



The following pages contain the FINAL Technical Requirements for the 2008 touring production of Tomásean Foley's A Celtic Christmas. Presenter to provide, at own expense, all requirements as outlined in this tech rider. Meeting these requirements is an essential component of engaging Company. **If you feel your venue is unable to fulfill the requirements specified here please contact the Production Stage Manager as soon as possible to discuss alternative solutions. With sufficient advance notice, we can usually alter the technical needs of the program to accommodate your venue.** Your cooperation and advance preparation will help to create an entertaining and inspiring production for all. If you have any questions concerning the contents of this Rider, please do not hesitate to contact the Production Stage Manager (PSM) by emailing [celticpm@prodigy.net](mailto:celticpm@prodigy.net). A contact sheet is provided at the end. All hospitality and lodging questions can be emailed to the Tour Manager: Laura McClanathan at: [foleytourmanager@gmail.com](mailto:foleytourmanager@gmail.com).

## **SHOW INFORMATION**

Act 1 runs approximately FIFTY-FIVE (55) minutes and Act 2 runs approximately FIFTY-FIVE (55) minutes. There will be ONE (1) FIFTEEN (15) MINUTE intermission. If the house needs a longer break, please advise the PSM while advancing the show. Act 1 will begin no later than FIVE (5) MINUTES after the scheduled curtain time unless prior arrangements have been made, or if the house requests a hold for seating purposes. It is always a possibility that due to some technical difficulties, the Company will have to hold the house to remedy the situation. We will always notify the House Manager if the need arises. Please note that the latecomers' cue is at first applause approximately 6 minutes after the start of the show.

**IF YOUR VENUE IS UNABLE TO MEET ANY OF THESE REQUIREMENTS, PLEASE CONTACT US AS SOON AS POSSIBLE; WE WILL WORK WITH YOU TO DEVISE A SOLUTION.**

## **Presenter to provide the following:**

### **1.STAGE**

- The ideal onstage performance space: 35' wide by 25' deep.
- Offstage wing space of 6'-10' beyond the masking.
- Stage to be clean and clear upon company arrival.
- Ideally, the stage floor to be of hardwood and sprung with air space for the Irish step dancers.
- Stage floor to be clear of nails and splinters. Any traps must be level and edges covered.
- All necessary masking, including a full stage black-out are to be installed to Company's specifications. Company prefers all masking legs and borders to be black velour, hung flat and without fullness.
- Stage floor to be swept and dry-mopped before each Company rehearsal and performance.

## **2. LIGHTING**

Presenter to provide a fully functioning lighting system according to Company's specifications. Following the receipt of Presenter's venue technical information, Company will provide a custom light plot for Presenter's venue. Company Production Stage Manager must approve any variation of that plot.

**All lights to be hung, circuited, colored, tested and focused prior to arrival of Company. Please note that a qualified board op must be provided. The tour is not traveling with a lighting op. The PSM will provide a detailed set list with lighting notes.**

- A minimum light plot to include:
  - A computerized lighting console (preferably an ETC Express, or Expression) with a minimum of 125 channels of control.
  - 150 – 2.4k dimmers
  - (32) 19° [or equivalent] ERS [Ellipsoidal Reflector Spotlights] in FOH positions (preferably Source 4 Fixtures)
  - (45) Source 4 PARS Wide (Par 64 WFL are acceptable)
  - (48) 26° and 36° [or equivalent] ERS hung over stage.
- House will provide color for all overhead and front-of-house instruments (to be specified in plot)
- Up to 24 template holders for template units.
- A castered personnel lift (or ladder on a castered dolly) capable of reaching instruments at a 24' trim should be available for focus along with any equipment necessary to access F.O.H. instruments.
- Two followspots with adequate throw from spot position.

## **3. AUDIO**

**Please note that a qualified sound engineer must be provided. The tour is not traveling with a sound engineer. The musical director will advise engineer during sound check.** A sound system, complete with all necessary mixing, equalization, amplification and speakers, capable of delivering full range sound to every seat at a minimum of 85dba. This system to include:

- FOH mixing console 24 channel with 4 band parametric EQ's with inserts.
- At least 6 pre-fader aux sends with inserts (4 pre-fader aux sends for stage monitors if no monitor board is available.)
- Main enclosures should be 3 way stereo with subs – EAW, Martin Audio, Meyer Sound.
- Separate sends for center fill, over and under balcony fills.
- Crest, QSC Powerlites, or Crown amplifiers [no CE series Crowns]
- The following effects/processors:
  - (2) SPX 990 [or equivalent]
  - 8 channels of compression – DBX
  - 6 channels of 31 band graphic EQ's [KT preferred]
- On stage monitors (with discreet control from that of the house PA) with a minimum of 4 wedges on (3) separate mixes.
- 1 CD player in good condition
- All microphones listed on input list provided by PSM during advance.
- 2 Countryman Direct Boxes [or equivalent]
- 4 tall mic stands with booms
- 3 short mic stands with booms
- A "Clear-Com" [or equivalent] headset communication system with a minimum of SIX (6) stations.

