

Exhibit A: WORK AND PERFORMANCE SCHEDULE:

*****Preliminary Document. Subject to Change and Adaption*****

LAURIE ANDERSON: *All The Things I Lost In The Flood*

GENERAL GUIDELINES

The Artist travels alone (or with Guest artists, TBD) and must be provided transportation from and to the airport in a vehicle capable of comfortably transporting the Artist, her personal luggage and show gear consisting of approx 4 70lb cases the size of large suitcases. In some situations, an Artist-leased vehicle will be transporting her equipment between venues. It will arrive on site the morning of the show unless alternate arrangements have been made. * Guest artists (if applicable) may be with additional equipment

**Travel details can be obtained through:
Canal Street Communications**

Lysee Webb Studio Manager
lysee@difficultmusic.com

Technical Details can be obtained through:

Brian Scott
brianhscott@mac.com
917-374-6171

Jason Stern
jasonstern@gmail.com
212-431-1355

****Please Note That all lighting, sound and masking, whether house or rental, must be in place and in working order prior to the arrival of the Artist. Stage surface should be clean and clear. Spike marks for Laurie Anderson's CS position and the SR chair. These can be found in the lighting notes and attached Lighting Plot.**

Initial: Presenter _____ For Artist _____

Schedule and Crewing Minimums:

****Final Schedule to be mutually agreed upon by both parties****

Prior to Artist arrival for Load in:

*CREW PER HOUSE REQUIREMENTS/NEEDS FOR FOLLOWING;

- 1) Hang, color and preliminary focus of lighting needs as discussed.
- 2) Hang projector
- 3) Set Up and testing of sound and video systems per Rider and Attached Audio Input List.
- 4) Hang of required Masking, per Rider and Ground Plan notations.

LOAD-IN – Evening prior to performance:

****Artist may wish to schedule a 3 Hour timeslot on the Evening Prior to first Performance. This would require a couple of hands to help set up and test her equipment after travel. If needed the can happen onstage at the venue if available or in an alternate location assuming a powered speaker and small mixer can be provided so she hears that all elements work after flights.**

-Times should be discussed once travel has been booked, etc.

-Required Crew would be 1 @ Audio Engineers, 1 @ Stagehand.

Day of Performance

CREW MINIMUMS

- 2 Audio Engineers
- 1 Lighting Supervisor
- 1 Video Technician
- 1 Electrician
- 1 Stagehand
- *1 Supertitle Technician (if needed)

9:00am – 10:00am: Artist arrives, setup rig, place chair, audio/video rig. Focus as needed

10:00am – 1:00pm: Set-up/tech rehearsal/lighting cueing/video tech if needed.

1:00pm – 2:00pm: Lunch for crew

2:00pm – 4:00pm: Audio time with Laurie and crew. Continue lighting / video if needed.

4:00pm – 6:00pm: Sound check with light, video and audio

6:00pm – 7:00pm: Dinner break

Performance #1 Schedule:

SHOW CREW:

****Note that all members of the show crew should be fluent English speakers.**

- 1 Audio Engineer
- 1 Lighting Supervisor
- 1 Video Technician operating DVD Player from Backstage Stage Right
- 1 Electrician/Light Board Operator
- 1 Stagehand
- *1 Supertitle Technician (if needed)

7:00pm – 7:30pm: Show Call. Final check on Artist's AV rig.

7:30pm House Open (**turn on hazer**)

8:00pm PERFORMANCE #1 (no intermission)

9:30pm Clear/secure Artists gear.

****Subsequent performances (If applicable)**

Performance #2 Schedule:

SHOW CREW

**Note that all members of the show crew should be fluent English speakers.

I Audio Engineer

I Lighting Supervisor

I Video Technician operating DVD Player from Backstage Stage Right

I Electrician/Light Board Operator

I Stagehand

*I Supertitle Technician (if needed)

6:00pm – 7:30 Re-set / Line Checks

7:30pm: House Open "Half-Hour"

8:00pm PERFORMANCE #2

9:30pm: End Of Show

LOAD-OUT Schedule:

LOAD-OUT CREW MINIMUMS

2 Audio Engineers

I Lighting Supervisor

I Electrician

I Stagehand

9:30pm – 10:30pm Strike: load-out and pack of all Artists gear

10:30pm Load gear into pre-arranged transport.

