Page 1-5  CHESS MATCH NO. 5
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CHESS MATCH NO. 5 CREW NEEDS & SCHEDULE:

Assuming 2 days before performance load in. This will be adjusted in conversation with Company and Presenter.

Day 1:
1 LX Head
1 LX Board Op
4 Electricians minimum for load in and focus.
2 Sound
1 scenic Head
4 Carpenters minimum for scenic Load in
1 Scenic Painter
1 Flyman
1 Wardrobe

Day 2:
1 LX Head
1 LX Board Op
2 Electricians minimum for load in and focus.
1 Sound
1 Sound Show Engineer
1 scenic Head
2 Carpenters minimum for scenic Load in
1 Scenic Painter
1 Flyman
1 Wardrobe

Day of Show/Show Crew:
1 LX Head
1 Scenic Head
1 LX Board Op
1 Deck Carpenter
1 Sound
1 Sound Show Engineer
1 Wardrobe

SCHEDULE A – 2 days before first performance

Day 0 prior to company arrival-Load in Scenic floor/Elements

Day 1  9am-1pm-Load in LX and scenic elements.
       1pm-2pm-Lunch
       2pm to 7pm-Load In/Begin focus.
       7pm to 8pm-Dinner
       8pm to 11pm-Load In scenic Floor if needed/Paint call. Quiet Time, Sound Level set.
Technical Rider for Chess Match No. 5

Day 2 9am to 1pm-Notes as needed/Lighting Cueing time.
      1pm to 5pm-Technical rehearsal with actors onstage.
      5pm to 6pm-Dinner
      6pm to 11pm-Continue Rehearsal.

Day of Show- 9am to 12pm-Notes if needed
      12pm to 5pm-Technical rehearsal as needed.
      5pm to 7pm-Dinner Break
      6pm to 7pm-Crew prep space for audience
      7pm to 7:30pm-Actors onstage warm up.
      7:30pm to 8pm House Open
      8pm to 10pm Performance

SCHEDULE B – 1 Day before first performance
Day 0 prior to company arrival-Load in Scenic floor/Elements.

Day 1 9am-1pm-Load in LX and scenic elements.
      1pm-2pm-Lunch
      2pm to 7pm-Load In/Begin focus.
      7pm to 8pm-Dinner
      8pm to 11pm-Load In scenic Floor if needed/Paint call. Quiet Time Sound Level set.

Day of Show- 9am to 12pm-Notes if needed
      12pm to 5pm-Technical rehearsal as needed.
      5pm to 7pm-Dinner Break
      6pm to 7pm-Crew prep space for audience
      7pm to 7:30pm-Actors onstage warm up.
      7:30pm to 8pm House Open
      8pm to 10pm Performance

Chess Match No. 5 Lighting Rider

House systems will be used wherever possible and we will make every effort to avoid rental costs if house system meets the production’s needs.

Please note that House lighting system will need to be operated through lighting system throughout performance.

Presenter to Provide;
ETC Ion/Element/Eos Lighting console. Other consoles will be considered if a Cue conversion is possible.
148 Dimmers of at least 2.4kw.
36 @ ETC Source 4 Profiles lens and accessories TBD per venue.
36 @ ETC Lustre + LED Pars, Lens/Frost type TBD per venue. Alternatives are happily considered assuming similar quality and output.
Technical Rider for Chess Match No. 5

6 @ Chroma-Q Color Force II 72 LED Striplights with hanging hardware, Lens/Spread TBD per venue. Alternatives are happily considered if the fixture is in a quality range compatible.
6 @ Floorplates for mounting fixtures on floor.
24 @ Powerstrips or Cube Taps for connecting practicals together.
48 Adapters from Grounded Edison connector to house connection if needed.

Personnel Lifts and Ladders will be determined with house electrician prior to load in based on venue specific needs and crewing issues.

SITI Company to provide;
120 @ Practical Medium Screw Base pendant fixtures w/ a variety of lightbulb types.

House should be Clean and clear of excess cable and unused fixtures that may be visible. Cable for Practicals and floor units would need to be as clean as possible to avoid cluttering the image onstage.

CHESS MATCH NO. 5 SCENIC RIDER:
Space will need to be minimum of 40 feet wide and 30 feet deep with a height of no less than 18 feet from Stage level to Lighting grid.

Floor should be level and free of screw heads, etc. to allow show floor to be level. Presenter shall have the option to install an Armstrong tile floor or a Masonite floor painted a grey color to be specified.

Theater walls should be freshly painted black and SITI will mount prop phone on upstage wall on the left side.

Space should be clean and free of unneeded equipment and visual obstructions.

If an orchestra pit exists it should be dropped to house level and seated to allow an intimate relationship between actors and audience.

Presenter to provide;
• Stairs to allow actor access from stage level to house level, preferably at Center stage.

CHESS MATCH NO. 5 SOUND RIDER:

Front of House Console and Processing – Presenter will provide
A digital or analog mixing console containing at least 16 input channels and 10 line outs. If NOT a digital console a house speaker processing rig must be available to allow EQ for all speaker cabinets.

The FOH mixing position should be in the house on the orchestra level without any surrounding walls or obstructions.

And contain:
Technical Rider for Chess Match No. 5

An 8 channel balanced 1/4 TRS to TRS 4 foot multicable for Company Roland Octacapture to console The necessary illumination to mix in tech and performance situations

Speakers – Presenter will provide:

The soundscape for Chess Match No. 5 is an 8-channel multi speaker design consisting of a Main Stereo Prosceinium System, an On Stage Stereo System and a Dual Mono Subwoofer System. In addition to the house playback system, Chess Match requires one practical phone speaker and will utilize a company provided practical radio (wired to a standard Speakon jack)

Typical System consists a Meyer rig containing 2 UPA1P FOH, 2 UPM1P On Stage, 2 Meyer USWP subs and 1 MM4 phone practical speaker. In certain theaters a house surround system warranted and should be provided

All speakers except subwoofers should have the necessary regulation ATA flying mounting hardware.

