### Scenic Items to be provided by the venue:

- (1) 30" high backless wooden bar stool (natural or walnut stain preferred)  
[see image below for reference]



#### Props to be provided by the artist:

- (1) double-sided fabric banner, approximately 56" wide x 38" high, on a wooden rod (which attaches to the underside of the parson's table)
- (1) bubble tray, wand, and liquid
- (2) water bottles
- (1) small towel

#### Shipping:

If the artist is traveling by plane or train to the venue location, the producing organization shall arrange for round-trip shipping of artist's scenic and prop items mentioned above, or provide suitable alternatives.



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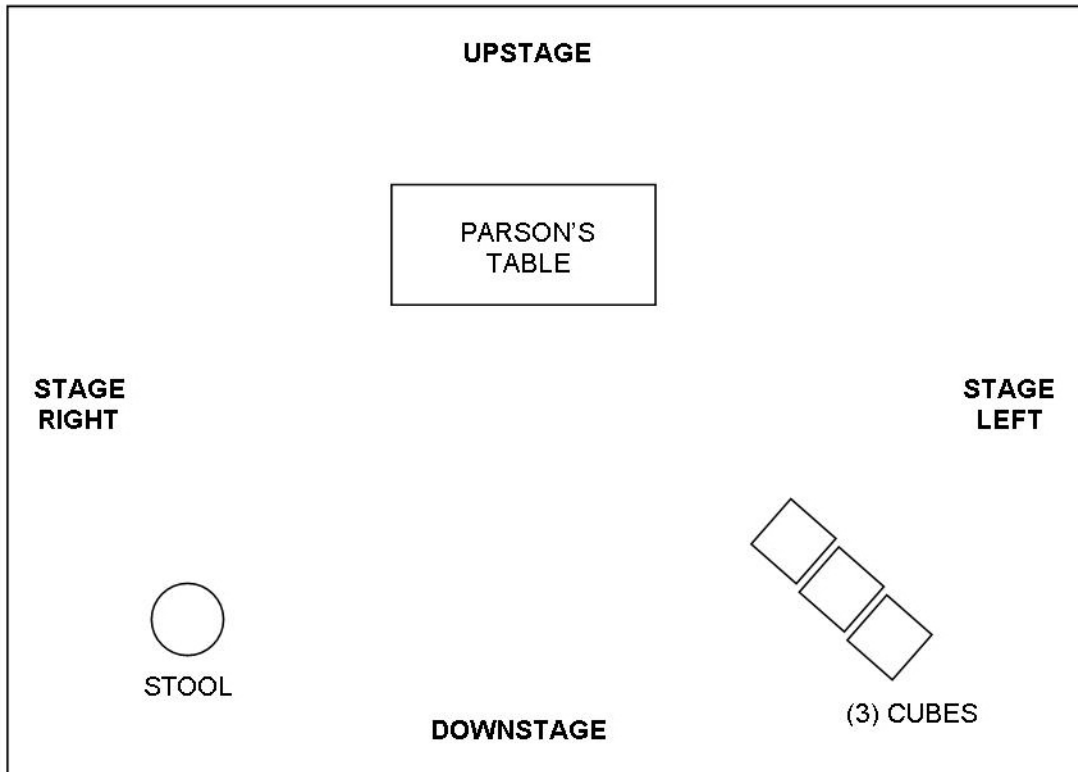
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## STAGE LAYOUT

The following image represents the stage layout of the scenic items. Based upon the dimensions of the venue stage, the relative distance between scenic pieces will be adjusted as needed. In summary, the parson's table occupies up center, the stool occupies down right, and the cubes occupy down left. Adequate space shall be provided for the artist to perform between the upstage edge of the parson's table and the upstage wall/cyc/traveler. In addition, adequate space shall be provided for the artist to perform around the stool and cubes.



## AUDIO

### Sound Amplification and Playback:

The venue shall provide a sound amplification and reinforcement system capable of providing sufficient audio for the audience depending on the size of the venue. If needed, based on the size of the venue, on-stage monitors shall be provided for the artist to hear the sound cues. The venue shall provide an audio mixing console capable of inputs (as specified below) and outputs for the main house speaker system and auxiliaries for the on stage monitors (if needed). The performance space should be "equalized" to eliminate any unwanted resonant audio frequencies.

### Sound Cues:

The production requires 34 pre-recorded sound cues. The artist can provide sound files as an audio CD or "mp3" files. The venue shall provide a CD player (with stereo outputs) or a computer playback system (such as iTunes or Q-Lab, with stereo outputs) to reproduce the sound cues in the venue (and on-stage if needed).