Please Note That:

1) Crew calls are for minimum Artist needs and assume Lighting, Sound, Video and Stage are show ready when Artist arrives.- Needed additions should be made based on local house policies, ladder minimums, union policies, rental packages, and/or for restoring the facility after the final show.

2) A sound system technician, fluent in English, for the house and/or the rental company, must be on site at all times the system is being used.

**WORK AND PERFORMANCE SCHEDULE SUBJECT TO CHANGE AT ANY TIME BY MUTUAL CONSENT.

Initial: Presenter _____

For Artist _____

Audio System Requirements

The Following requirements are normal concert specs for a venue of approximately 1000-1500 seats. Flown systems are preferred and must be configured to provide a very wide stereo image.

In venues of 1500 seats or more, or where physical dimensions dictate, additional cabinets will be required.

Sub woofers matched to the system are ESSENTIAL for the performance.

Ms Anderson will be traveling with audio equipment that will include audio processing devices, wireless microphone and instrument systems, and multi channel playback that will be controlled by her onstage. She will play an electronic violin and may also carry custom electronic instruments. She will send a stereo signal from her on-stage mixer to FOH (see Sound Input List, attached).

****Presenter will be required to provide 2-Mono Digital Interfaces or 1-Stereo DI for system hookup.**

Onstage monitors will be fed a stereo signal from front of house and should be set to require minimal intervention from engineer during show. Thus no additional monitor system or operator will be required.

*Please have house audio engineer look at this and adapt it for the space.

.**Any equipment changes should be cleared through Artist's Production person (see contact information below). Please provide any available equipment specs for requested changes.

HOUSE MAINS REINFORCEMENT

EAW or Meyer equivalent sound system:

EAW KF850 x 4 (2 per side)

Alternatives: Meyer, L-Acoustic, V-Dosc, JBL Ver-Tec, etc.

EAW SBI1000 x 4 Sub Bass Cabinets

Alternatives: Meyer, L-Acoustic, etc.

Adequate amplification and cabling

Flying Hardware for main PA wherever flying is possible

FOH CONTROL;

A HIGH QUALITY console is critical. A Midas Venice console is an ideal board for this show.

1/3 octave graphic EQ for all PA zones including center clusters, under balcony, center fill, etc.

I DAT or Drive Based machine to record the performance OR comparable high-quality recording system.

*A thumb drive or link to audio file of recording should be given to Artist after performance or sent to Jason Stern (jasonstern@gmail.com) at CSC.

MONITORS;

EAW SM200ih (x2) in stereo at performance station

Alternative: Meyer UM1P, Clair 12AM, Firehouse F12.

1/3 octave EQ for each mix.

AUDIO POWER NEEDS;

Two 20-amp 110v 60Hz circuits with Edison quad boxes – one CS, one DSR.

***If Required Presenter shall Provide:**

- 2 x 240v to 110v STEP DOWN POWER TRANSFORMERS – for Touring Equipment as follows:
- 2 x 110v 16A circuits from Power Transformer with a Quad box (4 female outlets) for stage Audio – Downstage Right.

NOTE: - Power Transformers, where needed, to be tested by a qualified electrician in the presence of the Artist & prior to any Touring Audio equipment being plugged in please.

- Venue to supply assorted lengths of 110v power extension cables and Adapters to American Style 'Edison' connectors if needed - preferably black in color:

Initial: Presenter _____ For Artist _____

MISC. SOUND RELATED EQUIPMENT TO BE PROVIDED BY PRESENTER;

- Ground lift and isolation transformers for buzz/hum elimination
- Assorted audio adapters for FOH patching
- Audio cables as needed
- One straight mic stand that must adjust down to thirty inches (30") and have a very sturdy three-legged base or a solid triangular base.
- Two boom stands extendable to 6ft with mic clips
- Two boom stands + mic clips for Artists two Neumann KMS 105s
- One boom Mic Stand and Handheld Wireless Microphone for use in the DC area of stage.
- Four DI boxes (or a two stereo DI boxes)
- One 'X' Style Music Stand for use in setting up Laurie's Rig.
- Two short 1/4" patch cables to connect Laurie's Interface outputs to DI boxes

TECH REHEARSAL NEEDS;

- One audio technician familiar with all the venue's equipment should be available from 10am for set up and will be needed throughout the day and during the show.

****All substitutions must be approved by the Artist prior to arrival.**

****Please See Exhibit C Example A for a sample Audio Input List.**

SUPERTITLES - * For non English speaking countries – TBC with Company Production Manager.