Preferred speakers are the Meyer powered series cabinets. Suitable substitutions include d&b series or similar.

Playback, Microphones and Com. – SITI will provide:

The Playback of the sound design for Chess Match will come from the SITI provided Macintosh laptop computer running Q-Lab Pro Audio with output via the company provided Roland Octacapture interface. The audio playback will use 8 to 10 of the input and output channels of the mixing console.

Microphones Wired – SITI will provide:

The company will travel with 3 Shure SM-57 microphones. 2 as overhead hanging mics upstage right and the 3rd as an actor manipulated handheld downstage left.

Communications – Presenter will provide:

A two channel wired or wireless com system should be provided. The system should contain light weight single muff headsets, single channel belt packs for all but stage manager and a dual channel belt pack (or base station) for stage manager. Clear Com. Including positions for: Stage Manager, Sound Designer/Engineer, Lighting Assistant/ Operator and 2 on stage (upstage and downstage left)

CHESS MATCH NO 5 COSTUME:

SITI Company will provide complete costumes for the performance.

To be provided by the Venue:

- One wardrobe person available for load-in, tech and performances.
- They should be responsible for unpacking, cleaning, ironing and preparing the costume upon the Company’s arrival.
- Pre and post show they should be available to dress the actors as needed as well as do daily laundry.
- During the strike, the Wardrobe person will be responsible for doing any laundry per Company instructions, preparing any dry cleaning and packing the costumes.

Updated 2-19-19
Technical Rider for *Chess Match No. 5*

- The Wardrobe person will also be responsible for the maintenance and any repairs of the costume during the run of the show.
- At the end of each week, the costumes should be dry cleaned as per SITI Company's instructions.
- Please see "Backstage" for dressing room requirements.

### CHESS MATCH NO. 5 BACKSTAGE / HOSPITALITY / TRANSPORTATION

#### Backstage
To be provided by the Venue:

- A set of keys for the SITI Company Stage Manager that provides access to the theater, dressing rooms, copier, fax, and printer. An employee of the theater should be available to give a space tour and to show the Stage Manager how to turn on the lights, lock-up, etc. These keys will be returned to the Presenter during strike.
- When possible, we prefer wireless Internet access that we can use from our laptops.
- Upon arrival, the Company should receive detailed maps of the area, suggested restaurants, round-trip directions from venue to hotel, etc.
- Access to clean and well-lit dressing rooms with mirrors, counter space and adequate heating. Where possible the Company prefers to share one large chorus dressing room.
- Access to iron, ironing board, and steamer.
- Access to washer, dryer, and detergent.
- 5 large, clean bath towels and 6 clean hand towels per performance.
- Several boxes of Kleenex for backstage and dressing rooms.
- Access to hot showers and restrooms in or near dressing rooms.
- Access to mop, bucket, dust mop, broom, and dustpan. Access to locked valuables storage (a room or a cabinet).
- Black and white gaff tape.

#### Hospitality:
To be provided by the Venue:

- During tech, the coffee/snacks station should be in the house if possible. It should be moved to the Dressing Room or Green Room for the duration of the performance. If possible, the coffee/snacks station for the duration of the performance should include access to a refrigerator and microwave.
- Coffee and coffee maker with cups, sugar, milk, etc. Tea (herbal and regular) and hot water.
- Bottled water (NOT BUBBLY) – for actors AND tech staff, approximately 32 oz./person/day or preferably access to filtered water for the artists to fill their own water bottles.
- On the day of the first performance, we request deli meat, cheese, bread, etc. for sandwiches between rehearsal and performance.

#### Transportation:

*Updated 2-19-19*
Technical Rider for Chess Match No. 5

- If the venue is not within walking distance (1/4 mile) from the hotel, or in bad weather conditions, or on late work nights, transportation to and from the venue should be provided either via rental car or shuttle service.
- Transportation to and from the airport or train station should also be provided. Two large passenger vans and one cargo van (or equivalents) with adequate room for 4 actors and a 4-5 person production staff, luggage and gear should be made available.

Brian Scott, Lighting Designer
(917) 374-6171 cell phone or e-mail: brian@brianhscott.com

Darron L West, Sound Designer
917-864-2097 or email darronlwest@mac.com

James Schuette, Scenic & Costume Designer
jamesschuette@me.com

Ellen Mezzera, Production Stage Manager & Company Manager
(650) 465-1889 cell phone or email: emezzerasiti.org

For any questions regarding other aspects of the engagement, please contact SITI’s Executive Director, Michelle Preston at 212-868-0860 x101 (michelle@siti.org).

Please note that this is a preliminary technical rider and is subject to change. Please contact SITI Company before entering into negotiations.

Agreed and Accepted

__________________________________________  ______________________
Presenter                                    Date

__________________________________________  ______________________
Michelle Preston / SITI Executive Director    Date
**HANJO SCENIC NEEDS:**
The Stage Space for *Hanjo* should be clean and clear of unrelated scenery and objects. Floor should be black and reasonably free of chips and obstructions.

A full-stage Black Velour Drape with 50% Fullness and Standard Legs and Borders will likely be used pending discussions with house technicians.

There is a possibility in certain venues to use no soft goods and play against the back surface of stage. In this case the back surface should be clear of stored items.

**Additionally Venue would need to provide:**
- 4 Matching Black Orchestra Chairs.

**SITI Company will provide:**
- A 16’x16’ Square of Black Hi Gloss Dance Floor.
- A Perimeter of Black Matte Dance Floor.
- Hand Props and etc.

