



MEMORY RINGS

Created by Phantom Limb Company

Neal Wilkinson, Production Manager
Corps Liminis
ndwilkinson@earthlink.net
+1- 646-250-0410

Mara Isaacs, Producer
Octopus Theatricals
mara@octopustheatricals.com
+1-917-509-1020



PHANTOM LIMB COMPANY
MEMORY RINGS
TECHNICAL RIDER

Version 3

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SPACE AND VENUE

The basic measurements of the performance area of MEMORY RINGS are 36 feet in depth, 40 feet in width, and 21 feet in height. In addition to this performance area, wingspace not less than 12 feet offstage left and 12 feet offstage right is required. These measurements represent the minimum dimensions of the performance space in which the production can be presented as originally designed. Venues that do not meet these dimensions will require special consideration.

MEMORY RINGS is intended for a technically modern theater with seating directly opposite the performance area. Venues with surround seating or a stage with more than a minimal thrust are not ideal for this production, and would require special consideration. Audience seating should be raked at no less than 10 degrees. The venue should have flying capability, or the capability to rig flying pieces of scenery to an over-stage grid. In venues with prosceniums, the minimum dimension for the proscenium opening is 34 feet wide and 21 feet high. The stage floor must be smooth, level, paintable (or able to have a paintable surface attached to its entirety), and capable of having wheeled scenic elements of significant weight rolled on top of it.

Because of the frontal nature of the projection surfaces and numerous scenic elements, sightlines for this production are roughly limited to the venue's proscenium width. Extreme side seats may not be able to be used. Front of house projection may also require a position within the audience block, necessitating other areas that audience seating is not possible. Prior to any ticket sales, the Presenter will confer with the Company to determine preliminary seat-kills, with potential additional seat-kills being determined during Load-in.

Masking will be determined on a per venue basis. Photographs of the stage space made available to the Company prior to arrival will facilitate this decision making process.

In situations where the venue is of unique design, or is unlike other venues or presenting organizations the Company is familiar with, a site-visit by a technical advance team may be necessary prior to engagement. Presenter will provide all travel and lodging expenses if the Company deems an advance site-visit to be necessary.

SCENIC ELEMENTS

MEMORY RINGS is composed of the following scenic and prop elements, all of which travel with the company:

- Tree sculpture approximately 18' tall, 10' wide and 5' deep. Tree consists of seven framed paper elements attached to $\frac{1}{2}$ " hemp rope stretched between points/pulleys on a floor plate (positioned center stage) and points/pulleys on a pipe "mini-grid" 20' or more overhead. Wooden floor plate is weighted with scenic sand bags and rests on the floor without attachment. "Mini-grid" consists of 1 $\frac{1}{2}$ " schedule 40 steel pipe assembled with pipe clamps. It travels as a unit, and is to be attached to venue grid or fly system. Performers operate ropes rigged with self-locking pulleys to raise tree elements to height at the beginning of the performance.
- Rolling oval platform measuring 11' by 7' wide. Performers move platform throughout performance, locking it in place with two foot activated brakes. A table and four chairs are positioned on the platform.
- Two approximately 16' long parallel feather drop "bags" which are operated using one center moving pipe.

- Hemp rope and apple to attach to venue fly system to be flown in just stage right of tree. Once it is flown in, apple is detached and rope is flown out of view again. In venues without a fly system, the Company travels with a small roll drum that attaches to the tree “mini-grid” that winds the hemp rope up and down. Operation lines are run offstage to a floor pulley and operated by a stagehand.
- Four “dead hang” points consisting of puppeteer thread terminated in a aircraft cable thimble. Thread lengths are to be attached to a pipe hung off a fly system baton and flown in to allow four marionettes to hang in such a way as to give the illusion of them standing on their own accord. Position for this effect is currently TBD. In venues without a fly system, traveller track is used to slowly track hanging points onstage and off.
- Thirteen marionettes, eight sculpted animal masks, various hand props, including synthetic pine branches soaked in essential oils to contribute an olfactory effect.

