

The Kitchen

Production Rules & Technical Specifications

Latest revision: 8/23/2021

The following document is to serve as an introduction to the personnel and services The Kitchen provides, as well as to establish a common understanding of the conditions and parameters within which The Kitchen's production staff operates. Please read this document carefully and discuss any special needs or concerns with The Kitchen's Production Manager.

Contact Information

Zack Tinkelman, Production Manager zack@thekitchen.org

Please keep the Production Manager in the loop for all production questions, as well as the relevant curators. Please also include the production name or artist's name in the subject to help us keep the info straight.

Kitchen Office Phone 212-255-5793

Kitchen Fax Number 212-645-4258

Web Site www.thekitchen.org

Tech site tech.thekitchen.org

Hours of Operation

The Kitchen's office hours are from 10 a.m. to 6 p.m., Monday through Friday. The Kitchen's production hours are 10a-10p, Monday through Saturday, The building is closed on Sundays. The Kitchen is scheduled to close at 10 p.m. on all days except in special circumstances that must be agreed upon in advance. Everyone must be ready to leave by these times to avoid an overtime charge.

Production Scheduling

You may schedule meetings with the production staff or arrange to visit the space as early as you like. It is essential that a production meeting with The Kitchen's production staff take place 2 months before your load-in date, so that we have time to schedule the best crew members that we have on-call and otherwise prepare for your production. Two weeks before your scheduled load-in, we may hold a final production meeting to clarify the last-minute details of your production. Design plots and a production schedule are due to the Kitchen Production Manager one month before your load-in. Load out must take place immediately following your final performance unless specifically agreed in advance.

Crew Hours

After the initial production meeting, the Production Manager will schedule crew for your load-in, run, and strike. All schedules are determined by the nature and duration of the performance. Generally, the Kitchen provides adequate crew for load-in and strike, and 2 crew members as running crew (lights and sound) for tech rehearsals, dress rehearsals, and performances. Please let us know in advance if you will provide a technical crew so that we can properly allocate crew hours for your specific technical needs.

Stage Management

We request that all incoming productions provide a Production Stage Manager to act as a pre-production point person, primary contact during your time in residence, and to call the cues for the show. Please let the Production Manager know if you have any questions about this role.

Personnel

The Kitchen provides a Production Manager and Lighting Supervisor for planning and scheduling for installation, run, and the strike of your production. The Production Manager acts in an advisory capacity to help answer questions and direct your technical and production concerns. Technical personnel and operators are scheduled by the Production Manager - please see contract for details.

Crew Schedule Guidelines

The Kitchen is committed to providing a healthy work/life balance to all staff and crew, and thus generally tries to avoid scheduling any individual crew members for more than 10hrs per day, 5 days per week, or 40hrs per week. In some circumstances, overtime is unavoidable, but it shall not be the default schedule and we will strive to have multiple / staggered crews in situations where long days / weeks are required.

Cancellations of crew must be made at least 48 hours in advance or they must be fully paid. Cancellations under 96 hours in advance must be paid 50%. This includes a shortening of an existing call unless it is mutually agreed.

Crew calls are a minimum of 4 hours - any calls under 4 hours will be paid 4 hours. Theater hours of operation are 10 a.m. - 10 p.m. max unless specifically agreed in advance.

Overtime Policy

It is the policy of The Kitchen to avoid utilizing overtime to the extent possible, and especially to not plan for its use in normal show schedules. When OT is unavoidable it must be approved in advance by the Production Manager.

The Kitchen will pay overtime to nonexempt employees, including nonexempt salaried staff members, at a rate of one and one-half times an employee's regular rate of pay for all hours worked over 40 hours in any given workweek. Overtime is based on hours actually worked in a workweek. Specifically, paid leave - vacation, holiday or sick time - will not be included in calculating hours of overtime.

Workweek: The Kitchen's normal workweek is seven days, Sunday through Saturday, 8 am to 2 am.

The Kitchen will also pay overtime to nonexempt employees, including nonexempt salaried staff members, at a rate of one and one-half times an employee's regular rate of pay in the following circumstances:

- If the employee is scheduled to work with fewer than 12 hours between shifts, the number of hours that fall in this short turnaround time will be paid at the OT rate.
- If the employee is scheduled to work outside of the normal workweek hours of 8 am to 2 am, the number of hours that fall in this overnight shift will be paid at the OT rate.
- If the employee is scheduled to work any shift that is longer than 12 hours in a given day, the number of hours in this extended shift that exceeds 12 hours will be paid at the OT rate.

