

Kaki King & GLITCH

BUGS

Addendum A:
Production Rider

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Contacts

Artist Booking

Holden & Arts Associates

Spring Karlo

SK@HoldenArts.org

+1 (512) 477-1859

Sarah Saltwick

SS@holdenarts.org

+1 (413) 214-5323

Artist Management

Dadager Entertainment, LLC

Dave Philp

Dave@DadagerEnt.com

+1 (917) 204-1929

Production & Technology

Orsolya Szánthó

orsolya@glitchworks.org

+1 (929) 262-8885

Attilio Rigotti

attilio@glitchworks.org

+1 (917) 683-7510

Lead Artists

Kaki King

kakiking1@gmail.com

+1 (917) 434-2551

GLITCH

info@glitchworks.org

+1 (917) 683-7510

1. What is BUGS?

BUGS is the newest collaboration between musician **Kaki King** and **GLITCH**, led by designers and technologists **Orsolya Szánthó** and **Attilio Rigotti**.

Built specifically for young audiences, this live performance is a multimedia concert, bringing to life a fun-filled event of bugs, beetles, critters, and all things sugar by combining live music, vibrant and responsive imagery, and interactive and responsive digital systems.

Kaki King and GLITCH must always be credited together, with descriptions and communications also mentioning designers by name where possible.



Run Time

60 minutes (no intermission)

Past performance recordings:

- <https://vimeo.com/1148148454/a959db747a>
- <https://vimeo.com/1148160880/a29f50acda>

Touring Company

2 people in total:

- 1 performer (Kaki King)
- 1 technical designer (a member of GLITCH)

2. Setup

2.1 Advance Call

A very brief production advance call with each venue is required as part of our standard process. The goal is to ensure alignment on layout, crew, power, lighting, and schedules.

2.2 Crew Requirements

The most effective setup includes four (4) dedicated crew members.

2x Deck Crew

- Help with cable runs, platform and screen assembly, props installation

1x Lighting Technician

- During setup: program the LX cues into the venue's board and system, following the pre-provided lights design sheet and as guided by the touring artists.
- During shows: run LX cues. The cues can be taken independently following the LX cue sheet after rehearsal, or the touring GLITCH video operator can also call cues over comms, no SM required.