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### AUDIO (continued)

#### Artist Microphone:

Dependent on the size of the venue, the artist may need vocal amplification for larger venues. The use of a microphone shall be at the discretion of the artist. If vocal amplification is needed, the following items shall be provided by the venue:

- (1) wireless over-the-ear lavalier microphone and transmitter
- (1) spare wireless over-the-ear lavalier microphone and transmitter, on a separate channel
- (1) roll of waterproof medical "skin tape" to affix the microphone armature to the artist's head for stability
- (1) non-lubricated backpack sweat protector condom to encase the wireless transmitter
- (1) two-channel wireless microphone receiver connected to the audio console

#### Talk Back Microphones:

If a post-show talk back is requested and approved by the artist, the venue shall provide a wireless hand-held microphone for audience questions (if needed based on the size of the venue).

### LIGHTING

#### Overview:

Depending on the type of venue (proscenium, black box, studio, etc.) theatrical lighting is always preferred but not required. We are able to perform the show in a "lights up/down" scenario. At a minimum, the ability to blackout the stage shall be provided by the venue. When an adequate theatrical lighting system is provided, approximately 40-50 lighting cues are written for the production. If the venue can provide a theatrical lighting and control system, the following objectives listed below are requested by the artist.

#### Lighting Areas:

Dependent on the size of the stage, the ability to isolate to nine (preferred) or six areas as follows.

<u>Nine Areas:</u>	Up right	Up center	Up left
	Stage right	Center Center	Stage Left
	Down right	Down Center	Down left

<u>Six Areas:</u>	Up right	Up center	Up left
	Down right	Down Center	Down left

#### Lighting Washes:

Depending on the capabilities of the lighting system and the available inventory in the venue, the following lighting systems are requested. If possible, all washes listed below should be channeled appropriately for the stage space, matching the area listings above.

- Warm front light stage wash
- Cool front light stage wash
- Blue back light stage wash
- Neutral back light stage wash (ex: no color or another pale color)
- SL side light, or dance boom, system with the ability to change color (scrollers, LEDs, etc.)
- SR side light, or dance boom, system with the ability to change color (scrollers, LEDs, etc.)
- Template break-up wash (to create an outdoor atmosphere)



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### LIGHTING (continued)

#### Lighting specials:

Depending on the capabilities of the lighting system and the available inventory in the venue, the following lighting specials are requested.

- (3) specials isolating the scenic elements (table, stool, and cubes)
- (1) center center special
- (1) "Airport 79" special

#### Lighting follow spot:

Depending on the capabilities of the lighting system and the available inventory in the venue, a follow spot, provided by the venue, is used in the overall design of this production. A follow spot is not necessary, but does add a wonderful element in the overall production design. For larger venues, a conventional arc or incandescent follow spot in the center front of house position is requested. The follow spot shall be equipped with a color boomerang, iris, and dowser. For smaller venues, a Source Four ellipsoidal (barrel dependant on throw distance) on an upright base has been used in many previous productions. The Source Four follow spot shall be equipped with a "drop-in" iris and have gel frames available for color changes. The intensity of the Source Four shall be controlled by the lighting console as part of the overall cueing of the production. If a connection to the lighting console cannot be accomplished, then a manual rheostat dimmer, controlled by the follow spot operator, capable of safely dimming a 5A load at 120V, shall be provided by the venue.

### COSTUME

#### Artist's Costume:

The artist will provide her costume for the production. In addition to the costume worn for the duration of the production, the artist will provide a "minister's robe" which shall be concealed on stage during the pre-show setup. The artist shall put on the minister's robe on stage during the final sequence of the production.

#### Preparation and Cleaning of Costume:

The venue shall provide (1) hanging rack and (1) steamer in the artist's dressing room. The venue shall also provide an appropriate power outlet to match the amperage of the steamer, and an appropriately rated extension cord (if needed).

Depending on the number and frequency of performances, the venue shall provide someone to wash the artist's garments on a daily basis, at the artist's discretion.

### DRESSING ROOM

#### Facility:

Venue shall provide a private, secure, lockable, clean, and well-lit dressing room with good HVAC (heating, ventilation, and air conditioning) in close proximity to the stage. The dressing room shall be equipped with a lit mirror, chair, and makeup table at a minimum. The items mentioned above in the "COSTUME" section shall also be provided by the venue. The dressing room shall contain a private bathroom, or one within close proximity, which contains a sink, toilet, and shower with functioning hot and cold water supply. Venue shall provide towels and hand soap.



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### DRESSING ROOM (continued)

#### Amenities:

Venue shall provide room temperature water, preferably spring water, in the dressing room. For each performance, please provide one pitcher of water with disposable cups, or three pint-sized bottles.