There is a possibility of us bringing an Object that would hang US of the floor. This is still being considered but venue would require only flyman to assist in the hanging and counter-weighting. If this happens flyman would be required during performance for a couple transitional cues.

**HANJO LIGHTING:**
Current CAD Plans and Inventories should be forwarded to SITI as soon as possible to allow for generation of drawings. Venue should plan to have light pre-hung per the light plot that would then be provided by SITI's Designer.

House inventories will be used whenever possible.

**Presenters House System should include:**
- ETC Ion/EOS Line Control Console.
- 60 or greater 750w ETC Source Four Profiles, Lens and etc TBD.
- 24 or greater 1kw Par 64 or 750w ETC Source Four Par, Lens and Barn Doors TBD.
- 12 72” LED Strip Light or 6’-3” MR16 Strip lights. Hanging/Floor Hardware TBD.
- 12 or greater Floormount Plates for Source Four
- 6 or Greater 6’-0” Booms

**HANJO SOUND:**
Current CAD Plans and Inventories should be forwarded to SITI as soon as possible to allow for generation of drawings. Venue should plan to have speakers pre-hung per the sound plot that would then be provided by SITI's Designer.

House inventories will be used whenever possible.
Preliminary Technical Rider for *Hanjo*

**Presenters House System should include:**
- Mixing console with at least 8 inputs and 12 outputs. EQ and delay should be available for each output channel, either within the console or using outboard gear.
- A sufficient quantity of speakers, each individually amped, to adequately cover the theater.
- A wireless lavaliere microphone system to be used by the musician
- A comm. system with at least 2 channels and 4 headsets.

**SITI Company will provide:**
- A Macbook Pro laptop running Qlab
- A MOTU Ultralight interface
- A wireless in-ear-monitor system
- A combination in-ear-monitor/lavaliere microphone

**HANJO COSTUME:**
SITI Company will provide complete costumes for the performance.

**To be provided by the Venue:**
- One wardrobe person available for load-in, tech and performances.
- They should be responsible for unpacking, cleaning, ironing and preparing the costume upon the Company’s arrival.
- Pre and post show they should be available to dress the actors as needed as well as do daily laundry.
- During the strike, the Wardrobe person will be responsible for doing any laundry per Company instructions, preparing any dry cleaning and packing the costumes.
- The Wardrobe person will also be responsible for the maintenance and any repairs of the costume during the run of the show.
- At the end of each week, the costumes should be dry cleaned as per SITI Company’s instructions.
- Please see "Backstage" for dressing room requirements.

**HANJO BACKSTAGE / HOSPITALITY / TRANSPORTATION**

**Backstage**
To be provided by the Venue:
- A set of keys for the SITI Company Stage Manager that provides access to the theater, dressing rooms, copier, fax, and printer. An employee of the theater should be available to give a space tour and to show the Stage Manager how to turn on the lights, lock-up, etc. These keys will be returned to the Presenter during strike.
- When possible, we prefer wireless Internet access that we can use from our laptops.
- Upon arrival, the Company should receive detailed maps of the area, suggested restaurants, round-trip directions from venue to hotel, etc.
- Access to clean and well-lit dressing rooms with mirrors, counter space and adequate heating. Where possible the Company prefers to share one large chorus dressing room.
Preliminary Technical Rider for Hanjo

- Access to iron, ironing board, and steamer.
- Access to washer, dryer, and detergent.
- 5 large, clean bath towels and 6 clean hand towels per performance.
- Several boxes of Kleenex for backstage and dressing rooms.
- Access to hot showers and restrooms in or near dressing rooms.
- Access to mop, bucket, dust mop, broom, and dustpan. Access to locked valuables storage (a room or a cabinet).
- Black and white gaff tape.

**Hospitality:**
To be provided by the Venue:

- During tech, the coffee/snacks station should be in the house if possible. It should be moved to the Dressing Room or Green Room for the duration of the performance. If possible, the coffee/snacks station for the duration of the performance should include access to a refrigerator and microwave.
- Coffee and coffee maker with cups, sugar, milk, etc. Tea (herbal and regular) and hot water.
- Bottled water (NOT BUBBLY) – for actors AND tech staff, approximately 32 oz./person/day or preferably access to filtered water for the artists to fill their own water bottles.
- On the day of the first performance, we request deli meat, cheese, bread, etc. for sandwiches between rehearsal and performance.

**Transportation:**
- If the venue is not within walking distance (1/4 mile) from the hotel, or in bad weather conditions, or on late work nights, transportation to and from the venue should be provided either via rental car or shuttle service.
- Transportation to and from the airport or train station should also be provided. Two large passenger vans and one cargo van (or equivalents) with adequate room for 4 actors and a 4-5 person production staff, luggage and gear should be made available.

Brian Scott, Lighting and Technical Supervisor  
(917) 374-6171 cell phone or e-mail: brian@brianhscott.com

Christian, Frederickson, Sound Designer  
(917) 553-9824 cell phone or email: cefmusic@gmail.com

Ellen Mezzera, Production Stage Manager & Company Manager  
(650) 465-1889 call phone or email: emezzera@siti.org

For any questions regarding other aspects of the engagement, please contact SITI’s Executive Director, Michelle Preston at 212-868-0860 x101 (michelle@siti.org).

