

**MAYA PETROVNA**  
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mayapetrovnaproductions@gmail.com  
**VERITAPHOBIA**  
**-Stage rider-**

## About the set up:

### **STAGE SIZE**

For full show set up on large stage-  
SIZE MINIMUM: 15m wide- 6 m deep- 5 m tall

For modified show set up on smaller stage-  
SIZE MINIMUM: 10m wide- 5 m deep- 4 to 3 m tall

### **THE SET DESIGN**

The work will be designed and installed as an environment, with the stage split into different set designs inspired by surrealist paintings and modern symbolism: Room of delusions, Room of dreams, Room of society, Listener's room and Room of confessions. The different sets will remain there for the entire duration of the show. There are no walls between each room. They are connected into the same world.

### **MUSIC**

Maya will sing, play various instruments, and create live soundscapes through movement within the installations, performing each song in a different character. Each musical instrument will be placed in different 'room'.

### **PERFORMANCE**

The live performance and songs will unfold through a series of imagistic stories, with each song travelling thru different set design and original costumes are a crucial element to convey the character and story behind the music.

### **PROJECTION**

Maya has created a series of surrealist films. These films will be projected during transitions between songs, introducing characters and stories as songs change.

### **NATURE OF SPACES for the show**

Veritahobia can work in open spaces and traditional theatre, as long as stage measurements are met. Previous shows of similar complex multi-media nature have been performed successful in open spaces, castles and museum platforms.

## ESSENTIALS:

**The event/festival/venue needs to provide a stage technician or provide an additional budget covering accommodation, transport, and costs for Maya to bring her stage technician.**

1. Depending on stage depth, it is essential that the distance with the audience and stage is no less than one meter and a half. Costumes open wide and move near the edge of a stage.
2. Objects that interfere with scenography should be removed. The floor should be flat, made from rubber, or stone or timber.

In case of a historical venue with wooden floors, there should be no any gaps between the wood to avoid disasters like stiletto heels getting stuck inside it.



## Private room dedicated to scenography changes:

Maya's has 13 costume changes. These changes are extremely fast sometimes having 2 minutes to change from one character into another. Regardless of a stage size or set up, private room for scenography changes is one of the most crucial components to entire logistics of this show. Essential requirements for the changing room:

1. This room/tent/space has to be right close to the stage either beside or behind. It has to be private and secure. This space can be behind the stage, where props and instruments are stored. As long as its left private, clean and secured for the entire duration of the show. We will place expensively made authentic costume pieces in there.
2. For venues without changing room anywhere near, this space can be created with NON-TRANSPARENT foldable walls, which can be placed on the stage and become a part of the actual set. This option can only work on a large stage. The foldable wall would need to be 4-panel divider minimum and provided by the venue/festival. Example of the foldable wall that can be considered:



3. Changing space cannot be smaller than two by two square meters. The changing room needs to be big enough to lay down or hang all costumes in right order.
4. The venue/festival needs to provide light inside that space (it can be simple lamp) for the entire duration of the show. However, this light shouldn't be distracting for scenography and audience, but become more part of it.
5. With a mirror to check makeup and all costumes changes would be great.
6. Character changes are not possible with others walking around that area which can also damage the costumes. Changing area has to be left clear for the entire duration of the show.
7. Some costumes are handless with masks which challenge the vision in dark places. The path from changing room to the stage should have some light, and be safe to walk in big costumes.



