# B U G S

Kaki King + GLITCH

*Production Rider*

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## CONTACTS

**ARTIST BOOKING**
Holden & Arts Associates
Spring Karlo
SK@HoldenArts.org
512-477-1859

Sarah Saltwick
SS@holdenarts.org
413-214-5323

**ARTIST MANAGEMENT**
Dave Philp
Dadager Entertainment, LLC
Dave@DadagerEnt.com
c: +1 (917) 204-1929

**PRODUCTION AND TECHNOLOGY DESIGN**
Orsolya Szantho
orsolya@glitchworks.org

Attilio Rigotti
attilio@glitchworks.org

**LEAD ARTISTS**
Kaki King
kakiking1@gmail.com
+1 (917) 434-2551

GLITCH
info@glitchworks.org
(917) 683-7510

## GENERAL DESCRIPTION

**BUGS** is the newest collaboration between musician **Kaki King** and technologists and designers **Orsolya Szánthó** and **Attilio Rigotti** (GLITCH). Built specifically for young audiences, the live performance brings to life a fun-filled story of bugs, beetles, critters, and all things sugar by combining live music, vibrant and responsive imagery, and interactive and responsive digital systems. While the show is high-tech, it has some flexibility in how it is presented and is run and contained by the tech team that travels. Visually, the show features three custom projection screens that travel with the show, a guitar with images projected on it, a custom ukulele, a snare drum that is used to trigger sound, video, and lights, and several LED light structures that are placed onstage and inside the drum.

**RUN TIME:** 60 minutes (no intermission)
**TOURING COMPANY:** 3 people (1 performer, 2 technical)

## SET UP

Depending on how much pre-production is done in advance, set up time can vary, but should be discussed during production advance. The most successful model involved a full day of load-in: an early morning arrival, full-day tech and rehearsal, followed by a performance that evening. If an afternoon show is preferred, then the load-in should happen the day before the performance, to allow for a full-day of set-up and tech. Crew needs vary according to the needs of the space, with four dedicated crew members for the full time being the most effective: two (2) on deck for all cabling and build needs, one (1) dedicated to lighting, and one (1) dedicated to sound.

The footprint of the guitar, drum, lights and projection screens is roughly a **24ft x 10ft rectangle**. The guitar sits center downstage, in front of its specific projector. A custom snare drum with sensors sits SR to the guitar. A custom ukulele sits on a stand SL to the guitar. Three custom circle projection screens stand upstage, spanning a total of 17.5ft (two are 5 feet wide, with the third one being 7.5 wide). The two smaller ones live USR and USL and are elevated around 18” off the floor. The surfaces stand on their own legs, but sandbags are to be provided by the presenter to support them. Depending on the projector set up, all of the upstage projection screens might need to be elevated via stage platforms to allow for visibility. See attached stage plot image for more details.

The video, audio, and systems operator needs **a six (6) foot long folding table and chair. Power must be run to their position.** The ideal position for the video computer and operator is front-facing with clear visibility of the guitar set up. Alternate positions (off stage left or right) are absolutely possible, but should be discussed during production advance.

Once the guitar has been placed on stands, taped down, and projection mapped, **IT CANNOT BE MOVED,** nor can any other cables, projectors, or other equipment. Please make note of this when planning for multiple acts on the same stage.

## VIDEO

*BUGS* involves an interactive live video system with projection mapping, responsive video, signal mapping, and more. There are a total of four projection surfaces: the three back circle projections, plus the guitar itself. We travel with our own projector for the guitar, which lives at the most DSC point, but requires power run to it, as well as signal run to wherever the video operator position lives. The projector is compatible with 110-240v and uses an Edison plug.

Projectors for the back surface will be provided by the presenter. Previously, we have used two set ups, as outlined in the ground plans below:

**1) two** projectors on both DS corners to cover the back screens at a 12ft throw distance: one projector covered the center projector and one side one, with the other covering the remaining one.
**2) one** single projector hung to cover all surfaces from a specific distance and height.

