

The Pla[y/n] for Reparation\$
TECHNICAL/PRODUCTION REQUIREMENTS
For work-in-progress productions (As of 07/1/2026)

The Pla[y/n] for Reparation\$ (the “Production”) is a multidisciplinary interactive performance created by Eric Avery (the “Artist”) and produced by e. Franklin’s LLC.

The items outlined below represent the optimal technical requests for the production. The production is in its development phase and aims to be flexible in working with the venue’s available resources. As the production is not yet in the final rehearsal stages, some production needs may change and the artist will make every effort to inform the venue in a timely manner of any changes (additions or deletions) to this request. The artist understands that the venue may or may not be able to comply with such changes.

The production can be performed with a minimum of 15 audience members and the maximum limit has not been established yet. The production will be approximately 150 minutes in duration and, at the venue’s request, can include:

- Q&A discussion between the audience and artists regarding the work
- Artist Talk/Demonstration
- Informal happy hour and unstructured social time
- Redistribution Workshop
- Classes (writing, performing, devising)
- Other engagements aligned with spirit of the production and venue

The production personnel (the Company) will include the following individuals:

- Eric Avery - Creator/Performer
- Local Musician(s) (*optional*)

The production will utilize a BOSS RC-50 looping station and vocal mic. The installation elements will consist of masking/painter’s tape and paper. Refreshments will be served in alignment with the venue’s policies and procedures.

THE PRESENTER WILL PROVIDE:

SOUND

- High quality stereo public address system designed for music consisting of: a mixing console with at least 4 inputs, stereo speakers with sub-woofer or speakers with equivalent low end response, and an engineer or staff to set-up/tear down and offer any orientation to operating the system for rehearsals and performance.
- Clean & grounded AC power accessible to the musician/performer area, isolated from any lighting or dimmer control, with two 6-point (grounded) AC power strips and additional AC extension cables as needed (preferably black or dark in color). Stage AC preferably on the same circuit as the mixing console and PA system.
- A microphone stand (preferable with boom arm).
- A small portable table/desk for the mixing console, which will be placed in the musician/performer area.
- A wireless handheld microphone and tabletop stand.

SCENIC

- An empty space with a level floor is ideal for the production, which can occur in a room of any dimension. The playing space is divided in two sections: a general area for audience/performance and a smaller restricted musician/performer area. The two parts are commingled and the configuration is flexible.
- Seating options equivalent to the number of audience members. Non-fixed options such as chairs stacked on carts or folding chairs are ideal to augment any existing/fixed seating.
- A surface(s) to attach paper and tape, which could be: bare walls, music stands, rehearsal cubes, chalk/dry erase board. If time permits items can be hung from the ceiling.

LIGHTING/ELECTRICS

- A general fixed lighting look to illuminate all audience/performance areas.
- A special fixed lighting look to illuminate the musician/performer area (approx 8' x 8').

PARKING

- Loading dock pass/access for unloading and reloading and/or parking permits when applicable and available.

PRINTING

- Access to a standard printer, prior to show day, and up to 100 B&W pages.

PLEASE NOTE: Any variations regarding the specifications above must be arranged directly between a representative from the Presenting Venue and the artist. Final approval of all specs must be obtained from the same.

EXAMPLE SCHEDULE for a 7-day engagement

<u>site visit</u> Flexible	Day 0 touring, connecting, planning	Eric, venue staff
<u>load-in</u> 2 hours 2 hours	Day 1 unload and set-up tech closed rehearsal	Eric, venue staff Eric
<u>installation</u> 6 hours 2 hours	Day 2 installing scenic elements closed rehearsal	Eric Eric
<u>installation</u> 4 hours 4 hours	Day 3 installing scenic elements closed rehearsal	Eric Eric, musician(s)*
<u>open rehearsal</u> 2 hours 2 hours 2 hours	Day 4 tech notes closed rehearsal open rehearsal	Eric, venue staff Eric, musician(s)* Eric, staff, musician(s)*, audience
<u>notes/rehearsal</u> 2 hours 2 hours	Day 5 tech notes closed rehearsal	Eric, venue staff Eric, musician(s)*
<u>show day</u> 3 hours 1 hours	Day 6 performance documentation	Eric, staff, musician(s)*, audience Eric, audience, contractor
<u>strike/load-out</u> 4 hours 2 hours	Day 7 strike load-out	Eric, venue staff Eric

Note: For an additional fee supplementary activities such as Redistribution Workshops, Artist Talks, or Classes can occur on days 0, 1, 5, 6, or 7.

** Inclusion of a local musician(s) is dependent upon the presenter's budget and network.*