Please note that this is a preliminary technical rider and is subject to change. Please contact SITI Company before entering into negotiations.
Preliminary Technical Rider for *Hanjo*

Agreed and Accepted

__________________________________________  ____________________
Presenter                                      Date

__________________________________________  ____________________
Michelle Preston / SITI Executive Director      Date

Sample
I-BACCHAE PRELIM SCHEDULE/CREWING REQUIREMENTS:
Crew requirements for load in will be determined in concert with presenters technical personnel, but should take into account that our standard request is for:

Day 0, House Crew lighting pre-hang and Load in.
   TBD per house

Day 1, Load in
9am to 1pm-Load in Lighting, scenery, and Load in of Costumes.
   1 Head Carpenter
   1 Head Lighting technician
   4 Scenic Carpenters
   2 Flyman, depending on system.
   6 Electricians
   1 Wardrobe technician
1pm to 2pm-Lunch for Crew
2pm to 6pm-Continue Load in Lighting and scenery/Focus Lighting.
   1 Head Carpenter
   1 Head Lighting technician
   4 Scenic Carpenters
   2 Flyman, depending on system.
   6 Electricians
   1 Wardrobe technician
*2pm to 7pm-Load in Audio system requirements.
   1 Head Audio
   2 Audio Techs
6pm to 7pm-Dinner for Crew/Audio Quiet time.
7pm to 11pm-Load in Lighting and scenery/Focus Lighting if possible.
   1 Head Carpenter
   1 Head Lighting technician
   4 Scenic Carpenters
   2 Flyman, depending on system.
   6 Electricians
   1 Wardrobe technician
*7pm to 8pm-Audio Dinner break
*8pm to 11pm-Load in Audio system requirements.
   1 Head Audio
   2 Audio Techs

Day 2, Technical Rehearsals and Performance
9am to 12pm-Technical notes for Lighting, Audio and scenery
   1 Head Carpenter
   1 Head Lighting technician
   1 Wardrobe technician
   2 Scenic Carpenters
   1 Flyman, depending on system.
12pm to 1pm-Lunch for Crew
1pm to 5pm-Technical Rehearsal.
   1 Head Carpenter
   1 Head Lighting technician
PRELIMINARY BACCHAE RIDER FOR PRESENTER

1 Head Audio
1 Scenic Carpenters
1 Flyman, depending on system.
1 Wardrobe technician

5pm to 7pm-Dinner for Crew
7pm to 11pm-Show Call.
1 Head Carpenter
1 Head Lighting technician
1 Flyman, depending on system.
1 Wardrobe technician

II- BACCHAE SCENIC/SPACE REQUIREMENTS:

Venue Scenic Requirements:

Space would ideally be 40'-0" deep and 50'-0" wide.
Space should have a clean black satin painted or dance floor covered floor surface free of uneven surfaces or hardware.
Space should have a fly system of at minimum 20 linesets.
Space should have the ability to hang tab tasing upstage to downstage.
Space should have a White CYC or Projection surface that can be lit as a sic of at least 40'-0" wide and 30'=0" Tall.

*A Loading dock and pallet jacks will be required to unload the scenic elements shipped via common carrier.

*Ideally, scenic elements could be delivered to venue in advance of company arrival and stored to ensure availability.

Presenter would need to provide:
3 distinct Kabuki Drop rigs of at least 5’ in width. Ideally controlled by the light board but manual control run by a stage hand is certainly possible.

**SITI Company will travel with**
Custom Red Voile IFR Sheer show drapes.
*Some used and actor handled scenic elements.
Custom White Voile IFR Sheer show drapes.
2 11'-0" x 24" Benches. They will need to be secured to the floor with Screws or sandbags for safety.
Hand props.

Technical packets and venue CAD Drawings should be made available as early as possible to confirm venue is appropriate for the needs of the performance.

III- BACCHAE LIGHTING NEEDS:
*Note that every effort will be made to utilize existing house inventory before resorting to rentals.

Control and Dimming;
Lighting Console should be ETC Eos/Ion or similar.
* If venue uses owns a different console a file conversion from ETC would need to be done prior to our arrival.

196 @ 2.4kw Dimmers

Lighting Fixtures;
170 ETC Source Four Profiles @750w
   *Lens TBD based on venue.
   *There will be at least 12@50° Barrels.
24 Drop In Iris
12 ‘A’ Sized Template holders for Source Four
24 ETC D60 Vivid or Lustr+ LED Pars w/Barndoors or agreed upon Equivalent.
   *Lens TBD based on Venue.
16 2k Fresnel @2kW
16 6’ ETC SELADOR CYC FIXTURE
6 VL4000 Profile or agreed upon Equivalent. All should have Iris and matching standard gobos.

The plot will contain up to 8 12’-0” Lighting booms, and 12 floor mounted lighting units. Cable should be available to move units on the floor as needed.

Please note:
Lighting on line-sets will be visible so cabling would want to be neat in its dressing. Floor based lighting will want to cable in clean dressed paths to minimize affect on offstage floor patterns. All color and templates will come from Presenter stock.

IV-BACCHAE SOUND NEEDS

Front of House Console and Processing

A digital or analog mixing console containing at least 16 input channels and 8 line outs
Midas, Yamaha, Digico or equivalent mixing desks.

If NOT a digital console a house speaker-processing rig must be available to allow EQ for all speaker cabinets.

The FOH mixing position should be in the house on the orchestra level without any surrounding walls or obstructions. And contain the necessary illumination to mix in tech and performance situations.

Speakers
The Soundscape for *The Bacchae* is a 9-channel multi speaker design consisting of a Main Stereo Proscenium System, and Stereo Subwoofers, a Mono Center Cluster, an On Stage Stereo system, and 2 Surround Positions to be determined on site. All speakers except subwoofers should have the necessary regulation ATA flying mounting hardware.

