

# Tomáseen Foley's *A Celtic Christmas*

## TECHNICAL REQUIREMENTS RIDER

What follows are the Technical Requirements for the touring production of

Tomáseen Foley's *A Celtic Christmas*.

For sound, light, technical and production questions, please contact Production Manager, **William Coulter**: [billski@ucsc.edu](mailto:billski@ucsc.edu). We can usually adjust the technical requirements of the program to accommodate your venue.

For hospitality and lodging questions please email our Tour Manager, Eimear Arkins: [eimeararkins@gmail.com](mailto:eimeararkins@gmail.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 our Production Manager 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 the house requests a hold for seating purposes.

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

## 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. Our Production Manager 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 storyteller 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 Production Manager 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, non-squeaky orchestra chairs. Wooden if available.
- SEVEN TOTAL black armless chairs [ FOUR (4) SR - THREE (3) SL]
- TWO (2) Sturdy, squeak-free stools: one, 23" in seat height (approx.); the other 28" in seat height (approx.)
- 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 SIX (6) of bottles Guinness to use onstage for an Irish toast, as part of the show, with opener. For ‘dry’ houses SIX (6) bottles of root beer works.
- 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 Production Manager), 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 6 persons; (Available at Company arrival around 3:00pm; to be advanced by

Production Manager)

- A hot meal for SIX (6) persons to be provided at designated dinner time. Please discuss menu/dietary restrictions with Eimear Arkins (314-225-5250).
- 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 at three-star hotel or higher

## 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 at the top of First and Second acts and at the closing of the show.

- Stage manager/person who is in Clearcom contact with the light and sound operators backstage throughout the show.

## 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 Production Manager. Please set all lights to subs as discussed in advance.

DAY 1:

2:00 pm: Band Arrives. Sound Check.

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 sound or lights please do not hesitate to contact our Production Manager: **William Coulter**: [billski@ucsc.edu](mailto:billski@ucsc.edu).

For hospitality and lodging questions please email our Tour Manager, Eimear Arkins: [eimeararkins@gmail.com](mailto:eimeararkins@gmail.com)