

CABIN PRESSURE

Tour Book



Director Anne Bogart

Set Design Neil Patel

Light Design Mihai Jordan Sherin

Costume Design James Schuette

Sound Design Darren L West

General Manager Carolyn Smith

Production Manager Brian Scott

Production Assistant Jaron Szalla

Company Stage Manager Megan Wanlass

The SITI Company

Old Chelsea Station PO Box 1923
NY NY 10011

(212) 477-1469 / (212) 477-0564 fax

inbox@siti.org / www.siti.org

February 12, 2000



Dear American Theater Editor,

Kristin Linklater is one of the most esteemed educators in the American Theatre and currently the chair of the theatre division at Columbia University. It therefore comes as nothing less than a shock to read her warnings about methods of actor training which originate, (in her words), outside of our own European-based verbal traditions. Suggestions that actors and their teachers sell themselves short when they bow down to foreign gods, and that by doing so they run the risk of becoming whores with low self-esteem and diluting their art are xenophobic, exclusionary and borderline racist. They are as uninformed as they are destructive. There is no place in our artistic community for remarks of this tenor. Linklater claims that her own work feeds the organs of the art of acting that are universal: the lungs and the heart, and indeed it does. But, her failure to recognize that the traditions she warns us off, namely Butoh, Kathakali, Kabuki, Suzuki, Balinese dancing, T'ai Chi and the Tao of Voice, feed the very same organs is deeply disturbing.

In a major University, is she not responsible for teaching in a community of students from all over the world? Does she assume that students will be best served exclusively with western based training?

As members of the SITI Company, our mission includes the creation of new work, international exchange and collaboration and the training of theater artists. The training that we practice and teach involves Suzuki, Viewpoints, and Composition, among others. Our year round activities draw from artists from around the world.

We do plays in America. We live and work in America. But our work is enriched by contact with other cultures. And the approaches that we have embraced have had an indisputable impact upon the aesthetics and culture of theater in America.

It is true that bad teaching is bad teaching. Charlatans do exist. It makes no difference if its Stanislavsky, Kathakali, Comedia, Suzuki, Meisner, Butoh or Linklater. The intricate dynamic between the teacher and the method, the teacher and the student is delicate and not easily defined.

Kristin Linklater, in her remarks, has dangerously demonized the possibility of cross cultural exchange. This demonstrates a reactionary conservatism that does not belong in the arts.

Sincerely,

 AND THE SITI COMPANY

Anne Bogart

Akiko Aizawa

J. Ed Araiza

Will Bond

Anne Bogart

Leon Ingusrud

Ellen Lauren

Kelly Maurer

Jefferson Mays

Tom Nelis

Barney O'Hanlon

Neil Patel

James Schuette

Brian H. Scott

Carolyn Clark Smith

Mimi Jordan Sherin

Megan Wanlass

Stephen Webber

Darron L West

BOARD OF DIRECTORS

Nicole Borrelli

Matthew Bregman

Jim Cummings

Thomas Mallon

Barbara Olsen

Daniel Smith

Miscellaneous Information:

Groups:

Costumes: Ellen
Backstage: Barney
Lights: Bondo
Sound: Stephen
Misc.: Kelly

Supershuttle 212-258-3826 (blue van)
3732 787338 92005 04/01 Ellen V. Pitz

Running Time
1:18:39
22:46 loops

CABIN PRESSURE / Weekly Touring Budget

1 Sony Stereo UHF Wireless					
2 Sony Wireless Lav Packs					
2 Sennheiser MKE-2 Microphones					
1 Berringer Composer Compressor Limiter					
3 Sony Pro MD Players					
1 Furman PL8 Powerconditioner			\$500		
subtotal =					
Lighting:					
striplights & Fresnels			\$750		
(6) scrollers and power supply			\$325		
subtotal =					
rental total			\$1,575		\$1575
Payroll					
CREATIVE RESIDUALS / ROYALTIES					
Director					\$200.00
Set Designer					\$100.00
Sound Designer					\$100.00
Lighting Designer					\$100.00
Costume Designer					\$100.00
Playwright / royalties					\$200.00
creative total					\$800
SALARY					
Performers:					
James Bond	1	weeks	\$750.00		\$750
Ellen Lauren	1	weeks	\$750.00		\$750
Kelly Maurer	1	weeks	\$750.00		\$750
Barney O'Hannlon	1	weeks	\$750.00		\$750
Stephen Webber	1	weeks	\$750.00		\$750
sub-total					\$3750
Technical / Creative / Admin:					
Director					
Asst. Director					
Stage Manager	1	weeks	\$750.00		\$750
Asst. Stage Manager / PM	1	weeks	\$650.00		\$650
Production Manager	1	weeks	\$750.00		\$750
Sound Technician	1	weeks	\$750.00		\$750
Managing Director					
sub-total					\$2900
salary total					\$7450
PERDIEM					
Perfromers:					
James Bond	7	days	\$35.00		\$245
Ellen Lauren	7	days	\$35.00		\$245
Kelly Maurer	7	days	\$35.00		\$245
Barney O'Hannlon	7	days	\$35.00		\$245
Stephen Webber	7	days	\$35.00		\$245
sub-total					\$1225
Technical / Creative / Admin:					
Director					
Asst. Director					

CABIN PRESSURE / Weekly Touring Budget

Show:	CABIN PRESSURE		Personnel:	9	
Venue:	TBD		Performers	5	
Performances:	TBD		Technical	2	
Dates:	TBD		Administrative		
Load-In:	TBD		Teaching		
Tech:	TBD		Management	2	
Shows:	TBD				
Load-out:	TBD				
Residency dates:	TBD				
Travel	QTY	DESCRIPTION	UNIT PRICE	SUBTOTALS	NOTES
Surface Travel Home:					
Taxi					
Bus					
Car Service	9	NYC / airport		\$300	
Rental Car					
Local travel stipend					
local travel total				\$300	
Air Fare:	9	(RT) NYC / ?	\$400.00	\$3600	
First					
Business					
Coach					
Train:					
Reserved					
Unreserved					
travel total				\$3600	
Cargo					
Rental Truck					
Shipping:					
UPS					
Consolidated Freightways	3	road cases		\$1000	
US Postal Service					
3rd Party Shipping					
Excess Baggage					
Other					
cargo total				\$1000	
Accommodation					
Hotel:					
Single	9	7 days	\$90.00	\$5670	
Double					
accomodation total				\$5670	
Equipment Rental					
Sound:		<i>per week</i>			
1 Lexicon LXP-15					
1 Furman PL-8					

SITI Company PRODUCTION TEAM ORGANIZATION

IDEA STAGE

- What play are we making?
- What is the plan for the script? Collaborative or playwright?
- How many actors?
- For what arena or audience is this play directed?
- What type of theatre is envisioned?
- Will this play be toured?
- Will this play be the "muse" at Skidmore?
- If not, where and when will the ideas for this play be workshopped if at all?

