THE OFFICE

performing arts + film



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TECHNICAL RIDER

William Kentridge: The Head & the Load

(as of January 2021)

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PERFORMANCE INFO

DESCRIPTION

A play on the Ghanaian proverb, “the head and the load are the troubles of the neck,” *The Head & the Load* is a large-scale work that expressively speaks to the nearly two million African porters and carriers used by the British, French, and Germans who bore the brunt of the casualties during the First World War in Africa and the historical significance of this story as yet left largely untold. Commissioned by Park Avenue Armory, Ruhrtriennale, MASS MoCA and 14-18 NOW, the UK’s arts programme for the First World War centenary, this processional musical journey – as much an installation as a performance piece – melds an international ensemble cast of singers, dancers, orchestra musicians and performers alongside multiple film projections and shadow play to create a landscape of immense proportion and imagination that utilizes the vast sweep of the Wade Thompson Drill to upend standard notions of scale.

The Head & the Load was premiered at Tate Modern, London in July 2018.

DURATION

approx. 90 minutes, NO INTERMISSION

CREATIVE TEAM

Concept and Director	**William Kentridge**
Composer	**Philip Miller**
Co-composer / Music Director	**Thuthuka Sibisi**
Projection Design	**Catherine Meyburgh**
Choreography	**Gregory Maqoma**
Costume Design	**Greta Goiris**
Set Design	**Sabine Theunissen**
Lighting Design	**Urs Schönebaum / Georg Veit**
Sound Design	**Mark Grey / Michele Greco**
Video Editing and Compositing	**Janus Fouché / Žana Marović / Catherine Meyburgh**
Associate Director	**Luc De Wit**
Studio Technical Director	**Chris Waldo de Wet**
Video Orchestrator	**Kim Gunning**
Cinematography	**Duško Marović**
Orchestration	**Michael Atkinson / Philip Miller**

TOURING COMPANY + CREW

The core touring company and crew includes a total of up to **59** (fifty-nine) people as outlined below:

CREATIVE TEAM (8)

PERFORMERS (39)
15 musicians, 11 choir, 4 soloists, 6 actors, 3 dancers

CREW (9)

Directors Assistant:	Lynn Koek; lynn@theofficearts.com; +1.646.830.2147
Production Manager:	Brendon Boyd: brendon@boyddesign.net; +1.646.209.5136
Technical Director:	Mike Edelman: mike@boyddesign.net; +1.917.744.7463
Company Manager:	Carol Blanco: blancoarts@gmail.com; +1.917.334.0423
Video Orchestrator / Operator:	Kim Gunning
Audio Operator:	Michele Greco
Stage Management:	Sara Sahin / Lissy Barnes-Flint
Wardrobe Supervisor:	Judith Stokart or Emmanuelle Erhart

PRODUCERS (3)

Rachel Chanoff:	rchanoff@theofficearts.com	office +1.212.337.9953
Laurie Cearley:	laurie@theofficearts.com	mobile +44.754.582.2245
Catherine DeGennaro	catherine@theofficearts.com	mobile +1.914.318.7295

SEAT HOLDS

The creative team requires the following prime position seat holds in the audience:
12 - creative team for opening night only
2 - technical holds each public performance

STAGE & TECHNICAL REQUIREMENTS

Minimum stage space: 10m x 55m (32 ft x 180 ft)
Minimum tribune space: 12m x 55m (40 ft x 180 ft)
Minimum Grid Height: 14m (46ft)

The Presenter must be equipped with and agrees to provide the following:
- Proper side masking to block off non-public areas adjacent to the stage (stage does not require masking)
- (2) forklifts with ***LONG FORKS*** (or fork extensions) and drivers available for load-in and load-out
- (10) chairs and (4) tables and in the wings with mirrors and appropriate dimmable lights. See page 15.
- Various step units onto the stage, to be advanced, see below. Glow tape or other photo-luminescent material on all steps. NO running lights.
- (2) vacuum cleaners for use onstage
- (2) cordless drills and (2) impact drivers for load-in, show notes, and load-out
- (3) - (6) wooden scenic flats, approximately 6 ft (1.8m) tall, with jacks, for use onstage.

