



**TRAVELING LIGHT
TECHNICAL REQUIREMENTS
(3 actors, 1 pianist)
*What We Need to Do the Show***

NOTE: This rider has been developed to cover a wide range of performance settings. Depending on your audience size and the space in which the show takes place, some components of this rider may be negotiated and amended as part of the contract process. Once the contract is executed and a final version of the rider is attached, all rider components must be delivered as agreed.

This rider regarding The Water Coolers (hereafter referred to as Artist) is herein made a part of the attached contract.

- Please read carefully prior to signing contract or rider.
- Client agrees to provide the following items and/or services in the manner specified.
- Please distribute a copy of this rider to all staff involved in said technical set up.

THERE ARE SEVEN MAIN COMPONENTS:

1. Sound
2. Piano/keyboard
3. Lights
4. Screens (**KEYNOTE PERFORMANCES ONLY**)
5. Rehearsal and sound check
6. Stage and dressing room (green room)
7. Performance Environment

Please read these specifications carefully and completely. Let us know immediately if you have concerns regarding these requirements, or if your sound and/or light estimates seem unusually high. Questions or concerns: please contact our Company Manager, Peter Brown: 917-279-5953, PeterB@seethewatercoolers.com.

1. SOUND

A. Mixing board and amplification:

1. A mixing board with at least seven input channels and two separate monitor-out channels. Board should be located near the light board—typically in the rear of the house.
2. DI Box—for connecting the electronic keyboard into the sound system (not necessary if using an acoustic piano).
3. Compression for vocal channels is required.
4. Amplifier(s) sufficient to send clear sound to the full room.
5. 1/3 octave equalizer(s) to enhance sound quality to room and/or monitors.
6. At least four quality speakers for the house (two, if the audience is 100 or less). These should be set up at least 5 feet off the ground so the people in the front row can enjoy the show too.

B. Monitors: 3 monitors running 2 separate mixes (2 monitors onstage for the actors running the same mix and 1 monitor next to the pianist running a separate mix).

C. Microphones: 5 Matching Hand UHF Wireless Microphones (Shure Beta 87 heads).

1. Three will be set up on stage (on the mic stands we bring with us).
2. One will need to be set up on a boom (for piano mics) next to the keyboard/piano.
3. One will need to be set up backstage.

*New batteries and/or recharging are required for rehearsal and performance.

D. An experienced sound technician: a dedicated technician throughout all specified load-in, rehearsal, and performance time; musical theatre experience is preferred.

E. All necessary cables: must be provided from rental company with equipment.

F. Please have all specified sound elements ready for use at the agreed-upon time of arrival.

2. PIANO/KEYBOARD

A. Electronic Piano/Keyboard vs. Acoustic Piano: An electronic piano/keyboard is preferred. An upright acoustic piano would be a second choice—for space and volume considerations. A baby grand or concert grand piano is acceptable as a final option. In any case, the piano must be in excellent condition.

B. The electric piano/keyboard: it should be of high quality, full-sized (88 key), touch sensitive, with weighted keys. Our keyboard recommendations are: (any of these or newer models are fine)

1. Yamaha CP33 or P140 or P150 or P200 or S90 or Clavinova series (preferred)
2. Roland RD700 or RD700SX or A90
3. Kurzweil PC2X or K2600XS (we recommend against using older models of this keyboard, such as P88)

C. Keyboard accessories: in addition to the keyboard, we require the following:

1. Sustain pedal
2. Keyboard Stand
3. Music Stand or Music Stand Attachment
4. Music Stand light
5. Electrical outlet or cord reaches keyboard
6. DI Box (for connection to sound system)

D. If an upright acoustic piano, a baby grand or a concert grand piano is used:

1. It must be tuned within 24 hours prior to our scheduled rehearsal and sound check.
2. An additional, hard-wired mic is required to amplify the sound.