All of these questions need to be answered at least one year to 18 months prior to the premiere of the play. These answers will inform the rest of the process.

PLANNING STAGE

- If this is a touring production how many weeks do we want to book?
- If so, what are those weeks?
- Can this production be produced on the road in split weeks? (Tu-We then F-Su)
- Can the production be built to tour?
- If so, how will the goods be shipped?
- Is this production suitable for International venues and festivals?
- If this is not a touring production, what is the plan?
- Do we want to produce this show in NYC?
- If so what are a list of desired venues?
- Can we or do you want to co-promote in NYC?
- What is the rehearsal schedule, in date only?
- Timeline / Description of project

All of these questions should be answered at least one year prior to the premiere. In order to book a successful tour, we must begin on full season out. For example, standard PA seasons run September to April or May each year. The "booking season" begins in late July early August for the following September. These deadlines also apply for NYC productions as we most likely will be responsible for raising significant funds to support any endeavor (that could be commissioning partners).

BOOKING

- **BUDGET BUDGET BUDGET!!!!** We must have a preliminary budget for all productions, touring or non-touring including the following:
 - Fees
 - Design estimates (realistically high)
 - Rehearsal pay
 - Pre-production pay for Production and Co. Stage managers
 - Production and Co. Stage manager budgets for supplies, duplication, etc...
 - Personnel list, job descriptions if required and salary rates.
 - Per diem
 - Over the road pay
 - Shipping / tucking
 - Will the tour be all-inclusive or non-inclusive?
- Establish a quote
- Marketing and PR
 - Sales kit
 - Overview
 - Director's narrative
 - Casting by character
 - SITI Description

Subj: Cabin Pressure Job Desc.
Date: Thursday, September 9, 1999 5:51:32 AM
From: BHS 6078
To: MegWanlass, CaroSITI

Brian #
633-9108
tech@12:30

Hey Meg and Caroline,

The following are 2 descriptions of the Position needed for Cabin Pressure.

The first is the Reality for Cabin Pressure. The Second is the description for War of the Worlds.

1. Cabin Pressure Assistant Stage Manager/Backstage Hand.

In terms of my needs and how they relate to Megan, I feel the position as a technical hand is somewhat watered down.

As a technical position the candidate would be responsible for the following:

- Assisting the loading and unloading the truck.
- Organizing and loading the prop roadboxes. Cleaning and generally preparing them for performance.
- Sorting/Framing/Cutting if necessary all color and templates for performance from the paperwork generated for each venue.
- Assist with packing and unpacking soft goods and helping to install them.

Beyond these tasks I believe that Megans needs are infinitely more important.

The direct contact this position would have with the Union Crews will be non managerial. Until we budget to hire an experienced stage hand I do not believe it would be beneficial.

This person needs to be organized, have a base knowledge of lighting and scenery and should be able to work as an individual and as part of a team.

CABIN PRESSURE / PRESENTERS

ck Helm

Deb / asst. 292-7300

The Wexner Center for the Arts at

The Ohio State University

North High Street @ 15th

Columbus, OH 43210-1392

TEL: 614/292-5785

FAX: 614/292-7824

Deb Richter

*Deb 9 rooms
e-mail
Richter.5@osu.edu*

Sue Lipman

Performing Arts Chicago

410 South Michigan Avenue

suite 911

Chicago, IL 60605

TEL: 312/663-1628

FAX: 312/663-1043

wp 5.0

Mike Ross / Susan McDonald

Krannert Center for the Performing Arts

University of IL at Champaign-Urbana

500 South Goodwin

Urbana, IL 61801

TEL: 217/333-6700

FAX: 217/244-0810

*Tammy
T-kikita@uiuc.edu*

Michael Blachly / Celesta / Christina (press) /

Vicky (contracts)

UCLA Performing Arts

B100 Royce Hall

Box 951529

Los Angeles, CA 90095-1529

TEL: 310/206-8745 (MB)

TEL: 310/206-7408 (Vicky)

FAX: 310/206-3843

*Seromi (program)
310-206-3843*

*seromi@ucla.edu
310-825-7789*

Beth Boone

Greg Jackson - Managing Producer *

Miami Light Project

3000 Biscayne Boulevard

suite 100

Miami, FL 33137

TEL: 305/576-4350 x1

FAX: 305/576-6480

Tus & Wed (2) - 1.45 min. classes VP & SUZ max 50

public shows

F - 10:00 am & 8:00 90 minute Highschool Show

Sa - 8:00 - Post Show reception

*Roberta
BBOONE.MLP@aol.com
lowercase*

2000

2K	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	2K
1	S	T	W	S	M	T	1
2	S	W	T	S	T	F	2
3	M	T	F	M	W	S	3
4	T	F	S	T	T	S	4
5	W	S	S	W	F	M	5
6	T	S	M	T	S	T	6
7	F	M	T	F	S	W	7
8	S	T	W	S	M	T	8
9	S	W	T	S	T	F	9
10	M	T	F	M	W	S	10
11	T	F	S	T	T	S	11
12	W	S	S	W	F	M	12
13	T	S	M	T	S	T	13
14	F	M	T	F	S	W	14
15	S	T	W	S	M	T	15
16	S	W	T	S	T	F	16
17	M	T	F	M	W	S	17
18	T	F	S	T	T	S	18
19	W	S	S	W	F	M	19
20	T	S	M	T	S	T	20
21	F	M	T	F	S	W	21
22	S	T	W	S	M	T	22
23	S	W	T	S	T	F	23
24	M	T	F	M	W	S	24
25	T	F	S	T	T	S	25
26	W	S	S	W	F	M	26
27	T	S	M	T	S	T	27
28	F	M	T	F	S	W	28
29	S	T	W	S	M	T	29
30	S		T	S	T	F	30
31	M		F		W		31

Asap

Radio play

Radio Play
Radio Play

Premiere
opening

Orchestra
Calvin
Pressure

rec
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calvin
press.