#### **4. MISCELLANEOUS NEEDS**

- ONE (1) LeMaitre Neutron Hazer with DMX control and adequate supply of fluid to be provided by the presenter. The venue shall make every effort to ensure the appropriate steps are taken to prevent false alarms.
- FIVE (5) Black armless orchestra chairs. Wooden if available.
- ONE (1) Sturdy black wooden stool (seat height 30")
- ONE (1) Sturdy, black high wooden stool (seat ht. 32"-36")
- ONE (1) Sturdy, black foot stool 22" lower than seat height of the 32"-36" stool.
- ONE (1) Small, black (or covered) table for whistles / pipes.
- THREE (3) Black Wenger music stands.
- SIX (6) Hand towels for performers (black is preferred but not necessary.)
- The production will require ONE (1) Six-pack of bottled Guinness to use onstage for an Irish toast, as part of the show. For 'dry' houses a 6 pack of bottled root beer is acceptable.

#### **5. DRESSING ROOMS**

One "star" dressing room, one production office (with a working telephone, and Ethernet cable), two chorus dressing rooms with places for 4 musicians each, and a green room area for hospitality set-up.

- All dressing rooms to be provided with hot and cold running water, clothes racks, lighted mirrors, and access to toilets not available to the public.
- All rooms to be cleaned and stocked prior to arrival of Company.

#### **6. HOSPITALITY**

Upon arrival of Company, typically 2:00pm for an 8pm curtain, (to be confirmed by PSM), the following to be provided and replenished throughout the day:

- Coffee, tea, assorted drinks and juices, and bottled water.
- A fruit and vegetable tray for 5 persons; deli meat and bread products for 5 persons. (Available at Company arrival around 3:00pm; to be advanced by PSM)
- A hot meal for 5 persons must be provided at designated dinner time. Menu to be decided by Tour Manager and the Presenter. Please ensure that one hot dish for one is strictly vegetarian and one hot dish for two is strictly vegan. Please speak with the Company Tour Manager regarding specifics.
- Food and beverage must be available to the technicians/performers from the time of their arrival until THIRTY (30) minutes past the final performance.
- Bottled water available on stage for performers and crew.

#### **7. CREW**

##### **For load-in:**

- Lighting board operator and necessary touch-up focus crew.
- One experienced audio engineer and 1 experienced technician familiar with all the house audio system.
- One carpenter/fly, if required by the house, to hang a single window to pipe. Pipe will not fly during the show.

##### **For rehearsal and performance(s) and strike:**

- One experienced light board operator.
- One sound engineer and one sound technician, for troubleshooting.
- One deck technician.
- Two followspot operator (for 6pm run of opening and closing and for show-call)

## **8. TYPICAL SCHEDULE (For a 7:30pm show)**

### **Prior to Company arrival**

- Venue to hang soft goods, light plot, and focus according to advance with Company PSM. Please set all lights to subs as discussed in advance.

### **DAY 1**

<b>2:00pm</b>	Band Arrives. Hangs Window and sets instrumentation. <b>Fine tune</b> focus of specials on final band positions and focus cobblestone pattern wash (if instruments are available.) Check lighting and subs.
<b>3:30pm</b>	Sound Check
<b>5:00pm – 6:00pm</b>	Dinner
<b>6:00pm – 6:45pm</b>	Final Preparations. Run Opening and Closing with tech including spots.
<b>7:00pm</b>	House Opens
<b>7:30pm</b>	Curtain
<b>Approx 9:45pm</b>	Strike begins

**For technical questions and concerns, please contact the Company's Production Stage Manager Brad Nelson (541-840-8221 or [celticpm@prodigy.net](mailto:celticpm@prodigy.net) )**

**For questions concerning hospitality or accommodations please contact the Company's Tour Manager Laura McClanathan (831-247-3589 or [foleytourmanager@gmail.com](mailto:foleytourmanager@gmail.com) )**