

A Christmas CAROL

Technical Manual/Rider

Effective June 2009

NEBRASKA
THEATRE
CARAVAN

Technical Manual/Rider for *A Christmas Carol*

Dear Presenter,

A *Christmas Carol* is a two-hour version of Charles Dickens' Yuletide fable. In order to promote the highest quality of this theatrical production, we request certain criteria that are a legal and binding part of the contract between presenter and agent/artist. These are stated in the following technical rider.

If there are criteria that you cannot meet, you need to notify either the agent or the artist **BEFORE SIGNING THE CONTRACT.**

This manual has been newly revised and updated as of June 2009.

If you have questions or if we can help you with further clarification or problem solving, please phone or write to us at:

Thank You,

**Greg Scheer
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1. The Company

The Company consists of 40 members: a Road Manager, Technical Director, Stage Manager, Music Director, Lighting Director, Lead Costumer, three technicians, 25 actor/musical performers, three musicians, chaperone, and three drivers. The Company, set and equipment travel using three vehicles: a coach bus, an entertainment coach and a 48' tractor trailer. We will need access to office space for our Road Manager and Technical Director; it should have a desk or other suitable working surface and a telephone.

2. Load-in Requirements

A. Preparation

Required prior to Company's arrival:

- Lights hung, patched and tested
- Soft goods hung
- Stage clear
- Piano tuned and in playing position

The load in process will take approximately 5 1/2 hours from time of arrival.

B. Personnel

Local crew required for load-in, set-up, run of show and load-out assistance:

<u>Load-in/out & set-up</u>	<u>Show</u>
1 Flyman	1 Flyman
5 stagehands	1 Electrician (Lightboard)
2 Electricians (1 lightboard, 1 focus)	1 Sound
1 Sound	1 Spot
1 Wardrobe	
1 Runner	
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In most venues it is preferable for the Company technical staff to be responsible for running crew duties during the show, including follow spots, light board, fly rail, and wardrobe. Occasionally the Company may request house personnel to operate some or all of the house equipment during the show. The Company Production Manager or tour TD will set local crew calls during the advance phone calls with each venue.

C. Loading Door

The loading door should be close to the stage. All obstructions must be removed prior to the Company's arrival. The loading ramp must be free of ice, salted if necessary and well lit. If scenery must be carried long distances, the presenter agrees to provide, at presenter's expense, two (2), two-wheeled hand trucks as well as two to three castered dollies. The loading door should have a minimum height of seven feet and a minimum

width of eight feet. Our truck must be able to unload at the loading door or loading platform.

D. Parking

After the set has been loaded in, the Company will require parking spaces for one (1) entertainment coach and one (1) 48' tractor trailer with an electrical outlet as near to the loading door as possible. Shore power requested. If there is insufficient space at the theatre, other parking accommodations must be made and parking lot personnel should be informed as to the Company's arrival and departure times.

3. Hospitality

A. Set-up

Because of time constraints, crews are not able to leave for meals. Presenter is to provide on-going beverage service, including soft drinks, coffee, tea and fruit juices, and doughnuts, bagels or a deli and fruit/vegetable tray throughout the set-up time for break; pizza or pasta item, sandwiches, or other meal of your choice for lunch break.

B. Two-Performance Days

A hot meal is to be provided for the entire Company when there are two performances on the same day, if there is less than four hours from the end of the first performance and house open of the second performance. Presenter is to confirm meal plans with the Production Road Manager no later than two weeks prior to performance date.

4. Wardrobe Requirements

A. Dressing Rooms

Two (2) large chorus-type dressing rooms are required, as well as three (3) star dressing rooms. These rooms **MUST** be properly lit and heated, and able to accommodate a total of 27 actors/musical performers comfortably. They should contain illuminated make-up mirrors and have provisions for the hanging and storage of personal clothes as well as costumes. Six (6) costume racks are required. The dressing rooms must be near hot and cold running water with easy access to restroom facilities. All dressing areas must be thoroughly cleaned before the Company's arrival. Dressing rooms should have a speaker to monitor the performance and Stage Manager calls. No one except Company personnel will be permitted in the dressing rooms.

B. Wardrobe Room

The Tour Costumer will require a room near the dressing rooms for the pressing and repairing of costumes. It should be well illuminated, heated and contain no less than two (2) 20a duplex wall outlets. A space should also be reserved for the storage of wardrobe boxes within this room or the adjacent hallway.

5. Orchestra Requirements

A. Orchestra Pit Set-up

If an orchestra pit is not available, the Presenter must contact the Company to arrange suitable provisions for such an area before the Company's arrival. The orchestra consists of four (4) musicians and should be placed in front of the stage, preferably at center or house left. The Music Director requires an unobstructed view of the performance and a stage monitor for the piano. The presenter is responsible for not selling those seats that will have an obstructed view of the stage if the orchestra must be placed on floor level. If audience members are seated too close, the Presenter will be asked to find alternate seating for the audience members prior to curtain.