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April 18 - May 21

Spring
training

Humana
wow

Radio Play

miami
Calvin
Pressure

UCLA
Calvin
Pressure

jam

jam

2000

something
internationally

2K	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	2K
1	S	T	F	S	W	F	1
2	S	W	S	M	T	S	2
3	M	T	S	T	F	S	3
4	T	F	M	W	S	M	4
5	W	S	T	T	S	T	5
6	T	S	W	F	M	W	6
7	F	M	T	S	T	T	7
8	S	T	F	S	W	F	8
9	S	W	S	M	T	S	9
10	M	T	S	T	F	S	10
11	T	F	M	W	S	M	11
12	W	S	T	T	S	T	12
13	T	S	W	F	M	W	13
14	F	M	T	S	T	T	14
15	S	T	F	S	W	F	15
16	S	W	S	M	T	S	16
17	M	T	S	T	F	S	17
18	T	F	M	W	S	M	18
19	W	S	T	T	S	T	19
20	T	S	W	F	M	W	20
21	F	M	T	S	T	T	21
22	S	T	F	S	W	F	22
23	S	W	S	M	Thanksgiving	S	23
24	M	T	S	T	F	S	24
25	T	F	M	W	S	M	25
26	W	S	T	T	S	T	26
27	T	S	W	F	M	W	27
28	F	M	T	S	T	T	28
29	S	T	F	S	W	F	29
30	S	W	S	M	T	S	30
31	M	T		T		S	31

Barn
now

residency

wedding

Edinburgh
FestivalMy
Bra
rehab.Barn
pick
nowBob
Kauschenberg
American
Wayne

2001

01	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	01
1	M	T	T	S	T	F	1
2	T	F	F	M	W	S	2
3	W	S	S	T	T	S	3
4	T	S	S	W	F	M	4
5	F	M	M	T	S	T	5
6	S	T	T	F	S	W	6
7	S	W	W	S	M	T	7
8	M	T	T	S	T	F	8
9	T	F	F	M	W	S	9
10	W	S	S	T	T	S	10
11	T	S	S	W	F	M	11
12	F	M	M	T	S	T	12
13	S	T	T	F	S	W	13
14	S	W	W	S	M	T	14
15	M	T	T	S	T	F	15
16	T	F	F	M	W	S	16
17	W	S	S	T	T	S	17
18	T	S	S	W	F	M	18
19	F	M	M	T	S	T	19
20	S	T	T	F	S	W	20
21	S	W	W	S	M	T	21
22	M	T	T	S	T	F	22
23	T	F	F	M	W	S	23
24	W	S	S	T	T	S	24
25	T	S	S	W	F	M	25
26	F	M	M	T	S	T	26
27	S	T	T	F	S	W	27
28	S	W	W	S	M	T	28
29	M		T	S	T	F	29
30	T		F	M	W	S	30
31	W		S		T		31

wow
 St.
 Louis
 Edison

Skidmore

2001

La Jolla

01	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	01
1	S	W	S	M	T	S	1
2	M	T	S	T	F	S	2
3	T	F	M	W	S	M	3
4	W	S	T	T	S	T	4
5	T	S	W	F	M	W	5
6	F	M	T	S	T	T	6
7	S	T	F	S	W	F	7
8	S	W	S	M	T	S	8
9	M	T	S	T	F	S	9
10	T	F	M	W	S	M	10
11	W	S	T	T	S	T	11
12	T	S	W	F	M	W	12
13	F	M	T	S	T	T	13
14	S	T	F	S	W	F	14
15	S	W	S	M	T	S	15
16	M	T	S	T	F	S	16
17	T	F	M	W	S	M	17
18	W	S	T	T	S	T	18
19	T	S	W	F	M	W	19
20	F	M	T	S	T	T	20
21	S	T	F	S	W	F	21
22	S	W	S	M	T	S	22
23	M	T	S	T	F	S	23
24	T	F	M	W	S	M	24
25	W	S	T	T	S	T	25
26	T	S	W	F	M	W	26
27	F	M	T	S	T	T	27
28	S	T	F	S	W	F	28
29	S	W	S	M	T	S	29
30	M	T	S	T	F	S	30
31	T	F		W		M	31

January 2000

S	M	T	W	T	F	S	M	T	W	T	F
5	12	19	26	7	14	3	10	17	24	31	1
6	13	20	27	8	15	4	11	18	25	2	9
7	14	21	28	9	16	5	12	19	26	3	10
8	15	22	29	10	17	6	13	20	27	4	11
9	16	23	30	11	18	7	14	21	28	5	12
10	17	24	31	12	19	8	15	22	29	6	13
11	18	25		13	20	9	16	23		7	14
12	19	26		14	21	10	17	24		8	15
13	20	27		15	22	11	18	25		9	16
14	21	28		16	23	12	19	26		10	17
15	22	29		17	24	13	20	27		11	18
16	23	30		18	25	14	21	28		12	19
17	24	31		19	26	15	22	29		13	20
18	25			20	27	16	23			14	21
19	26			21	28	17	24			15	22
20	27			22	29	18	25			16	23
21	28			23	30	19	26			17	24
22	29			24	31	20	27			18	25
23	30			25		21	28			19	26
24	31			26		22	29			20	27
25				27		23	30			21	28
26				28		24	31			22	29
27				29		25				23	30
28				30		26				24	31
29				31		27				25	
30						28				26	
31						29				27	
32						30				28	
33						31				29	

10/25/99

February 2000

[illegible]

March 2000

February 2000							March 2000						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
		1	2	3	4	5			1	2	3	4	
		8	9	10	11	12			8	9	10	11	
6	13	14	15	16	17	18	5	12	13	14	15	16	17
13	20	21	22	23	24	25	12	19	20	21	22	23	24
20	27	28	29				19	26	27	28	29	30	31

10/25/99

April 2000

S	M	T	W	T	F	S
5	7	8	9	10	11	4
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

[illegible]

April 2000

April 2000

May 2000

S M T W T F S
 2 3 4 5 6 7 8
 9 10 11 12 13 14 15
 16 17 18 19 20 21 22
 23 24 25 26 27 28 29
 30

S M T W T F S
 1 2 3 4 5 6 7
 8 9 10 11 12 13 14
 15 16 17 18 19 20 21
 22 23 24 25 26 27 28
 29 30 31

Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
					April 1 HUMANANA FESTIVAL 2000
					2 HUMANANA FESTIVAL 2000
3	4	5	6	7	8
					9 Cabin Pressure / Champaign, IL
10	11	12	13	14	15
8:00am 9:00am Load in & Tech 9:30am Workshop A	8:00am 9:00am Load in & Tech 9:30am Workshop A	Cabin Pressure / Champaign, IL 8:00am Load in & Tech 9:00am 9:30am Workshop B	8:00am 9:00am Load in & Tech 9:30am Workshop B	Tax Day (United States) 8:00pm 8:30pm Show	16 Cabin Pressure / Champaign, IL 12:00am Depart IL
17	18	19	20	21	22
		Spring Training			
					23 Easter (United States) Travel to LA 12:00am
24	25	26	27	28	29
12:00am Load in & Tech	CP / UCLA Performing Arts Spring Training	CP / UCLA Performing Arts Spring Training	8:00pm 8:30pm Show	8:00pm 8:30pm Show	
	8:00pm 8:30pm Show	8:00pm 8:30pm Show	8:00pm 8:30pm Show		30 CP / UCLA Performing Arts Post Show-Discussion 12:00am 8:00pm 8:30pm Show

June 2000

May 2000							June 2000						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
		2	3	4	5	6							7
7	8	9	10	11	12	13	4	5	6	7	8	9	10
14	15	16	17	18	19	20	11	12	13	14	15	16	17
21	22	23	24	25	26	27	18	19	20	21	22	23	24
28	29	30	31				25	26	27	28	29	30	

[illegible]


July 2000

[illegible]



CABIN PRESSURE

Conceived and Directed by Anne Bogart
Written and Created by the SITI Company



Technical

Rider

Set Design Neil Patel
Light Design Mimi Jordan Sherin
Costume Design James Schuchte
Sound Design Darren L West
Company Stage Manager Megan Wanlass
Lighting Supervisor Brian Scott
Production Assistant Jason Szalla



The SITI Company
Old Chelsea Station PO Box 1922
NY NY 10011
(212) 477.1469 phone (212) 477.0564 fax
inbox@siti.org / www.siti.org

ospitality

The presenter shall provide the following:

- ⊙ coffee & coffee maker w/ cups, sugar, milk, filters, etc. (coffee & tech snack table to be located in the house during tech and moved to the dressing room or green room for duration of performances)
- ⊙ hot tea and hot water
- ⊙ bottled water (non-bubbly) - provided for both the technical staff and the actors (because of the physical demand of the show, the actors will consume at least one 32 ounce bottle of water per show each).
- ⊙ fruit & juice
- ⊙ If the venue is not within walking distance (ie, 1/4 mile) from the hotel or in bad weather conditions, transportation to and from venue should be provided (ie, rental car or shuttle service). Other transportation may need to be provided if a certain perishable prop cannot be located within walking distance of the theater or hotel.
- ⊙ **Note:** Transportation from and to the airport or train station should also be provided. A large passenger van or something equivalent should be available for the acting company and production staff as well as a large cargo van for the luggage and gear.

ackstage needs

The presenter shall provide the following:

- ⊙ clean and well lit dressing room
- ⊙ access to hot shower and restrooms in or near dressing rooms
- ⊙ access to iron and ironing board
- ⊙ access to costume steamer
- ⊙ access to refrigerator and freezer (for storage of ice which is used as a prop)
- ⊙ access to washer & dryer w/ laundry soap (for costume purposes only)
- ⊙ 3 tall stools and 3 sturdy music stands
- ⊙ 7 large bath towels

THE SITI COMPANY

● OLD CHELSEA STATION ● PO BOX 1922 ● NEW YORK, NEW YORK 10011 ●
● 212.477.1469 PHONE ● 212.477.0564 FAX ● INBOX@SITI.ORG ● WWW.SITI.ORG ●

- ⊙ 7 small hand towels
- ⊙ 4 boxes of kleenex
- ⊙ 2 medium sized prop tables for stage right and stage left
- ⊙ 2 costume racks w/ plenty of plastic hangers
- ⊙ 6 clights w/ blue gel or bulbs
- ⊙ 3 sturdy/functional tech tables (for electrics, sound, and stage management) - location to be determined by company upon arrival: power outlets run to the table and appropriate lighting provided for each table
- ⊙ The installation of hooks backstage may be required for certain quick-change costume pieces.
- ⊙ 2 full length mirror to be located stage right and stage left.
- ⊙ push broom, clean mop & mop bucket
- ⊙ 4 styrofoam wig stands

Running Crew

For all technical rehearsals, pre & post show duties & performances:

The SITI Company under this rider shall provide:

- 1 - stage manager
- 1 - assistant stage manager
- 1 - sound engineer
- 1 - lighting supervisor

The presenter shall provide under this rider:

- 1 - light board operator
- 2 - follow spot operators
- 1 - experienced wardrobe person
- 1 - running crew person

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Load-in and Strike Crew

For load-in & hang the presenter shall provide the following:

- ⊙ 6 electricians plus 1 crew head for hang & functioning of electrics (1 - 12 hour day)
- ⊙ 3 sound assistant (2 full 8 hour days)
- ⊙ 1 wardrobe person to prepare the costumes (full day)
- ⊙ 4 carpenters plus 1 crew head to lay floor & assemble set (1 - 12 hour day)

For focus the presenter shall provide the following:

- ⊙ 6 electricians plus 1 crew head for 1 - 12 hour day
- ⊙ 1 crew head carpenter and assistant to do final touch ups and notes (1 - 8 hour day)

(This schedule would assume that the space is not raw or completely bare!)

- ⊙⊙ It is also important that the same electrics crew head follow the project through to the end.

⊙⊙⊙ This schedule will also be discussed with the venue's technical staff and changed accordingly.

For strike the presenter shall provide the following:

- ⊙ 6 electricians plus one crew head for strike (1 - 8 hour day)
- ⊙ 3 sound assistant (3 hours)
- ⊙ 1 wardrobe person (3 hours)
- ⊙ 3 carpenters (1 - 6 hour day)

Costumes

The presenter shall provide the following service:

- ⊙ At the end of each performance or tech week, the costumes should be dry-cleaned as per the SITI Company's instructions.

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- ⊙ There are many costume changes during the show and the wardrobe person will be needed backstage for the entire show. This wardrobe person will be needed during the entire technical rehearsal process to learn quick changes and hand-offs.
- ⊙ The wardrobe person should also be available pre and post show to prep the costumes, preset the costumes backstage, assist the actors in dressing and do laundry afterwards.
- ⊙ The wardrobe person will also be responsible for maintenance and any repairs of the costumes during the run of the show.

ets

The set consists of the following:

- ⊙ A 26' deep and 30' wide Oak Parquet Floor. The sections are in 4'x4', 5'x4', 6'x4' and 6'x5' sections coffin locked together. SITI will provide floor and 2 "T" handle 5/16" Hex Keys for floor construction.
- ⊙ A False Proscenium consisting of 7 separate steel framed flats and a pipe structure. The structure can be self supportive. Inside the Proscenium there are 2 door units permanently mounted. The flats lock together with 1/4" bolts and nuts and locks to the floor by 1/4" bolts and inserts. SITI will travel with all bolts and spares needed to construct flats as well as all doors and frames and all pipe and speed rail hardware needed. Additionally, we will have the 2 box wrenches and 2 speed wrenches and various 5/16" and 3/16" hex keys as needed.
- ⊙ 1 Wooden framed rolling practical door unit. SITI will provide door and frame as well as pig iron needed to weight it. However, when traveling overseas, the venue will need to provide 6 25-40 pound bricks.
- ⊙ 2 benches constructed of 1" square tube steel and 1/2" plywood. SITI will travel with benches, nylon glides and paint needed.
- ⊙ 1 9' long x 11" wide rolling table unit. SITI will travel with table, casters, and paint needed.
- ⊙ 1 rolling 2' x 2' x 4' road box. SITI will travel with box, casters base and scenic paint needed. Additionally, the box requires 2-4 25 pound sand bags for weight. When travelling overseas the venue will need to provide sandbags as needed.
- ⊙ 1-2 Panel Burgundy 16 oz velour "Main Rag". Each Panel is 16' wide x 18' tall grommated and 'S' hooked. SITI will travel with curtain and besteel #170 track rigged and spare hardware as needed.
- ⊙ 1-19' tall x 30' wide medium weight bleached white CYC grommated and tied. SITI Will travel with CYC and 1" pipe for stretching.

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☉ The venue should be prepared to provide:

- Pig Iron and Sand bags as needed.
- Clean mops, brooms and other standard cleaning supplies for cleaning floor and theatre.
- Paint and etc. for painting floor surrounding SITI's show floor. Additionally, any theater touch up needed.
- Rigging supplies and hoists or other means of raising set and stiffening as needed.
- Tools and supplies for construction available to crew for construction.
- Available masking, pipe and rigging (preferably velour) to mask set in space if needed. Need will be determined in the space during load in.

Lights

Control and Dimming Needs:

Control;

ETC Obsession 600
ETC Response Opto Splitter
UPS BackUp system

Dimming;

ETC Sensor 96x 2.4kw racks	2
ETC Sensor 24x 2.4kw rack	1
ETC Sensor 12x 2.4kw rack	1
ETC Sensor 6x 6kw rack	1

Equipment Needs:

5° ETC Source Four 575w	8	
19° ETC Source Four 575w	25	
26° ETC Source Four 575w	36	
36° ETC Source Four 575w	96	
50° ETC Source Four 575w	10	
Iris for Source Four	24	
Template Holders for Source Four	36	
Follow Spot Handle for Source Four	2	
Par 64 Medium 1kw	20	
Par 64 Wide 1kw	60	
7.5" Arri 2kw Studio Baby Fresnel w/ Barndoor		10
ColorRam III Scroller for 7.5"	4	
12 channel Power Supply for Scrollers	1	
Altman 3 Ckt Far Cyc lights 1.5kw	9	
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6' 3Ckt MR16 Striplights Wide lamps 10
3 w/ hanging hardware
10 w/ floor hardware

Par 16 'Birdie' w/ 120v 250w NSP lamps 4

Mini 10 1kw w/ Barndoor 4

14" Beam Projectors w/color frames 1kw 22

Pipe and additional:

There are 2 to 4 booms required depending on backstage spacial restrictions.

21' Sched 40 1 1/2" ID pipe 4

10' Sched 40 1 1/2" ID pipe 4

3' Sched 40 1 1/2" ID pipe 4

Chesboro fixed 4

50# Boom Bases 8

drilled to fix into floor or weighted to accomplish same

Side Arms will be needed for all Boom units. More may be needed depending on situation so numbers will be given after more specific information is aquired.

General Information:

Equipment types are specifically chosen for power consumption and optical quality. Any possible substitution of type or make must be approved by SITI Company's designer through Brian Scott.

NOTE: If ETC Source Four's are not used, the number of Dimmers may change.
Example if a Crosslight unit becomes a 1kw Altman 360q we would need to double the lamps.

The SITI Company will provide the color and templates unless equipment types change. If templates or color do not match size needed for substituted equipment types the presenter will be responsible for purchase of affected media.

The Lighting Console requested is an ETC Obsession 600. We are prepared to consider other options. However, the console must control at least 250 control channels, be DMX 512 compatible and have Group, and Effects packages and the ability to proportionally patch and profile individual dimmers. Again, any substitution must be approved through Brain Scott.

Dimming spec'd as ETC Sensor may be changed however, non digital dimmers could create time problems. It is preferable to substitute with DMX native dimmers of other brands.

Rigging will be determined by the space. The plot is very symetrical and should be trimmed at no more than 20' from deck to pipe. If this is not possible then unit types may need to change to accomodate, i.e.-2kw Fresnel Diagonals may need to become 5kw Fresnels.

The Production electrician will determine the rigging and cable. However, when figuring needs keep in mind that lighting hang should be clean and visually unobtrusive. Floor units should be cabled from below if possible and if not should be run neatly and covered.

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Sound

The SITI Co. under this rider shall provide to the said producer or presenter the following:

- 1) A competent Sound Designer or Associate Sound Designer/Mix Engineer to assist with equipment load in, performing of system equalization, work with the local crew and provide general show maintenance.
- 2) Three Mini-Disc's containing the said production's SFX Cues and Incidental Music as well as backup Mini-Discs and Digital Audio Tape back ups

The said Producer or Presenter shall provide on arrival of the SITI Co. Sound Designer or his appointee the following:

A Theatrical Sound system consisting of:

- 1) A good working mixing console containing:
 - a) no less than sixteen input channels
 - b) 100mm. fader throws on input and output faders
 - c) One fader driven stereo output
 - d) Four group fader driven outputs
 - e) at least 3 post fader Aux. sends
 - f) microphone channel and group channel insert capability

The mixing console should be an Allen and Heath GL4 equivalent mixing desk

- 2) A house processor rack consisting of:
 - a) Three stereo 31 band graphic equalizers with the necessary cabling (or 6 mono 31 band graphic equalizers)
The Eq's should be Yamaha Q2031A, BSS, Klark Technique or equivalent

- b) Two Stereo Crossover/Processing systems
Type depending speaker system being used

- 3) A microphone processing rack consisting of:
 - a) Two Berrenger Composer Dual Compressor Limiters with the necessary cabling Channel Inserts to Mic
 - b) One Lexicon LXP15 (or equivalent) Effects Processors with the necessary cabling Console Aux Post out to Fader in

- 4) A wireless microphone system consisting of
 - a) 2 UHF Wireless Headset microphones (Sony or Sennheiser) and receivers. (one as spare) with necessary cabling to console via fader input channels

- 5) A house XLR Snake to stage right with a minimum of 12 channels. For on stage practical microphones.