- Presenter must provide a translator for advance preparation of subtitles. Artist will provide text in advance with release agreement in order to protect copyright.
- **An Audio CD of the work will be provided, as determined, to venue in advance of performance to prepare subtitle timings and text breaks. Venue arranges delivery of CD through Canal Street Communications.**
- Venue must provide advance information on the size of the in-house or rented subtitle projector.
- Super title system should include a 6K Lumen Projector or greater connected to a Power Point capable computer via VGA cable or Cat5 Network Cable if applicable. Size of image is approximately 3m to 4m x 0.5m, 2 lines of text – each usually with 42 letters maximum (including spaces). Supertitles will be projected on CYC to be located at rear of stage area.
- Projector and it's placement, as well as, computer system set up should be determined with Artist, CPM and Venue Production Management prior to arrival.
- Location of projector to be determined with Artist, CPM and Venue Production Management, however provisions for the projector to be suspended just upstage of the House Proscenium Arch should be made, (height varies according to venue), and is connected via a communication cable to a computer. A translator technician (or Super title operator) controls the timing of the text during performance.
- Super title operator must be available for rehearsals/sound check as well as all performance.

*****PLEASE NOTE****

In the event that Guest Musicians will be included please discuss additional Audio System Needs.

Initial: Presenter _____ For Artist _____

EXHIBIT B: TECHNICAL REQUIREMENTS:

LIGHTING

-The show requires the following lighting ideas to be installed and pre-focused based on notes and stage plan to be made available prior to Artist arrival;

- A KEYS FROM FRONT, DSL POSITION.**
- B KEYS BACKLIGHT, DSL POSITION.**
- S SCRIPT LIGHT, TIGHT LIGHT FROM ABOVE & BEHIND ON SCRIPT**
- C DOWNSTAGE CENTER**
- D UPSTAGE CENTER**
- F BLUE FULL STAGE WASH**
- G RED FULL STAGE WASH**
- H DEEP AMBER FULL STAGE WASH**
- I WHITE GOBOS ON FLOOR CENTER, PREFER LINEAR BREAKUPS.**
- J CYC/SCREEN IN AT LEAST 2 COLOR IF AVAILABLE.**

-9 @ ETC Source 4 Profiles, or similar equipped with Iris' for above mentioned needs. Each Channeled separately.

-In addition to the listed needs above, it would be useful to have a full stage 2 or 3 Color Backlight Wash in a Dark Blue and Dark Red. Chair area, Keyboard (KEYS) Rig, would be nice to have separated out from rest of Backlight Wash.

-A Stage Plan, a sample Lighting Plot and Notes pertaining to focus and cueing will be sent as soon as they are available.

-Ms Anderson will work with the House Light Board operator on the day of the show to create looks from pre-approved lighting needs and to rehearse lighting cues and placement. Light Board Op will be provided with a script upon artist arrival.

****See Exhibit C Examples B and C for Sample Plans and Descriptions.**

*****PLEASE NOTE: In the event that Guest Musicians will be included please discuss additional Lighting Needs.**

Initial: Presenter _____ For Artist _____

VIDEO

The show requires an English-speaking Video Technician familiar to the house projector to be present as outlined in the production schedule.

EQUIPMENT PROVIDED BY VENUE:

-1 Projector; 12,000 Lumens or more, High Contrast Ratio, 16:9 aspect ratio, resolution of 1920x1080. ---
-HDMI Video Inputs to connect to a late 2013 macbook pro that outputs an HDMI signal controlled by the artist on stage. Because the run of the video signal from the artists position on stage to the hung projector is likely over 50 ft, the venue will need to provide the necessary cables and converters (such as SDI) for the video signal to cover this distance.

*The projected image should fill as much of the back wall of the stage as possible in 16:9 aspect ratio and be framed tight to projected image on top, sides and where needed bottom with black Legs and borders.

*For more information about the video rig, please consult the video rig setup instructions document.

*Projector should be a Christite, Barco or comparable HD Model outputting 12,000 Lumens or more

EQUIPMENT PROVIDED BY TOURING COMPANY:

-Video laptop with HDMI output.

Initial: Presenter_____ For Artist _____

STAGING

Space should have Legs and Borders to create a dark stage with video screen as far upstage as sightline allow.

Performance area floor should be black or covered with Black Marley.