MEMORY RINGS is unable to travel with the following elements. The Presenter will provide:

- White or light grey cyclorama projection surface measuring 40' wide by at least 20' tall.
- Masonite flooring with seams gaff taped measuring approximately 40' wide by 36' deep, the entirety of which is painted with a minimum of two coats of Benjamin Moore #2137-60 “Gray Owl” and sealed with at least two coats of eggshell polyacrylic. Size of performance area to be painted will be determined on a per venue basis.
- Pipe clamps or other method to attach 1 ½” schedule 40 black pipe tree “mini-grid” to the venue grid or flying system in such a way as to limit its mobility as much as possible when it's in its final position.
- Feather drop rigging consisting of two 16-20' static pipes (or system pipes or truss), a 16-20' rigged pipe or baton between them, and all pulleys and rope necessary to move central pipe up and down to activate feather drop. The necessity for daily reloading of feather drop should be a consideration when planning for rigging. In venues without fly systems, location of rigging operation for feather drop, apple rig, and dead hangs should be consolidated as much as possible.
- Flying batons for apple rig and dead hang attachment. In venues without flying batons, Presenter will provide traveler track and all necessary rigging to deliver dead hangs to a position specified by the Company.
- Black theatrical velour masking. Specific positions to be determined on a per venue basis, but legs oand or side tabs and multiple borders are most likely.
- At least one personnel lift capable of reaching scenery and electrics trimmed as high as 25' above the stage floor.
- All running and work lights necessary for performers and operators both backstage and in-house tech positions.
- In-house tech tables (see lighting section) and backstage prop/work tables as needed.
- Five clothing racks backstage for hanging costumes and marionettes.

POWER

MEMORY RINGS requires clean, separate power for Electrics, Sound, and Video. Projectors should be powered in such a way as to avoid sudden loss of power, and must not be powered by or sharing power source with lighting dimmers. Presenter will provide power conditioners if there are electrical issues in the venue.

In venues outside the Americas, the Company will require several regulated step-down transformers to convert local power to 110v, 60 Hz to accommodate the production's power needs. Converters must be appropriate for electronics, and have zero ground bleed.

VIDEO

MEMORY RINGS uses 2-4 projectors for video playback onto (2) primary surfaces: an upstage projection surface and the painted stage floor.

- Upstage – projection fills a stage-width cyclorama or projection screen, of height determined in conversation between Company and venue technicians. Front projection requires (2) identical units, with 0.8:1 or wider lenses, to create a blended image behind the center-stage scenic tree sculpture. Blending is done with Company software. Alternatively, a single rear projection unit can be used, provided the screen is of professional grade rear projection material and that there is enough upstage throw distance.
- Floor – projection fills the entire painted stage floor, and should be able to cover small vertical surfaces including tablecloths and part of the scenic tree. This is best accomplished with a single unit positioned in a very steep front-of-house position, likely with the use of a 0.38:1 ultra short throw lens. Other multi-projector options can be considered, and must be discussed in advance with Company Video Supervisor. NOTE: if floor projection is not able to cover vertical surfaces (tablecloth and tree), one or more additional projectors will need to be added – to be determined by Company Video Supervisor.

Presenter will provide projectors of at least 12,000 lumens of brightness, with appropriate lensing for full coverage of areas described above, and all cabling and adapters necessary to connect projector with Company playback system using a DVI signal. Projectors must be of 4:3 native aspect ratio, unless the Upstage surface will be covered by a single rear-projection unit, which should be 16:9 or 16:10. Projectors must have internal shutters, and must have either network or wired remote control for shutter operation from video control position installed by venue video technicians prior to scheduled video focus.

Projector model, hanging positions, and lensing are to be determined in conversation between Company and Presenter on a per venue basis. This conversation must occur with enough time prior to the Company's arrival for the replacement of projectors if they do not meet the Company's approval. Presenter should also be prepared to replace any projector deemed by the Company to be unacceptable during load-in or video focus within a maximum of 12 hours.