STAGE

A stage deck is required, constructed to the following dimensions:

Height: 1 meter (39 inches)
Masking: acoustically transparent scrim is required along the front face of the stage, along the entire width. Advance with TD for acceptable options.
Width: 55m (180 ft)
Depth: 10m (32 ft)

The floor must be smooth, even and level. Off-stage and backstage areas must be clean and free of nails, tacks, staples, splinters and any other protrusions or objects that might cause injuries to performers in bare feet. All areas must be thoroughly swept, vacuumed, and/or wet-mopped as appropriate at the discretion of the Company's Technical Director.

STAIRS TO STAGE

At least 18x individual stair units are required, to be placed around the stage per advance. Approximate dimensions below:

--14x stair units on SL, SR, and upstage, each 120 cm (48 in) wide
--4x of the 14x stair units should have short steps with a rise of no more than 20cm (8 in)
--4x downstage, used temporarily for load-in and rehearsals. Will be struck before public performances
Drawing and pictures available from Technical Director: Mike Edelman; mike@boyddesign.net

FOH / TECH ROW

An area of 10m x 2.5m (32ft x 8ft) is required for FOH position to accommodate technical control for video, lighting, show calling (SM), audio, and music director. Tables and stools are required. Reference pictures and layout are available from Technical Director.

SET ELEMENTS

FREIGHT & CARGO

All scenic elements travel in one (1) fully packed high-cube shipping container measuring 9'6" (2.89m) high by 8' (2.43m) wide by 40' (12.2m) long. Specifications on container delivery to be advanced with venue technical director / staff. Presenter to provide shipping and customs costs for all set and scenic materials. Presenter must provide space at the venue for the shipping container from the day preceding the load-in until the day following load-out.
For pictures of cargo crates, click HERE.

SCENERY & PROPS

- Company supplies custom floor pieces as well as ramps, small turntable, and moving platforms.
- A custom rubber-backed canvas carpet (10m x 55m) travels with the show in five (5) pieces and will be stapled into the deck.
- Props include: a large ladder, Wooden Crates (various sizes), Microphones, Turntable, Pylons, musical instruments & sculptures, Wall Divider, Small Ladder, Big Megaphone, Silhouettes.
- For pictures, click HERE.

The Presenter to provide installation, operation, and breakdown technicians.

LIGHTING

The Company's lighting devices must be pre-rigged into the venues before set-up. Presenter to provide necessary lighting technicians, including light board programmer and operator, to install, operate, and breakdown equipment during set up, rehearsal and performances. The lighting desk should be located next to the sound desk and the video desk in the house.
All elements can be replaced and substituted upon discussion with the lighting designer. A plan specific to the venue will be submitted prior to arrival. Please refer to current plan for all lighting, rigging and consumables including rental.

Control:

ETC ION or EOS lighting console, with appropriate programmer & operator (see page 18)

Company carries lighting show file using ETC EOS TI version 2.7.4 (build 12)

Approx 6x 2Kw Dimmers (3x stage right, 3 stage left) for house and work lights

Fixtures:

60x High End SolaSpot Pro 1500 LED @ 480w, rigged overstage

OR, 60x Mac Viper Profiles (4-shutter blade system)

6x ETC Source4 5° @ 750w, on boom stands 180cm (6ft) above stage deck

16x CP62 PAR 64 WFL @ 1kw, rigged overstage -- acting as work lights

House lights to be advanced with Lighting Designer

Rigging:

Truss layout to be advanced by Production Manager.

VIDEO

Exact precision on the following specifications are required!

- distance from projector lens to stage is 1.85m.
- distance from projector lens to surface is 13.85m.
- the center of the projector lens must be horizontally aligned with the top of the stage deck.