Alternate projection possibilities can be discussed in the production advance. Video and interactive systems are managed by our own show computer, but we will require an **external monitor to connect to (HDMI or USB-C)**. A reliable internet connection is also required.

| QTY | TYPE | PROVIDED BY |
|---|---|---|
| 2 | Surge protected Power Strips | Presenter |
| 1 | HDMI or USB-C Monitor (with cable and adaptor) | Presenter |
| 3 | HDMI Cable (100ft) | Presenter |
| 2 | 7000 -10000k lumens Short-throw Projectors | Presenter |
| 1 | 5000lms Short Throw Projector | *BUGS* |
| 2 | 5ft Custom Projection Screens | *BUGS* |
| 1 | 7.5ft Custom Projection Screen | *BUGS* |
| 1 | Backup HDMI Cable (100ft) | *BUGS* |
| 1 | Mac Studio Computer | *BUGS* |

| | | |
|---|---|---|
| 1 | Wireless Keyboard + Mouse | *BUGS* |

The HDMI cable runs can be replaced by SDI or ethernet, but the presenter should provide all respective adapters for both ends of the cable length. Should the length from the video computer to projectors be shorter than 100ft, then smaller HDMIs can be sourced. Should the length from video computer to projector on stage be longer than 100ft, an alternative solution should be provided by the presenter (HDMI to Ethernet or SDI cable, for example).

## LIGHTING

*BUGS* has elements of video and lighting design built into the show: projections on the guitar, as well as three custom LED units (two antenna structures and one inside the snare drum), 4 DMX par units and a light-up custom ukulele. The antennae structures will require two boom arm mic stands or c-stand with clamps to be provided by PRESENTER to mount them. Power and signal will be required for all the on-stage lighting units, and the power for the lights should be kept on its own dedicated circuit.

An ideal lighting plot has toplight over the guitar, and side light or diagonals. We avoid front light during projection moments on the guitar, but usually locate some front light in front of the drums and guitar for when the performer addresses the audience. We will work with the in-house lighting system and/or lighting designer to come up with a look (or looks) that compliment the performance.

| QTY | TYPE | PROVIDED BY |
|---|---|---|
| 1 | 50-100ft 3-pin DMX cable | Presenter |

The 100ft DMX cable provides a direct DMX signal from the video operator's position to the first lighting unit on stage. Alternate DMX signal runs solutions as possible as long as discussed in advance with the artist.

| | | |
|---|---|---|
| 6 | 25ft 3-pin DMX Cables | Presenter |
| 2 | Boom-Arm Mic Stands or C-Stands | Presenter |
| 1 | Light Up Snare Drum | *BUGS* |
| 1 | Light Up Ukulele | *BUGS* |
| 1 | Wireless DMX Transmitter/Receiver Pack | *BUGS* |
| 4 | DMX Pars Units | *BUGS* |
| 2 | Light Up Antenna Structures | *BUGS* |

| | | |
|---|---|---|
| 1 | Microcontroller | *BUGS* |
| 1 | DMX to USB interface | *BUGS* |
| 1 | Back Up 3-pin 25ft cable | *BUGS* |

## SOUND

Sound for *BUGS* comes from four main sources: stereo effects from Kaki's guitar, **stereo sounds from the computer**, a **wireless pickup on a ukulele**, and a **wireless lav mic on the performer**. Additionally, the guitar and drum send audio signals to the video computer via XLR (guitar) and ⅛" cable (drum) to allow for audio reactive video and lights. This can be sent directly via individual cables (2) to the video position, but if this position is at FOH or is too far, the soundboard can be used as an in-between connection point. Input signal from the onstage guitar DI box and drum would need to be routed and split out from the soundboard.

Additionally, communication between lighting and sound operator and video operating position is required. Comms and headsets would be recommended.

**In total, we require 7 inputs that can go into DI boxes with the following input list:**

Two (2) for stereo guitar effects
Two (2) for stereo computer sounds (located at video positon)
One (1) for the Ukulele pick up (wireless)
One (1) for the performer mic (wireless)
One (1) back-up line / DI box

**For monitoring:**

One (1) monitor wedge behind Kaki's onstage position
One (1) sound monitor (wedge, headset, etc.) for video position, determined by where the video station is placed. If close to the stage, a monitor might not be needed.