The Presenter will provide all hanging hardware and materials necessary for the positioning of projectors in a vibration and movement-free manner. The Presenter will provide a means for venue and Company technicians to access these projectors in their final position for the extent of load-in and during note periods as needed in a manner in which would in no way disturb their positioning.

Company video operator is located front of house next to the audio mix position during performances. Presenter will provide (1) 20 amp circuit in this area to power video control equipment. Power for video operator position and for projectors must be separate from lighting (not on a dimmer), uninterrupted, and under the control of the Company video department for the entirety of the engagement.

Presenter will provide (1) 20-inch LCD display with DVI input for video operator position.

Company will provide:

- Mac Pro tower, running QLab video playback software
- Keyboard and mouse

Due to the fragile nature of video equipment, particular care must be taken by venue personal when handling this equipment, including prior warning when powering down or unplugging any electrical power or signal cables.

PLEASE NOTE: Any damage caused by improper handling of Company equipment, including damage caused by unexpected loss of power, will be the responsibility of the Presenter.

LIGHTING

MEMORY RINGS requires a computerized lighting console with two DMX 512 universes, cue tracking and multi-part cue capability. The console must be well maintained, and capable of handling no fewer than 200 channels and 300 cues. It must have 2 timed fader pairs, minimum 24 programmable sub-masters. In addition, the console must have remote monitors or be moveable to a tech table located in the

middle of the audience block for the rehearsal period prior to the first public performance. If the board does not have two DMX universes, provisions must be made so that the board can address separate DMX devices. Some lighting and video cues may be integrated, the console must be able to send midi signal triggers to the Company's video playback system. Presenter will provide all necessary hardware and software for the lighting console to send midi signal from console to video playback computers. Presenter will inform the Company lighting supervisor of the manufacturer and model of the venue's lighting console with enough time prior to arrival for replacement of the console if it does not meet the Company Lighting Supervisor's approval.

Company will provide specific lighting information and light plot for each venue. If a show disk does not exist that is compatible with the venue's console, the Company will provide a list of cues to be programmed into the lighting console prior to the Company's arrival. MEMORY RINGS requires a minimum of 170 dimmers at 2.4kw. All dimmers must operate on DMX 512 protocol. Company will attempt to maximize use of venue lighting inventory and minimize rental units. Presenter is responsible for the acquisition or rental of any additional instruments necessary to supplement the venue's inventory to fulfill the light plot. Any substitutions for instruments specified in the light plot must be approved by the Company Lighting Supervisor prior to the Company's arrival. Presenter will provide all gel (color filters) needed for the duration of the engagement. Presenter will provide all lighting accessories (including but not limited to: floor mount plates, side arms, barn doors, irises, and black wrap) deemed necessary by the Company Lighting Supervisor for the duration of the engagement. Presenter will determine and provide all cabling necessary for the realization of the light plot and for any position changes that may occur during lighting focus and note sessions.

The light plot consists of approximately 200 conventional lighting instruments, most of which are ellipsoids (profiles). Where available ETC Lustre+ LED Parcans will be used to reduce number of overhead lighting units. As well as overhead positions, light plot incorporates use of 8 12'-0" Lighting Booms and 8 6'-0" Lighting Booms. Wherever possible, equipment should be ETC Source 4 ellipsoids or instruments of a comparably recent age as ETC fixtures (e.g. Strand SL series, Selecon). Because of the heavy use of video projection throughout the production, it is extremely important that all ellipsoids be properly bench focused prior to being hung. Any instruments that are not able to focus to a clean, sharp shutter cut with negligible halation will affect the clarity of the video image and unusable for this production. Presenter will replace any instrument deemed by the Lighting Supervisor during load-in or lighting focus to be unacceptable for this or any reason.