**Preferred speakers are the Meyer UPA 1P powered series cabinets. Suitable substitutions include D&B, L-Acoustics or similar.**

**Playback**

The playback of the sound design for *The Bacchae* resides in QLab 4 and if not provided by the venue there is the possibility of using the SITI company Macintosh laptop computer via the companies Roland Octacapture interface. The audio playback will use 9 of the input channels of the mixing console.

**Microphones Wired**

*The Bacchae* requires 1 Atlas chrome tube weighted base microphone stand and 1 XLR line (w no extensions) from downstage right reaching to center stage. The Microphone, a Shure SM-59 and its mic clip will be provided by the company upon arrival.

**Communications:**
A multi-channel Com system should be provided including positions for:

1- Stage Manager
1- Sound Designer
1- Light Designer
1- Lighting Assistant
1- light board operator
1- front of house sound engineer
2- fly rail operator

On Deck:
2- Left and Right Downstage for SM assistant

The headset system that is provided should be:
light weight single muff headsets for all but the Sound Designer's tech position where a handset is preferred.

**V – Bacchae Costume Needs:**
SITI Company will provide complete costumes for the performance.

**To be provided by the Venue:**
- One wardrobe person available for load-in, tech and performances.
- They should be responsible for unpacking, cleaning, ironing/steaming and preparing the costume upon the Company’s arrival.
- Pre and post show they should be available to dress the actors as needed as well as do daily laundry.
- Will need to handle a wig during the performance as well as some quick changes.
PRELIMINARY BACCHAE RIDER FOR PRESENTER

- During the run and strike, the Wardrobe person will be responsible for doing any laundry per Company instructions, preparing any dry cleaning and packing the costumes.
- The Wardrobe person will also be responsible for the maintenance and any repairs of the costume during the run of the show.
- At the end of each week, the costumes should be dry cleaned as per SITI Company's instructions, if a multi-week engagement.
- Please see "Backstage" for dressing room requirements.

BACCHAE BACKSTAGE / HOSPITALITY / TRANSPORTATION

**Backstage**
To be provided by the Venue:

- A set of keys for the SITI Company Stage Manager that provides access to the theater, dressing rooms, copier, fax, and printer. An employee of the theater should be available to give a space tour and to show the Stage Manager how to turn on the lights, lock-up, etc. These keys will be returned to the Presenter during strike.
- When possible, we prefer wireless Internet access that we can use from our laptops.
- Upon arrival, the Company should receive detailed maps of the area, suggested restaurants, round-trip directions from venue to hotel, etc.
- Access to clean and well-lit dressing rooms with mirrors, counter space and adequate heating. Where possible the Company prefers to share one large chorus dressing room.
- Access to iron, ironing board, and steamer.
- Access to washer, dryer, detergent, and Vodka spray (Cheap vodka with not flavored mixed with Water in a 1:1 ratio) in a misting spray bottle for cleaning garments.
- 5 large, clean bath towels and 6 clean hand towels per performance.
- Several boxes of Kleenex for backstage and dressing rooms.
- Access to hot showers and restrooms in or near dressing rooms.
- Access to mop, bucket, dust mop, broom, and dustpan. Access to locked valuables storage (a room or a cabinet).
- Black and white gaff tape.

**Hospitality:**
To be provided by the Venue:

- During tech, the coffee/snacks station should be in the house if possible. It should be moved to the Dressing Room or Green Room for the duration of the performance. If possible, the coffee/snacks station for the duration of the performance should include access to a refrigerator and microwave.
- Coffee and coffee maker with cups, sugar, milk, etc. Tea (herbal and regular) and hot water.
- Bottled water (NOT BUBBLY) – for actors AND tech staff, approximately 32 oz./person/day or preferably access to filtered water for the artists to fill their own water bottles.
On the day of the first performance, we request deli meat, cheese, bread, etc. for sandwiches between rehearsal and performance.

Transportation:
- If the venue is not within walking distance (1/4 mile) from the hotel, or in bad weather conditions, or on late work nights, transportation to and from the venue should be provided either via rental car or shuttle service.
- Transportation to and from the airport or train station should also be provided. Two large passenger vans and one cargo van (or equivalents) with adequate room for 10 actors and a 4-5 person production staff, luggage and gear should be made available.

Brian Scott, Lighting and Technical Supervisor
(917) 374-6171 cell phone or e-mail: brian@brianhscott.com

Darron L West, Sound Designer
917.864.2097 cell phone or email: darronlwest@mac.com

Ellen M. Lavaia, Production Stage Manager & Company Manager
(650) 465-1889 cell phone or email: emezzera@siti.org

For any questions regarding other aspects of the engagement, please contact SITI’s Executive Director, Michelle Preston at 212-868-0860 x101 (michelle@siti.org).

Please note that this is a preliminary technical rider and is subject to change. Please contact SITI Company before entering into negotiations.

Agreed and Accepted

__________________________________________  ____________________
Presenter                                           Date

__________________________________________  ____________________
Michelle Preston / SITI Executive Director              Date
FALLING & LOVING
TECHNICAL & HOSPITALITY RIDER

All provisions set forth in this rider are hereby incorporated in the Artist/Venue Long Form Contract with the same force and effect as though set forth in the main body of said Contract.

IMPORTANT NOTE
Given the extreme physical nature of STREB performances, our highest priorities are ONSTAGE SAFETY and DETAILED SCHEDULING that allow the performers the required warm-up and rest times. STREB is flexible technically but STREB and Venue Technical Staff must communicate several months prior to the engagement and agree on all technical addendums before funding commitments are finalized.

TECHNICAL INFORMATION/REQUIREMENTS

Prior to booking, Presenter must provide STREB Director of Production with:

1. Accurate, scaled electronic GROUND PLAN including Stage and Load-in access
2. Accurate, scaled electronic Sections of HOUSE and STAGE
3. LINE SET SCHEDULE for rigging, including capacities

For timely and efficient advancement of the show, STREB should receive the above documents at least three (2) months prior to load-in.