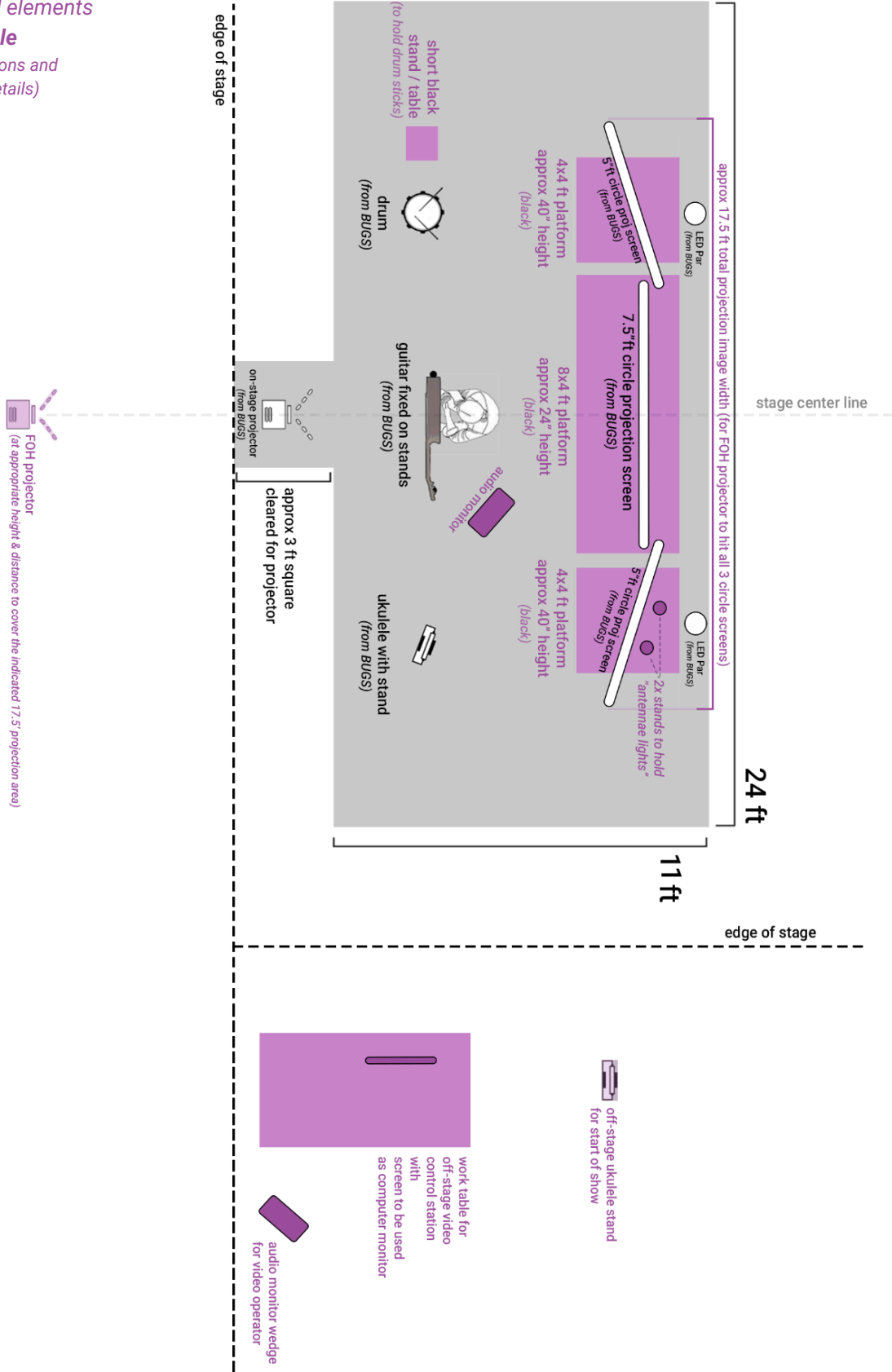
1x Audio Technician

- During setup, they install and manage all required mic and speaker systems, manage levels for sound check and any rehearsals, connecting to our sound outputs by providing required equipment and connectors as detailed below
- During shows, they independently manage channels and levels to ensure an impactful, balanced listening experience