Presenter will provide at least one personnel lift capable of reaching electrics trimmed as high as 25' above the stage floor. Presenter will provide a tech table at the center of the audience block for the use of the Company Lighting Supervisor for the entirety of Load-In. This table must be of sufficient size to accommodate the lighting console, 3 monitors and both the Company Lighting Supervisor and Company Stage Manager. Presenter will also provide a tech table immediately in front of the lighting tech table for the Company Director. This table should have a power and a dimmable light source. All tech tables must be black or covered with black fabric. Seating for all tech table positions must be the standard audience seating of some comfortable alternative.

PLEASE NOTE: All lighting units must be hung and circuited with color in place and dimmers patched prior to the commencement of load-in of Company's scenery and equipment.

AUDIO

The soundscape for MEMORY RINGS is an 8-channel multi speaker design consisting of a Main Stereo Proscenium System, an Onstage Stereo System, a Dual Stereo Subwoofer System and House Side Fills (surrounds) System. The Main Stereo Proscenium System of speakers must consist of 2 cabinets in wide stereo at the sides of the proscenium with a pair of subwoofers in standard venue position. If the standard venue speaker positions are deemed inappropriate for the design by the Company, the Presenter will adjust positions according to the preferences of the Company at any point prior to or during the engagement. No center cluster is currently used in the sound design, if standard venue speaker positions include a center cluster, Presenter may need to remove it for the duration of the engagement if it is deemed to obstruct video projections or sightlines by the Company. The Onstage Stereo System consists

of 2 monitor speakers hung from the flying pipe immediately downstage of the upstage projection cyc/screen or in standard venue dance side-fill positions. House Side Fills (surrounds) are to be positioned at the midway point of the house on either side of the audience block. Additional speaker positions may be necessary to realize the sound design and will be determined on a per-venue basis. Preferred speakers are the Meyer powered series cabinets (of the UPA1P, CQ1, UPM, UPJ variety) and 600HP (or larger) subwoofers. Presenter will provide and install all speakers, amplification, as well as all ATA regulation rigging hardware required to fly speakers as needed. Presenter will also determine, provide, and install all necessary cabling and interconnect based on speaker and mixing positions determined by the Company. The make and model of speakers will be communicated to the Company prior to the beginning of load-in with enough time for the replacement of speakers if they do not meet the Company's approval.

Presenter will provide a digital or analog mixing console with 24 input channels and 8 line-outs at minimum. If a digital console is not available, presenter will provide a house speaker-processing system to allow EQ for all speaker cabinets. The make and model of the console will be communicated to the Company prior to the beginning of load-in with enough time for the replacement of the console if it does not meet the Company's approval. The Front of House audio mixing position must be at the center rear of the audience block on the orchestra level without any surrounding walls or overhead obstructions. Presenter will provide a talkback microphone with switch and necessary illumination for tech and performance situations at this mix position.

Presenter will provide a QLab computer for the playback of digital audio files and a Digital interface between playback machine and mixing console. Audio playback will use 8 input channels of the mixing console. Design files were created using QLab 3 Pro, and will be sent to venue audio technicians prior to Company arrival to check compatibility with venue QLab system.

Presenter will provide an experienced audio engineer with intimate knowledge of the venue to be responsible for the live mix of the performance. This individual must be on site during load-in for consultation with Company Sound Designer and Director and present for all rehearsals, performances and note sessions.

Presenter will provide the following microphones:

- 2 Wireless handheld microphones with SM58 capsules for Director and Choreographer for use as "god" mics
- 1 handheld microphone with switch for Stage Manager for use as "god" mic
- 3 Crown PCC160 (or similar) foot microphones (if necessary)
- 1 PCDI for video playback computer sound output

Presenter will provide new batteries in sufficient quantity for wireless microphones for each performance for the duration of the engagement.