The orchestra pit must be properly heated. The Presenter must provide a piano and bench, three (3) straight back chairs, three (3) music stands with lights, a piano light, and any requisite electrical outlets and cords. These should be placed in the orchestra area prior to the Company's arrival. Presenter will provide two monitors on stage for performers to hear the piano; one each on stage right and stage left. **The piano must be tuned to A-440 on the morning of the company's arrival. The piano must be tuned in the orchestra pit area and not moved after tuning is completed.**

B. Orchestra Room

One room should be reserved for the orchestra to use for tuning prior to each performance. If possible, the room should contain a piano. This room should be fairly sound proof and cleaned prior to the Company's arrival. The orchestra room should be heated and contain provisions for the hanging of coats and personal clothing.

6. Technical Requirements

A. Stage Dimensions

The production requires a 42' wide by 16' high proscenium stage with 32' of depth. The proscenium must have a playing space of at least 38' between the on-stage black legs and at least 26' from the plaster line to the upstage black traveler. The production also requires a minimum 12' wide by 14'6" high, unobstructed wing space on both sides of stage from the plaster line to the rear wall of the stage. A 6' crossover area is required upstage of the black traveler or behind the stage. If no crossover exists, contact the NTC production coordinator to discuss possible solutions. The stage floor should be even, smooth and free of all obstructions and elements that might be a hazard to the performers. The local presenter will ensure the availability of all unobstructed wing space and the cleaning of all wing space and the stage floor prior to the arrival of the Company, and prior to the curtain of each performance.

B. Stage Draperies

Four sets or more of black legs and borders and one (1) two-piece black traveler or drop are required. All draperies should be black and must be hung prior to the Company's arrival. **Please refer to the Hanging Plot for placement of draperies.**

C. Rigging Requirements/Fly Lines

The production requires eight (8) working line sets for scenery as well as four (4) line sets for overhead electrics. Please make sure you have enough stage weight for the electrics and at least five hundred more pounds for flown scenery. The battens for

scenery should be cleared of all other scenery and have free travel from the floor to the grid. **Battens for electrics should be hung with instruments and cabled as per the attached light plot and schedule prior to the Company's arrival.** All ropes must be clear of previous spike marks. Following is a list of scenery to be flown for the show, and the four electrics.

**Notes: House black legs, borders and travelers are not included in this list.
Allow approximately 7' of space between the 1st and 2nd set of legs.
Please refer to enclosed ideal hanging schedule.**

1. First Wing Space

- 1st Electric - upstage of first legs or house tormentor.
- Snow bag - requiring two (2) line sets - upstage of the first legs or house tormentor.

2. Second Wing Space

- Counting House Interior (flat w/relief) - 2-3' upstage of the second legs or approx. 11 - 12' upstage of the plaster line.
- 2nd Electric - upstage of Counting House Interior, downstage of Fred & Millie party.
- Fred & Millie Party (header w/drapery) - 12-14' upstage of the plaster line.
Requires 2' clearance between other battens.

3. Third Wing Space

- Scrooge Bedchamber (header w/drapery) - 1' downstage of the hanging arch or 16-17' upstage of the plaster line.
- Arch (header w/relief) - 18' upstage of the plaster line. This unit does not fly and remains on-stage through the entire production.
- 3rd Electric - 2-3' upstage of the Arch.

4. Fourth Wing Space

- Street Drop (soft backdrop) - 23-24' from the plaster line.
- 4th Electric - 3-4' upstage of the street drop and downstage of the black traveler/drop.
- F&M Drop (Soft Backdrop) just upstage of fourth electric.

PLEASE REFER TO HANGING & LIGHT PLOT REDUCTIONS FOR COMPLETE LAYOUT

D. Prop Tables

Four (4) tables, approx. 6' x 2'6" are needed. Two should be placed stage right and two stage left. Four small wattage or blue-gelled lamps should be placed for illumination.

E. Headset Communication

Headset communication between the following stage personnel will be required: Stage Manager, Flyman, Lighting Director, Light Board Operator, Sound Operator, two (2) Follow Spot Operators, Orchestra Pit/Music Director.

F. Front of House Communication

Front of House to backstage communication for pre-show and intermission is required. The Stage Manager should also have communication from backstage to the dressing rooms.

7. Lighting/Electrics

**Light plot is downloadable from our website at www.nebraskatheatre caravan.org
The light plot should be completely hung, patched, and gelled prior to NTC Company arrival.**

A. Instruments

The production requires the following instruments with appropriate gel frames and cable necessary for hook-up as indicated on the lighting plot:

- 16** 8" or 6" Ellipsoidals, 1000W, at front of house position
(these may be 8x12, 6x12, 6x16, etc. based on the throw distance)
- 35** 6 x 12 Ellipsoidals, 1000W
- 19** 8" Fresnels, 750W or Par 64s, 1000W
- 6** 6" Fresnels, 500W
- 2** Followspots; preferably Xenon or equivalent. They are often the only illumination on the performers. Followspots must be equipped with a color boomerang. Please have spare spot lamps available.