Props page 1:

**ROOM OF SOCIETY:**

1. Small dining table with 2 chairs, just not foldable chairs. (Provided by event/venue)  
***Please have a look at scenography document with detailed images for 'Room of society'.***

**ROOM OF DREAMS:**

- IMPORTANT: On smaller stages, 'Room of dreams' will be removed. Only keyboard and few decorations will be left in that space. Down bellow are requirements for 'Room of dreams' room on larger stage.**
2. 4 ropes hanging from ceiling for the dolls in 'Room of dreams', placed in the back centre of the stage.  
***Please have a look at scenography document with detailed images for 'Room of dreams'.*** (ropes to be set up by venue/festival) Please let us know what resources and solutions your production provides so we can organize alternatives if needed.
  3. A big transparent plastic bag full of clean plastic objects. All plastic items will be respectfully returned. (ropes to be set up by venue/festival) Eg. of *what the plastic prop looks like from one of Maya's performances:*



4. One single bed frame with matters, pillow, and large white sheet. (provided by the event). Aesthetic of bed and sheets don't matter as long as its clean. *Photo from Maya's previous shows on a stage size 12 m wide, 8 m deep. This bed is an option for the bigger stage. On smaller stage is not an option, as it would challenge the movement.*





Props page 2:

**ROOM OF DELUSIONS:**

*Please have a look at scenography document with detailed images for 'Room of delusions'.*

**OPTION A**

1. Large picture frame 2 m tall- 1.5 m wide. (Provided by event/festival)
2. Riser 40 cm tall- 1.5 wide- 1 m deep. With small steps built behind it. (Provided by event/festival)
3. Two ropes hanging from the ceiling. Optional. (Ropes would need to be set up by the event)

Option A is for a stage with less depth. In cases where installing the large frame onto the actual riser is not possible, we can hang two ropes from the ceiling that would hold the frame. (Ropes would need to be set up by the event) The frame would need to be set up at the front, near edge of stage. Maya would bring black fabric that would be attached to the bottom of the frame. Please let us know what resources and solutions your production provides so we can organize alternatives if needed.



**OPTION B**

1. Foldable clothes rack or metal structure tall enough to fit standing human body inside it. (Provided by the venue/festival)

OPTION B is for a stage with more depth. To create a photo boot style frame, using simple foldable clothes rack or another type of metal structure. Maya will bring curtains/fabrics for it. Please let us know what resources and solutions venue/festival can provide.





## Projection:

***Please have a look at scenography document with detailed images of the entire scenography.***

1. All equipment necessary for projection including laptop would need to be provided by the festival/event/ space. The projection files will arrive on an external drive.
2. Maya and entire set have to sink into the projection and become part of it. So the projection must be projected across entire edge of the stage or space marked for performance until the floor where Maya stands. It is essential. Eg, projection of forest and the trees must look taller than Maya.
3. Projecting on a black wall or stone wall can work. (castles, historical gardens and museums). What cannot be considered is stone walls with windows, balconies, and people. If the wall has just a couple of windows and they are small and with no people, it can work.
4. There should be no short throw projectors placed near bed or table. Maya moves a lot around the bed, table, and chairs.

## Lighting:

During few short parts of the show, the projection goes darker. This is intentional in order to create more intimate lighting atmosphere during some acts. Additional lights would need to be set up to lit each room when projection goes dark. It is essential. Lights don't have to be on for the entire duration of the show but ready for those acts when projection goes darker. Please feel free to get in touch if you have any further questions. Maya will provide cue sheet will in advance.

*Photos on following pages show the projection scenography from Maya's previous shows. Examples of lighting when projection goes dark.*





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*More examples from previous shows- lighting when projection goes dark.*





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*Examples from Maya's previous shows when both projection and additional lighting was used at the same time.*





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*More examples from Maya's previous shows with projections and additional lighting used at the same time.*





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*Examples of projections from Maya's previous shows.*