RUNNING TIME

60 minutes
The performance runs continuously with 12 performers constantly entering and exiting the playing space.

STAGE DIMENSIONS (MINIMUM):

Depth: 25'-0" (Scenery runs full dimension)
Width: 28'-0" (Wall to Wall)
Prosc. Opening: 32'-0"
Height: 24'-0" (Clear of batons, pipes and obstructions)

Venues with dimensions less than those specified above must be discussed with the STREB Director of Production and approved in writing. Program changes may occur to accommodate reduced minimum stage dimensions.

SITE VISIT
If the proposed venue does not meet the minimum requirements noted above or is an alternative performance space, a site visit, at Presenter’s expense, may be required.

LOAD-IN/STRIKE/LOAD-OUT:
SITI/STREB requires exclusive use of the stage during load-in and load-out.
DAY 1 - load-in Chain hoists and Lighting
DAY 2 - Hang GUCK MACHINE and rig/fill buckets. Build Floor. Focus and notes as needed.
DAY 3 - Rehearsal with Company
DAY 4 - Performance
LOAD-IN ACCESS:
SITI/STREB freight travels in a 53’ trailer with semi-tractor. Finished rig lengths can range from 63’ to 73’. Parking (including any necessary permits) is to be arranged by Presenter at the venue or within close proximity.

The Venue shall provide at least four (4) carts or dollies for load-in and load-out.

The Presenter shall provide load-in door dimensions and load-in path drawings for STREB Technical Director’s approval prior to contract.
- Minimum load-in door dimensions: 10’-0”(H) x 8’-0”(W).
- Load-in path: If load-in path to stage is not a straight shot, path must allow turning radius for 20’-0” long scenery

Access other than a loading dock at truck height with a full-size garage door at stage level must be discussed and approved by STREB Director of Production prior to contract. Specific access conditions may require additional load-in/out time and/or additional labor.
- Forklift may be required at certain venues

If the loading dock is in excess of 50’-0” from the stage, and/or requires an elevator, additional labor and scheduled time will be required for load-in and load-out.

NOTE: STREB must approve load-in and load-out personnel if these conditions exist.

STAGE FLOOR SPECIFICATIONS & ANCHORING:
The floor must be level, black, and free from splinters, interruptions or any other protrusions.

STREB will provide a 30’ x 30’ layout of 6mm plastic sheeting to protect the stage floor. This will be adhered with black gaff also provided by STREB.

STREB will provide the stage floor, carpet and troughs that is both the performance space and containment unit for the GUCK. This surface will be squeegeed, mopped, vacuumed and/or hosed off after each performance by run crew. STREB to provide squeegees, mop bucket and mop, brooms, vacuum, and buckets for transportation of GUCK to disposal.

OVERHEAD LIFTING POINTS:
CHAIN MOTORS:
Streb will provide 10@ ¼ ton chain motors and 4@ ½ ton chain motors to fly the “Gunk Machine” Venue will provide power. Chain motors will be flown to grid heights and the Gunk rig will be be stabilized by bucking off to the building structure. The stabilizing will be detached prior to each performance to fly the rig in to refill.
Specific rigging points to be determined by venue and STREB representative three weeks prior to Load-in.

STAGE DRESSING:
No act-curtain, legs or borders are required. Stage floor must be swept, mopped and dried before each performer rehearsal and before 6:00pm (or two hours prior to the start of each performance) on performance days.

CLEANING/WATER REQUIREMENTS:
Access to hot water via hose is necessary for on-stage cleaning of the playing surface and offstage cleaning of the dancers. This will also be needed for the filling of the “Guck Machine.”
A minimum of two showers within reasonable distance of the stage will be required for dancers and actors to clean themselves post-show and post-rehearsal.

ONSTAGE POWER REQUIREMENTS:
Presenter to provide:
Equipment / Scenery
• 3 phase power for a 200 amp power distro for 14 chain motors (4@ ½ ton V1F- 10@ ¼ ton)
• The following grounded, 120volt 20amp circuits downstage
  o One (1) hot power for equipment charging backstage

GUCK INFORMATION
The GUCK MACHINE will drop roughly the following amount of materials with each rehearsal and performance.

- Blue Paint Balls - 2,500
- Yellow Paint Balls - 2,500
- Flour - 12 quarts
- Granular corn cob - 40 lbs.
- Paper confetti - 40 lbs.
- Sugar - 100 lbs.
- Popcorn - 25 lbs.
- Feathers - 15 lbs.
- Rainbow Sprinkles - 50 lbs.
- Water - 20 gallons
- Molasses - 10 gallons
- Styrofoam packing peanuts - 40 gallons/10 lbs.
- Mylar Confetti - 40lbs.
- Breakfast cereal - 15lbs.

LIGHTING REQUIREMENTS

Preliminary Lighting Rider for FALLING & LOVING.

Labor:
Load In/Focus:
Labor for Hang and Focus should be determined and discussed per House Production team needs. Note that Hang of overhead units should be completed prior to Gunk Machine Load in.
Focus of Overhead Lighting can be done as a bounce focus at floor level in relation to Gunk Rig flown to ground level.

Notes Crew Needs for Lighting:
Once initial install is completed we should assume enough hands to focus from a lift for the early morning Notes sessions. This will need to be based on house rules for number of hands per lift.

Show Crew needs for lighting:
1-Light Board Operator.
2-Followspot Operators.
  *They will be following swinging bowling Balls so should have what they need to smoothly do this.
We should discuss when we need Followspots in the rehearsal process but we would not plan on using them until midway through the process.

