

Please note: this is only a draft version. The final version will be released following the premiere of the piece at Peak Performances, Montclair State University, NJ in October 2021. The Company does not anticipate major changes to this rider.

The information contained in this document specifies the requirements for the presentation of ***The Eye is the First Circle*** by Simone Dinnerstein (herein referred to as the **Company**). It serves as a binding agreement and integral part of the contract between the Company and the Promoter(s), local Producer(s) and/or presenting official(s) (herein referred to as **Presenter**).

All personnel, facilities, equipment, and materials described in this Technical Rider must be provided by the Presenter at the Presenter's sole expense.

## **OVERVIEW**

***The Eye is the First Circle*** is a live piano performance with video projected on scenic pieces. Run time is approximately 55 minutes and the work is performed without an intermission.

The Company travels with the pianist and three supervisory production staff (lighting, video, production/ stage management). At the Company's discretion depending on the venue, the video artist may also travel with the company. The Company's scenic elements and video equipment travel with the Company as excess checked baggage.

The Presenter must provide the performance venue, concert grand piano, lighting system, sound system, black scenic masking, soft goods, black stage floor and technical crew as specified in this document. ***The Eye is the First Circle*** is intended for a technically modern proscenium theater with seating directly opposite the performance area. Venues in the round or with a deep thrust are not ideal for this production and would require special consideration.

The Company requires, without exception, that all preparation to the stage be completed per the Company's plans prior to the arrival of the Company. This includes all soft goods hung in the proper position; all lights hung, circuited, colored, & patched; piano delivered and placed on stage; all electrics and softgoods trimmed & spiked, and sound system installed;

Presenter agrees to provide the following five months prior to the engagement: theater ground plan and section view in Vectorworks or AutoCAD format; inventory of lighting and sound equipment and soft goods (draperies); description of theater type, seating configuration, union rules, stage floor condition, wardrobe facilities and number, type, size and capacity of dressing rooms.

## **PERSONNEL & LABOR**

### **The Company will be traveling with:**

- (1) Musician
- (1) Lighting Designer
- (1) Stage Manager / Production Manager
- (1-2) Video – Designer (pending requirements of space) and Programmer

### **Local Crew for Load-in (assuming pre-hang complete)**

- (6) Electricians
- (2) Flymen
- (3) Carpenter/ Props

- (1) Audio
- (2) Video/ Camera technicians

**Local Crew for Rehearsals & Performances** (note: more crew members may be required due to local union regulations)

- (1) Lighting Programmer/ Board Operator
- (1) Audio Engineer
- (1) Video/ Camera Technician
- (2) Fly
- (2) Deck Crew (Carpenter/ Electrician)

The Company travels with a Stage Manager/ Production Manager, Lighting Designer/Supervisor, and Video Programmer. The main responsibility of these (3) Company members is the supervision of local technicians who are to assemble and position scenery, execute rigging, hang, cable, and focus lighting instruments.

Company members will physically participate in Load-In and Load-Out where allowed, but it is the responsibility of the Presenter to provide technicians in sufficient numbers to complete required work on schedule.

In venues where English is not the first language, the Presenter will provide at least one production assistant to act as translator. This individual must be dedicated to the production team throughout Load-In, must be present for all rehearsals and performances, and should have technical theater experience. If a technical translator is not available, venue production supervisor and show crew must speak English fluently.

## **STAGE**

### **Size**

- Playing area: 40' (12m) wide x 32' (9.5m) deep upstage of the proscenium
- 4' – 6' (1.5m – 2m) upstage of playing area for cyclorama, bounce drop, & cyc lighting.
- 12' (4m) minimum wing space per side offstage of proscenium/ leg opening
- Overhead Electric Height: 28' (8.5m)

### **Floor**

- Hard black stage floor (natural wood color not acceptable).

### **Fly System**

- Fly system allowing batten/ bar travel to out trim of 56'-0" (17m)
- 60' batten/ bar length
- 1000 lb capacity per lineset

### **Temperature**

The stage must be kept at a temperature between 68-70°F (20-22°C). The stage must be free from drafts. If HVAC controls are not on premises and/or temperature changes require coordination with outside departments or vendors this process should begin well in advance of the company's arrival. Under no circumstances will the Company perform in temperatures outside of this range.

## **PIANO**

The Presenter must provide at its sole expense to furnish a 9-foot concert grand piano, either Steinway or Yamaha, of the highest professional performance caliber, in excellent playing condition, evenly regulated, evenly voiced, and properly tuned.

Presenter agrees to arrange for a piano tuner to tune and voice the instrument after Ms. Dinnerstein's rehearsal, before the performance. The piano must be professionally tuned and voiced prior to the first rehearsal and prior to each performance. The piano tuner should be available to meet with Ms. Dinnerstein to discuss tuning specifications prior to the first performance.

The piano is played from center stage in the playing area with the lid removed. Moving the piano to the stage and lid removal must be completed as part of the pre-hang. Please see the ground plan in **Appendix A** for information on piano position on stage.

The piano must be in playing position before focus can begin.

Backstage piano: There needs to be a piano backstage for warming up before the concert. If there is no piano, a digital keyboard with weighted keys and headphones is acceptable. Ms. Dinnerstein requires access to a practice piano for at least four hours each day.

## **SCENERY**

### **House Masking & Plastic Cyclorama**

The Presenter must provide "Italian-style" (leg & border) masking appropriately sized for the venue consisting of:

- (5-6) black velour borders (sewn flat, no fullness, bottom-piped)
- (5-6) pair black velour legs
- (1) full stage black velour backdrop upstage (sewn flat, no fullness, bottom-piped)
- (1) Seamless Full-Stage White Plastic/ Vinyl Cyclorama or RP

### **Scenery**

The Company will provide:

- (1) silver bobbinet measuring 56' (17m) wide by 27'-6" (8.5m) tall
- (1) square custom-built projection screen measuring 14' x 14' (4.3m x 4.3m)
- (2) rectangular custom-built projection screens measuring 7' x 14' (2.13m x 4.3m)

The Presenter shall provide pipe for the silver bobbinet and Hudson sprayers with water to touch up wrinkled screens as necessary.

### **House Curtain**

The production requires use of the house main curtain OR an added full stage black drop downstage (sewn flat, no fullness, bottom-piped)

## **LIGHTING**

The Company does not travel with any lighting equipment or color media. The Company will provide the Presenter with a light plot and hanging schedule indicating all lighting locations. The Presenter must provide a fully operating lighting system, assembled, hung, circuited, colored and tested as specified in the light plot and other supporting paperwork.

## Lighting Console & Programmer/ Board Operator

The show requires an ETC EOS/ Ion/ Congo line console. Substitution of any other console will require the addition of a full day of technical rehearsals to the production schedule. A highly experienced English-speaking programmer/ board operator who is familiar with all aspects of the console operation must be provided.

## Lighting System

The specifications below are based upon the generic light plot in **Appendix B** and are to be used as guidelines only. A plot specific to the venue will be provided by the Company.

### Positions:

- (4-5) overstage electrics
- (1) FOH catwalk or cove
- (2-4) units on floor plates)
- (1) FOH balcony rail if possible

### Dimmers:

\_\_\_\_\_ (40-60) @ 1.2k

### Instrumentation by System:

#### LEDS

- (10) Source 4 LED Series 2 Lustr Ellipsoidal Reflector Spotlights:
  - (7) 36 degree
    - (3) Piano Specials
    - (2) Soundboard Specials
    - (2) Shins on floor plates
  - (2) 26 degree Piano High Sides
  - (1) 19 degree Keyboard

#### Conventionals:

- (12-16) 36 degree Source 4 Ellipsoidal Reflector Spotlights @ 750w for Line Gobos
- (6) 36 degree Source 4 Ellipsoidal Reflector Spotlights @ 750w for Tree Gobos
- (3) 19 degree Source 4 Ellipsoidal Reflector Spotlights @ 750w for Simone Specials
- (Varies) Full Stage Backlight Wash for bows (typically 15 PARS or Fresnels)
- (Varies) Full Stage Frontlight Wash for bows (Typically 10 Source 4s FOH)
- (Varies) FOH wash for bow softgood wash from Balcony Rail (typically 4-6 Source 4s)

#### Accessories:

- \_\_\_\_\_ (18-22) A -Size Source 4 Gobo Holders
- \_\_\_\_\_ (12-16) A-size Gobos G519 ("Vertical Blinds")
- \_\_\_\_\_ (6) A-size Gobos R77100 ("Trees 2")

#### **Miscellaneous**

- Provide all color media as specified on light plot and drop all color prior to focus.
- A personnel lift or tall ladder with wheels must be provided for the focus of overhead lighting units at heights up to 30' (9m).
- Any ladders, lifts, or harnesses for accessing FOH positions must be provided.
- Bounce focusing may be used for some overhead electrics, so please ensure all cable management accommodates the electrics flying in to working height.

- Any cable run on the ground should be dressed and covered with cable ramps, carpet, or Marley to insure the safety of the performer. One main cable path running from the piano straight upstage under the cyc is highly preferred over any other possible paths.
- Run lights backstage must be able to be turned off for blackouts throughout the piece.

## VIDEO

### **Projector**

Projector plot (**see Appendix C**) uses:

One (1) projector to front-project onto:

1. the Projection Screens (provided by the Company), hung from the linesets.
2. the Plastic Cyclorama upstage (provided by the Presenter)
3. the Downstage Bobinet (provided by the Company)

Two (2) cameras:

- One camera suspended in grid/linesets above piano, framed to the piano
- One camera hung front of house (balcony rail ideal), framed to the piano keyboard

See **Appendix C** for sample projector and camera plot.

Company provides:

- 2x HD-SDI camera (for overhead shot of piano and balcony shot of piano keyboard)
- 1x Mac Pro Tower
- License for Isadora 3.0
- SDI to USB3 Video Encoder (for camera input to Presenter-provided video control computer)

Presenter provides:

- 1x video projectors 20,000 Lumens minimum\*
- FOH-mounted projector must be lensed to cover width and height of projection surfaces (see above)\*
- Mounting hardware to venue grid/architecture
- All required adapters and cables to run from projector to booth position, and (if requested) to allow for remote control the video control computer from a tech table in the house)
- All required adapters and cables to run from camera positions to video control computer
- 1x Projector Dowser, with cabling to be controlled by lighting system (if projectors do not have internal dowsers)
- Projectors **MUST** be networked with the video system for shutter control and for focus adjustment, and passwords for projector control must be provided.
- For one cue, audio originates from the video control computer, so Presenter must provide balanced audio connection from Company-provided video control computer to Presenter sound board.

\*lower lumens/resolution or alternate lens must be approved by Company Video Designer; at Cyc projection, light output from projector should be minimum 14 lumens per sq. ft.

Company Projection Programmer will need to have a show running position in a booth front of house with a view of the stage, audio feed, and ClearCom communications with the company Stage Manager and house video technician(s).

**AUDIO**

***N.B. The desire is for the music for this show to be produced acoustically from the piano without audio reinforcement. The Presenter is responsible for ensuring adequate volume and clarity in the venue in consultation with Ms. Dinnerstein & her management. If absolutely necessary, minimal subtle audio reinforcement may be permitted. Microphone placement and audio reinforcement must be done in close consultation with Ms. Dinnerstein. The Company does not travel with a Sound Designer or Audio Engineer.***

**Room Noise**

Due to the nature of the acoustic solo piano performance the room must be made to be as silent as possible. This may require shut down of the HVAC system, implementation of special FOH and backstage protocols regarding door closures and space access, or other measures as needed.

**Audio Playback**

The piece has a few playback audio cues. Presenter must provide a Macintosh computer with QLab software installed. Company will provide the audio files. For one cue, audio originates from the video control computer, so Presenter must provide balanced audio connection from Company-provided video control computer to Presenter sound board.

**System Noise Floor**

The system must have no noticeable noise floor/ system noise.

**PA System**

The Presenter must provide a professional-quality, full-range stereo sound system with left, right, center, and subwoofer channels capable of producing concert-level sound at 100dB with even, tonally balanced coverage of the entire audience, duplicated as necessary for mezzanines & balconies.

**Microphones & Wireless Channels**

If reinforcement is used the Presenter must provide all microphones, mounts, cabling, and power supply required. Sound reinforcement to Ms. Dinnerstein's standards is the sole responsibility of the Presenter.

**Intercom**

The Presenter must provide a professional full-duplex single-channel intercom system to the following locations:

- Stage Manager at calling position
- Light Board Operator
- Sound Board Operator
- Deck Stagehand
- Fly Rail and Curtain Operators
- Video Programmer @ tech table
- Lighting Designer @ tech table – rehearsal only
- Stage Manager @ tech table - rehearsal only

**Show Feed & Paging**

Please provide a live show audio feed and paging mic output to all dressing rooms and backstage areas. The paging mic should be located at the Stage Manager's calling position.

**TECH TABLE & STAGE MANAGER**

**Tech Table**

The Presenter must provide (2) tech tables in the audience for the Company's Lighting Designer and Video Programmer during cueing sessions and rehearsals. The following must be provided at the tech tables:

- (1) Remote monitor(s) for the lighting console on Lighting Designer's table
- (2) intercom stations with headsets
- (1) God mic with switch
- (3) Little lights or desk lamps
- (1) "Butt board" or similar apparatus for making sitting in theatre seats at tech table comfortable

**Stage Manager**

The Company's Stage Manager can call the show from an enclosed FOH booth or from backstage. The Presenter must provide the following at the Stage Manager's calling station:

- (1) God mic with switch
- (1) Intercom station with headset
- (1) Little light or desk lamp (can be same light as used by SM at tech table)
- (1) Paging mic for dressing rooms & backstage areas
- (1) Video monitor with color full stage shot from front of house (if backstage)

**DRESSING ROOMS & WARDROBE**

**Dressing Rooms**

Dressing rooms must be available for the exclusive use of the Company from the beginning of the load-in until the end of the load-out following the last performance. They must have tables, chairs, racks to hang costumes and mirrors with make-up lights. They must have direct access to bathrooms, which should be freshly cleaned and supplied with hot and cold running water, soap, paper towels, and toilet tissue. Bathrooms must not be accessible to the public. All dressing rooms must be clean and near to the stage. Tissues must be provided for Ms. Dinnerstein's dressing room.

The Presenter is to provide the following:

- (1) Dressing Room (Ms. Dinnerstein)
- (1) Production office

**Production Office**

Presenter will provide a production office with desks/tables and chairs as needed, a printer with all necessary ink, toner, and paper, and a telephone with which to make local calls. Presenter will also provide access to a copier as needed.

Presenter will provide dependable wireless internet access for all Company members throughout the theater, production offices, backstage and in dressing rooms for the entirety of the engagement.

# THE EYE IS THE FIRST CIRCLE Tech Rider DRAFT VERSION

As of 8.31.21

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## TYPICAL SCHEDULE

### Minimum Two Days Before First Performance

Typically 12 Hours Minimum	All soft goods hung in the proper position; all lights hung, circuited, colored, & patched; projector hung, cabled, and signal tested; piano delivered and placed on stage; all electrics and house softgoods trimmed & spiked, sound system installed; and dance floor laid & taped.	Per Presenter
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### One Day Before First Performance

9:00a – 1:00p	Hang screens and bobbinet, set trims, place piano, spike marks. Hang, cable, and rough focus cameras. Ring out camera and projector signal with Company video control computer.	Load-in Crew
1:00p – 2:00p	Crew Lunch, stage available for warm-up/ class	--
2:00p – 6:00p	Lighting, Projector & Cameras Focus	Load-in Crew
6:00p – 7:00p	Crew Dinner – Piano Tuning	Piano Tuner
7:00p – 11:00p	Finish Focus/ Tech Notes/ Cueing or TBA Rehearsal w/ Performer	Load-in Crew or Show Crew

### Day of First Performance

9:00a – 12:00p	Focus Notes/ Work Notes/ Cueing	Show Crew + Notes Crew
12:00p – 1:00p	Crew Lunch	--
1:00p – 5:00p	Rehearsal & Notes	Show Crew
5-5:30p	Strike tech tables	
5:30p – 6:30p	Crew Dinner - Piano Tuning	Piano Tuner
6:30p – 7:30p	Show Call, checkouts	Show Crew
7:30p	House Open	
8:00p – 9:15p	<b>PERFORMANCE #1</b> - approx 75 minutes	
Post Show	Costume Laundry	Wardrobe

### Day of Subsequent Performances

Afternoon	Piano Tuning	Piano Tuner
4:30p – 6:30p	Rehearsal or Tech Notes	Show Crew
6:30p – 7:30p	Show Call, checkouts, preset	Show Crew
7:30p	House Open	Show Crew
8:00p – 9:15p	<b>PERFORMANCE</b> - approx 75 minutes	

### Immediately Following Final Performance

9:30p – 12:00a	Company Load-out	Load-out crew
Per House	Strike & Restore	Per House

**MISCELLANEOUS**

**Front of House**

- All late seating will be at the discretion of the company and must be at the back of the theatre.
- Any video, photography, or sound recording must be pre-approved by the Company and scheduling confirmed prior to Company arrival.

**Temperature**

The temperature of the stage and the dressing rooms must be between 68-70°F (20-22°C).

**Hospitality**

Please provide the following catering backstage at all times Company members are working:

- Hot coffee & tea with milk or cream, sugar, & lemons
- Tea mug (no styrofoam please)
- Kettle for boiling water
- Bananas
- 1 bar of dark chocolate
- Fresh fruit juice, unsweetened iced tea & bottled or filtered water
- Fresh fruit, vegetables, & nuts
- Granola bars, cookies, & various snacks
- Tissues

The Presenter will provide a hot meal of the Company's choosing for the entire Company during the meal break preceding the first performance, unless otherwise agreed upon by the Production Manager.

**Please provide bottled still water or filtered water onstage at all times that Company members are working.**

**Company Equipment**

The Company's equipment travels in checked baggage. Sufficient transportation arrangements must be made to take this equipment from the Company's arrival point (airport, train station, etc.) directly to the theatre. Arrangements for storage at the theatre must be made if the Company's arrival is prior to the start of load-in. The expenses related to these arrangements shall be the Presenter's.

**Local Transportation**

Presenter will provide transportation for any and all show related activities, including technical work sessions, rehearsals, and performances in the venue and any rehearsals and community outreach appearances off-site, if spaces are more than 10 minutes walking distance from hotel.

**Program**

- Program book should contain only the exclusively approved biography and photograph with credits, any revisions to be made with Artist's approval only. All material available at [www.simonedinnerstein.com/promo](http://www.simonedinnerstein.com/promo)
- Include management credit in the program booklet: "Simone Dinnerstein appears by arrangement with IMG Artists, 7 West 54th Street, New York, NY 10019. Tel: 212.994.3500." Include in the booklet: "For more information please visit [www.simonedinnerstein.com](http://www.simonedinnerstein.com)"
- Send program proofs to Ms. Dinnerstein's management before publication at least 48 business hours in advance for approval.

**Restrictions**

Presenter agrees not to record or broadcast the performance(s) without the express written consent of Ms. Dinnerstein. This includes archival copies. If a recording is made, a master quality copy should be made available (a CD, thumb drive, or hi-res download link) to Ms. Dinnerstein within 48 hours of the performance.

Presenter agrees not to arrange any open rehearsal without prior written consent of Ms. Dinnerstein. Presenter agrees to refer all requests for attendance at any reception to the Artist's Manager in writing at least two weeks prior to the performance.

Presenter agrees that no concert or portion thereof will be utilized as a benefit, fundraising event, or other function without prior written consent of Ms. Dinnerstein.

**Authority**

The Company requires the exclusive use of venue facilities from the beginning of Load-In through the completion of Load-Out. The Company reserves the right to approve all technical decisions, in consultation with the Presenter, with regards to the personal safety of the Company and the artistic integrity of the performance. The Presenter will provide a qualified and experienced technician to serve as the Production Supervisor who shall act, with authority, on behalf of the Presenter.

Amendments to this rider must be approved by both the Company and the Presenter prior to the signing of this or the engagement contract. This technical rider does not constitute the full understanding of the engagement between the Company and the Presenter. In the event that the performance venue is not under ownership or control of the Presenter, the Presenter assumes responsibility to communicate this information to the appropriate venue manager for approval, on the understanding that the Presenter remains liable for the assurance that all above listed conditions are met by the venue manager.

**AGREED AND ACKNOWLEDGED**

**For The PRESENTER**

**For The COMPANY**

Sign \_\_\_\_\_

Sign \_\_\_\_\_

Date \_\_\_\_\_

Date \_\_\_\_\_

Printed  
Name \_\_\_\_\_

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