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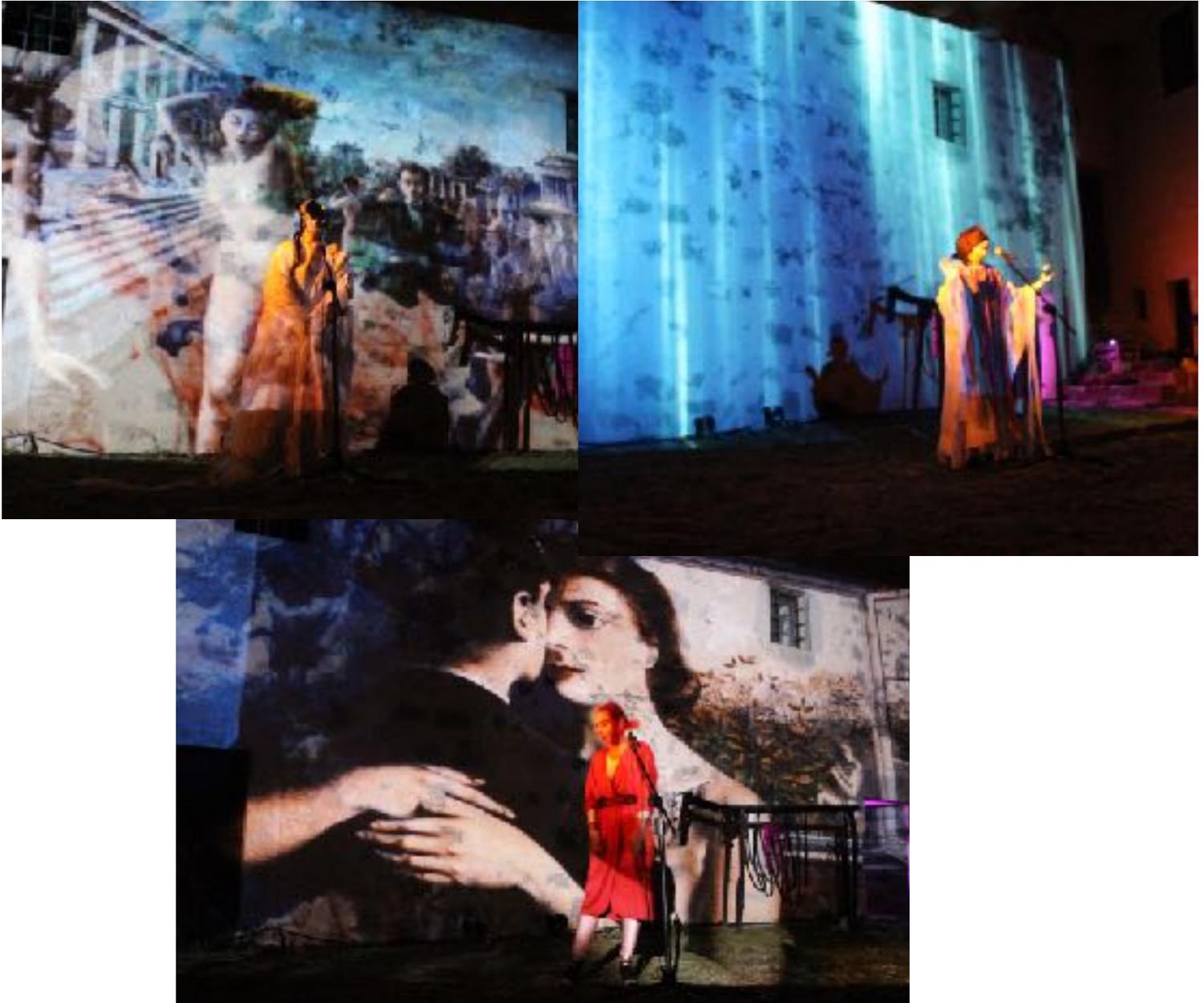
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*Examples of projections from Maya's previous shows.*



Overall, lots of work such as installation and projection scenography is well structured in pre-production. Projection is one of the driving components to this scenography from start to end, and set design sits as part of it. We've tried to cover most of it in this document. If anything stands out unclear, please feel free to contact [mayapetrovnaproductions@gmail.com](mailto:mayapetrovnaproductions@gmail.com), and we will happily collaborate on solutions.

Maya will provide you with a cue sheet in advance.

Many thanks for your time and efforts.