**Rigging Needs:**
There is a tail down drawn to hang a cap of Striplight and Moving Profile Fixtures just above trim of Gunk Machine. This should be discussed once House has had an opportunity to view the plot that will be made available once house drawings and inventories are made available. There are 8 21 Foot tall booms in an arc surrounding the Gunk machine and housing most of the plot. The 58 Very Narrow Par 64 Cans will hang overhead on linesets plotted to sit directly above each Gunk Bucket. Additionally the 5kw Fresnel and the 2kw Fresnel will Hang overhead on Linesets. The linesets would all trim above the gunk machine, barrel and bowling ball rig.

**Equipment Needs:**
Lighting will based on House Inventory numbers and rented LED/Moving fixtures with adjustments made within reason in conversation with house Technical Team.

Lighting Console preferred is an ETC EOS/Ion Line model with latest software installed.

Followspots and operators will be located in House Followspot booth assuming angle works with Gunk Machine trim. If not this should be discussed between LD and House crew for best location in house.

Current Unit count as shown below.

*Please Note that the Colorforce II 72" LED Strips are preferable but similar units can be discussed. Please provide Brand and Model of what would be up for discussion based on cost and compatibility.*

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<tr>
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<td>2 Robert Juliet 1015 (Cyrano)</td>
<td>2.5kW</td>
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<tr>
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<tr>
<td>58 USITT PAR64-VNSP</td>
<td>1kW</td>
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### AUDIO REQUIREMENTS

**SPEAKERS**
- In addition to the existing FOH system, please add:
  - 2 Meyer UPA speakers in the up right and up left corners of the stage, preferably mounted at approx. 8’
  - 2 offstage speakers for use as monitors for performers (exact model and placement TBD)

**MICROPHONES**
- 4 Shure SM-58 wired microphones available to be placed under the center mat
- 4 wireless microphones attached to the playing space
  - 2 on the upstage side (1 on each stage left and right)
  - 1 on the stage right side downstage
  - 1 on the stage left side downstage (pictures available)
  - Preferably MKE-2 Elements with windscreens stuck on the inside of the trough with Gaff tape, placed so they are pointed up towards the playing space (floral wire can be used to achieve this)
  - Protective cases fabricated out of wood and attached to the playing space with a right angle bracket are recommended
- At least 3 PCC160 boundary mics on the downstage edge of the deck Center, Far Left and Far Right
- 2 Sennheiser MKH70 (or equivalent) shotgun microphones mounted to the downstage lighting booms, pointed at roughly the center of the playing space

**PLAYBACK**
- QLab 4
TECH TABLE
- Remote connection to main QLab computer
- Clear-Com HS6 Handset
- LittleLite
- Power strips
- Continuous AC
- Internet connection

TECHNICAL STAFF REQUIREMENTS

Load-in, Load-out and Show Crew must be IATSE or IATSE quality. All stagehands employed by Presenter must be of professional caliber and experience. Please see Lighting requirements for lighting crew needs.

Show Crew must have continuity and all members must be available for the Crew Rehearsal prior to the first performance as well as all scheduled performances.

Show Crew must be able to lift and carry 75lbs of weight and will be required to wear clean shoes and/or polypropylene shoe covers (provided by STREB) while working on the STREB mats.

Load-in Labor requirements

DAY 1
2 up-riggers
2 down-riggers
2 carps (to lay down carpet moat)
See lighting requirements above.

DAY 2
2 carps (assuming props and carps can cross departments- props can build, carps can help fill buckets)
2 props (assuming props and carps can cross departments- props can build, carps can help fill buckets)
1 rigger (to level and fly GUNK MACHINE)
Focus crew as needed
1 rigger to move GUNK MACHINE as needed for focus

REHEARSAL/SHOW
1 rigger/flyman
2 carps (assuming props and carps can cross departments- props can build, carps can help fill buckets and clean)
2 props (assuming props and carps can cross departments- props can build, carps can help fill buckets and clean)
3 wardrobe crew for laundry and dressing
2 follow-spot
1 LX board op
1 A1
(A2 for SITI wireless?)
LATE SEATING / FOH ANNOUNCEMENTS

Late seating is acceptable and should be coordinated with SITI Stage Manager and STREB Company Manager. Any announcements made from the stage are to be coordinated with the STREB Company Manager and SITI Stage Manager.

BACKSTAGE REQUIREMENTS

- Two (2) ten-gallon ice chests stocked with ice on SR & SL locations to be determined by STREB Technical Director
- One (1) 8’ table for Performer costumes and equipment, placed in a safe location out of audience sight lines as determined during Load-In with STREB Technical Director.
- A set of keys for the SITI Company Stage Manager that provides access to the theater, dressing rooms, copier, fax, and printer. An employee of the theater should be available to give a space tour and to show the Stage Manager how to turn on the lights, lock-up, etc. These keys will be returned to the Presenter during strike.
- Upon arrival, the Company should receive detailed maps of the area, suggested restaurants, round-trip directions from venue to hotel, etc.
- Access to iron, ironing board, and steamer.
- Access to washer, dryer, and detergent.
- Access to mop, bucket, dust mop, broom, and dustpan. Access to locked valuables storage (a room or a cabinet).
- Black and white gaff tape.

