



VISIONINTOART TECH & HOSPITALITY RIDER

Schedule:

March 4 & 5

Arrival ***VisionIntoArt*** company

March 6

7a-5p Lighting Hang and Focus

2-10p Sound Set Up

2p Percussion Delivery

Technical set up day. VIA lighting director will go first at 7AM. He will need up to 10 hours to set up with the lighting team to set up lights. The screen and projector should be set up during this time as they are part of the lighting plan. The time frame depends on the Catania technical teams time estimate once they see the lighting rider.

VIA sound directors will begin to set up as soon as lights are focused. This can be planned from 2PM-10PM with the Catania sound team.

Percussion instruments should arrive by 2pm.

March 7

VIA rehearsal 8AM-8PM

9-12:30 sound check

2-8 rehearsal

March 8

Rehearsal 10-2

Performance 8PM



Ground Transportation

VisionIntoArt consists of **13** artists traveling with baggage (costumes, equipment, etc) and should be transported to and from the airport and performance venue in either:

15-passenger van with proper storage space or; Two 7-passenger minivans

Sound Check/Tech-In Requirements

A sound check and separate AV/light set up is required. The place of engagement shall be ready and available to ***VisionIntoArt*** at a predetermined time. Light and sound personnel (those who will be operating systems for performance) shall be available to do complete rehearsals on March 6-8, 2007.

We will need a minimum 60 minutes to warm-up before an education activity begins.

A representative of the presenting organization shall meet the performers on location for the scheduled rehearsal and/or Arts In Education event in order to make sure the performance facility is ready for the sound check/rehearsal with appropriate lighting, heat/AC, etc.

Two –three people should be available at time of ***VisionIntoArt's*** arrival at venue, with a cart or a dolly to aid with load-in and load-out of baggage (costumes, equipment, etc.).

Payment:

Half fee paid one month before arrival, other half paid immediately after performance.

Stage Equipment, Sound and Lighting

Please provide the following for ***VisionIntoArt's*** performance and technical check by 7AM on March 6: (See below)



LIGHTING REQUIREMENTS

Please provide paperwork (Plan and Section of the theatre and house with all lighting positions) at least 3 months before the concert date. Upon receipt of the paperwork, the designer will provide a final lighting design.

Control

An ETC Expression 3 Line Console with at least 125 channels of control (Express 48/96, Express 72/144, Express 125, Express 250, Insight 3, or Expression 3)

Dimming

48 2.4kw dimmers

6 5kw dimmers (for cyc lights. Or 20 2.4kw dimmers)

Instruments

EXACT INSTRUMENTATION MAY CHANGE UPON RECEIPT OF PLANS

- 7 - Source 4 10deg @ 575w
- 9 - Source 4 36deg @ 575w
- 18 - Source 4 50deg @ 575w
- 11 - Source 4 Zoom 25°-50° @ 575w
- 10 - PAR 64 WFL (FFS) @ 1kw
- 2 - PAR 64 MFL (FFR) @ 1kw
- 30 - Spotlight Domino 1000 @ 1kw
- 5 - Spotlight RA 1 @ 1kw

Accessories

4 S4A Template Holder

10 extra Spotlight Domino Color Frames

Color

R18

Spotlight Domino 100 10 cuts
Total: 10 cuts

R55

Source 4 50deg 17 cuts
Source 4 Zoom 25°-50° 11 cuts
Total: 28 cuts

R385

Spotlight Domino 1000 10 cuts
Total: 10 cuts



R114

Source 4 10deg 7 cuts
Total: 7 cuts

R119

Source 4 50deg 16 cuts
Source 4 36deg 8 cuts
Source 4 Zoom 25°-50° 9 cuts
Total: 40 cuts

R4215

Source 4 36deg 7 cuts
Total: 7 cuts

L106

Source 4 50deg 1 cut
Spotlight Domino 1000 10 cuts
Source 4 36deg 1 cut
Total: 12 cuts

L161

Spotlight Domino 1000 10 cuts
PAR 64 MFL 2 cuts
Total: 12 cuts

L201

Source 4 10deg 7 cuts
Total: 7 cuts



BACKLINE REQUIREMENTS

FIVE (5) PIECE DRUM SET preferably Yamaha with **(20 in / 50 cm)** bass drum and 2 mounted toms **(10 in / 25 cm)** and **(12 in / 30 cm)**. **Front bass drum head must have a hole for a microphone.** Both heads should be oil-filled type (e.g. Aquarian "Superkick"). All other heads should be coated Remo "Ambassadors". Five (5) cymbal boom stands. VIA will provide all cymbals.