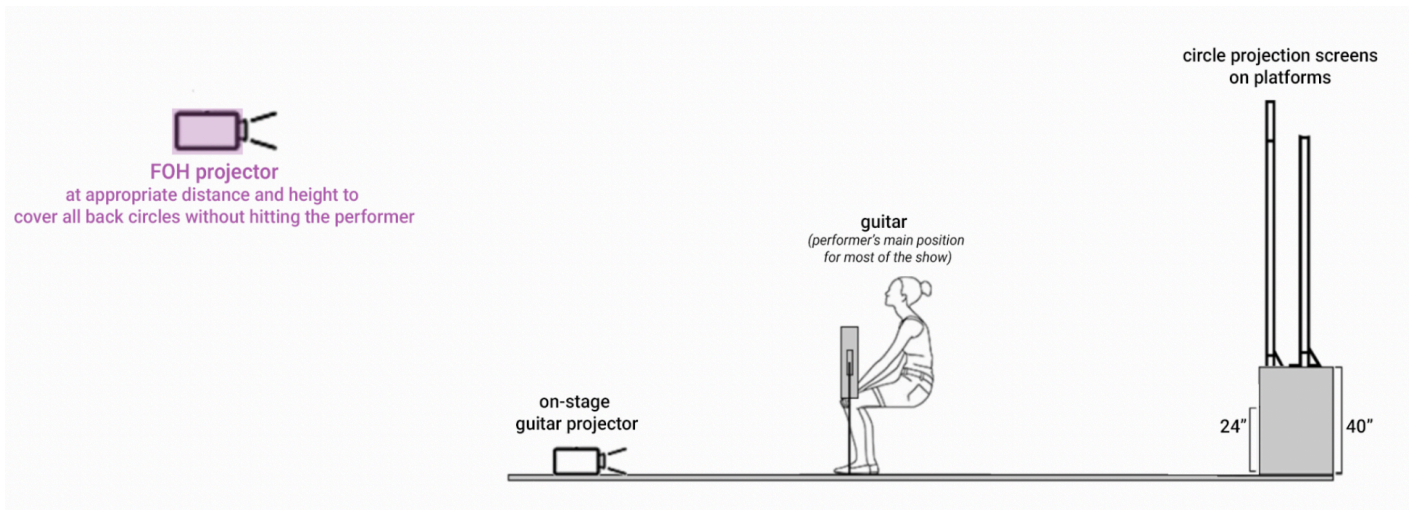
2.3 Ground Plans

2.3.1 Top View

venue-provided elements marked in purple (see later descriptions and tables for exact details)