Video equipment supplied by Company:

- customized canvas backdrop for front-projection surface, hung 2m upstage of stage deck, at a trim height of 10.5m above stage

  Note: a bottom truss is required to tie off canvas backdrop at 1 meter increments
- computers running Resolume for content
- signal output via three distinct display ports (via DVI) sending a 1080p 25fps signal to each projector

Video equipment to be provided by Presenter:

- (3) 30k LUMEN HD LASER PROJECTORS. Preference is Panasonic PT-RZ31K with D75LE50 lens.
- (3) isolated platforms located in the audience
- (3) MONITORs 19" LED 1920X1200 for local show computer control
- appropriate Video Power and Signal distribution
- appropriate Cable package for above items

Video control position requires 1 folding table & 1 adjustable-height chair and is located at FOH next to lighting and audio.

Signal flow to be advanced with Technical Director.

Projector positions to be advanced with Production Manager.

Contact for Video: Mike Edelman (Technical Director) - mike@boyddesign.net; +1.917.744.7463
Production Manager Contact: Brendon Boyd - brendon@boyddesign.net; +1.646.209.5136

AUDIO

FOH CONTROL DESK

(1) **DigiCo SD7T** (A+B full mirrored) **w/ Stealth Core 2 (v. 9.2.988) + Waves Cards** is required for this production. Console must have external overview screen and backup APC UPS. Due to the specific nature of audio distribution and foldback, no other console substitution is acceptable without prior written consent from production. The sound console must be located in a central position in the back of the auditorium, indicated in plan drawings. No partition glass between the FOH position and stage.

INPUT/OUTPUT

- SD Rack with min 56in/40out running on Optocore (analog or Stadius 32bit cards are preferred)
- 1 SD Nano Rack (over Optocore) with min 8 outputs must be available at FOH

See diagram on page 11

PROCESSING

- Apple MacBookPro or Mac Mini running Ableton Live 10 Suite and QLab 4 (with full audio license) at FOH Console with RME (or similar) Audio Interface (min. 8 out/2in, Midi IN/OUT)
- Dual redundant Waves SoundGrid Extreme Servers w/ 2x Apple MacBookPro or Mac Mini (main and spare) running a basic bundle of Waves Plug-ins, including (as minimum) C6, F6, Q10, Vitamin, H-Rev.

RECORDING

- 64ch I/O 48kHz Madi Interface, i.e. RME MadiFace or Orange Box HMA to Dante.
- *A MacBook Pro or a Mac Mini will be provided by the company*.

NETWORKS

- SD7T at FOH must have a WiFi router for remote control over iPad (company provides iPad)
- A network connection (Ethernet) between computer running Live/QLab and the monitor desk
- Power amps must be networked in order to be remotely controlled from the FOH position (WiFi or Ethernet)
- Preference is for both Wireless and IEM also monitored over a WiFi network (i.e. Shure Wireless WorkBench and Shure+ Channels)

A connection diagram for FOH and Monitor World is located on page 14

MONITOR DESK

(1) **DigiCo SD8** is required for this production. WiFi router, external screen and a APC UPS is preferred. The SD8 must be networked to the computer running Live and QLab (the FOH console will trigger scene changes on the monitor console via OSC). An SD8 show file will be advanced.

NEARFIELDS

(3) Nearfields (Genelec or similar) are required: one (1) for video operator, two (2) for audio mixer.

(Audio requirements continue on the following page)

WIRELESS MICROPHONES

A total count of (48) bodypacks and (2) handhelds are required. Preferred systems are Shure Axient – w/ ATX 600, ATX610, ATX 620 – or Sennheiser 5000 series, with combiners-splitters , paddle or helical antennas and a dedicated computer running a RF management software.