In summary, there are four criteria for OT pay:

- Weekly hours worked in excess of 40 hours
- Short turnaround time
- Overnight shift
- Extended shift

If only one of these criteria apply to hours worked in a given week, those hours shall be paid at the OT rate of one and one-half times an employee's regular rate of pay. If any two or more of these criteria apply to hours worked in a given week, those hours shall be paid at the double-time rate of two times an employee's regular rate of pay.

Breaks

Breaks are required for all staff and crew, as follows:

Calls of 4 hours – one 15-minute break

Calls of 6 hours – two 15-minute breaks

Calls of 6-8 hours – one 15-minute break and one 1-hour meal break

Calls of 8-10 hours – two 15-minute breaks and one 1-hour meal break

Calls of 10 hours – two 15-minute breaks and one 1-hour meal break

Calls of 10-12 hours – two 15-minute breaks and two 1-hour meal breaks

No calls over 12 hours

Breaks of 1hr are unpaid, breaks under 1hr are paid. 30-45 minute meal breaks can be used in special circumstances if agreed upon in advance but are not acceptable if not agreed in advance.

Rental Deliveries and Returns

There is no storage allowed before load-in or after load-out with the exception of rental returns when coordinated with the Kitchen Production Manager. All equipment must be placed in a designated location determined by the Kitchen Production Manager. The company must provide all personnel needed to meet the arriving rental company to insure all equipment is accounted for.

Personal Safety

In the interest of safety, a member of the Kitchen Production Staff is required to be present at all times when Kitchen equipment is being operated or any technical work is being done. This includes lighting, sound, video, or the use of the use of tools, equipment or ladders.

We have made great efforts to secure the building. In order to insure the safety of all performers, artists and staff, The Kitchen requests that you send a list of all persons associated with your production two weeks in advance of your load in.

NYC Fire Code Regulations

New York City Fire Codes require that steps along the audience platforms remain open and free of any obstacles, props or set pieces during the entire time the theatre is open to the public. New York City Fire Codes require that to each side and behind the audience risers there be 56" open and free of any obstacles, props or set pieces during the entire time the theatre is open to the public. The lobby must also be kept clear of any obstacles.

Cleaning / Refuse Disposal / Unusual Items

Every effort will be made to provide a clean working environment prior to your production week. Should your production involve the use of paint, food, water, dirt, sand, glitter, confetti, etc. you must first discuss the nature of the material and its use with the Kitchen Production Manager at least one month in advance of your load-in. We reserve the right to deny the use of any material that may adversely impact the space for subsequent artists.

The company is responsible for the proper disposal of all refuse resulting from the production (i.e. flats, lumber, scrap wood, sawdust, screws, and nails). All garbage should be bagged and recyclables disposed of in the proper recycling bin.

Space Modifications

Absolutely no holes, screws or any permanent or non-permanent fixtures may be placed in any of The Kitchen's stage floors, house floors or walls. The Artist/Company will be billed if the theater is not re-painted or restored to its original condition.

Scenery

If the production has scenic elements, it shall be the Artist/Company's responsibility to build the scenery, as well as provide the necessary crew. All scenic elements must be built prior to the load-in. The Kitchen will provide crew for the assembly and installation of scenic elements, but, depending on the nature of the items, the Artist/Company may need to provide additional crew or scenic specialists. Only assembly of scenic elements is permitted in the building. Permission to perform any on-site construction must be obtained from the Kitchen Production Manager. All paint, lumber, hardware, and tools, in addition to their delivery, use, and removal are the responsibility of the Artist/Company.

Slop sinks are located on the first floor between the bathrooms and on the second floor in the paint room. Non-water-based liquids should be poured back into their original containers and resealed with their original lids. Sealed containers can then be placed into a garbage bags for disposal.

All spray painting must be done outside. You must cover the area of the sidewalk where you are painting. If paint does get on the sidewalk, building or pavement, your company will be charged for cleaning it off.

Flameproofing

The Kitchen requires that any and all set pieces receive a certified fireproofing treatment. Wooden pieces must, at minimum, be coated on all surfaces with paint such as Matte Black #HR-2420 which is heat resistant to 1000 degrees Fahrenheit. Fabric or paper must be flame proofed before entering the building.

A certified member of our production staff must test all scenic materials for which the company does not possess a FDNY Certificate of Flame Retardancy. Once they pass, a certificate will be generated. Sample scraps of all scenic materials must be provided to the Production Manager for placement with the certified letter in a FDNY folder kept in the box office. It is best to work out the details of flameproofing well in advance of load-in. Scenery that is not flameproofed or that does not pass the flame test will not be allowed onstage.