*****PLEASE NOTE** In the event that Guest Musicians will be included please discuss additional Staging Needs.**

ADDITIONAL REQUIREMENTS to be provided by presenter;

- A hazer with an accompanying Quiet Electric Fan must be provided and placed US out of sight and in such a position that its sound does not interfere with quiet moments of the show. Le Maitre Radiance or Unique2 are preferred.

SECURITY

Presenter shall provide for security of Artist's equipment from the time of load-in until load-out at the theatre, and during any transport arranged by Presenter.

PERFORMANCE AREA

Presenter shall provide a clean and clear stage space at least 30 feet wide by 25 feet deep. Black Velour masking and other needs will be supplied when approved by artist on a venue by venue basis.

Initial: Presenter _____ For Artist _____

GENERAL - Requirements to be supplied by presenter:

- Clean Power hook up and distribution for the entire system.
- Sufficient power for the lighting system provided on separate source from audio power.

General Notes:

- No part of the performance may be recorded visually or aurally, or photographs taken, without the prior permission of the Artist.
- Presenter will provide a scaled ground plan and section of the theater; an accurate line-set schedule, lighting circuit diagram, dimmer specifications and lighting/audio inventory 4 months prior to engagement. In addition, contact names and numbers of all important staff, crew and other supervisory personnel involved in the production.

HOSPITALITY

Fruit juices (unsweetened), hot herbal tea and coffee (milk & sugar), bottled non-carbonated mineral water, fresh fruit should be available to Artist at all times.

**The Artist requests that the presenter arrange a dinner at a mutually agreed upon restaurant after the strike (approximately 2 hours) following the performance for Artist. Reservation time and restaurant location to be agreed upon with artist.

DRESSING ROOMS

One (1) clean room is required with private bathroom (exclusive use), mirror, table, chair, couch, phone and wardrobe rack.

One (1) Green Room for Artist use during length of stay.

TECHNICAL SPECIFICATIONS ARE PRELIMINARY AND SUBJECT TO CHANGE BY MUTUAL CONSENT.

Direct all technical inquiries to:

Brian Scott

brianhscott@mac.com

917-374-6171

Jason Stern

jasonstern@gmail.com

212-431-1355

**Travel and Housing Arrangement and Press inquiries to:
Canal Street Communications**

Lysee Webb Studio Manager

lysee@difficultmusic.com

***Please note: Where Printed programs are made available to the audience 6 should be handed to the Artist onsite prior to the 1st performance or sent to CSC via Lysee Webb. If sending is best option contact Lysee for details.**

****Please note: All press and Promo materials (web links PDFs of previews and reviews) when available should be sent to CSC via Lysee Webb Studio Manager.**

Initial: Presenter _____ For Artist _____

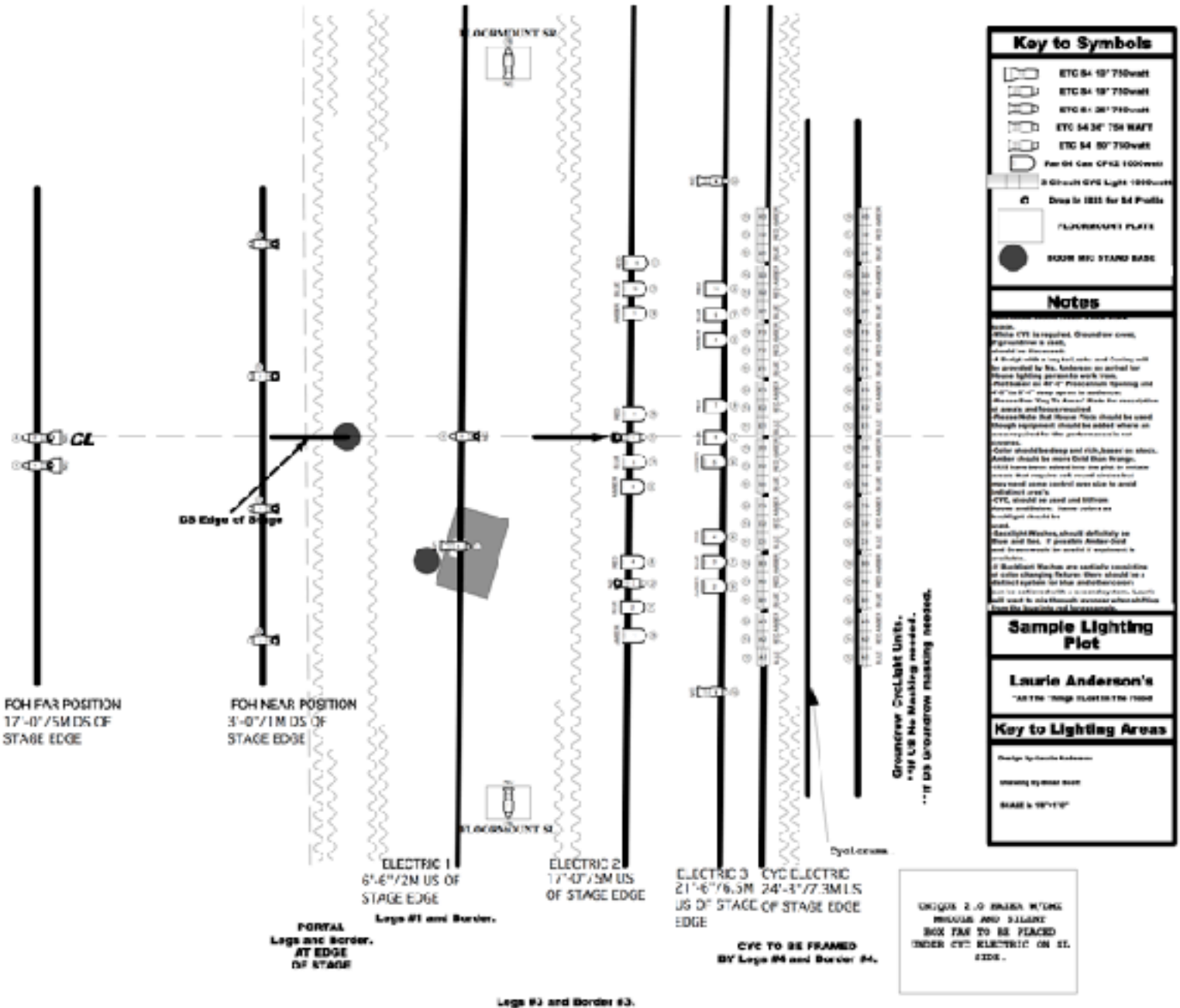
**EXHIBIT C: TECHNICAL REQUIREMENTS:
EXAMPLE A.SAMPLE AUDIO INPUT LIST**

****Please note that system requires presenter provided Digital Interface.
***Either 2 @ Mono DI or 1 @ Stereo DI and all required cable and adapters to connect Artists rig will be required.**

Laurie Anderson: - 2015
SAMPLE SOLO Performance

Audio Input List				
rev. 9/28/2012				
In	Console Input	Mic/DI	Misc	48V
1	MOTU Left	XLR-NO Phantom	MOTU 1	NO
2	MOTU Right	XLR-NO Phantom	MOTU 2	NO
3	SR Mic at Chair	KYS-105	Supplied by artist	YES
4	Guest Musician #1 Left	TBD	TBD	NO
5	Guest Musician #1 Right	TBD	TBD	NO
6	Guest Musician #2 Left	TBD	TBD	NO
7	Guest Musician #2 Right	TBD	TBD	NO
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
21				
22				
23				
24	RCH Talkback In wedges	Switched SR	Supplied by Engineer	NO
Outputs from Console:				
Mix 1	Laurie/SL	Self-Powered QSC	Supplied by artist	
Mix 2	GUEST Musician #1 IF APPLIC MONITOR		Supplied by Engineer	
Mix 3	GUEST Musician #2 IF APPLIC MONITOR		Supplied by artist	
Mix 4				
Mix 5				
Mix 6				
Mix 7	Feed to Record Left	To Pro Tools Left	Supplied by artist	
Mix 8	Feed to Record Right	To Pro Tools Right	Supplied by artist	

**EXHIBIT C: TECHNICAL REQUIREMENTS:
EXAMPLE B.SAMPLE LIGHTING PLOT**



**EXHIBIT C: TECHNICAL REQUIREMENTS:
EXAMPLE C.LIGHTING DESCRIPTIONS**

The space should be clean and Black with Legs and Borders to help create a dark space for her to perform in. A CYClorama should be made available, as well as 3 Color CYC Lighting in RED, BLUE, Amber-Gold.

