

STORY OF MY EYE **TECHNICAL RIDER**

CREATION/PERFORMANCE: Jenni Messner & Zach Trebino

DURATION: 60 minutes

COMPANY/ORGANIZATION: GOATPIG

TOURING COMPANY: 2 performers / 1 technician

CONTACT: Zach Trebino
Phone: 1- 732-778-7664
Email: storyofmyeye@gmail.com
Website: www.storyofmyeye.com

The show contains nudity and graphic images; it is not suitable for people under the age of 18.

NOTE:

What follows is a general, technical rider for *story of my eye*.

The specific needs of the show vary greatly depending upon the distance which we are travelling and the layout/capabilities of a given venue.

The show is designed to be adaptive, and thus it would be our pleasure to customize our technical requests to the most possible extent in order to suit your needs and ours. As such, plans of your theatre (including the location of all power outlets in the performance space) and all available technical equipment must be made available to Zach Trebino at least **ninety (90) days** before the beginning of the booking. A proposed production schedule must be sent to Zach Trebino no less than **thirty (30) days** before the beginning of the performance engagement and approved by both Trebino and the resident technical director in writing.

The technical rider is but one portion of a larger contract. As such, a copy of this rider must be signed by the Presenter and Resident Technical Director and returned with a signed contract. Zach Trebino must provide written approval for any changes or modifications of the technical requests contained herein.

story of my eye travels with two performers/technicians and one technician/stage manager.

BASIC REQUESTS

I. STAGE REQUIREMENTS

- a. Optimum Physical Dimensions:
 - i. 36 feet wide by 30 feet deep
 - ii. No proscenium
 - iii. The performers must have easy egress into the audience.
- b. Clean, mopped stage floor
- c. Seating:
 - i. Audience on risers, with at least five (5) feet of space between the first row of seats and the downstage edge of the playing space.
 - ii. A center aisle through which the performers can travel
 1. The performers need to have access to the back of the house so entrances can be made through the audience

II. DRESSING AND MASKING

- a. We prefer to have a bare theatrical space with no masking, borders, or legs.
 - i. However, this preference may change depending on the layout of a particular venue.

III. DRESSING ROOMS

- a. One clean, well-lit private dressing room
- b. Dressing room should be equipped with:
 - i. Two (2) chairs
 - ii. Two (2) mirrors
 - iii. Make-up removal wipes
 - iv. Towels
 - v. Soap
 - vi. One (1) costume rack
 - vii. First aid kit including at the very least bandages, ice pack, gauze, and antibiotic ointment
- c. Bathroom and shower facilities, with hot and cold running water, must be easily accessible to the performers and in an area separate from public viewing and use.
- d. Access to laundry facilities is also desirable.

IV. EXCLUSIVE USE

- a. *story of my eye* prefers exclusive use of the space in which it is being performed for the duration of its run.
- b. *story of my eye* prefers to do a run of no less than three (3) shows at a given location.

V. HOSPITALITY

- a. Accommodations:
 - i. If hotel accommodations are being provided, we require two (2) single rooms or one (1) suite.
 - ii. It is preferable that the hotel/accommodations be in close proximity to the venue.
 - iii. Though a hotel is preferable, we are amenable to alternate arrangements such as hostels, AirBnB, private home accommodations, and college housing.
- b. Ground Transportation:
 - i. Presenter must provide parking permits (or cover the cost of parking) for one (1) large van in close proximity to the venue's loading area.
- c. Food/Beverage:
 - i. The performers and crew need access to filtered water.
 - ii. Though certainly not necessary, it would be a real treat to have a hummus platter with fresh pita and vegetables.

TECHNICAL REQUESTS**I. CREW**

- a. Presenter provides at their own expense:
 - i. At least one (1) crew to assist in all load in and load outs.
 - ii. One (1) lighting technician for technical rehearsals
 - iii. One (1) light board operator/programmer for technical rehearsals and performances
 - 1. Crew working during technical rehearsals MUST be the same crew working during performances.
- b. We provide:
 - i. Three (3) bodies to assist in all load in and load outs
 - ii. One (1) video/sound operator who will function as a stage manager

II. LOAD IN/LOAD OUT

- a. Two (2) hours for initial load in and final load out
 - i. In the event that *story of my eye* does not have exclusive use of the space during the duration of its run, we require one (1) hour for strike and ninety (90) minutes to re-install the show, as well as sufficient storage space for our scenery in the venue in which we are performing.
- b. Presenter should provide:
 - i. Two (2) to three (3) dollies to facilitate load in/load out.

III. TECHNICAL REHEARSALS

- a. One (1) technical rehearsal – including light focus and programming – at least 18 hours prior to the first performance, lasting no less than four (4) hours.
- b. One (1) full run through – with all technical and scenic elements – on the same day as the first performance, concluding no less than three (3) hours before the start of the first performance.