- 6 DPA 4099 black
- 15 DPA 4061 black
- 26 DPA d:fine 4088 black
- 4 DPA d:fine beige

WIRED MICROPHONES

- 4 Neumann KM184
- 4 Schertler DYN-UNI-P48
- 2 AKG 414
- 2 Shure SM58
- mic stands (tall & short)
- all cables and accessories

IN-EAR MONITORS

Due to full mobility and splitting of performers around the entire stage space, wireless in-ear monitors (IEM) are required.

- 1 system of six (6) Shure PSM 1000 P10T transmitters with PA805WB antenna or PWS Helical Antenna
- (44) P10R Body Pack receivers and ear buds (see list for distribution)

Please note that all the RF must be ready and tested before the company's arrival day.

The quantities listed above contain a minimum number of spares.

IEM MIXES AND DISTRIBUTION

MIX #	Members
1 Soloists	Joanna, Bham
2 Chorus	All the Chorus, Ann, Tlale, Conductor,
3 Strings	Violin, Viola, Cello, Bass, Vincenzo (Piano), FOH Engineer
4 Brass/Band	Flute, Horn, Trumpet, Tbone 1, Tbone 2, Tuba, Accordion, Percussion
5 N'Faly/Spare	N'Faly (Kora)
6 PFL/AFL	Monitor Engineer, RF Manager, Stage Tech

(Audio requirements continue on the following page)

PA, FOLDBACK, & SURROUND SPEAKERS

Due to the wide nature of the playing space and shallowness of the audience space, the PA system is arranged in five "zones" spanning the width of the 55m stage. Each of the five zone clusters should contain two (2) flown arrays with four (4) loudspeakers each – the two arrays splayed by 45deg, totaling eight (8) flown loudspeakers per zone, forty (40) flown loudspeakers in total. Under each of the five flown array clusters should be three (3) front fills – one directly under the respective zone array, and another to each side – creating a triangle of coverage, meaning fifteen (15) front fills total – which should span equally across the width of the 55m stage.

Flown PA Arrays: (4) Meyer Leopard/d&b Y8/L´Acoustics KARA, hung above stage in five zones, for a total of 40 loudspeakers. Bottom of cabinet should be 7 meters *from floor*, not from stage.

Front Fill PA: (3) Meyer M1D/d&b T10 placed under the deck to triangulate front fills under each zone cluster, for a total of 15 loudspeakers.

Subs: (4) Meyer 1100-LFC subwoofers, placement to be advanced, for a total of 4 subs

Surrounds: (12) Meyer UPJ, behind the audience and positioned minimum 3 meters behind or above audience heads, placement to be advanced, for a total of 12 loudspeakers.

All power amps should be on a network with remote control from FOH.

AUDIO PERSONNEL

Audio Crew provided by Company:

Audio Engineer (A1): Michele Greco

Audio Crew required from Presenter:

System Engineer / IEM technician. Preferably with DiGiCo expertise, may assist at FOH.

A2 (IEM/monitor engineer), with DiGiCo expertise

A3 (RF technician)

(Audio requirements continue on the following page)

SD7T LOCAL I/O

Card	Input/Output	To Monitor
In 0:1	Laptop 1	
In 0:2	Laptop 2	
In 0:3	Laptop 3	
In 0:4	Laptop 4	
In 0:9	Laptop 5	Yes
In 0:10	Laptop 6	
In 0:11	Laptop 7	
In 0:12	Laptop 8	
In 0:17	iPad L	
In 0:18	iPad R	
In 0:19	Amb L	TBD
In 0:20	Amb R	TBD
Out 0:1	Audio Interface ch 1	
Out 0:2	Audio Interface ch 2	
Out 0:3	Video Op Feed	
Out 0:4-20	TBD (Subs-Surrounds-Solos-Media)	

CLEAR COM AND RADIOS

Crew Member	Wired Clear-Com	Wireless Clear-Com	Radio
Stage Manager (Sara)		Yes	Yes
Deck Stage Manager (Lissy)		Yes	Yes
Lighting Director (Urs)		Yes (tech only)	No
Light Board Operator (LOCAL)	Yes		Yes
FOH Engineer (Michele)	Yes (spare)		Yes
Monitor Engineer (LOCAL)			Yes