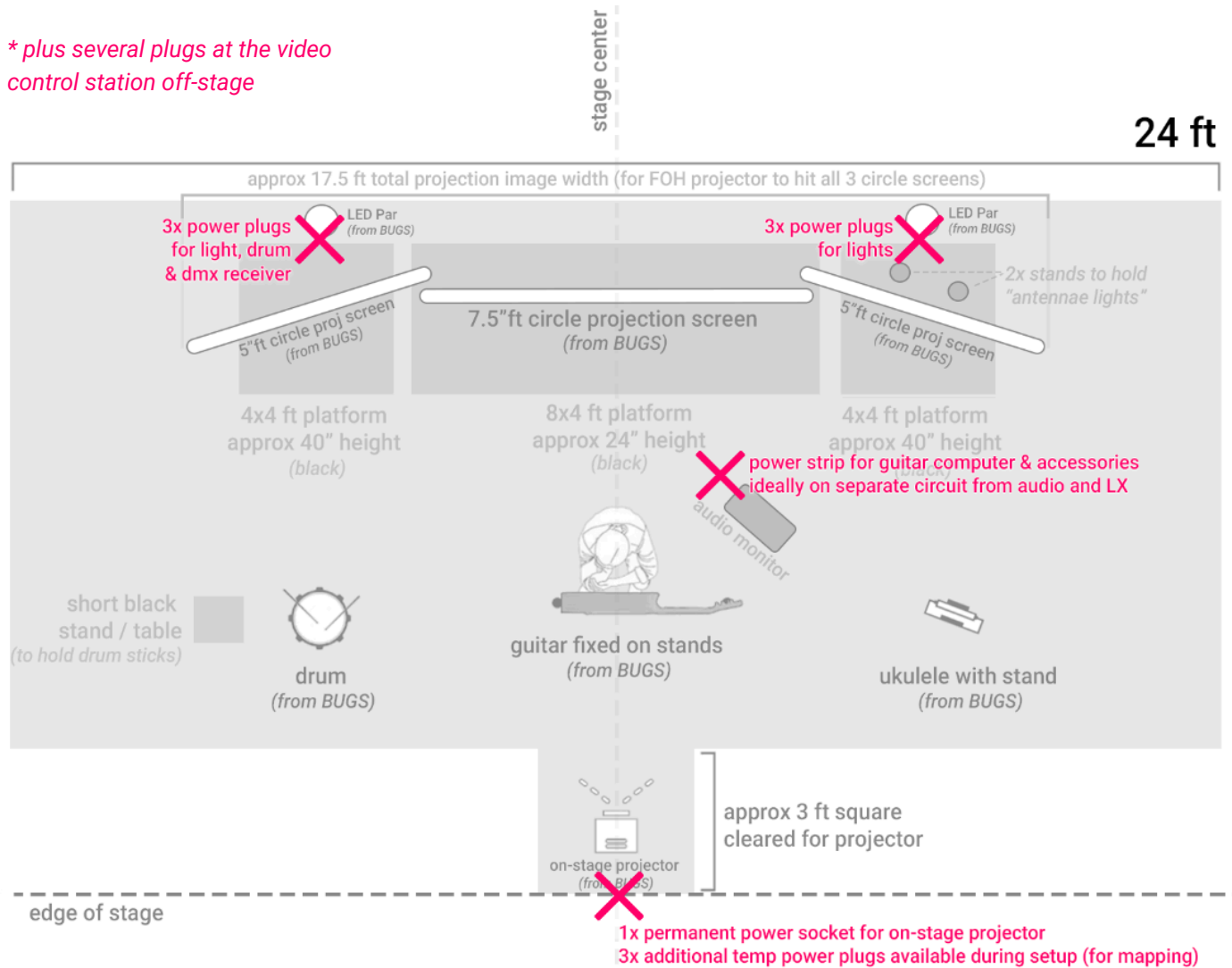
2.3.2 Simplified Side View Plan



See show photos for further reference at the end of this document.

2.3.3 Power Needs Plan

* plus several plugs at the video control station off-stage



2.4 Layout Description

- **Total footprint:** approx. 24 ft (W) x 14 ft (D), to be set up centered, aligned downstage.
- **Center Downstage:**
 - Guitar on stands with seat behind it. Stands taped to the floor, cannot be moved once set. Stands and seat travel with tour.
 - On-stage projector for just the guitar. Travels with tour. Taped to the floor.
 - **Once the guitar has been placed on stands, taped down, and projection mapped, it cannot be moved - nor can any other related cables, projectors, or equipment. Please make note of this when planning for multiple acts on the same stage.**
- **Stage Right:**
 - Custom snare drum on stand with a trigger sensor and LED light, travels with tour.
 - Venue to provide a small black table or structure (eg music stand, rehearsal block) to hold drum sticks.
- **Stage Left:**
 - Custom ukulele with built-in wireless LED on stand. Travels with tour.
 - Built-in pickup mic, has a 3.5mm output, to connect to the house sound system via a wireless transmitter pack.
 - Venue also to provide an off-stage secondary ukulele stand.
- **Upstage Projection Screens:**
 - Three circular screens spanning approx 17.5 ft total width.
 - Center circle 7.5ft, side circles are 5ft. All screens travel with tour.
 - Screens to be elevated on platforms provided by venue so that the projector image can avoid the performer sitting by guitar in front.
 - Platforms: Two (2) 4x4' platforms 40" high and one (1) 4x8' platform with 24" legs.
 - Screens are free-standing, venue to provide sand bags to hold screens.
 - FOH Projector to be pre-hung and pre-focused to given width before artist load-in.

See further details and exact equipment needs on the Video, Lights, and Sound sections below.

2.5 Load-In & Setup Schedule

2.5.1 Preset before Artists Arrive

- House sound system: basic hang of speakers, mics, sound board, etc
- House-provided video: projector hung and tested for throw distance and lens size
- House lights system: basic hang of lights, light board, etc

2.5.2 Setup Details

Setup consists of two major blocks of work, making up a total minimum of 8 hours in the space.

Setup Part 1: Artist Load-In

- Physical load-in of touring equipment (screens, instruments, LEDs, video station)
- Equipment placement, interactive systems check - especially testing connectivity between touring & house equipment to identify any needed troubleshooting
- Touring video system setup, final projection mapping
- House lights and sound preset for cueing and sound check

Setup Part 2: Lights Programming, Sound Check, Rehearsal

- Programming with house lighting and sound teams, sound check
- Cue integration, testing all systems together in key moments of the show
- Final troubleshooting as needed
- Step-through and rehearsal run

2.5.3 Setup Scheduling

For setup, allocate at least 8 hours with the touring artists and house crew working together. This can be handled in two main ways:

- **Schedule Option 1:** Ideally, this is split into two “half days” on separate calendar days. The benefit of this split is to allow for an extra safety buffer for any troubleshooting needs that might arise due to any issues of integration with the house system or similar.
- **Schedule Option 2 :** Alternatively, work can be scheduled as one “full day.” This setup still has time built-in for all system checks and has been used successfully, especially if on the day before the first show. It just offers less flexibility or room for error in the pre-set and setup periods, particularly if setup is during the same day for an evening show.

Note: Integration issues in the past have stemmed from how our interactive systems connect with venue systems, or issues with venue equipment. With sufficient venue preparedness and pre-checks of venue equipment by the house team, either schedule option works well. The buffer time is still suggested only because it helps improve reliability and reduces stress.

2.5.4 First Show Start Time

The best approach to setup time additionally depends on the start time of the first show.

- **Morning / Noon / Early afternoon start:**
Full day of setup the day before the show, with additionally held 1-2 hours before show crew call for any final touches if deemed necessary on location.
- **Afternoon start:**
Split as one work session during the afternoon of the day before and the second session during the morning of the show, or do the same as above and do a full day load-in and setup the day before the show.
- **Evening start:**
If the show is late enough and travel times allow, it is possible to do a full day of setup on the day of the show, though this is still less preferred.

The better alternative is still to do one of the two options from above, split as two work sessions on two days, or do a full load-in the day before.

3. Video System

BUGS involves an interactive live video system with projection mapping and responsive video mapped to live signals.



3.1 Surfaces

There are a total of four projection surfaces: the three back circle projections (all three elevated), plus the guitar itself.

3.2 Video Control

The show travels with a screenless show computer (Mac Studio) that runs all video. It sits at the video controller station, ideally offstage, stage left. The presenter is to provide an at least FHD external monitor (HDMI or USB C). A reliable internet connection is also required (can be wifi). The travelling designer-technician runs all live video cues during shows.

3.3 Projectors

For the guitar, the show travels with one short-throw projector, which gets installed directly on stage, at the most DSC point. From the presenter, it requires power run to it, as well as signal run between it and the video operator position. The projector is compatible with 110-240v and uses an Edison plug.

For the back surface, the projector will be provided by the presenter. Ideally, the full 3 circle screens are covered by one single projector that is appropriately hung somewhere FOH, or directly above the downstage edge (depending on available lens size, equipment, and space). The height and angle should be such that the performer sitting at the guitar is avoided.

If such a projector setup is not possible, alternate projection possibilities can be discussed in the advance call.

3.4 Video Equipment Breakdown

Qty	Item	Provided by
4x	Surge protected Power Strips	Presenter
1x	HDMI or USB-C Monitor Screen (with cables and adaptor)	Presenter
3x	HDMI Cable (100ft)	Presenter
1x	10,000 lumens FOH projector	Presenter
1x	Cloth Steamer (to use for the screens)	Presenter
1x	Piece of duvetine or other blackout cloth, or an open box to cover the onstage projector and its cabling	Presenter
1x	5,000 lumens Short Throw Projector	BUGS
2x	5ft Custom Projection Screens	BUGS
1x	7.5ft Custom Projection Screen	BUGS
1x	Mac Studio Computer	BUGS
1x	Wireless Keyboard + Mouse	BUGS
1x	Misc video accessory kit	BUGS

Notes:

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 HDMI's 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).

4. Lighting

Beside video, BUGS has elements of interactive lighting design built into the show: three custom LED units (two “antenna lights” and one inside the snare drum), two DMX par units and a light-up custom ukulele.

4.1 Custom Lights Support

The antennae structures will require two boom arm mic stands, or c-stands, or similar pole structures with clamps to be provided by the presenter to mount behind the stage left small circle screen. The stands can be placed on the screen platform just behind the screen, and must be tall enough so that the antennae can poke out just above the top of the circle.

Power and signal will be required from the venue for all the on-stage lighting units, and the power for the lights should be kept on its own dedicated circuit. All lights run on 3-pin DMX, coming out from the video operator table position. From there, the lights can be chained. These lights do not connect into the house’s light board or systems, nor does any of the video setup. The venue lights are run completely independently by a separate operator, as described below.

4.2 Venue Lights

An ideal lighting plot has some lights that can illuminate the performer by each of the three instrument positions, and otherwise relies on side light or diagonals.

The key is to watch out for direct frontal light, it must not wash out the guitar or back screens, especially during songs, which are usually big projection moments.

Movers and patterns can be used on the back backdrop or wall if appropriate for the space, and are welcome around the performer as well.

The show is open to the moderate use of haze to create a more tangible, dynamic atmosphere,, but does not require it.

4.2 Cueing and Running the Show

The show will provide a LX cue sheet with detailed looks song to song, moment to moment.

These LX cues will be programmed during setup by a programmer from the presenter side who is familiar with the space's system. BUGS touring artists will be available for design guidance.

LX cues are to be run by an operator from the presenter. Setup includes rehearsal, during which this operator should be present. The touring designer can call cues over comms if needed.

4.3 Lights Equipment Breakdown

Qty	Item	Provided by
1x	50-100ft 3-pin DMX cable <i>The 50 or 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 are possible as long as discussed in advance with the artist.</i>	Presenter
6x	Short / 25ft 3-pin DMX Cables <i>The shorter DMX cables serve to connect all on-stage units in a chain. See ground plan for placement.</i>	Presenter
1x	5-pin to 3-pin DMX converter	
2x	Boom-Arm Mic Stands or C-Stands or similar <i>To hold the two antenna lights</i>	Presenter
1x	Venue's light system <i>Light plot with units as available, show-ready light board and trained light board programmer/ operator</i>	Presenter
1x	Light-up snare drum	BUGS
1x	Light-up ukulele	BUGS
1x	Wireless DMX Transmitter/Receiver Pack	BUGS
2x	DMX Pars	BUGS
2x	Light-up antenna units	BUGS
1x	DMX to USB interface	BUGS

5. Sound

5.1 Venue Inputs

The following sources get connected to the venue's sound system:

- **stereo guitar** and effects from Kaki's computer on stage, which outputs the processed guitar signal through a Focusrite (1/4")
- **stereo sounds** from the video control computer, for all backing tracks and drum output (from standard Mac Studio 3.5mm headphone jack)
- **raw ukulele signal** via a wireless transmitter connected to the built-in mic (3.5mm plug)
- **a wireless lav** mic on the performer
- **a handheld mic** for any preshow announcements - as planned by the presenter

5.2 Inputs for Sound-Reactive Video

The following three sound sources need to connect to the video control computer:

- **unprocessed guitar** signal (long XLR run by presenter from onstage DI box by BUGS)
- **drum trigger** (1/8" cable provided by BUGS, up to 150 ft)
- **raw ukulele signal** coming back from the sound-board (arrive as XLR or 1/4")

5.3 Total Input List

In total, we require 7 inputs that can go into DI boxes:

- 2x for stereo guitar effects
- 2x for stereo computer sounds (sent out from video control position)
- 1x for the Ukulele pick up (wireless TR)
- 1x for the performer (wireless lav mic kit)
- 1x back-up line / DI box

5.3 Comms

Additionally, for backstage purposes, communication between lighting and sound teams and the BUGS video operator is required. Comms and headsets are highly preferred and recommended, but a VO mic can also work. Comms are a must have in case the lights operator needs to be cued during shows.

5.4 Output for Monitoring

- 1x monitor wedge behind Kaki's onstage position
- 1x sound monitor wedge for video position

5.5 Sound Equipment Breakdown

Qty	Item	Provided by
2x	50-100ft 3-pin XLR cable <i>The 50-100ft XLR cable provides a direct audio signal from the drum and from the guitar to the video operator's position. Alternate audio signal runs are possible as long as discussed in advance with the artist.</i>	Presenter
1x	Wireless LAV Mic Kit	Presenter
1x	Wireless transmitter-receiver kit <i>To connect to the ukulele's built-in pickup mic</i>	Presenter
7x	Active DI Boxes	Presenter
1x	Ukulele Stand <i>For secondary offstage position</i>	Presenter

5.6 Preshow

In addition to the above, we have a Spotify playlist to use for preshow through your preferred solution. You can find the playlist here:

<https://open.spotify.com/playlist/1g95XHCACb311mZduZCFf6?si=pQ4W0aE7THShkh5eBRs2kw&pi=ITp27gxpT9qPn>

6. Photos

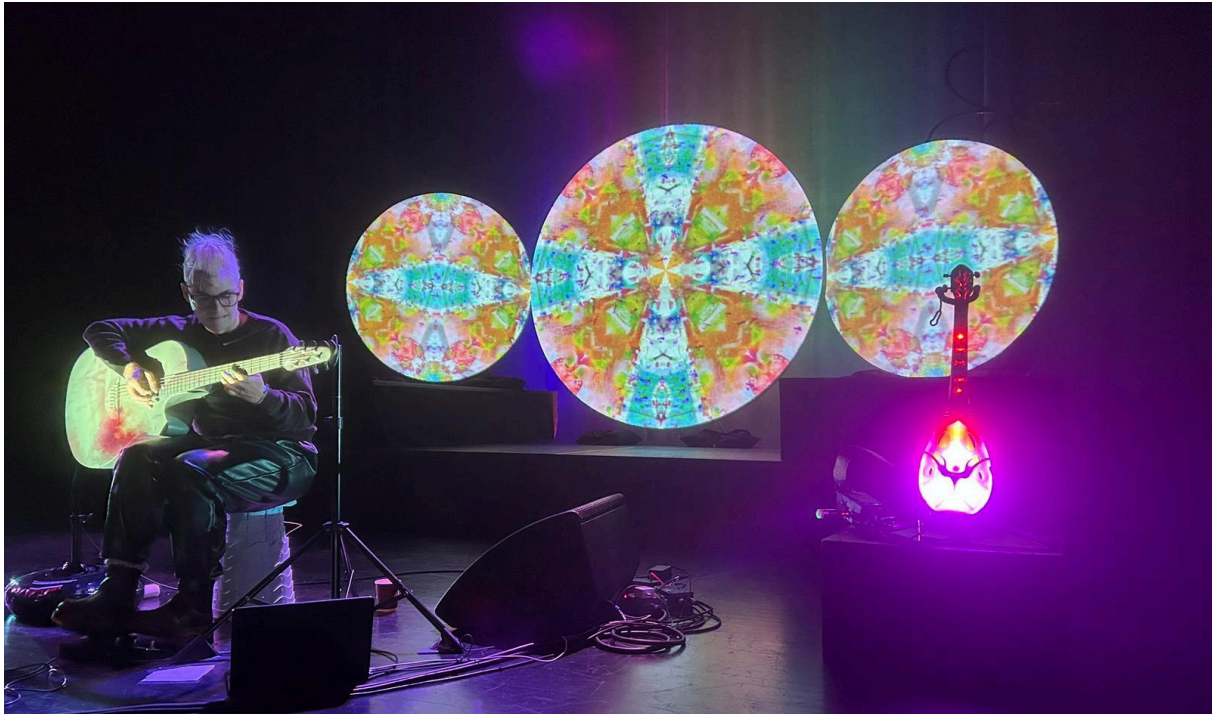
Frontal view



Side-angled front view



Slightly side-angled front view



Side-angled front view



7. Hospitality

Please provide, if possible, for both load-in, setup and each performance day:

- 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.
- Beverages: Water, Diet Coke, Coffee and tea along with half and half.

8. Signatures

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