Open Flame or Explosives

The Kitchen Production Manager must approve any use of open flames – this includes candles, cigarettes, and anything larger. Permits cost at least \$200 and the financial responsibility for these permits belongs solely to the company.

Outside Contractors

The Kitchen shall be held harmless in case of any errors, misunderstandings, deletions or omissions made by outside contractors, labor, vendors, or service providers, including those that have been contacted or arranged for by The Kitchen staff.

Dressing Room, Bathroom and Wardrobe Facilities

The dressing room is Located on Floor 1M which is accessible from the theater by elevator only. The dressing room has a capacity of 8 people. A bathroom is located across from the dressing room on 1M. The dressing room level has an ironing board, iron, steamer, and 2 costume racks. There is a small washer and dryer available on third floor office level for your convenience. The Kitchen does not provide wardrobe crew – the company must provide for laundry and any other necessary services.

Please Note:

- + The equipment made available as of the date of this Agreement is certified to be in working condition as of the date of this Agreement, unless otherwise specified.
- + A Kitchen technical crew member must be in the building anytime Kitchen equipment is being used.
- + Any equipment necessary for the Production Period other than the equipment made available by The Kitchen is the Artist's responsibility.
- + The Artist is responsible for all expenses associated with any repair, restoration or replacement of any equipment or property owned or in the custody of The Kitchen that is required as a result of any act of Artist or Artist's employees, contractors or agents.
- + During the Winter months, the theater may be colder than the rest of the building. Please plan accordingly

Technical Specifications

- Audience Seated Capacity: 119 persons
- Black Box Theater. No backstage, no crossover, performers enter through lobby.
- Stage Dimensions: 44'-0" wide, 35'-0" deep (Performance area of 41' wide x 31'6" deep)
- Grid Height: 22'0"
- Distance from catwalk to back wall: 63' 6"
- Walls are brick, painted Rosco Off Broadway Black
- Stage floor is ¼" masonite (painted Fix-All Wear-All Black) over plywood over 1" foam and fiberglass matting.
- Loading is through front doors on street level. Outer doors are 7'11" wide by 8'11" high, inner doors are 7'6" wide by 8'11" high.

Soft Goods

- 10 - Black velour legs @ 9' 0" X 21' 9" sewn flat
- 1 - Black velour border @ 22' x 4'6" Flat
- 1 - Black velour border @ 23'6" x 4'6" Flat

Dance Floor

6 sections of black/white reversible Rose Brand dance floor @ 5' 4" X 43' 0" – black/white gaffers tape must be provided for installation

Piano

Steinway Model B Grand which measures 6' 11" x 58"
Kitchen Production Manager must authorize prepared piano or modifications in advance.

Ladders

- 2 - Genie AWP-20S personnel lift (capacity 350 pounds)
- 1 - 16' Fiberglass Trestle ladder with 12' extension
- 1 - 12' A-Frame ladders (fiberglass)
- 1 - 4' Fiberglass A-frame ladder
- 1 - 8' Fiberglass A-frame ladder
- 1 - 24' Aluminum extension ladder

Lighting Inventory

All changes to the rep plot must be noted and restored as part of your load out.

Dimming and Control

ETC Sensor SR48+ Dimmer Bank (2 Racks)
180 – 20A Dimmers

4 – 20A Relays
4 – 50A Dimmers
ETC ION 1000 Control Console running software v. 3.0.2
ETC Response Opto-Splitter
ETC Net3 One Port Gateway (Input or output)

Control location is in tech booth at rear of house, and in audience during tech.

Units used in rep plot

12 – ETC Selador Desire D60 Vivid LED PAR
53 – Source 4 36° @ 750w HPL115X
4 – Desisti 7" Fresnel @ 500w BTL
22 – Selecon Rama 7" Fresnel @ 750w BTR

Accessories used in rep plot

2 – Apollo Right Arm 2 Moving Yoke
2 – Apollo EZ Iris DMX Iris
22 – Barndoor for Selecon Rama 7"
12 – Wide Round Lens for D60 LED PAR
12 – Barndoor for D60 LED PAR 9"