**ADDITIONAL CABLING AND MIC PROVIDED BY PRESENTER:**

| QTY | TYPE | PROVIDED BY |
|---|---|---|
| 2 | 50-100ft 3-pin XLR cable | Presenter |

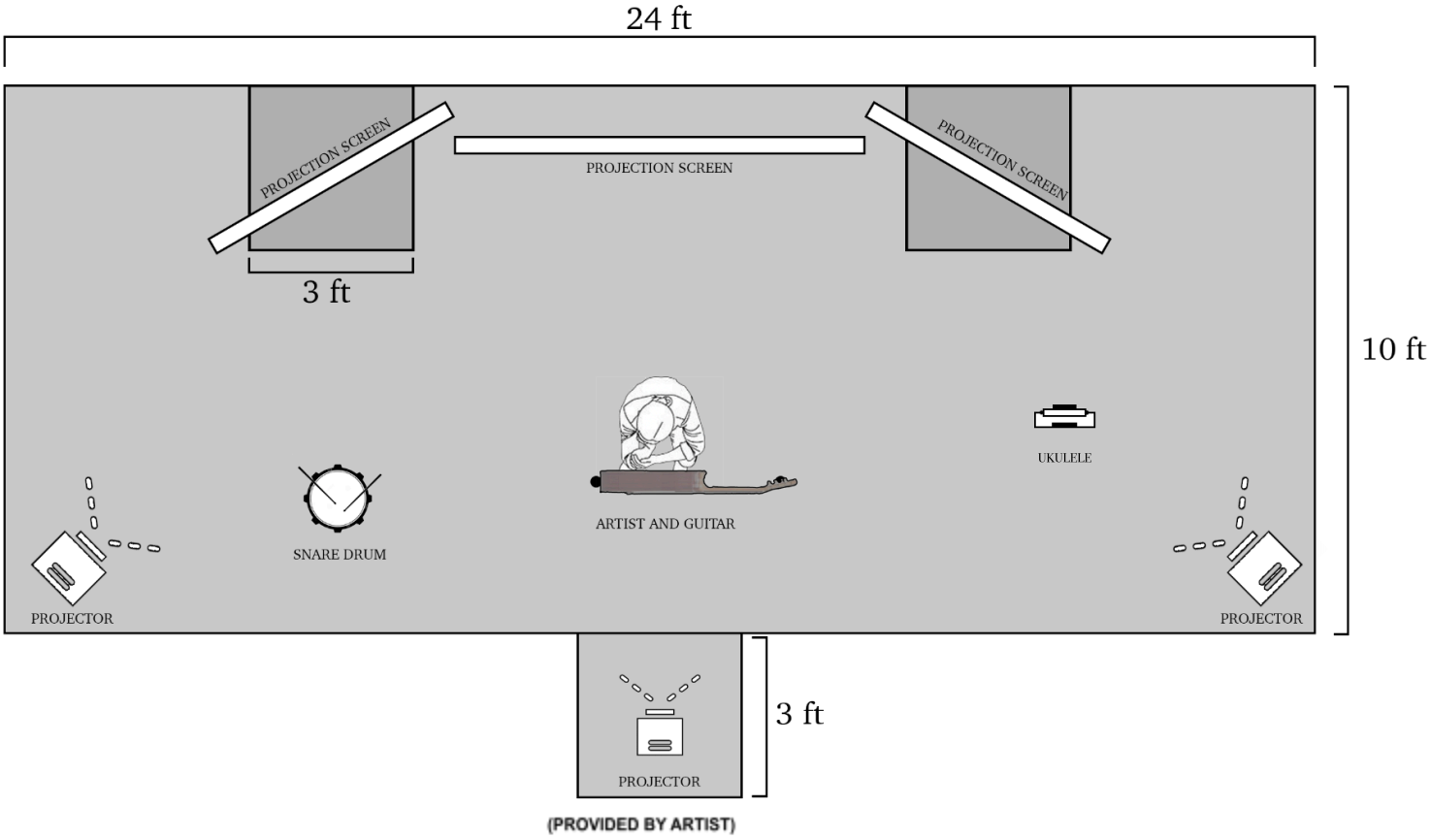
The 50-100ft XLR cable provides a direct audio signal from the drum and guitar to the