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- 6) The house mixing position must:
- a) Be in the house on the orchestra level
 - b) Be no more than 100 ft from the extreme downstage edge
 - c) At least 50 ft. from the extreme downstage edge
 - d) Open (without any surrounding walls or obstructions)
 - e) Comfortable
 - f) Within reasonable hearing and sight lines of the stage and the company of actors
- 7) The Front of House mixing position should contain:
- a) A talk back microphone with switch
 - b) Three Sony MDJES-500's, Sony Pro's or Denon 900 series Mini-Disc Players:
 - with record functions on at least one of the above players
 - with remotes in working order
 - with necessary cabling to console via fader input channels (Female XLR's or RCA plugs to either XLR males or 1/4 Phone jacks-pending console)
 - c) Two CD Players with necessary cabling to console via fader inputs.
 - d) The house and microphone processing racks stated in section 2, 3, and 4
 - e) A single or dual channel headset beltpack station
 - f) The necessary illumination to run all the above equipment in tech and performance situations
- 8) The Amplification for the sound system listed above should:
- a) Consist of 3 stereo amplifiers (*minimum* wattage 600 watts per channel) Crest or Crown Macrotech series
 - b) Subwoofer Amplifier (*minimum* wattage 1200 watts per channel) Crest or Crown Macrotech series
 - c) The necessary Sub cabinet processors (if an active system is being used)
 - d) Along with the speakers, be able to sustain a flat and even sound pressure level of 90 dba at the house mix position in the venue of the performance

Please note if the listed amplifiers and speakers on this rider do not meet with the SPL specifications listed in section 8 letter d) due to size of house, unusual house seating orientation etc. the listed equipment rider may be changed, added to or altered by the sound designer and/or his appointee up through the end of the second full day of technical rehearsals.

- 9) The Speaker system should:
- a) Consist of 4 cabinets in trap or square boxes with:
 - 1) no smaller than 10 inch woofers
 - 2) compression drivers
 - 3) radial horns, (not tweeter loaded)
 - Meyer UP, McPherson M2 Apogee AE5 or EAW JF200
 - b) Two Subwoofer cabinets in square boxes with:
 - 1) no smaller than 10 inch woofers
 - Meyer, McPherson, Bag End, Apogee or EAW
 - c) Two cabinets in trap boxes with:
 - 1) no larger than 10 inch woofers
 - 2) compression drivers
 - 3) tweeter loaded not horn loaded
 - EAW JF80's preferred

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10) The Stage Right Deck Practical Microphones should consist of:

- 1) 4 - 19 inch chrome goose necks
- 5 - chrome desk mounted flanges

For mounting of the microphones listed below to rolling table set piece.

- 2) 5 - Shure SM57's

Please note there should be NO SUBSTITUTIONS to the above microphone list

11) The stated Speakers, Console, Outboard Gear, Processors, Microphones, MD players and Amplifiers should be free of pops, hums, and cracks which are sometimes associated with faulty equipment, cables and electrical interference. ie. house power and/ or the house lighting dimmer system.

12) The necessary speaker cabling should be provided to:

- a) allow speaker positions either on the deck upstage left and right and/or flown above the stage

13) A monitoring system should be provided to the "backstage" or dressing rooms that:

- a) provides a clear signal of the stage audio
- b) allows the pre-show paging of the company by the stage manager from the shows calling position

14) A necessary wired 2 channel talk-back communication system should be provided that:

- a) allows lighting and follow spot operators on Channel A, Sound and Deck Crew on B
- b) allows stage manager to call and "flash" both simultaneously (two channel dual talk beltpack)
- c) allows smooth running of the show
- d) comfortable, audible and free of hums and crackle

And consisting of:

- c) wired headset positions for:
 - 1- Stage Manager
 - 1- Sound Designer
 - 1- Sound Engineer
 - 1- Asst. Lighting Designer
 - 1- Lightboard operator
 - 2-Followspot operators (rear of house)

15) A necessary **wireless** one channel talk back communication system should be provided for deck stage management and run crew and should consist of:

- a) three wireless beltpack receivers and light weight headset
- b) should be compatible to the wired communication system

16) The headset system that is provided should be:

- a) single muff lightweight headsets for all
- b) single channel belt packs for all but stage manager
- c) dual channel belt pack for stage manager
- d) Clear Com or Telex equivalent

Please Note: All system specifications arranged by the Producer and/or Presenter or his appointed agent to conform to this rider MUST be approved by the SITI Co. Sound Designer no less than one week before the arrival of the company.

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Performance Information

© *Cabin Pressure* is approximately 1 hour and 15 minutes long. It will be performed without an intermission. The beginning section for the audience seating is approximately 21 minutes long not included in the total performance time.

© The house will be opened approximately fifteen minutes before the start of the performance. While the audience is entering, the actors will be slightly upstage doing a loop of the end of *Private Lives*. The audience will enter in the dark with ushers guiding them to their seats with flashlights.

© Late seating is at the discretion of the SITI Company and will be decided upon venue to venue. The stage manager will talk to the house staff to determine what is best.

© *Cabin Pressure* is performed by five actors: Will Bond, Ellen Lauren, Kelly Maurer, Barney O'Hanlon and Stephen Webber.