RF Manager (LOCAL)	Yes		Yes
Stage Tech (LOCAL)		Yes (show only)	Yes
Company PM (Brendon)			Yes
Company Tech Director (Mike)		Yes (show only)	Yes
Company Tech Table 1 / Video Op	Yes		No
Company Tech Table 2 / Video Dir	Yes		No

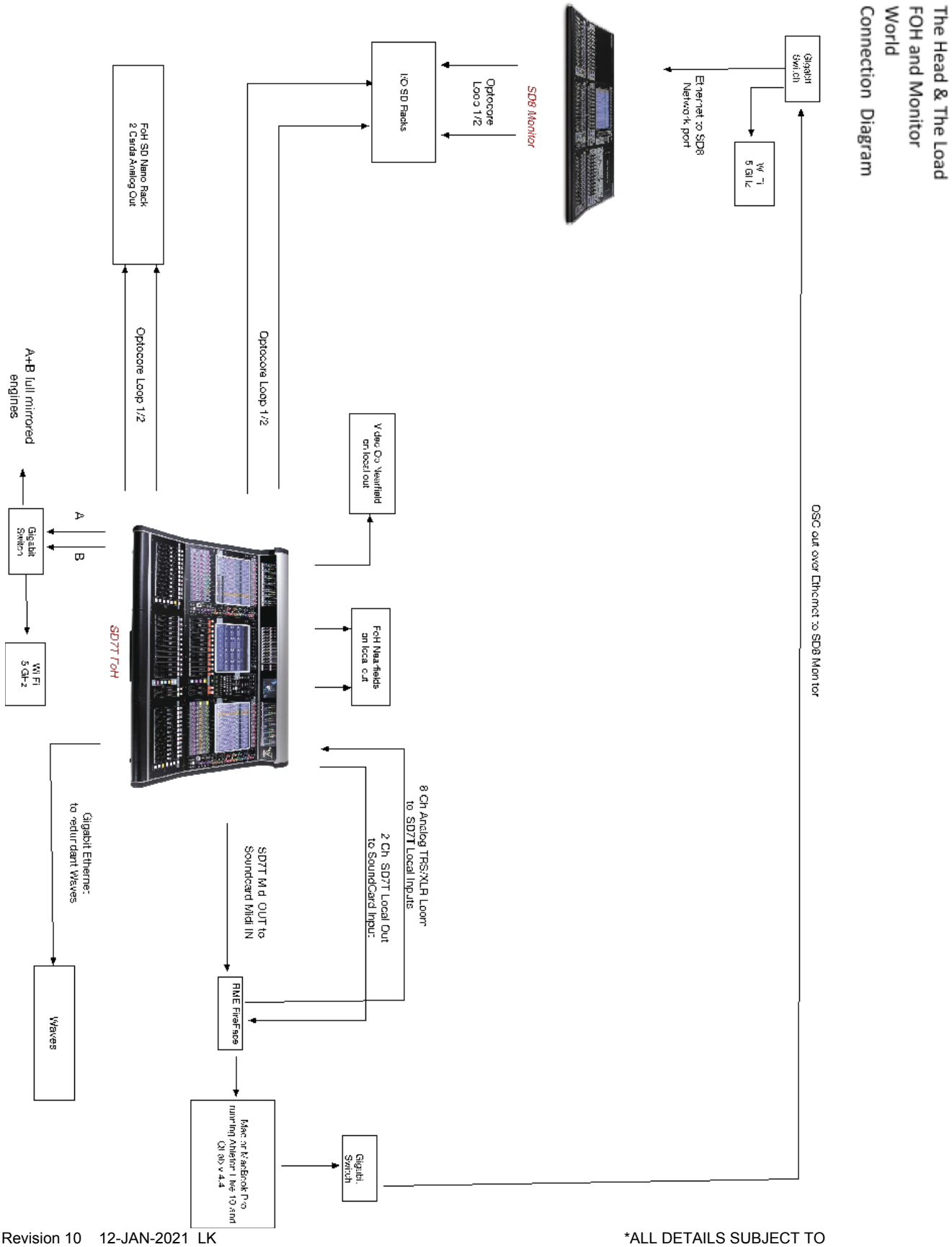
SD RACK PATCH LIST

SD Rack In	Instrument/Performer	Wireless/Wired	Microphones
	MUSICIANS		
1	Violin	Wireless	DPA 4099 (Bridge Mount) Black
2	Viola	Wireless	DPA 4099 (Bridge Mount) Black
3	Cello	Wireless	DPA 4099 (Bridge Mount) Black
4	CBass	Wireless	DPA 4099 (Bridge Mount) Black
5	Flute	Wireless	DPA 4061 (Lapel Clip) Black
6	Horn	Wireless	DPA 4061 (Lapel Clip) Black
7	Trumpet	Wireless	DPA 4061 (Lapel Clip) Black
8	Tbone 1	Wireless	DPA 4061 (Lapel Clip) Black
9	Tbone 2	Wireless	DPA 4061 (Lapel Clip) Black
10	Tuba	Wireless	DPA 4061 (Lapel Clip) Black
11	Accordion L	Wireless	DPA 4061 (Lapel Clip) Black
12	Accordion R	Wireless	DPA 4061 (Lapel Clip) Black
52	Percussion (Sam)	Wireless	DPA 4061 (Lapel Clip) Black
13	Djembè (Tlale)	Wireless	DPA 4061 (Lapel Clip) Black
14	Kora (electric)	Wireless	bodypack with 1/4” connector
15	Kora Vox (N’Faly)	Wireless	DPA D:Fine Headset 4088 BLACK
16	Piano H	Wireless	DPA 4061 (magnetic mount) Black
53	Piano L	Wireless	DPA 4061 (magnetic mount) Black
17	Piano Vox (Vincenzo)	Wireless	DPA D:Fine Headset 4088 BEIGE