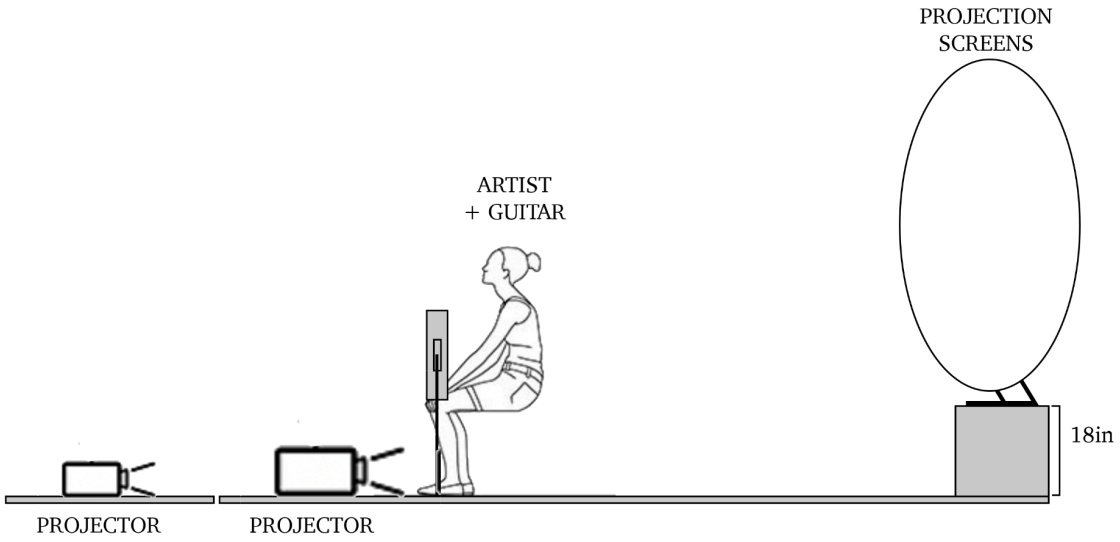
video operator's position. Alternate audio signal runs solutions as possible as long as discussed in advance with the artist.

| | | |
|---|---|---|
| 1 | Wireless LAV Mic | Presenter |
| 1 | Ukelele Pick up Mic | Presenter |
| 7 | Active DI Boxes | Presenter |
| 1 | Ukulele Stand | Presenter |