Presenter will provide a system by which the Company Stage Manager can page dressing rooms from front of house tech position and booth. Presenter will provide a Clear-Com (intercom) communication system, preferably 2 channel, including all necessary headsets, belt packs, and cabling, for all rehearsals and performances. Lighting should be on channel B, with rest of technicians and designers on channel A. Presenter will provide Com in the following locations:

- 1 for Company Stage Manager (at tech table in house during rehearsal, in booth during performances)
- 1 wireless for Company Technical Director (onstage during rehearsals and performances)
- 1 for Company Video Supervisor (at tech table in house during rehearsals, at audio mix position during performances)
- 1 for Company Lighting Supervisor (at tech table in house during rehearsals)
- 1 handset for Company Sound Designer (at tech table in house during rehearsals)
- 1 offstage left for venue stagehand.
- 1 offstage right for venue stagehand.
- 1 at fly rail for flyman
- 1 at audio mix position for venue sound engineer

- 1 at lighting console for venue lighting operator
- Any locations for additional technicians (i.e. translation operator) as necessary.

Any desire by the venue for pre-show announcements, including mobile phone and pager announcements, must be communicated to the Company during technical rehearsals prior to the day of opening. The Company reserves the right to refuse to play venue pre-show announcements if the Company deems them inappropriate to the sound design of the production. Audio requirements for any show documentation, talk-backs, or similar show related event will be determined and provided by the Presenter and the venue's audio technicians.

INTERNET ACCESS

Presenter will provide wireless internet access for all Company members throughout the theater, production office, and in the green and dressing rooms for the entirety of the engagement.

WARDROBE

The Presenter will supply laundry services for all costumes. Presenter will provide one round of dry cleaning per engagement or per week, whichever is greater, for all costumes that require service (approximately 15 total pieces). On-site laundry facilities must include washer, dryer, ironing equipment and a steamer. One Wardrobe technician is required to be on site starting the first day of Load-In to arrange for laundry needs prior to rehearsals. A wardrobe technician is needed to launder selected costume pieces and make any necessary repairs between rehearsals and after each performance, assist with quick changes during all rehearsals and performances, and launder and pack costumes following the final performance.

DRESSING AND REHEARSAL ROOMS

The touring company of MEMORY RINGS consists of 5 male performers, 3 female performers, up to 6 technicians and designers, and director. Performers require one dressing room of sufficient size for 10 individuals, and technicians each require a dressing of sufficient size for 6. All dressing rooms must be clean, secure, have climate control, hot and cold running water and showers, must be readily accessible to the stage, and must be available from the beginning of Load-In.

The Company may require a rehearsal space on the first night of Load-In, details and specifications to be confirmed by the Company Manager prior to the Company's arrival. It is not required to be adjacent to the theater, but if it is off-site, the Presenter will provide transportation to and from the Company's accommodations and/or theater.

The Presenter will also provide access to a production office with a desk, Mac compatible printer, and wireless internet access. This room should be for the exclusive use of the Company and must be able to be secured when not in use. Presenter will also provide access to a fax machine and copier as needed.

HOSPITALITY

The Presenter will provide bottled drinking water, sweetened and diet soft drinks, fruit juice, fresh milk, coffee, a selection of teas (both herbal and caffeinated), fresh fruit, and a selection of snacks in sufficient quantities to provide for both Company technicians, performers, and artistic staff (16 people total) for the entire duration of the engagement, available starting the first day of Load-In. These goods are to be replenished daily and should be presented in a location in close proximity to the stage and other than the production office and dressing rooms occupied by Company members.

FREIGHT

Presenter is responsible for all freight costs, as negotiated with the Company. The Company reserves the right to make all freight arrangements and choose any vendors used. The set of MEMORY RINGS and Company equipment fits comfortably in a 20 foot sea container or 26' truck.

The loading dock of the venue must have direct access to the performance space and be able to accept a 40' sea container or 53' standard trailer. Any stairs must be mitigated by ramps and any tight turns or doorways must be able to be negotiated by a 12 foot long by 3 foot wide and 6 foot tall road case. Presenter will make all arrangements for the safe conveyance of the Company's property from the truck or container to theater and back again, and is responsible for any damage that may occur during off-load and re-load of the truck or container.