Contact Information

© The SITI Company Office

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Old Chelsea Station/PO Box 1922
New York, NEW YORK 10011

Office Location:

10 East 1st Street (between Bowery & 2nd Avenue)
e-mail: inbox@siti.org

© Megan Wanlass, Company Stage Manager and Company Manager

(212) 727-2962 or (917) 679-3557 cell phone or e-mail: MegWanlass@aol.com

© Darron West, Sound Designer

(917) 864-2097 cell phone or e-mail: DWestSITI@aol.com

© Brian Scott, Technical Supervisor & Assistant Lighting Designer

(212) 569-2637 or (917) 374-6171 cell phone or e-mail: BHS6078@aol.com

© Carolyn Clark Smith, SITI Company General Manager

(917) 969-6085 cell phone or e-mail: CaroSITI@aol.com

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Prosc. Width is 20'-0".
Dcs then sit from 20'6" to 23'-8"

30'-0"

Cyc

Curtain Track

5'-6"
1'-0"

6"

2'-8"

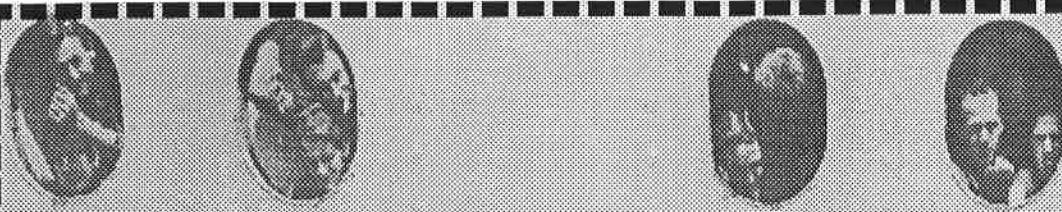
20'-0"

4'-0"

6'-0"

5'-0"

16'-0"



CABIN PRESSURE

Conceived and Directed by Anne Bogart
Written and Created by the SITI Company




Technical



Rider

Set Design Neil Patel
Light Design Mimi Jordan Sherin
Costume Design James Schuette
Sound Design Darron L West
Company Stage Manager Megan Wanlass
Lighting Supervisor Brian Scott
Production Assistant Jason Szalla



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ospitality

The presenter shall provide the following:

- ☉ coffee & coffee maker w/ cups, sugar, milk, filters, etc. (coffee & tech snack table to be located in the house during tech and moved to the dressing room or green room for duration of performances)
- ☉ hot tea and hot water
- ☉ bottled water (non-bubbly) - provided for both the technical staff and the actors (because of the physical demand of the show, the actors will consume at least one 32 ounce bottle of water per show each).
- ☉ fruit & juice
- ☉ If the venue is not within walking distance (ie, 1/4 mile) from the hotel or in bad weather conditions, transportation to and from venue should be provided (ie, rental car or shuttle service). Other transportation may need to be provided if a certain perishable prop cannot be located within walking distance of the theater or hotel.
- ☉ **Note:** Transportation from and to the airport or train station should also be provided. A large passenger van or something equivalent should be available for the acting company and production staff as well as a large cargo van for the luggage and gear.

ackstage needs

The presenter shall provide the following:

- ☉ clean and well lit dressing room
- ☉ access to hot shower and restrooms in or near dressing rooms
- ☉ access to iron and ironing board
- ☉ access to costume steamer
- ☉ access to refrigerator and freezer (for storage of ice which is used as a prop)
- ☉ access to washer & dryer w/ laundry soap (for costume purposes only)
- ☉ 3 tall stools and 3 sturdy music stands
- ☉ 7 large bath towels

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- ⊙ 7 small hand towels
- ⊙ 4 boxes of kleenex
- ⊙ 2 medium sized prop tables for stage right and stage left
- ⊙ 2 costume racks w/ plenty of plastic hangers
- ⊙ 6 clights w/ blue gel or bulbs
- ⊙ 3 sturdy/functional tech tables (for electrics, sound, and stage management) - location to be determined by company upon arrival: power outlets run to the table and appropriate lighting provided for each table
- ⊙ The installation of hooks backstage may be required for certain quick-change costume pieces.
- ⊙ 2 full length mirror to be located stage right and stage left.
- ⊙ push broom, clean mop & mop bucket
- ⊙ 4 styrofoam wig stands

Running Crew

For all technical rehearsals, pre & post show duties & performances:

The SITI Company under this rider shall provide:

- 1 - stage manager
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(This schedule would assume that the space is not raw or completely bare!)

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- ⊙ 1 rolling 2' x 2' x 4' road box. SITI will travel with box, casters base and scenic paint needed. Additionally, the box requires 2-4 25 pound sand bags for weight. When travelling overseas the venue will need to provide sandbags as needed.
- ⊙ 1-2 Panel Burgundy 16 oz velour "Main Rag". Each Panel is 16' wide x 18' tall grommeted and 'S' hooked. SITI will travel with curtain and besteel #170 track rigged and spare hardware as needed.
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- ☉ The venue should be prepared to provide:
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 - Paint and etc. for painting floor surrounding SITI's show floor. Additionally, any theater touch up needed.
 - Rigging supplies and hoists or other means of raising set and stiffening as needed.
 - Tools and supplies for construction available to crew for construction.
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6' 3Ckt MR16 Striplights Wide lamps	10
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Mini 10 1kw w/ Barndoor	4
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10' Sched 40 1 1/2" ID pipe	4
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Equipment types are specifically chosen for power consumption and optical quality. Any possible substitution of type or make must be approved by SITI Company's designer through Brian Scott.

NOTE: If ETC Source Four's are not used, the number of Dimmers may change.
Example if a Crosslight unit becomes a 1kw Altman 360q we would need to double the lamps.

The SITI Company will provide the color and templates unless equipment types change. If templates or color do not match size needed for substituted equipment types the presenter will be responsible for purchase of affected media.

The Lighting Console requested is an ETC Obsession 600. We are prepared to consider other options. However, the console must control at least 250 control channels, be DMX 512 compatible and have Group, and Effects packages and the ability to proportionally patch and profile individual dimmers. Again, any substitution must be approved through Brain Scott.

Dimming spec'd as ETC Sensor may be changed however, non digital dimmers could create time problems. It is preferable to substitute with DMX native dimmers of other brands.

Rigging will be determined by the space. The plot is very symetrical and should be trimmed at no more than 20' from deck to pipe. If this is not possible then unit types may need to change to accomodate, i.e-2kw Fresnel Diagonals may need to become 5kw Fresnels.

The Production electrician will determine the rigging and cable. However, when figuring needs keep in mind that lighting hang should be clean and visually unobtrusive. Floor units should be cabled from below if possible and if not should be run neatly and covered.