# ROUGH GROUND PLAN

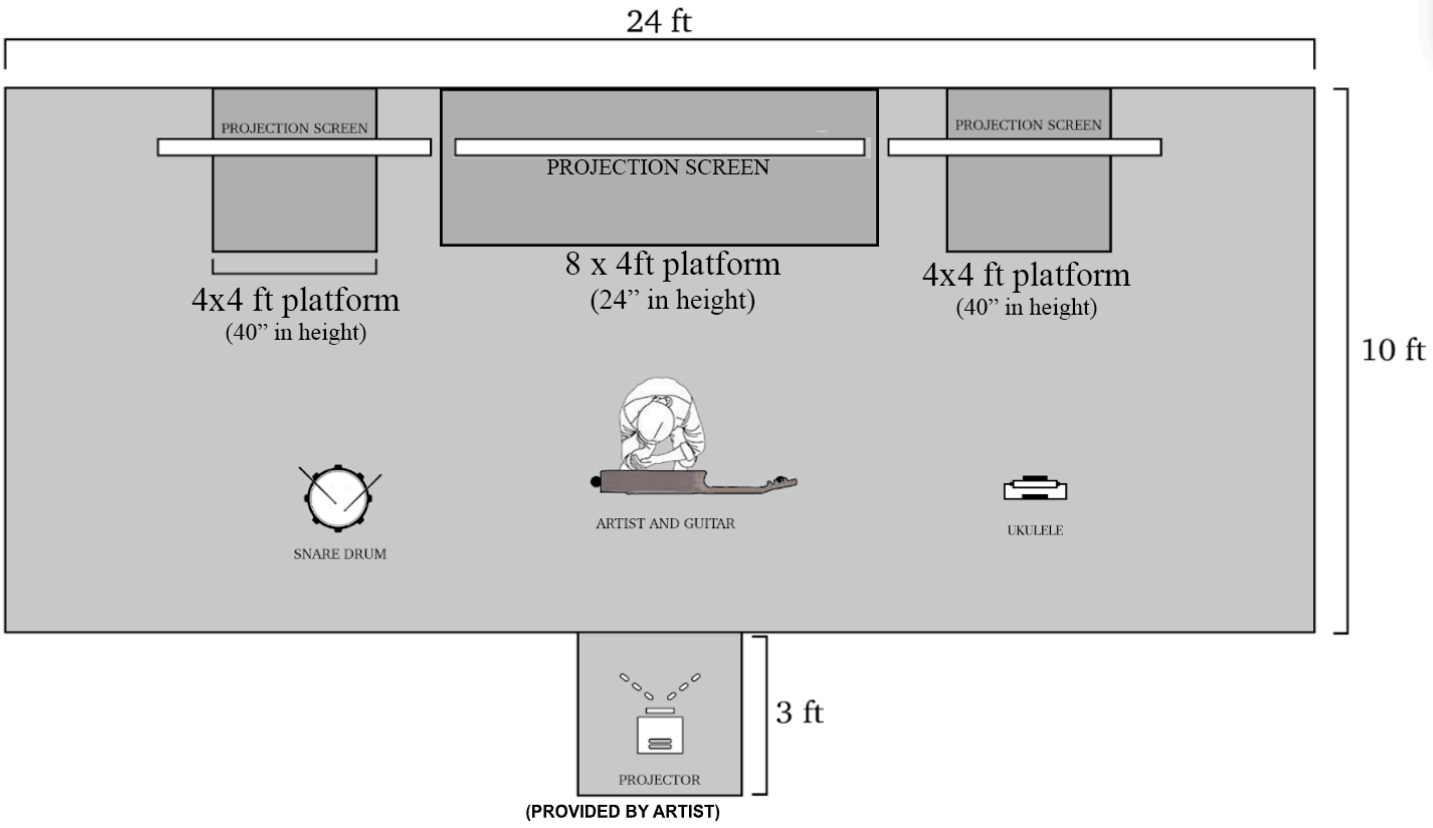
*Based on Original Staging with Two Projectors*