IV. SCENERY

- a. Presenter provides:
 - iii. One (1) table, approximately 30” width, 60” length, and 30” height
 - 1. Preferably white
 - iv. One (1) white chair
 - v. If possible, six (6) to eight (8) white boxes/pedestals of varying sizes
 - vi. Hardware for and technical assistance in hanging a triangle of AstroTurf upstage center.
 - 1. Approximate weight is 5 pounds.
 - vii. One powered drop box, hung from the grid mid-stage left, and capable of being triggered from the booth by the light board operator
 - 1. A genie lift or ladder capable of reaching this box if it is not accessible from the catwalk
 - 2. The precise desired location of this box can and will be indicated on the venue’s plot by the team of *story of my eye* in advance of their engagement.
 - 3. We plan to drop a dead fish from this box, so it should be fully fish-proofed if the Presenter has concerns about said fish being in said box.
- d. We provide:
 - i. White AstroTurf
 - 1. forming a trapezoid with dimensions of 32’ at downstage edge, 8’ at upstage edge, and a depth of 24’
 - ii. Twenty-four (24) television monitors
 - iii. One (1) inflatable chair

VI. LIGHTING

- a. Presenter provides:
 - i. A standard repertory plot with dimmable general washes and lighting board capable of operating the system
 - ii. Dimmable, programmable house lights
 - iii. Three (3) specials:
 - 1. One (1) down light, focused center stage
 - a. Gelled with a dark blue (something like Rosco #383)
 - 2. One (1) light, focused on a seat in the third row of the audience
 - a. White light
 - 3. One (1) light, focused mid-stage left, shutter cut into a rectangle
 - a. Gelled with a pink or lavender (like Rosco #353 or #336)

VII. SOUND

- a. Presenter provides:
 - i. One (1) handheld wireless microphone, preferably omnidirectional or cardioid, and its accompanying receiver
 - ii. One (1) microphone stand
 - iii. Extra batteries for the microphone
- b. One (1) sound board with at least four (4) channels and speakers and cabling appropriate to operate it
 - i. One (1) cable (1/8” to RCA or 1/8” to 1/4”, etc.) appropriate for connecting iPod to sound board
- c. Two (2) headsets for communication between our stage manager and the presenter’s light board operator
- d. Note: our stage manager/video and sound operator sits onstage during performances, upstage center.
 - i. It would be ideal if the venue’s soundboard could be placed at this operator’s table upstage center so that they can control the wireless microphone.

1. If this is not possible, we need the light board operator to control the wireless mic and pre-show music from an iPod.
 - ii. It is necessary that the headset can be used from this onstage position.
- VIII. **VIDEO**
- a. We provide:
 - i. Video converters, cables, and adaptors
 - ii. Macbook Pro from which to run the video and sound
- IX. **POWER**
- a. We provide:
 - i. Ample power strips and extension cables to power our televisions and video equipment
 - b. The Presenter provides:
 - i. At least three (3) auxiliary power strips, black
 - ii. At least four (4) auxiliary extension cords, at least 25' in length, black
 - iii. At least six (6) power outlets in the upstage region of the space
- X. **PROPS**
- a. The Presenter provides:
 - i. Refrigeration space for perishable props
 - ii. Per performance:
 1. One (1) bag of salad mix, one (1) bag of Funions, one (1) large, crisp English cucumber, and one (1) whole dead fish, uncleaned, with a very expressive face (preferably a Porgie), no less than 18" in length
 - a. In the event that the Presenter cannot provide the above items, they must advise the team of *story of my eye* as to the nearest location at which they can acquire the items themselves prior to their arrival at the venue.
- XI. **OTHER**
- a. The Presenter provides:
 - i. Color printing and assembling of "STORY OF MY EYE: a chapbook" (an 8-page pamphlet) in booklet format, so that each page is 5.75" wide by 8" tall.
 1. Enough copies to cover audience capacity
 2. We will provide a .pdf of the pamphlet to the presenter well in advance of our engagement.
 - ii. Cleaning supplies including a push broom; a smaller broom and dust pan; a scrubbing brush; and cleaning spray with bleach.

IF THE ARTIST IS FLYING, PLEASE PROVIDE THE FOLLOWING ADDITIONAL ITEMS:

- I. Transportation from the airport to the venue/accommodations, as well as transportation (if the distance is not walkable) between the team's accommodations and the venue.
- II. No less than eighteen (18) and no more than twenty-four (24) television monitors with RCA inputs and built in speakers, ranging in sizes from 13" to 32." Tube and/or rear-projection televisions, not LCD, LED, or Plasma televisions.
 - a. All television monitors should be painted white.
 - i. If this is a prohibitive factor, we can evaluate the possibility of using television monitors as they are, though white is highly preferable.
 - b. Ideally, there would be seven (7) 32" televisions, twelve (12) 13" televisions, and six (6) televisions between 19" and 27"
 - c. If performing outside of the continental United States, the team of *story of my eye* is prepared to quickly convert all their video work from NTSC to PAL to support the native color processing of PAL television monitors.

