

Tomáseen Foleys A Celtic Christmas

TECHNICAL REQUIREMENTS RIDER

What follows are the Technical Requirements for the touring production of *Tomáseen Foley's A Celtic Christmas*.

If you feel your venue will have any difficulty fulfilling the requirements, we can usually adapt the show to most situations. Please contact **Tomáseen Foley** at tom@tomaseenfoley.com to discuss alternative solutions. We can alter the technical needs of the program to accommodate your venue.

For sound/light questions, technical, please contact **William Coulter**: billski@ucsc.edu. William Coulter will also be the **Production Stage Manager (PSM)** during performances.

Hospitality and lodging questions can be emailed to the Tour Manager, Tomáseen Foley at: tom@tomaseenfoley.com

SHOW INFORMATION

Act 1 runs approximately FIFTY-FIVE (55) minutes and Act 2 runs approximately FIFTY (50) minutes. There will be ONE (1) TEN (10) MINUTE intermission. If the house needs a longer break, please advise the PSM during the advancing of 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.

Please note that the latecomers' cue is at first applause approximately 6 minutes after the start of the show.

If your venue has any difficulty in meeting any of these requirements, please contact us. 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, though we can adapt to most stages.

- Placed center stage, 4 (four) risers, each 4 by 8 – to make one 16 by 8 rectangular riser. Height can be anywhere between 6" -12" but 8" is preferred. When available – though not essential, with adjacent 4'x3'8.5"x9" triangular corner pieces on each side. (For CA and OR venues corners should measure 4'x6'10"x3'9.5")
- 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, though we can adapt to most stages.
- 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 rehearsal and performance.

2. LIGHTING

Presenter to provide a fully functioning lighting system. Following the receipt of Presenter's venue technical information, Company will provide a custom light plot for Presenter's venue. Technical drawings showing the lighting positions should be emailed to the Lighting Director (.vwx files preferred). Company Production Stage Manager/Lighting Director 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. If the Tour Lighting Director is not traveling with show, he will provide a detailed set list with lighting notes.

VENUE REQUIREMENTS:

- Computerized lighting console (preferably an ETC ion/eos) with a minimum of 120 channels of control.
- 100 – 2.4k dimmers
- At minimum, the venue shall possess the instrumentation to provide for a general lighting plot with at least 2 washes from F.O.H., and 1 wash from over stage as well as an additional 10 ERS units (with template capability) in clear working order for specials. For optimum presentation, the venue will be able to provide 3 washes from F.O.H., 3 washes from overhead, and an additional 40 ERS units for specials.
- Venue will provide color for all overhead and front-of-house instruments (to be specified in plot)
- A minimum of 20 template holders for template units. (Templates provided by Company).
- 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 follow-spots 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 (PSM) 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 discrete control from that of the house PA) with a minimum of 6 wedges on (5) separate mixes.

One monitor in the stage left wing area for the performers to hear storytelling off stage. Only the storyteller vocal needs to be in this monitor.

- 1 CD player in good condition
- All microphones listed on input list provided by Sound Director 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 six (6) stations.

4. MISCELLANEOUS NEEDS

- ONE (1) LeMaitre Neutron Hazer (or similar) 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.
- SIX (6) Black armless orchestra chairs. Wooden if available.
- SEVEN TOTAL black armless chairs [FOUR (4) SR - THREE (3) SL]
- ONE (1) Sturdy black wooden stool (seat height 30" – 36")
- ONE (1) Small, black (or covered) table for whistles / pipes.

- FOUR (4) Black Wenger music stands.
- TWO (2) prop/instrument tables – approximately 6'x2' with lights – one in each wing
- The production will require SEVEN (7) of bottles Guinness to use onstage for an Irish toast, as part of the show. For 'dry' houses SEVEN (7) bottles of root beer is acceptable.
- Two household corn-straw brooms on stage (for use in show)
- Company will provide the window set piece with rigging, but it will need to be hung in the space on a lineset.

5. DRESSING ROOMS

- One "star" dressing room, one production office (with a working telephone, and Ethernet cable), two chorus dressing rooms with places for two 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 2pm for an 7:30 pm curtain, (to be confirmed by PSM), the following is to be provided and replenished throughout the day:

- Coffee, tea, assorted drinks and juices, and bottled water
- A fruit and vegetable tray for 7 persons; (Available at Company arrival around 3:00pm; to be advanced by PSM)
- A hot meal for 7 persons to 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 vegetarian and one hot dish for two is vegan. Please contact 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.

Accommodations: 6 single hotel rooms

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/stagehand, 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 follow-spot operators (for 6pm run of opening and closing and for show-call)
- One hazer operator (unless hazer is run through lighting board, or operated by deck technician). Very prominent in show top of acts and end of second act
- Stage manager/person who is in Clearcom contact with the light and sound operators.

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

Prior to Company arrival :

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

DAY 1:

10:00 am: If lighting director is traveling with show (inquire directly), lighting director arrives. Hangs Window and sets instrumentation. Fine tune focus of specials (if instruments are available.) Checks lighting and subs.

2:00 pm: Band Arrives. Sound Check. (If lighting director is not traveling with show, hanging of set piece occurs upon band arrival).

5:00 pm – 6:00 pm: Dinner

6:00pm – 6:45pm: Final Preparations. Run Opening and Closing with tech including spots.

7:00 pm: House Opens 7:30 pm: Curtain Approx. 9:45 pm: Strike begins

TECHNICAL QUESTIONS OR CONCERNS

If you have any questions concerning the contents of this Rider, please do not hesitate to contact the Technical Director Spencer Doughtie, <sdoughti@ucsc.edu>

For sound questions, please contact Sound Director William Coulter: billski@ucsc.edu
Hospitality and lodging questions can be emailed to the Tour Manager, Tomaseen Foley at: tom@tomaseenfoley.com