E. Location of piano/keyboard: the exact location depends upon the stage size and room layout: on the floor to the right or left of the stage works best — as close to the performance playing area as possible. If necessary, it may be placed on the stage itself. (*Please discuss specific placement during site survey.*)

F. Please have piano/keyboard ready for use at the agreed-upon time of arrival.

3. LIGHTS

A. Lighting instruments requirements:

1. We require a bright, even, full stage wash.
2. At least 3 Lekos or Par cans with 3,000 watts or more.

3. Instruments should be hung on trees or on pipe overhead. (If overhead pipe is used, it should be positioned to create front light and avoid shadows.)
4. At least one dedicated 20-amp circuit and all cables necessary for hookup.

B. Light board:

1. The minimum control necessary for the show is lights up and lights down. If other looks are possible, they can be built onsite as time permits.
2. This board should be located near the sound board – typically in the rear of the house.

C. House lights: the ability to dim the house lights just before and during our performance is required. Ideally, the controls would be located near the sound/light board.

D. Please have all specified light elements ready for use at the agreed-upon time of arrival.

4. SCREENS (REQUIRED FOR KEYNOTE PERFORMANCES ONLY)

A. We require a screen large enough to be seen by all audience members and computer projection system, including a computer with PowerPoint and a remote control with a range that enables running the slides from on stage. The Water Coolers will provide a deck both through a Dropbox and on a thumb drive onsite.

5. REHEARSAL AND SOUND CHECK

A. Prior to rehearsal: it is recommended that *at least* 30 minutes be set aside before the performers arrive onsite—can be immediately prior to scheduled rehearsal time—for our company manager to meet with the onsite crew and assess the set up.

B. Rehearsal time: a minimum of 2 hours of dedicated time in the performance space, prior to the room's opening, in which to set up the stage and conduct a FULL VOLUME sound check, involving piano, amplification, microphones, and singers. We will be setting the mix during this sound check, and it is essential for a smooth final performance.

6. STAGE AND DRESSING ROOM (GREEN ROOM)

A. Stage playing area: ideally 18' wide x 16' deep (minimum 14' wide x 10' deep)

B. Entrances/Exits and backstage crossover: We require hidden entrance/exit on both sides of the stage which are typically created with pipe and drape, ideally there would also be a backstage area allowing for the actors to cross over behind the stage without being seen by the audience, again, can be created with pipe and drop along the back of the stage if the stage is at least 4 feet from the wall.

C. 3 straight-back chairs onstage – no arms: banquet chairs are fine

D. A 6-foot props table backstage: preferably a Classroom Table (6' x 18")

E. Sight lines and proximity of stage to audience: 2 strong recommendations (as a comedy act):

1. No audience members beside or behind the stage (our show is staged to face front)
2. The audience should be as near to the stage as possible—with no dance floor, bar, food station, or significant amount of empty space between the front row and the stage.

F. Dressing room/Green room: ideally the dressing room, in addition to being large enough to accommodate 4 people, would have all of the following elements (*please discuss specific variations, if any, during site survey*):

1. 4 chairs and 1 table
2. 16 bottles of chilled water (preferred) or 2 pitchers of water and cups
3. A clothing rack to hang up the costumes
4. 2 portable, full-length mirrors
5. An iron and ironing board
6. Access to backstage without crossing through the house
7. Nearby bathrooms

G. Safety: please ensure that all stage risers and stairs are stable and securely connected; all cables running along the ground backstage are taped and clearly marked.

H. Please have all these elements ready for use at the agreed-upon time of arrival.

7. PERFORMANCE ENVIRONMENT

An exciting, enjoyable audience experience depends significantly on the performance environment.

A. Audience placement: as noted in section 5F, there should be no audience members beside or behind the stage (our show is staged to face front). The audience should be as near to the stage as possible—with no dance floor, bar, food station, or significant amount of empty space between the front row and the stage.

B. Elimination of distractions: when the performance begins the audience must be seated without distractions. This means that all table service has ceased and any bars and/or food buffets have been closed.

C. Focus: House lights must be lowered and stage lights raised to create a strong, clear focal point in the room.