Additional units available

6 – ETC Selador Desire D60 Vivid LED PAR
77 – Source 4 Ellipsoidal bodies @ 750w HPL115X
 5 – Source 4 14° Barrel
 7 – Source 4 19° Barrel
 17 – Source 4 26° Barrel
 27 – Source 4 36° Barrel
 30 – Source 4 50° Barrel
6 – Source 4 Zoom 25°-50° @ 750w HPL115X
4 – Selecon Rama 7" Fresnel @ 750w BTR
16 – Source 4 PARnel @ 750w HPL115X Standard Life
5 – 6' 6" Altman Zip Strip 3-circuit Striplight @ 75w, 750w per circuit
6 – 3' 8" Desisti Giotto 3 (Mod. 4133) Striplight, 3 cells @ 1kw per cell
6 – Desisti Giotto Single Cell Cyc @ 1kw
4 – Selecon Aurora Single Cell Cyc @ 1kw
4 – Desisti DE-LUX-2 Fluorescent Soft Lights
2 – Mole-Richardson Super Softlight (Type 2571) @ 4kw (2 circuits)
2 – Softlight @ 2kw
10 – Kliegl/Altman 161 16" Scoops @ 1kw
2 – Strand Pollux Bambino 10" Fresnel @ 5kw
2 – Pollux 14" Fresnel @ 5kw
2 – Pollux 14" Fresnel @ 5kw (WITHOUT LENS)
32 – PAR64s @ 1kw (Plenty WFL and MFL, some NSP, few VNSP) -- LAMPS ARE NO LONGER MANUFACTURED FOR THESE UNITS

Accessories

20 – Template Holder for Source 4
10 – Top Hats, 6¼"
10 – Top Hats, 7½"
15 – Half Hat, 6¼"
20 – Color Extender, 6¼"
10 – Donut, 6¼"
5 – Donut, 7½"
4 – Barndoor for Selecon Rama 7"
12 – Barndoor, 10"
5 – Drop-In Iris for Source 4

- 15 – Floor Plates, Black Painted Plywood
- 15 – 25deg Round Lens for D60 LED PAR
- 3 – Wide Round Lens for D60 LED PAR
- 10 – 60deg Linear Lenses for D60 LED PAR
- 15 – 40deg Linear Lenses for D60 LED PAR
- 15 – 30deg Linear Lenses for D60 LED PAR
- 3 – Barndoor for D60 LED PAR 9" (for masking spill only, not for beam shaping)

- 5 – 50lb black round boom base
- 10 – 25lb Sandbags

Audio Inventory

Control location is at rear of house on House ***Right***

Main System

- 1 Yamaha LS9-32 digital console (+32 channels ADAT I/O)
 - 2x MY16AT expansion cards. 1 routed to Focusrite Clarett, 1 to Behringer Ultragain Pro8
- 6 Meyer UPA-1P powered cinema speakers - 2 ctr cluster, 2 sides, 2 rears. All yoked.
- 2 Meyer 650P powered subwoofers - under audience risers
- 1 48-ch. analog snake SL

Stage Monitors (Wedges)

- 4 Radian Microwedge 12 (5 separate mixes) (500w 8ohm)
- 4 QSC PLX2 502 Amplifiers (Ch 1-4)
- 1 Crest LT1000 power amp (Ch. 5)

Backline

- Guitar amp - Fender Hot Rod Deville 2x12
- Bass amp - Acoustic B600H + B410 cabinet
- 2 acoustic & electric guitar stands
- 2 electric guitar stands
- 3 keyboard stands

Recording

- 1 Mac Mini (Intel i7, 3 GHz, 16GB RAM, 1TB Fusion HD)
 - Protools 12
- 1 Focusrite Clarett 8PreX 26x28 Thunderbolt audio interface
- 1 Audio-Technica BP4029 Stereo Shotgun mounted from grid at center of house

Playback

- See Mac Minis in Video section
- 1 MOTU 828MK3
- 1 MOTU 828X
- 2 Denon DNC 635 CD players

Add'l Routing/Expansion

- 2 total Behringer Ultragain Pro8 (lightpipe 8x8 expansion for LS9)
- 1 Analog 8x8 MY8AD expansion card for LS9 with 8x8 TRS rack

Intercom System

- 8 clearcom headsets / beltpacks (wired)

Microphones and Direct Boxes

- Wireless:
 - 8 total wireless receivers

--8x Sennheiser evolution EM100G3, w/
8x SK100 G4 bodypack transmitters
8x EW135 G4 wireless handhelds

Note about wireless: *There can be up to 6 channels of wireless, each a choice between handheld and beltpack lavalier. Maximum 6 beltpacks; maximum 6 handhelds.*