18	Band Spare	Wireless	DPA 4061 (Lapel Clip) Black
	ACTORS		
19	Nhlanlha	Wireless	DPA D:Fine Headset 4088 BLACK
20	Mncedisi	Wireless	DPA D:Fine Headset 4088 BLACK
21	Hamilton	Wireless	DPA D:Fine Headset 4088 BLACK
22	Actors Spare	Wireless	DPA D:Fine Headset 4088 BLACK
23	Tlale	Wireless	DPA D:Fine Headset 4088 BLACK
24	Luc	Wireless	DPA D:Fine Headset 4088 BEIGE
	SOLOISTS		
25	Ann	Wireless	DPA D:Fine Headset 4088 BLACK
26	Bham	Wireless	DPA D:Fine Headset 4088 BLACK
27	Joanna	Wireless	DPA D:Fine Headset 4088 BEIGE
	CHORUS		
28	Eddie (BASS)	Wireless	DPA D:Fine Headset 4088 BLACK
29	Mapule (ALTO)	Wireless	DPA D:Fine Headset 4088 BLACK
30	Grace (SOPRANO)	Wireless	DPA D:Fine Headset 4088 BLACK
31	Lidya (ALTO)	Wireless	DPA D:Fine Headset 4088 BLACK
32	Lindo (BASS)	Wireless	DPA D:Fine Headset 4088 BLACK
33	Tshegofatso (BARITONE)	Wireless	DPA D:Fine Headset 4088 BLACK
34	Ayanda (BASS)	Wireless	DPA D:Fine Headset 4088 BLACK
35	Mhlaba (TENOR)	Wireless	DPA D:Fine Headset 4088 BLACK
36	Bulelani (BASS)	Wireless	DPA D:Fine Headset 4088 BLACK
37	Lubabalo (BARITONE)	Wireless	DPA D:Fine Headset 4088 BLACK
38	Makudu (TENOR)	Wireless	DPA D:Fine Headset 4088 BLACK
39	Chorus Spare	Wireless	DPA D:Fine Headset 4088 BLACK
	OTHER		
40	GOD Mic WK (director)	Wireless	Handheld w/switch