For venues in which a loading dock is not available, the Presenter will provide a forklift for both Load-In and Load-Out periods.

WORK SCHEDULE

Work schedule will be determined on a per-venue basis. Prior to the beginning of Load-In, all lighting instruments must be hung, circuited, and colored, all masking must be hung, and any video equipment provided by the Presenter must be installed. Presenter will provide access to the venue the evening prior to Load-In for a site visit if requested by the Company.

The exact number of days required on-site prior to opening and the schedule for those days will be determined by the length of time since the previous engagement of MEMORY RINGS and the location and method of travel from the previous engagement, as additional technical rehearsals or assembly time may be necessary to remount the production successfully.

In ideal situations, MEMORY RINGS requires a 3-day period from the start of Load-In, with the first performance occurring the evening of the third day.

The priorities for Day 1 of Load-In are the assembly of scenery, the installation of projectors and sound equipment, with lighting focus happening after the second meal break. On the morning of Day 2 focus and cueing for lights/sound/video continues, followed by technical rehearsals with all performers in the afternoon and evening. Day 3 begins with notes, rehearsal in the afternoon, and the first performance in the evening.

The Presenter will provide exclusive and complete use of the facility and its equipment from the beginning of Load-In through the completion of Load-Out. On each performance day following the first performance, the Company requires the use of the stage in the morning for technical notes and the afternoon for performance notes. These periods may include the use of all show equipment.

A detailed schedule for Load-In, technical rehearsals, performances, and Load-Out with specific personnel requirements will be prepared on a per-venue basis.

CREW AND OPERATION

The Company travels with a Stage Manager, Technical Director, Video Designer/Operator, Lighting Designer/Supervisor, Sound Designer, Puppet Designer and Director/Designer. The main responsibility of these Company members is the supervision of local technicians who are to assemble and position scenery, execute rigging, hang, cable, and focus lighting instruments, projectors, and speakers. Company members will physically participate in Load-In and Load-Out where allowed, but it is the responsibility of the Presenter to provide technicians in sufficient number to complete required work on schedule. Company members act as operators during all rehearsals and performances.

In venues where English is not the common language, the Presenter will provide at least one production assistant to act as translator. This individual must be dedicated to the production team throughout load-In, and must be present at all rehearsals and performances, and should have technical theater experience.

For Load-In, require the following personnel:

- 4 Stagehands to unload truck/container and construct set
- 1 Rigger
- 1 Scenic Artist for repairs
- 2 Focus Crews for Lighting Hang and Focus
- 2 Sound Technicians
- 2 Video Technicians
- 1 Production Assistant/Translator (where applicable)

The Show crew required is as follows:

- 2 Stagehands
- 1 Fly Operator (depending on location of fly rail)
- 1 Electrician/Light Board Operator
- 1 Audio Engineer (FOH mix)
- 1 Wardrobe
- 1 Production Assistant/Translator (where applicable)

The show crew must be present for technical rehearsals starting the second day of Load-In. This show crew must consist of the same individuals for the entirety of the engagement.

For Load-Out, the Company requires a minimum of 6 stagehands for the disassembly of the set and the loading of the truck or container. Presenter will give priority to the disassembly, packing and loading of the Company's materials prior to the restoration of the venue or load-in for the venue's next engagement begins.

These are all minimum personnel requirements for normal Load-In conditions. If there are special circumstances with regard to scheduling, crew experience, language barrier, or venue peculiarities, more than these numbers of technicians may be necessary to maintain the production schedule. The Presenter will communicate any such circumstances to the Company, and adjust crew numbers according to need. Under normal circumstances, more than these numbers of technicians would speed the production process and would be greatly appreciated.

Please address all comments, questions, and concerns regarding this technical rider to:

Neal Wilkinson, Production Manager
Corps Liminis
ndwilkinson@earthlink.net
+1- 646-250-0410

or

Mara Isaacs, Producer
Octopus Theatricals
mara@octopustheatricals.com
+1-917-509-1020