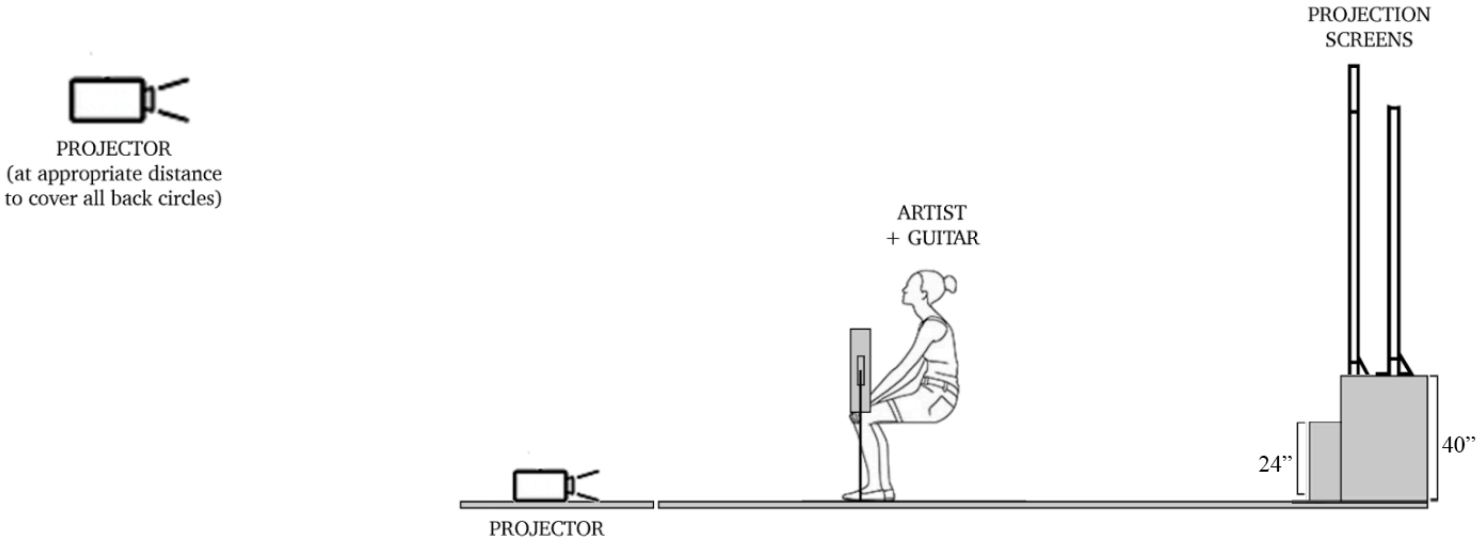


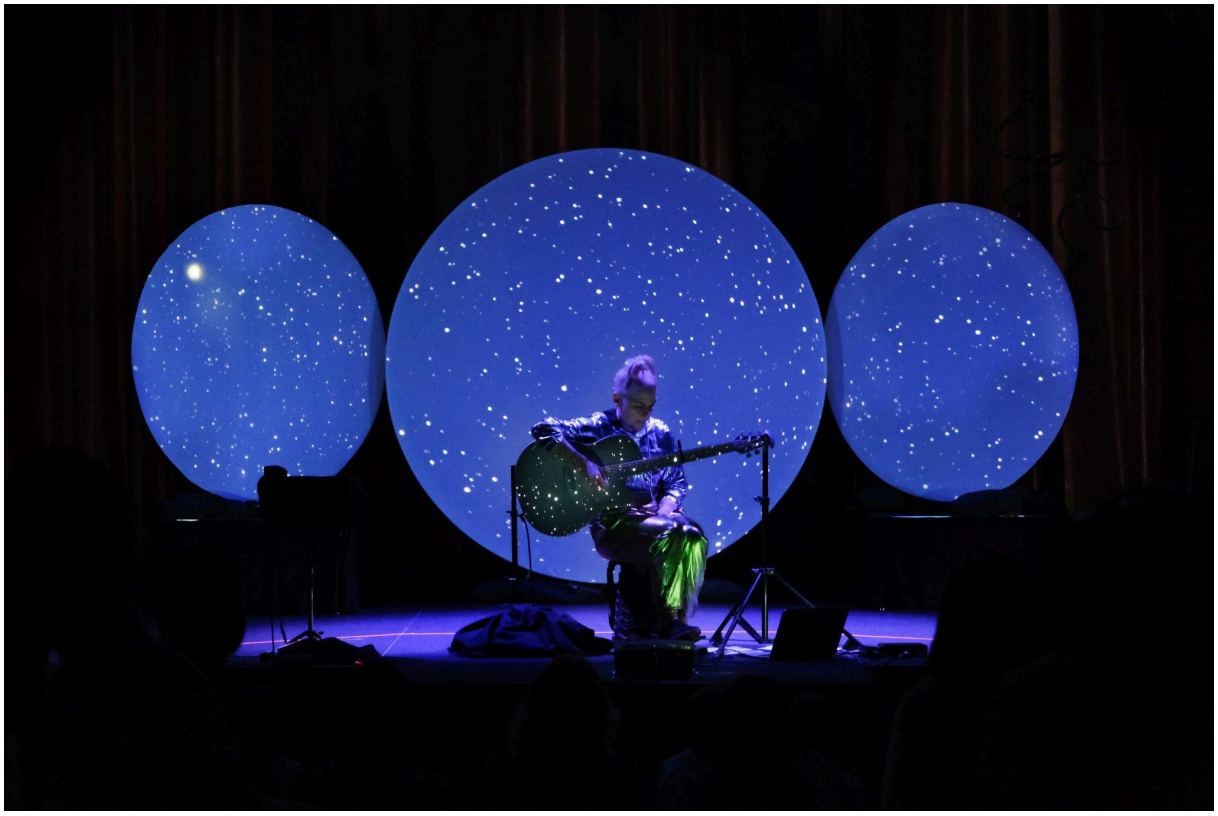
# ALTERNATE GROUND PLAN

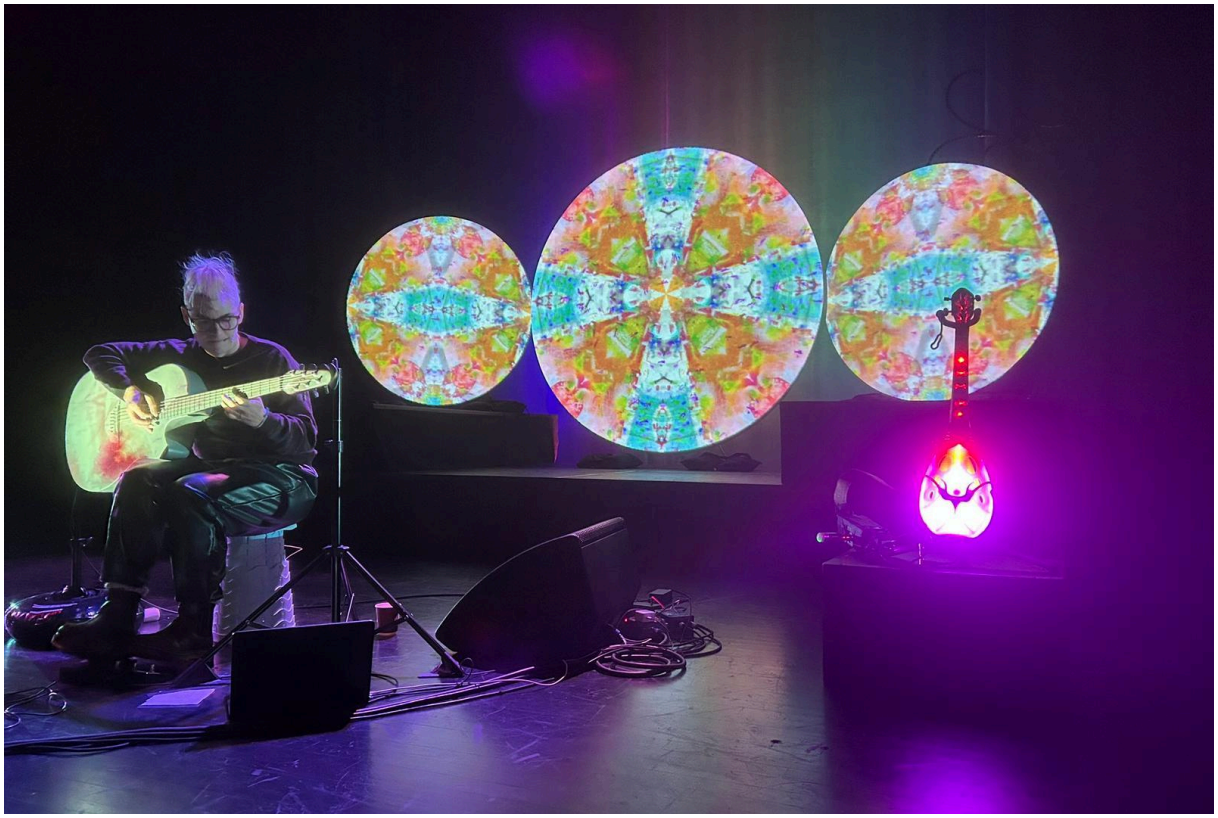
*One Projector Set Up*



**PHOTOS**





## HOSPITALITY

Please provide, if possible, for both Load-In and each performance day:

A) Basic light meal or extensive healthy snacks for 3 people such as sandwiches, whole fresh fruit, bagels, vegetable tray, dried mangos (no sugar or additives), mixed nuts, yogurt, etc. Dietary restrictions to be shared during the advance. Please offer (vegetarian/vegan/gluten free, etc) options.
B) Beverages: Water, Diet Coke, Coffee and tea along with half and half.

Presenter and Technical Director: Please sign here to acknowledge and accept the terms of this technical rider. In doing so, you are confirming that you have noted and initialed on this rider any adjustments or concerns that need to be addressed during the advance.

_____ _____

Presenter Date

_____ _____

Technical Director Date