41	GOD Mic TT (conductor)	Wireless	Handheld w/switch
42	Stage L	Wired	Neumann KM 184
43	Stage L	Wired	Schertler DYN-UNI-P48
44	Stage C	Wired	Neumann KM 184
45	Stage C	Wired	Schertler DYN-UNI-P48
46	Stage C	Wired	Schertler DYN-UNI-P48
47	Stage R	Wired	Neumann KM 184

Shure ULXD1 wireless body pack transmitters are preferred due to size of costume pouches.
Shure P10R belt pack receivers are preferred due to size of costume pouches.



Revision 10 12-JAN-2021 LK

ALL DETAILS SUBJECT TO CHANGE

REHEARSAL SPACE

The Company requires a temperature-controlled room with a wood floor (minimum 60 m2) in which the singers and musicians can rehearse and warm up. An upright acoustic piano should also be provided for daily practice by company pianist -- see below.

BACKLINE, PERCUSSION, & FURNITURE

The presenter provides the following equipment, to be made available on the first day of load-in, as advanced. For reference photos and more information, please contact mike@boyddesign.net

Rehearsal space (will stay in rehearsal room)

- 1 acoustic upright or grand piano, tuned once upon delivery; with padded bench. NO keyboards.
- 1 guitar amp* (Fender Twin or similar) with ¼" patch cable
- 1 small PA system*; 2x speakers on sticks w/ cables; small board; 8x microphones w/ cables and stands

**guitar amp and PA system are only needed on first rehearsal day*

Rehearsal space (will move to stage after offsite rehearsals conclude)

- 40 Music stands (Manhasset or comparable style)
- 1 Conductor Music stand (Manhasset or comparable style)
- 40 padded, armless orchestra chairs
- 6 black bar stools

Percussion (to be delivered to rehearsal space, then moved to stage)

A) Concert bass drum (28"-32") with a *foldable* stand
B) Parade drum (i.e. field drum or military drum) with sling or harness (not Kevlar head)
approx. 14" x 12"
C) Concert snare drum on concert height stand: 14" snare, 5.5" deep
D) 1x guiro
Please contact PM or TD for examples of drums and percussion instruments

Stage

--1 upright piano -- brown (NOT black), no gloss, as vintage looking as possible. Piano needs to be approved by set designer and pianist; plan for an onsite selection process prior to first rehearsal.
Tuned once at delivery, once after (6) days in the space, and once after every other public showing (including dress rehearsal). Exact schedule to be advanced with TD.
--20x work tables, 6' (180cm)
5x tech tables @ FOH
8x wardrobe tables
5x tech tables for rehearsals
3x props tables
--50x padded chairs for upstage staging, rehearsals, wardrobe, meetings, tech tables, etc

WARDROBE

The Presenter must provide the Company with the following:

1 wardrobe room, for the preparation of costumes, large enough for (40) people to dress at same time
- --can be 2x large rooms, one for men (28) and one for women (12)
- --screens or room dividers are needed if one large room

2 high work tables, at least 8ft (250cm) long
9 solid, sturdy hanging racks for costumes
80 hangers
1 coat hanger (close to stage for quick changes)
2 full length mirrors
1 cutting board
1 long ruler
1 roll of kraft paper
2 steamers (high-quality)
3 irons / 3 ironing boards
1 electric kettle
5 liters of iron (distilled) water per day
3 bins (1 for general use; 1 for hand washing laundry; 1 large bin to dye costumes)
2 washing machine and 2 dryers, with laundry soap.
- --If no laundry facilities onsite, arrangements should be made for daily laundry
- --cleaning will occur after each show following instructions from wardrobe crew
- --daily dry-cleaning services for certain costumes