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Sound

The SITI Co. under this rider shall provide to the said producer or presenter the following:

- 1) A competent Sound Designer or Associate Sound Designer/Mix Engineer to assist with equipment load in, performing of system equalization, work with the local crew and provide general show maintenance.
- 2) Three Mini-Disc's containing the said production's SFX Cues and Incidental Music as well as backup Mini-Discs and Digital Audio Tape back ups

The said Producer or Presenter shall provide on arrival of the SITI Co. Sound Designer or his appointee the following:

A Theatrical Sound system consisting of:

- 1) A good working mixing console containing:
 - a) no less than sixteen input channels
 - b) 100mm. fader throws on input and output faders
 - c) One fader driven stereo output
 - d) Four group fader driven outputs
 - e) at least 3 post fader Aux. sends
 - f) microphone channel and group channel insert capability

The mixing console should be an Allen and Heath GL4 equivalent mixing desk

- 2) A house processor rack consisting of:
 - a) Three stereo 31 band graphic equalizers with the necessary cabling (or 6 mono 31 band graphic equalizers)The Eq's should be Yamaha Q2031A, BSS, Klark Technique or equivalent

- b) Two Stereo Crossover/Processing systemsType depending speaker system being used

- 3) A microphone processing rack consisting of:
 - a) Two Berrenger Composer Dual Compressor Limiters with the necessary cabling Channel Inserts to Mic
 - b) One Lexicon LXP15 (or equivalent) Effects Processors with the necessary cabling Console Aux Post out to Fader in

- 4) A wireless microphone system consisting of
 - a) 2 UHF Wireless Headset microphones (Sony or Sennheiser) and receivers. (One as spare) with necessary cabling to console via fader input channels

- 5) A house XLR Snake to stage right with a minimum of 12 channels. For on stage practical microphones.

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- 6) The house mixing position must:
- a) Be in the house on the orchestra level
 - b) Be no more than 100 ft from the extreme downstage edge
 - c) At least 50 ft. from the extreme downstage edge
 - d) Open (without any surrounding walls or obstructions)
 - e) Comfortable
 - f) Within reasonable hearing and sight lines of the stage and the company of actors
- 7) The Front of House mixing position should contain:
- a) A talk back microphone with switch
 - b) Three Sony MDJES-500's, Sony Pro's or Denon 900 series Mini-Disc Players:
 - with record functions on at least one of the above players
 - with remotes in working order
 - with necessary cabling to console via fader input channels (Female XLR's or RCA plugs to either XLR males or 1/4 Phone jacks-pending console)
 - c) Two CD Players with necessary cabling to console via fader inputs.
 - d) The house and microphone processing racks stated in section 2, 3, and 4
 - e) A single or dual channel headset beltpack station
 - f) The necessary illumination to run all the above equipment in tech and performance situations
- 8) The Amplification for the sound system listed above should:
- a) Consist of 3 stereo amplifiers (*minimum* wattage 600 watts per channel) Crest or Crown Macrotech series
 - b) Subwoofer Amplifier (*minimum* wattage 1200 watts per channel) Crest or Crown Macrotech series
 - c) The necessary Sub cabinet processors (if an active system is being used)
 - d) Along with the speakers, be able to sustain a flat and even sound pressure level of 90 dba at the house mix position in the venue of the performance

Please note if the listed amplifiers and speakers on this rider do not meet with the SPL specifications listed in section 8 letter d) due to size of house, unusual house seating orientation etc. the listed equipment rider may be changed, added to or altered by the sound designer and/or his appointee up through the end of the second full day of technical rehearsals.

- 9) The Speaker system should:
- a) Consist of 4 cabinets in trap or square boxes with:
 - 1) no smaller than 10 inch woofers
 - 2) compression drivers
 - 3) radial horns, (not tweeter loaded)
 - Meyer UP, McPherson M2 Apogee AE5 or EAW JF200
 - 4) necessary regulation hanging hardware for the four cabinets
 - b) Two Subwoofer cabinets in square boxes with:
 - 1) no smaller than 10 inch woofers
 - Meyer, McPherson, Bag End, Apogee or EAW
 - c) Two cabinets in trap boxes with:
 - 1) no larger than 10 inch woofers
 - 2) compression drivers
 - 3) tweeter loaded not horn loaded
 - EAW JF80's preferred

10) The Stage Right Deck Practical Microphones should consist of:

- 1) 4 - 19 inch chrome goose necks**
5 - chrome desk mounted flanges

For mounting of the microphones listed below to rolling table set piece.

- 2) 5 - Shure SM57's**

Please note there should be NO SUBSTITUTIONS to the above microphone list

11) The stated Speakers, Console, Outboard Gear, Processors, Microphones, MD players and Amplifiers should be free of pops, hums, and cracks which are sometimes associated with faulty equipment, cables and electrical interference. ie. house power and/ or the house lighting dimmer system.

12) The necessary speaker cabling should be provided to:

- a) allow speaker positions either on the deck upstage left and right and/or flown above the stage**

13) A monitoring system should be provided to the "backstage" or dressing rooms that:

- a) provides a clear signal of the stage audio**
- b) allows the pre-show paging of the company by the stage manager from the shows calling position**

14) A necessary wired 2 channel talk-back communication system should be provided that:

- a) allows lighting and follow spot operators on Channel A, Sound and Deck Crew on B**
- b) allows stage manager to call and "flash" both simultaneously (two channel dual talk beltpack)**
- c) allows smooth running of the show**
- d) comfortable, audible and free of hums and crackle**

And consisting of:

- c) wired headset positions for:**
 - 1- Stage Manager
 - 1- Sound Designer
 - 1- Sound Engineer
 - 1- Asst. Lighting Designer
 - 1- Lightboard operator
 - 2-Followspot operators (rear of house)

15) A necessary wireless one channel talk back communication system should be provided for deck stage management and run crew and should consist of:

- a) three wireless beltpack receivers and light weight headset**
- b) should be compatible to the wired communication system**

16) The headset system that is provided should be:

- a) single muff lightweight headsets for all**
- b) single channel belt packs for all but stage manager**
- c) dual channel belt pack for stage manager**
- d) Clear Com or Telex equivalent**

Please Note: All system specifications arranged by the Producer and/or Presenter or his appointed agent to conform to this rider MUST be approved by the SITI Co. Sound Designer no less than one week before the arrival of the company.

Performance Information

© *Cabin Pressure* is approximately 1 hour and 15 minutes long. It will be performed without an intermission. The beginning section for the audience seating is approximately 21 minutes long not included in the total performance time.

© The house will be opened approximately fifteen minutes before the start of the performance. While the audience is entering, the actors will be slightly upstage doing a loop of the end of *Private Lives*. The audience will enter in the dark with ushers guiding them to their seats with flashlights.

© Late seating is at the discretion of the SITI Company and will be decided upon venue to venue. The stage manager will talk to the house staff to determine what is best.

© *Cabin Pressure* is performed by five actors: Will Bond, Ellen Lauren, Kelly Maurer, Barney O'Hanlon and Stephen Webber.

Contact Information

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