8 - Sennheiser e935 wireless
8- Sennheiser ew100 transmitter
8 - Sennheiser MKE 2 elements - 4 black 4 beige
5 - Shure Beta SM58
4 - Shure SM58
5 - Shure SM57
4 - Shure SM81
5 - Oktava MK012
3 - Sennheiser MD421
2 - Rode NT2-A
2 - EV RE20
1 - CAD E100
1 - AKG D112
1 - set of CAD drum mics: 1 kick, 1 snare, 1 tom
3 - Crown PCC160
2 - Barcus Berry 1457 piezo contact mics
1 - Sony ECM44B
3 - Sennheiser MKE600
1 - Sennheiser K6 w/ME66 & ME67
1 - AT857A Ma gooseneck w/AT8531 power module
1 - Behringer ECM8000 (reference)
4 - passive Radial stereo DIs
2 - active Countryman mono DIs
4 - passive Whirlwind mono DIs

Accessories:

~24 - rechargeable AA batts & recharge station. *note that we do NOT provide 9v or AAA cells. If you require non-rechargeable AA batteries, you must provide them.*

Several DPA lavalier clips, 2 DPA magnetic piano lav mounts, 3 beltpack elastic waistbands
2 - stereo bars
various windscreens
general supply of cables, adapters, turnarounds, groundlifts &c. No pin-lifts or z-changes in stock.

Mic Stands (slight inventory variations may apply)

20 - boom stands
5 - straight stands
2 - 12" stands (with boom)
4 - Desk top stands

Music stands

17 - Manhasset music stands with lights

Additional Mixers

1 - Behringer Xenyx 502
1 - Behringer Xenyx 802
1 - Mackie 1202 VLZ Pro
1 - Mackie VLZ SR24-4
1- Behringer Eurodesk MX 2442A

Speakers

- 4 - DAS DS-8 speakers
- 2 - JBL control 5 (white)
- 2 - JBL control 5 (black)
- 1 - Mackie SRM 1801 (black)
- 4 - SoundTube focused speakers

Outboard Gear

- OZ Audio HR-4 4 channel headphone amp
- 2 - Behringer FBQ stereo 31 band EQ
- 2 - ASHLEY MQX 2310 stereo 31 band EQ
- 3 - Dbx 266XL stereo compressor
- 2 - Lexicon MPX 500
- 2 - Behringer Super X Pro crossover

Amps

- 2 - Crest LT1000 power amps
- 2 - Crest Audio FA901
- 2 - Europower epq304
- RANE MA6s

Power

- 2- FURMAN PL-PLUS
- 1- ETA PD8L

Snakes

- 2 -- 16 channel 4 returns 100 ft snake

Video Equipment Inventory

Video Projection

- 2 - Epson Pro G7905U (7000 lumens) Lenses: [.65-.78] and [1.45-2.32]
- 1 - Panasonic PTD6000U DLP projector (6500 lumens) (NOT HD)
- 1 - Panasonic PTD5600U DLP projector (4500 lumens) (NOT HD)
- 1 - Hitachi CPX4020 LCD projector (4000 lumens) (NOT HD)
- 2 - BenQ SP890 DLP projector (4000 lumens)
- 4 - Optoma HD71 DLP Projector (2400 lumens)

Playback Mac Minis

GalleryMini03 (HDMI / 2xThunderbolt, 3GHz Intel Core i7, 16GB RAM, 1TB Fusion Drive)

GalleryMini02 (HDMI / Thunderbolt, 2.3GHz Intel Core i7, 16GB Ram, 256GB Solid State Drive)

GalleryMini01 (HDMI, Thunderbolt, Minidisplay, 2.4 GHz Intel Core 2 Duo, 2 GB Ram, 320GB Hard Drive, DVD/CD drive)

Video mixers / Switchers / curiosities (THIS IS OUT OF DATE, WE HAVE MORE)

- 1 - Edirol V4
- 2 - Blackmagic HDMI to SDI Miniconvertors

Monitors Flatscreens:

- 2 -- Samsung 65" Q6DT 4K UHD QLED LCD TV
- 2 -- LG 50" LF6100
- 4 -- TCL 55" 55S405
- 1 -- Samsung 49" K6250 curved flatscreen
- Various smaller (PC-size) flatscreens

CRT's:

- 7 - 25" Sony PMV-2530 (cube monitors)
- 1 - 12" Sony CMV-1270
- 1 - 20" Sony CAM-1900
- 3 - 10" Sony PMM12A

Projection Screens

- 1 -- 12' x 16' Rolleramic roll down screen (permanently mounted to theater grid)
- 1 -- 83" x 144" DaLite front projection screen with stand
- 3 -- 83" x 144" Draper rear projection screen with stand (grey color)

1 12'x20' framed screen. (Please note, screen needs to be assembled -- assembly and installation of this screen is labor intensive!