DRESSING ROOMS:

- One (2) Chorus Dressing Rooms for six (6) Performers each / one (1) single dressing room (near the Stage) for Artistic Director, all with mirrors, counter space, adequate heating or AC, hot water showers and toilets
- One (1) Dressing Room with a phone line and a data line (if no WiFi) for use as a Visiting Company Production Office
- Twelve (12) large, clean both towels and twelve (12) hand towels for rehearsal and performance.
- Four (4) Boxes of Kleenex for backstage and dressing rooms

WARDROBE:

Presenter shall provide:

- Three (3) Wardrobe Persons for all performances and rehearsals.
- Laundry Supplies:
  - 4 (27 gal.) tubs
  - 1 (15 gal) tub
  - 2 plastic buckets
  - 3 bristle brushes
  - Dawn dish detergent
  - Scotch Guard

Costumes are immediately washed after every performance (or dress rehearsal) following the instructions below and allowed to air dry. Prior to load-out, the costumes should be washed and dried.

Towels and rehearsal clothes must be machine washed and dried after every rehearsal.

UPDATED October 9, 19
Pre-Show:
1. Spray all of the shoes with Scotch Guard
2. Steam Bondo’s shirt and pants
3. Rotate costumes and shoes with duplicates according to stains and wear

During the show/before the end of the show:
1. Fill four of the plastic tubs about ⅓ of the way with warm water. Add two cups of free and clear laundry detergent.
2. Fill the fifth plastic tub about ½ of the way with water. Add one cup of laundry detergent. This tub is designated only for the pink jeans.
3. Fill the two plastic buckets with water until the water is roughly three inches high. These buckets are for cleaning the shoes.

Post Show:
1. The performers place their costumes in the tubs immediately after taking them off. The performers divide their costumes evenly so that all of the costumes are submerged in warm soapy water.
2. Two Wardrobe technicians scrub the cakey gunk and confetti off of the clothes with bristle brushes. The clothes should be scrubbed until they look like regular laundry. After scrubbing the gunk off of the clothes, place the clothes in a clean tub or laundry basket. Be careful when using a laundry basket because the water from the clothes may pool at the bottom of the laundry basket.
3. The third Wardrobe technician uses dawn detergent, the two buckets of water, a towel, and a brush to clean the shoes. Our technique was to keep a bucket of clean water and brush all the gunk into the other bucket.
4. The pink jeans and the gold dress are hand washed in cold water.
5. The whites including the white shirt with the pink floral print are bleached in a separate wash cycle.
6. The white shirt with the pastel stripes goes through a regular cold wash cycle on its own.
7. Everything else is washed in a warm, heavy soil, medium spin cycle.
8. Hang dry the gold dress, the pink jeans, the red singlet, the beige “Calvin Klein” suit pants, and the bras.

WIRELESS INTERNET:
STREB/SITI requests access to wi-fi while in the Venue.

EMT ACCESS:
SITI/STREB requests the contact information of the Venue’s on call Emergency Medical Team. For events where an on call EMT is not provided, SITI/STREB requests that the venue provides accurate contact information for reliable and expedient medical personnel no later than two weeks prior to the Company’s arrival.
HOSPITALITY:

Load-in/Set-up
All Day Basic Hospitality for STREB Technical Staff (2 people)
Time TBD Lunch for STREB Technical Staff (2 people)

Rehearsal/Performances
PM Basic Hospitality for STREB Company (13 people)
Strike Dinner for STREB Company (13 people)

Basic Hospitality to be provided by the venue:
- During tech, the coffee/snacks station should be in the house if possible. It should be moved to the Dressing Room or Green Room for the duration of the performance. If possible, the coffee/snacks station for the duration of the performance should include access to a refrigerator and microwave.
- Fruit (bananas, oranges, grapes, apples, etc)
- Mixed unsalted nuts (almonds, cashews, walnuts, trail mix)
- Cookies / Chips / Granola Bars / Chocolate
- Coffee & Tea (black / herbal) plus milk / sugar
- Fruit Juices (Apple/Orange)
- Bottles of Gatorade
- CANS of Coca-Cola
- Coffee and coffee maker with cups, sugar, milk, etc. Tea (herbal and regular) and hot water.
- Water (NOT BUBBLY) – for performers AND tech staff, approximately 32 oz./person/day or preferably access to filtered water for the artists to fill their own water bottles.
- On the day of the first performance, we request deli meat, cheese, bread, etc. for sandwiches between rehearsal and performance.

GENERAL COMPANY INFORMATION

TOURING STAFF:
1 STREB Artistic Director
1 SITI Artistic Director
1 STREB Associate Artistic Director/Performer
1 SITI Sound Designer
1 SITI Lighting Designer
1 SITI Costume
1 SITI Stage Manager
1 STREB Technical Director
1 STREB Assistant Technical Director
2 STREB Tech Crew-TBD
1 STREB Company Manager
6 STREB Performers, 6 SITI Performers

FREIGHT:
STREB shall organize and provide freight transportation for all cargo pertaining to performances unless otherwise agreed upon by both parties.
SECURITY REQUIREMENTS:
Presenter shall provide sufficient security personnel to protect the audience, Artist, accompanying personnel, equipment and Artists’ property while present at the venue, and shall prevent persons not authorized by Artist from being present around or on the stage or anywhere backstage, and shall be fully responsible for same.
SIGNATURE
Signature of this Technical Rider implies that the Presenter and his or her agents, including Theatre Managers, Technical Directors and operating staff agree to all of the above requirements unless specifically amended in writing and agreed to by the STREB Artistic Director and Technical Director and SITI Executive Director.

AGREED:

_____________________________________      Date:  _________________________
Presenter

_____________________________________      Date:  _________________________
SITI Company

_____________________________________      Date:  _________________________
STREB

STREB CONTACT LIST

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STREB Technical Director
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Shannon Reynolds, Company Manager
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James Schuette, Costume Designer
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David Van Tieghem, Sound Designer
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Megan Carter, Producing Director
212-868-0860 x105 office
mcarter@siti.org

Michelle Preston, Executive Director
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michelle@siti.org
Audio Reference Photos

#1

#2