DRUM SET will be on a CARPETED 8 ft x 8 ft x 1.5 ft (2.5 m x 2.5 m x 0.5 m) DRUM RISER.

DJEMBE on a stand.

BONGOS on stand (low enough to play sitting).

SET OF THREE (3) CONGA DRUMS on tall stands.

SET OF FIVE (5) TEMPLE BLOCKS on stand.

MARK TREE on stand.

VIBRAPHONE (Musser "Century" vibe or Yamaha preferred).

GLOCKENSPIEL (professional model such as Musser or Deagan) with tall stand.

2 X TS INSTRUMENT CABLES (30ft / 10m) for electric guitar and bass guitar. These D.I. Boxes remain upstage behind the drum set, but the guitars move all around the stage.

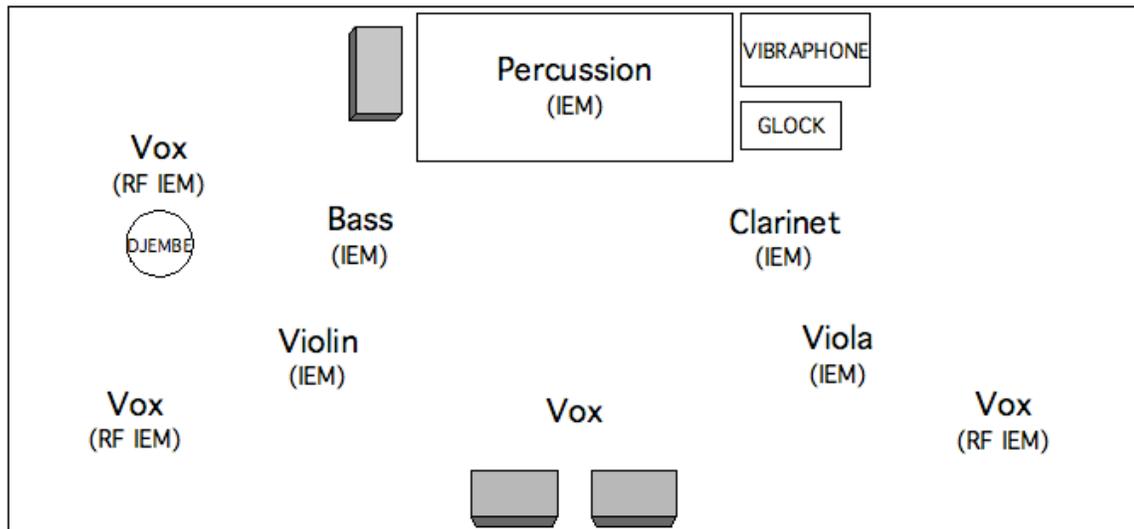
14 MUSIC STANDS WITH CLIP-ON LAMPS powered from a lighting dimmer. **One (1) extension cord per music stand lamp for VIOLIN, BASS, VIOLA, CLARINET.**

MONITOR REQUIREMENTS

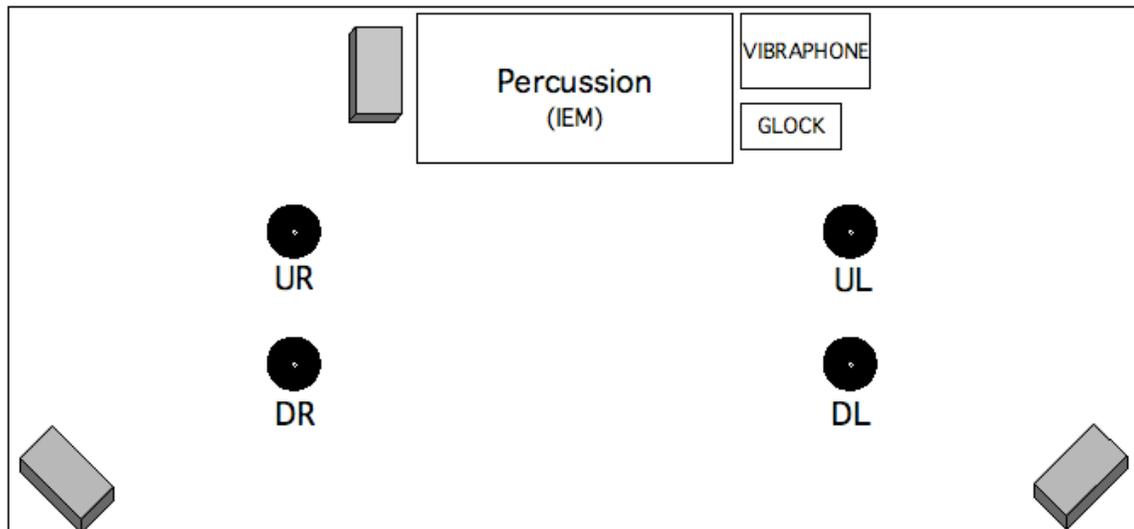
Please provide: One (1) 48 channel Monitor console with at least 8 prefade aux sends and prefade channel direct outs. Four (4) channels of 31 band graphic EQ, four (4) wedges, and four (4) wireless personal monitor systems.

VIA will provide: one (1) Hearback station, four (4) personal Hearback mixers for the quartet, and all headphones/earbuds.

STAGE PLOT: REMIX & PAOLA'S SOUNDS



STAGE PLOT: MILICA'S SOUNDS





FOH REQUIREMENTS

P.A. SYSTEM

MEYER (Preferred), L'Acoustic, D&B AUDIO TECHNIK, EAW where ever possible. P.A. must be ground-stacked with one (1) dual subwoofer for each stack. **There must be two (2) separate loudspeaker systems: one (1) system for the orchestra and backing tracks and one (1) system for vocals.** XTA speaker processing is used for gain, delay, EQ, x-over.

VIA will provide: front fills (3 Meyer UPM).

REQUIRED FOH

- 1 48 INPUT ANALOG CONSOLE WITH VCA AND MATRIX**
- 1 XTA DP448 SPEAKER PROCESSOR**
- 1 REVERB PROCESSOR (LEXICON preferred)**
- 1 AUTO-PAUSE CD PLAYER**
- 4 CHANNELS OF COMPRESSION**



INPUT CHANNEL LIST

CH	SOURCE	SUGGESTED MIC	PHANTOM	MONITOR MIX	FOH INSERTS
1	BASS DRUM	AKG D112		YES	COMP
2	SNARE	SM57		YES	
3	TOM SR	MD421		YES	
4	TOM SL	MD421		YES	
5	FLOOR TOM	SM57		YES	
6	BONGOS	SM57		YES	
7	CONGAS	SM57		YES	
8	SHAKER	SM57			
9	OVERHEAD SR	AKG 414	YES		COMP
10	OVERHEAD SL	AKG 414	YES		COMP
11	GLOCKENSPIEL	AKG 451	YES		
12	VIBRAPHONE L	AKG 451	YES	YES	
13	VIBRAPHONE R	AKG 451	YES	YES	
14	DJEMBE TOP	SM57			
15	DJEMBE BOTTOM	AKG D112		YES	
16	SL BACKUP LAPTOP L	D.I.	YES		
17	SL BACKUP LAPTOP R	D.I.	YES		
18	SPARE LAV	RF HEADSET		YES	
19	CLARINET LAV	RF W/ DPA 4061	YES	YES	
20	VIOLIN LAV	RF W/ DPA 4061	YES	YES	
21	VIOLA LAV	RF W/ DPA 4061	YES	YES	
22	CELLO LAV	RF W/ DPA 4061	YES	YES	
23	BASS GUITAR	D.I.	YES	YES	COMP
24	ELECTRIC GUITAR	D.I.	YES	YES	COMP
25	AMBIENT VOX DR	RF HANDHELD		YES	
26	AMBIENT VOX UR	RF HANDHELD		YES	
27	AMBIENT VOX UL	RF HANDHELD		YES	
28	AMBIENT VOX DL	RF HANDHELD		YES	
29	MILICA VOX	SM58		YES	
30	PAOLA VOX	SM58		YES	
31	HALEH VOX	RF HEADSET		YES	COMP
32	HOLTER VOX	RF HEADSET		YES	COMP
33	ROGER VOX	RF HEADSET		YES	COMP
34	PABLO VOX	SM58		YES	
35	SL PRIMARY LAPTOP L	D.I.	YES		
36	SL PRIMARY LAPTOP R	D.I.	YES		
37	FOH CD L				
38	FOH CD R				

AUX 1: POST-FADE BACKING TRACKS TO MONITORS

AUX 2: FOH TALKBACK TO MONITORS

AUX 3: BOSS SE-70

AUX 4: LEXICON MPX550

AUX 5: (PROVIDED REVERB)

All FX must be returned into channels.



NOTES

Please provide all microphone cables, mic clamps, intercom, grounded power strips, grounded extension cords, and a FOH talkback mic. All racks and mixers need working lamps.

The four (4) wireless handheld vocal mics must have four (4) matching straight mic stands with round bases. Three mics (2 X AKG D112, 1 X SM57) use short "desktop" mic stands; all other microphones use tripod boom stands.

The wireless system uses two (2) directional antennas. There are a total of eight (8) body pack transmitters and four (4) handheld mic transmitters. Please provide new batteries for all rehearsals and performances.

Sennheiser MKE-2 Gold, Countryman B3, or DPA vocal lavaliers are preferred. Headsets must use thin wire that preferably wraps around both ears, not just one. Please no huge windscreens or "Janet Jackson" headsets.

The string and clarinet lavaliers must have appropriate mic mounts (gaff tape is NOT acceptable for attaching mics to instruments).

VIA will provide one (1) Boss SE-70 effects processor, one (1) Lexicon MPX-550 effects processor, four (4) channels of compression, one (1) hard-wired In Ear Monitor with earbuds, two (2) 110/220V transformers, and cymbals.

Any SOUND questions, please contact _____



Video and Soft Goods A/V system

Projections/Video

VIA will provide two (2) Apple Powerbooks for playing back video (no sound). Please provide a high-quality video switcher, a projector with VGA inputs, and a VGA cable that will reach from the front of the stage to the projector. The projector must be capable of filling the entire screen (1100cm x 700cm); a wide-angle lens may be necessary.

Soft Goods

- 1 – 1100cm x 700cm (width x height) Rear Projection Screen
- 1 – 1100cm x 250cm Black Border
- 2 – 225cm x 1100cm Black Legs
- 10 – 300cm x 500cm Black Legs
- 2 – 400cm x 500cm Black Legs

DVD playback deck as back up.

Theater:

Clean, wooded floor and/or sprung wood floor in good condition. **Carpet, marble, metal, concrete floors, concrete floors with tile, etc are NOT acceptable.** Plans of the theater must be emailed to VisionIntoArt at least 2 months prior to the show.

Security - Purchaser shall provide proper security at all times to ensure the safety of *VisionIntoArt's* costumes and personal property for the duration of the Artist's time at the venue. Any loss or damages to *VisionIntoArt's* property shall be the sole responsibility of Purchaser.

Dressing Room Requirements

Purchaser shall provide at least two (2) large dressing rooms, (male and female) suitable for performers with lockable doors for the sole use of the Artist.

Rooms shall be comfortable with heating or air conditioning appropriate to climate with adequate lighting, large dressing mirror, clothes rack, clothes hangers, comfortable seating (chairs and couches) and PRIVATE toilet facilities in the rooms or within close proximity.

The dressing room should include two (2) irons and (2) ironing boards as well as ten (10) clean tall bath towels. Please work to ensure that the DRESSING ROOM is DIRECTLY accessible to the stage. We prefer to set up, warm up and dress in the SAME room closest to the stage.



Hospitality Requirements-Performance

Thirteen hotel rooms are requested (non-smoking)

Whenever possible host venue should provide hotel accommodations that have 24-hour access to a whirlpool/hot tub and fitness center. If not, a full-service hotel with a minimum of three stars is recommended.

Reproduction

No portion of the performance may be broadcast, photographed, recorded, filmed, taped or embodied in any manner for the purpose of reproducing or subsequently broadcasting such performance without *VisionIntoArt's* prior written consent.

Press

VisionIntoArt can be available for press interviews, TV/radio programs, etc., but these activities need to be scheduled well in advance and noted as part of the schedule.



VisionIntoArt Education: Catania, Italy

Design & Explore: Creating Multimedia Collaborations

Workshop requirements:

- transportation to and from workshop
- meal offered for lunch March 9-10, 12-14 (pass for cafeteria is fine)
- 6 different rooms each with a music stereo
- 1-2 pianos
- 1 TV for DVD in large room

Details for Instruction rooms:

- 1 room: string instruction
- 1 room: woodwinds instruction
- 1 room: computer instruction (composition)
- 1 room: with 1-2 pianos (composition)
- 1 room: for percussion instruments
- 1 large room: to meet as a collective

Participating VIA artists:

Paola Prestini, composition, theater
Milica Paranosic, composition, electronics
Pablo Rieppi, percussion
Haleh Abghari, voice
Erik Carlson, violin
Richard Mannoia, clarinet
Roger Bonair-Agard, poet

Hospitality Requirements-Residency

SEVEN hotel rooms are requested

Whenever possible host venue should provide hotel accommodations that have 24-hour access to a whirlpool/hot tub and fitness center. If not, a full-service hotel with a minimum of three stars is recommended.

Participating Students:

A total of 28 students can enroll in the workshop.
4 students from the community/school can be assigned/artist, meaning 4 students interested in technology and composition, 4 students interested in composition and theater, 4 percussion students, 4 vocalists, 4 string students, 4 wind students, 4 literature/poetry students. On the performance day, lighting and sound students can intern with our designers if they would like. Proficiency in any of these areas is not necessary.



Performance Requirements:

-Transportation to and from performance

-March 14 the performance should be at 8PM, and we need to have access to the theater space by Monday March 12.

-The performance space should have standard lighting, sound and A/V ability. If there is no projector, VIA will provide.

-We would like the students who will enroll to see the performance on March 8 and be invited to the rehearsal on the 7th and 8th so that they witness our process.

-We would also like to see the performance space with the VIA designers Bruce Steinberg (light), and Duncan Cutler (sound) on March 5 or 9 so we can make sure we design the show with the students appropriately for the specific space.

Schedule: Workshop and Performance

Time:

The sessions on Friday, March 9-Saturday, March 10 should go from 1-6, or be arranged to last 4-5 hours in the afternoon.

The sessions Monday, March 12-Wednesday March 14 should go from 10-1, 3-6, or be arranged to last 6-7 hours.

Part I: Identity Sketches & The Artistic Toolbox

Friday, March 9-Saturday, March 10

VIA artists will guide students through the basic elements and techniques of their individual art forms, with the overarching question: How do you, the artist, express your identity through your art form? Each discipline is introduced through personal interviews about identity with members of the VIA cast. Students participate in the interview process and then choose a discipline to explore, working with VIA artists on skill-based musicianship, writing craft, poetry performance, movement technique, and theater direction. Students begin crafting their own identity pieces with coaching from VIA artists. Finally, by repeating this discovery process with an artist of a different discipline, students integrate interdisciplinary thinking into their creation of a final identity piece.



Part II

VisionIntoArt: Sounds from Kandinsky

A collaborative work based on the artist's 1912 book of woodcuts and prose
Monday, March 12-Wednesday March 14

These workshops explore Kandinsky's manuscript Sounds, and his ideas about total theater. The VIA performers, using the VIA commissioned film as a departure point, will discuss interartistic collaboration and will coach students in exercises in movement, poetry, and composition. These activities will reveal some of the challenges and rewards of interdisciplinary work while giving students the opportunity to collaborate directly with Kandinsky's vignettes.

A subsequent workshop will address the role, responsibility, and opportunity that comes with appropriation, quotation, and collage of finished art pieces within multimedia works. Participants will look at examples of such work and will be encouraged to experiment with derivative art pieces. VIA artists will be on hand to coach analysis of finished works for the creative adapting of ideas into their own creations.