The House lighting person should attempt to create the following areas from available equipment and house lighting plot. Focus should take place before Laurie gets into the space on day of show. The exception would be the Script Light noted below should be focused in the actual script stand once it is set up. Based on the drawing they can focus KEYS and Easy Chair. Their biggest job will be to work with Laurie to create beautiful looks based on her Lighting Script with it's code to needs based on the Lettered ideas below. The house lighting person should feel free to prepare additional lighting ideas to use with the Lighting Areas listed below. Please feel free to have them contact me if there are questions but, using the descriptions and Sample Light Plot and Key to Areas sent in PDF form, they should do their best to make these ideas. If only 3 colors of Wash are available then that should work fine. Once focus is complete and looks have been recorded, 80 votive candles in clear glass holders should be placed randomly around stage and lit immediately before the audience is allowed in.

Laurie will travel with a script that shows the Cues and their Placement and a list of the numbers below saying what should be in each Cue. She will work with the Lighting person to prepare looks and talk through Cueing.

Lighting Areas;

Area Number	Area Name	Description
Ch1/A	KEYS Frontlight	Small Circle(3') of frontlight for Laurie at KEYS. Should not light the KEYS just her standing behind them. Edge should be slightly soft edged. Should come from Front Of House Position. **Profile with Iris.
Ch2/B	KEYS Backlight	Larger Circle(6') of backlight on KEYS Area. Should center on the keys area lighting both Laurie And KEYS. Should be slightly soft edged. Should come from 1M or more US of KEYS. **Profile with Iris, if available.
Ch3/S	KEYS Script Tight downlight	Very sharp Tight special cutting out Lauries Music/ Script. Should not cut on script at all, but should try To avoid any light hitting floor. Script is roughly 30cmx20cm. Should avoid getting far enough US
Ch4/C	DC Frontlight	A Small(1.5M) Circle of frontlight at Down Center Edge of stage. Will light Laurie in DC position. Edge should be Slightly Soft. Should come from Front Of House Position. **Profile with Iris.
Ch17/C BAX	DC Backlight	A Small(1.5M) Circle of frontlight at Down Center Edge of stage. Will light Laurie in DC position. Edge should be Slightly Soft. Should come from US of DC Position. **Profile with Iris.
Ch5/D	UC Frontlight	A Small(1.5M) Circle of frontlight at Upstage Center Edge of stage. Will light Laurie in DC position. Edge should be Slightly Soft. Should come from Overstage Electric Position. **Profile with Iris.

Ch7/F	Blue Wash	Dark Blue Color wash Downstage Center. Should come from Overstage electric and above the KEYS to create slight Backlight.
Ch8/G	Red Wash	Dark Red Color Fullstage Wash. . Should come from Overstage electric and above the KEYS to create slight Backlight.
Ch9/H	Amber Wash	Dark Amber Color Fullstage Wash. Should come from Overstage electric and above the KEYS to create slight Backlight.
Ch10/I linear	White Linear Gobos	A full stage white Linear Gobo wash focused sharp. Should be at least 2 units per side and should make big diagonal shape from US L and R running Diagonally DS hitting the 2 onstage areas. Should come from Overstage and Upstage, but could come from Front of House Extreme Sides or both. **3-5 Profiles with Linear Gobo's.
Ch11/J	CYC Blue Wash	Color wash on CYC from above in same color as Dark Blue Washes. Should come from Overstage electric Above CYC.
Ch12/J grow	CYC Lo Blue Wash	Color wash on CYC from ground row in same color as Dark Blue Washes. Should come from groundrow CYC.
Ch13/J	CYC Red Wash	Color wash on CYC from above in same color as Dark Red Washes. Should come from Overstage electric Above CYC.
Ch14/J grow	CYCLo Red Wash	Color wash on CYC from ground row in same color as Dark Red Washes. Should come from groundrow CYC.
Ch15/J	CYC Amber Wash	Color wash on CYC from above in same color as Dark Amber-Gold Washes. Should come from Overstage electric Above CYC.
Ch16/J grow	CYC Lo Amber Wash	Color wash on CYC from above in same color as Dark Amber-Gold Washes. Should come from groundrow CYC.
		of her to create a shadow on her script. Should come from electric Directly above Keys. **Profile

***Additional/Optional Lighting Ideas if available;**

Ch18/I	*Floor Haze Shape	If possible, could the bottom pair of lamps on floor plates to make a N/C Fan in the haze. Would come from Floor Upstage of KEYS. **2 Profiles on Floor Plates.
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