- i. If the television monitors cannot be provided as requested, other options include: utilizing a smaller number of television monitors or using more modern television equipment.
- III. Clean white AstroTurf and/or clean white marley floor, sufficient to cover the playing space of the theatre
 - a. Ideally, this would be cut into the dimensions of a trapezoid as previously detailed (downstage edge 32' long, upstage edge 8' long, with a depth of 24') or sufficiently similar dimensions that suit the size of the performance venue. However, we can work with a more rectangular playing space if necessary.
- IV. A triangle of clean white AstroTurf and/or clean white marley, framed by wood and weighted at the bottom, so that the AstroTurf/marley stays taut. It should be an isosceles triangle, approximately 8 to 10 feet wide at the base and a height of 12 to 14 feet.
- V. No less than seven (7) power strips.
- VI. No less than twelve (12) extension cords.
 - a. Six (6) somewhere between 7 and 10 feet in length
 - b. Six (6) approximately 25' to 35' feet in length.
- VII. If travelling outside of the continental United States, the Presenter must provide ample power adapters to convert our equipment to the local power system.
 - a. Approximately six (6) adapters should be sufficient.
- VIII. If travelling to a country where English is not the official language, and the Presenter would be interested in providing subtitles for their audience, the Presenter must provide:
 - a. A projector
 - i. Subtitles can be projected on the upstage AstroTurf triangle.
 - b. A translator to work with the team of *story of my eye* prior to their arrival.
 - c. A crew member to operate the projector and the subtitles.
- IX. If travelling to a country where English is not the official language, the Presenter must:
 - a. Ensure that the crew and the team of *story of my eye* can effectively communicate in English.

EXPECTATIONS PRIOR TO ARRIVAL AND LOAD IN

The team of *story of my eye* expects that prior to arrival:

- I. The repertory plot will be hung, cabled, and patched into the light board.
- II. The requested specials will be hung and loosely focused.
- III. The performance space will be clean and free of debris.
- IV. The dressing room will be clean and prepared.
- V. The sound board, the wireless mic system, and the headset for the stage manager and board operator will be prepared and operational.
- VI. The requested scenic items and props will be awaiting the team in the performance venue.
- VII. A production schedule would have been approved, in writing, by Zach Trebino and The Presenter/Resident Technical Director.
- VIII. Any and all changes to the Technical Rider (though changes and adaptations are very welcome by the team of *story of my eye*) will have been clearly communicated to Zach Trebino by the Presenter and/or the Resident Technical Director and approved in writing by Trebino.

SAMPLE PRODUCTION SCHEDULE

What follows is just one potential schedule. Things can certainly be pushed to different times, though the order in which the set up and rehearsal progresses in the following schedule should be maintained as best as possible.

LOAD IN/TECHNICAL REHEARSAL

9:00am – 10:00am	Check electrics and ensure space is prepared for load-in
10:00am – 12:00pm	Load-in. Cable TVs. Focus the 3 specials if possible.

12:00pm – 12:30pm	Break
12:30pm – 1:30pm	Trebino works begins to build cues while Messner and the stage manager finish cabling TVs and check video.
1:30pm – 3:30pm	Cue to cue for lighting.
3:30pm – 4:00pm	Crew break. <i>story of my eye</i> team checks sound levels.
4:30pm – 5:30pm	Dry tech. Run through with video, sound, and lights.

DAY OF FIRST PERFORMANCE

4:00pm – 5:00pm	Full dress rehearsal.
5:00pm – 5:30pm	Reset for top of show.
5:30pm – 7:30pm	Dinner Break. Get into costumes and make-up.
7:30pm – 8:00pm	House opens.
8:00pm – 9:00pm	Run the show.
9:00pm – 9:15pm	Performers clean themselves. Crew cleans the space and resets for top of show.
9:15pm – 10:00pm	Break. Performers spruce up their costumes and make-up.
10:00pm – 10:30pm	House opens.
10:30pm – 11:30pm	Run the show.
11:30pm – 11:45pm	Performers clean themselves. Crew cleans the space and resets for top of show.
11:45pm	Leave the performance venue and return to accommodations.

DAY OF FINAL PERFORMANCE

7:30pm – 8:00pm	House opens.
8:00pm – 9:00pm	Run the show.
9:00pm – 9:15pm	Performers clean themselves. Crew cleans the space.
9:15pm – 11:15pm	Load out.

If the Presenter and/or the Resident Technical Director has any qualms about what is contained in this document, please contact Zach Trebino as soon as possible to begin a conversation about adjustments and/or clarifications.

(Presenter)

Date

Zach Trebino

Date

ADDENDUM

Here's a picture of the ideal scenic environment:

