

THE PASSING ZONE SAVES THE WORLD

NORTH AMERICAN TOURING TECHNICAL RIDER

The Passing Zone's show runs approximately 95 minutes with intermission (or approximately 75 minutes without intermission, if requested by Presenter). There are two primary performers, Jon Wee and Owen Morse. A traditional proscenium stage is preferred, though the show can be performed on a partial thrust. The show can be loaded into most venues with professional crews on the day of first performance. Three people travel. Freight of approximately 7 cases with total weight of approximately 600 pounds and volume of approximately 32 cubic feet will be shipped prior to performance.

1. STAGE AND BACKSTAGE REQUIREMENTS

- a. Optimum performance space size: 24' deep / 38' wide / 20' high.
- b. The stage should be dressed with black legs, borders, and teasers. A house curtain is desired and used if available.
- c. The stage deck must be flat, level, non-skid, and hole-free. Any dividing cracks (i.e. orchestra pit division crack) must be sealed with tape.
- d. A segment of Artist's show involves inviting an audience member onto the stage. Secure steps from the audience to the stage must be provided for this purpose. Presenter should provide such special lighting on steps and house staff assistance as may be customary in the venue to insure safety of audience member.
- e. Two dressing rooms with private bath, heated and air-conditioned, are to be provided. Dressing rooms should be cleaned and usable prior to load in. (One dressing room is sufficient if it is large enough for two people to use comfortably.)
- f. Artist's Stage Manager control desk must be established in the wings, providing him direct access to the stage.

2. FIRE

- a. Artist uses fire in two sections of the program. Artist provides a secure metal-lined fireproof dousing box to extinguish fire torches. Presenter must provide fire extinguishers on stage left and stage right. Presenter will make any and all necessary arrangements for permits and approvals as are required by the venue and/or local fire ordinance.

3. PROPS/EQUIPMENT TO BE PROVIDED BY PRESENTER

- a. Two (2) tables (6' or 8') backstage for props
- b. One (1) small table approximately 24" wide and at least 24" long.
- c. Two (2) Sawhorses
- d. Cubicle Set Piece Construction (See Figure 1)
 - i. 4x8 foot sheet of plywood for the back ($\frac{1}{2}$ " is recommended)
 - ii. 4x3 foot plywood for the three walls ($\frac{1}{2}$ " is recommended)
 - iii. 24x16 inch pieces for the two desk tops set at 29 inches above the floor ($\frac{1}{2}$ " is recommended)
 - iv. Entire piece painted flat neutral grey or tan. The back does not need to be painted.
 - v. Aluminum rails seen on top of back piece will be added by The Passing Zone upon arrival.
 - vi. On the back of the cubicle, attach a 6" piece of 2x4 as a handle, one on each side of the back. (Not pictured)

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Figure 1. Cubicle Set Piece

- e. One (1) one-gallon can of “Coleman” brand camping fuel for use with the flaming torches. (Usually found at Wal-Mart, K-Mart, Target, or sporting goods stores in the camping section – see Figure 2)



Figure 2 – Typical examples of acceptable camping fuel

4. STORAGE & PARKING

- a. Secure storage shall be provided from the time Artist’s equipment is delivered to the theater to the time it is removed, including storage of road boxes and supplies during performance.
- b. If Artist is driving, secure parking must be provided adjacent to the theater for a truck of up to 15’ and one passenger vehicle (often a van) throughout the time the Artist is in the theater

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5. SOUND

- a. The use of wireless microphones is an essential aspect of the show, and pre-recorded sound is also used. Presenter shall provide a professional stereo sound system that is capable of being adequately heard throughout the entire audience at concert levels, with a professional qualified sound engineer.
- b. Artist will provide two (2) Shure UHF wireless headset microphones. Presenter will provide two (2) Shure UHF body pack transmitters and receivers.
- c. One (1) DI Box to feed into Presenter's system at the location of the Stage Manager's desk for audio playback via laptop computer.
- d. The system to be provided by Presenter, to be in place at load-in, must include:
 - i. A 6-channel mixing board to control all inputs with built-in or separate equalizer.
 - ii. Separate control of backstage monitors & house speakers [Post-fader]
 - iii. Two (2) handheld wired or wireless (wireless preferred) microphones and stands. One can be used for curtain speech.
 - iv. One (1) compact disk (CD) player (for backup)
 - v. If the sound system is not a permanent fixture of the theater and must be brought in for this event, please contact Artist's Production Manager to discuss speaker type and location. This will prevent having to move or replace the system once installed.
- e. Headset/Intercom system to: Stage Manager, Light Board Operator, Sound Engineer, and curtain operator. Wireless always preferred.

6. VIDEO PROJECTION

- a. Projector
- b. Projection Screen
 - i. First choice is a movie screen that can be flown in. (Motorized screens won't work)
 - ii. Second choice is to project on the CYC
- c. The Passing Zone can provide a connector for VGA, DVI or HDMI
- d. Video is played via a laptop at the stage managers desk.

7. LIGHTING

- a. See Lighting Specifications

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8. LOAD IN / SET-UP / RUN / STRIKE

- a. Rehearsal: all of the technical requirements listed herein must be in place and completed prior to the start of Artist's load-in.
- b. Presenter must provide uninterrupted technical time with full crew. The following represents a standard schedule to prepare for an 8 PM performance (for 7 PM performance move all times back 1 hour) assuming professional Presenter-provided crew and good working equipment, and assuming Presenter-provided equipment is in place, hung, circuited and stage dressed prior to the 10 am start.
 - i. 10 am – 1 pm Load-in, set-up, lights etc.
 - ii. 1pm - 2pm Lunch
 - iii. 2pm - 4pm Set-up continued
 - iv. 4pm - 6pm Tech Rehearsal
 - v. 6pm - 7pm Dinner (provided by Presenter)
 - vi. 7 pm Call
 - vii. 8 pm Show
 - viii. 10pm Load out begins
- c. Artist requires that the full running crew be available for the technical rehearsal as well as performance, and that the same crew members work the rehearsal and performance(s).

9. HOSPITALITY

- a. Three (3) hot meals (one vegetarian, the others can be pasta, seafood, chicken or beef) to be provided by Presenter two hours prior to showtime (see schedule above). Beverages: seafood, Sprite, Coke and bottled water. Snacks in dressing room during setup and rehearsal: cold sandwiches (deli meat, cheese, lettuce, hummus), chips, veggies, fresh fruit, Sprite, Coke, bottled sparkling, and non-sparkling water.

Contacts

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LIGHTING SPECIFICATIONS

1. RED, BLUE AND WHITE TOP LIGHT WASH OF THE STAGE
2. A FRONT LIGHT WASH OF THE FULL STAGE
3. 2 UPLIGHT PAR CANS ON FLOOR PLATES (No Color)
4. 3 DS DOWNLIGHT SPECIALS ON SEPARATE DIMMERS (No Color)
5. 2 USC SPECIALS (FROM FRONT OF HOUSE) (No Color)
6. 1 MSC SPECIAL (FROM FRONT OF HOUSE) (No Color)
7. A RED, BLUE, GREEN AND N/C CYC WASH
8. TWO GOBOS ON THE CYC or MID STAGE CURTAIN (Location TBD, GOBOs provided)
9. GOBO ON MAIN CURTAIN (GOBO provided)
10. A PROFESSIONAL LIGHT BOARD WITH SUBMASTERS AND TIMING
11. HOUSE LIGHT CONTROL @ THE LIGHTING DESK, OR HEADSET COMMUNICATION WITH HOUSE LIGHT OPERATOR
12. CURTAIN WARMERS IF USING HOUSE CURTAIN

FOCUS NOTES

The PASSING ZONE prefers front and back light vs. direct side light for juggling purposes - the backlight covers the US side of the objects while side light tends to blind. They will look at side lights to determine whether or not to use them.

FRONT LIGHT

A full stage wash of front light is necessary, at best from steep, straight positions if possible. Light should cover as much height as possible, approximately 17' high.

BACKLIGHT

Three color overhead wash covering the full stage. Focus should be 8' DS of the electric rather than direct top light. Much of the juggling will take place +16' in the air near the 1st and 2nd elec.

UP LIGHT

There should be par cans, mounted on floor plates, Mid-SL and Mid-SR, behind legs, focused down stage center, toward ceiling, to light the upstage side of props being thrown into the air. No color.

3 DOWNLIGHT "CHAINSAW" SPECIALS. From the first electric, straight down, 26 degree Source Four, no color. Creating three pools of light that just slightly overlap, hard edge focus. DSC, DSL and DSR.

2 DSC "INFERNO" SPECIALS. Focused to light DSC 13 feet in the air. FOH L/R or Box Booms.

1 MSC "CHANGING SCREEN" SPECIAL. FOH. Focused to light an approximately 7' tall x 7' wide "changing screen" which is positioned MSC

CYC. Multi-Color Ground or Top row. GOBO (2 provided, size B)

BLACKLIGHTS. Blacklights (Provided by The Passing Zone) placed in far DS corners or box booms. Exact location TBD.