Access to running hot & cold water and sink, must be onsite.
Access to electricity, enough to power 6x irons (2400 watts each) & sewing machine
1 Wardrobe Supervisor
3 Wardrobe Assistants (see page 18)
1 Hair & Makeup Assistant

DRESSING ROOMS

All dressing rooms must be equipped with running hot and cold water sinks or wash basins, private/non-public restroom facilities and showers (equipped with towels and soap). Rooms should be clean (swept and mopped), well light with chairs and tables. Dressing room breakdown is as follows:

- Star/Artists — seating for 2
- Conductor — seating for 4
- Musicians — seating for 20
- Actors & Soloists (male) — seating for 5
- Actors & Soloists (female) — seating for 5
- Choir & Dancers (male) — seating for 7
- Choir & Dancers (female) — seating for 7
- Production Office — seating for 8
  - --as close to the stage as possible, containing chairs, desk, pens, printer paper, landline telephone, a fridge, and internet access

There should be access to high-speed WiFi network in and around the theater.

It is requested that all dressing and production rooms be LOCKABLE with keys provided to the Company's Production Manager. At minimum, the Company requires a secure and lockable space. All Dressing rooms must be for the exclusive use of the Company only, during the period of load-in through to completion of load out.

DRESSING ROOMS (continued)

HEATING & COOLING

The stage, off-stage areas, studios, rehearsal rooms and dressing rooms must maintain proper heat and cooling levels between 20 and 25 degrees Celsius (68-77°F) during all rehearsals and performances.

Contact for stage management: Brendon Boyd: brendon@boyddesign.net ; +1.646.209.5136
Contact for company management: Carol Blanco: blancoarts@gmail.com; +1.917.334.0423

HOSPITALITY

The Company requires the Presenter to supply the following during all rehearsals and performances total of 59 company and crew: non-carbonated bottled water, bread, cheese, assorted fresh fruit, fruit juices, biscuits, hot coffee, honey, lemon and tea etc, **plus** a hot meal with vegetarian options must be provided on rehearsal days with 2 sessions and between the matinee and the evening performance on days that are doubles. Meals to be arranged with the approval of the company manager.

Drinking water in individual bottles to be provided on each side of the stage.

WE HAVE A SEVERE PEANUT ALLERGY IN THE COMPANY
THE BACKSTAGE, GREENROOM AND ALL MEALS/SNACKS MUST BE PEANUT FREE.

Contact for company management: Carol Blanco: blancoarts@gmail.com; +1.917.334.0423

PRODUCTION SCHEDULE

A production schedule will be made by the Company Production Manager in consultation with the Venue Technical Director for each venue.
At least 5 days of load-in, scenic build, and rehearsals are required before the first performance.

VENUE CREW

The Presenter will provide the following venue crew:

4 Stagehands & 4 loaders for load-in
6 Stagehands & 4 loaders for load-out
1 Scenic carpenter/Prop hand (will be visible onstage during show)

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1 Head of Audio (can be same as system engineer below)
1 Audio system engineer, assists with microphone management and FOH, see page 10
1 Monitor Engineer (A2), see page 10
1 Audio RF Technician (A3) for wireless prep and management, see page 10
1 Head of Electrics
1 Light console programmer and operator.
We prefer someone with theatrical expertise programming moving lights with an ETC console.

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1 Wardrobe Supervisor, see page 16
3 Wardrobe assistants, see page 16 (1x will be visible onstage during show)
1 Hair & Makeup assistant, see page 16

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1 House Representative (for house interface)

PLUS Lighting/Audio/Video Technicians as necessary to set up and operate equipment

Note that these are estimated numbers. More detailed crew estimates and schedule will be made by the Company Production Manager in consultation with the local Technical Director for each venue.