### TALK BACKS AND PANEL DISCUSSIONS

At the artist's discretion, she is willing to participate in post-show talk backs with the audience, and panel discussions scheduled on non-performance days. Artist shall be given at least 24 hours notice of all talk-backs and discussions, and it is the artist's right to cancel her appearance at these functions for any extenuating reason. For post-show talk backs, please allow the artist ten minutes upon exiting the stage after the curtain call to refresh herself before the talk back commences. The venue shall provide a comfortable chair for the artist during talk backs and panel discussions. See "SOUND" section for details on microphone usage, if needed.

### TECHNICAL CREW

The producing organization shall provide one audio console operator and one lighting console operator for all technical rehearsals and performances. The producing organization shall also provide adequate crew to "load in" and "load out" the production as needed. The artist can provide a script copy that contains lighting and sound cues for a stage manager to call the show. The stage manager shall be hired by the producing organization or provided by the company. The stage manager shall be in attendance at all technical rehearsals.

### LODGING, TRANSPORTATION, AND PER DIEM

For all venues outside of the Boston, Massachusetts metro area, the producing organization shall provide lodging and round-trip transportation for the artist.

For extended technical and performance periods (seven or more calendar days) when the artist is in residence, the producing organization shall provide a daily per diem to the artist, or be willing to reimburse the artist for receipts turned in to the producing organization for acceptable expenditures.

#### Lodging:

The producing organization shall provide hotel accommodations for the artist. One non-smoking room with a king size bed and attached bathroom is requested. Check-in shall be at least one day prior to the first technical rehearsal and/or performance date. Check-out shall be at least one day subsequent to the final performance date. Non-acceptable hotel chains include Motel 6, Red Roof Inn, and Super 8. For extended technical and performance periods (seven or more calendar days) when the artist is in residence, the producing organization shall provide an "extended stay" hotel room with kitchen so the artist may prepare her own meals.



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### LODGING, TRANSPORTATION, AND PER DIEM (continued)

#### Proximity and travel between lodging and venue:

The location of the hotel shall be convenient to the performance venue. Acceptable walking distance between hotel and performance venue is one-quarter mile, and the artist shall have the right to request transportation if needed. If the artist has driven a vehicle to the hotel, and the hotel requires a parking fee, the producing organization shall also cover this parking fee.

If the venue is not within walking distance of lodging, then the producing organization shall cover mileage, at the current compensation rate, for the artist's vehicle, or provide round-trip ground transportation. If the artist shall be taking a livery or taxi, the producing organization shall reimburse the artist for receipts turned in to the producing organization for acceptable travel expenditures.

#### Venue parking:

If the artist has driven a vehicle to the venue, please provide one parking space in close proximity to the venue. If venue parking is located within a "paid parking" area, the producing organization shall cover this parking fee.

#### Transportation:

Producing organization shall cover the cost of round-trip travel to the venue for flight, train, or auto as stated below.

Flight: provide one round-trip coach class ticket departing from Logan International Airport (BOS) to an airport convenient to the venue location. Non-stop flights are preferred, but one-stop flights are also acceptable. A flight with two or more stops shall be approved by the artist prior to booking. All layovers are to be a minimum of 60 minutes. Provide ground transportation, or reimbursement to the artist, from the arrival airport to lodging or venue.

Train: provide one round-trip coach class ticket departing from Amtrak Boston South Station (BOS) to a train station convenient to the venue location. Direct trains are preferred, but one change of trains is also acceptable. A train route with two or more changes shall be approved by the artist prior to booking. All train station changes to be a minimum of 60 minutes from arrival to boarding. Provide ground transportation, or reimbursement to the artist, from the arrival train station to lodging or venue.

Auto: If the performance venue is within driving distance of Boston (less than four hours), the artist has the right to drive her own vehicle, or rent a vehicle. Provide reimbursement for mileage, at the current compensation rate, for the artist's vehicle, or cover the cost of the round-trip rental vehicle with insurance rider.

#### Additional company personnel:

Producing organization shall provide lodging, transportation, and per diem for additional company support personnel as needed. Depending on the scope of the production, these arrangements may not be necessary. This discussion between the artist and producing organization shall include the company's director, production manager/lighting designer, and stage manager at a minimum. The same terms and conditions mentioned above for the artist shall also apply to these personnel with travel from their respective home cities.



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### ACKNOWLEDGEMENT OF RECEIPT OF THIS RIDER

A representative of the producing organization shall sign and date in the areas below, returning one copy to the artist no less than thirty calendar days prior to the first public performance. By signing below, the producing organization acknowledges the receipt, understanding, and agreement of the specifications contained within this technical rider.

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Signature of representative

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Printed name of representative

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Date