It is the responsibility of the venue to provide **tall, mobile, and safe** focusing equipment of appropriate size. (Genie lift, rolling A- frame, light bridge, etc.).

ANY NECESSARY SUBSTITUTIONS OF THE ABOVE LISTED LIGHTING EQUIPMENT MUST BE DISCUSSED WITH AND APPROVED BY THE LIGHTING DESIGNER OR TOUR LIGHTING DIRECTOR PRIOR TO THE COMPANY'S ARRIVAL.

B. Dimmer Control

The production requires 26, 2.4 kW dimmers and 16, 6 kW dimmers or a total of 55, 2.4 kW dimmers. These numbers are based on ganging certain instruments on the plot. If the house system is dimmer-per-circuit, note that there are 80 individual instruments and floor circuits.

C. Special Effects Circuits

The production requires two (2), 110VAC, 20 amp, non-dim circuits stage right, one (1) upstage center behind the back drop, and one (1) on the first electric, as noted on the light plot; preferably with standard Edison type receptacles to feed the following equipment:

- One (1) Dry Ice Machine
- One (1) Smoke Machine
- One (1) Blower Fan
- One (1) Gobo Rotator

D. Stage Manager/Crossover Lights

Whenever possible, the Stage Manager should be positioned in the house or booth. A light and headset is required at the Stage Manager's desk. The upstage crossover space should be equipped with 3-4 similar lamps along the wall for illumination.

8. Sound System

The Presenter must provide all sound equipment for vocal reinforcement and vocal monitors necessary to mount this production. It is also necessary that the presenter provide a sound technician who is qualified and has knowledge of the venue sound system to set up and mix each performance. In addition to vocal and monitor reinforcement there are a number of prerecorded sound effects. These effects are recorded in a mini-disk format as well as CD. The production carries the pre-recorded effects and the MD playback decks. The house Sound Operator will run the effects as called by the Stage Manager. The Sound Operator will be required to do a sound/levels check with the Stage Manager for the effects during the load in process.

A. Sound Reinforcement

Vocal Amplification of the show requires the venue to supply 3 to 4 floor microphones (Crown PCC160 or equivalent). These should place along the front of the stage for amplification of dialogue and singing.

Floor mics are routed through the house mixer, these microphones broadcast to the House P.A. with a separate send to the monitors in the Orchestra pit.

Amplification of the piano for stage monitors is essential to this production. One microphone is needed in the pit placed at the piano. (SM 58 or equivalent)

Routed through the house mixer, this microphone broadcast to the Stage Monitors only.

B. Orchestra and Stage Monitors

VOCALS TO PIT

The Orchestra requires two monitors in the pit area. These are to receive a send from the Floor Microphones.

PIANO TO STAGE

The Stage requires appropriate monitors on both sides of the stage. These monitors receive a send from the piano microphone in the pit.

C. Sound Effects

The effects and playback devices with connecting cables are available to add to the sound system upon our arrival to the venue. ***Sound Effects broadcast to the House P.A. and the Stage Monitors.*** Note: When possible, the effects should be played back

with LEFT and RIGHT channel separation. The Sound Technician will be in contact with the venue Sound Operator to facilitate the patch of NTC equipment to venue sound system.

D. Equipment List

Large Hall- 2500 seats or more and 40' Proscenium or larger

16x4x4 Mixer w/ phantom power.

300 watt PA Amplifier or equivalent

150 watt Amplifiers for monitors (2) or equivalent

Large monitors for PA (2)

Stage monitors (2 to 4)

Pit monitors (Hot Spots) (2)

Floor microphones (4 to 5)

Musician Microphones (1 to 4)

Small Hall- Less than 2500 seats and 30' Proscenium or smaller

8x4x4 Mixer w/ phantom power.

300 watt PA Amplifier or equivalent

150 watt Amplifiers for monitors (2) or equivalent

Large monitors for PA (2)

Stage monitors (2 to 4)

Pit monitors (Hot Spots) (2)

Floor microphones (4)

Musician Microphones (1 to 4)

9. Dry Ice

Presenter must provide, at their own expense, at least 50 lbs. of dry ice at each performance for use in our dry ice machine. If dry ice is acquired earlier in the day, an extra amount must be purchased as the ice will dissipate. **50 lbs. of dry ice must be available at show time.** The general rule of thumb is that unrefrigerated dry ice, kept in a portable type cooler, will lose 50% of its total weight over a 24-hour period. If the dry ice is kept in a freezer, or the cooler is kept in a refrigerated place, there should not be any substantial loss of weight.

10. Emergency Information

Presenter must post on a bulletin board backstage, or the Stage Manager's desk, the names, addresses and 24-hour phone numbers of hospitals, fire department and police stations that may be needed in case of any emergency. Directions to the theatre should also be provided.

11. Security

The Company believes that the security of personnel, scenery, costumes, properties and personal belongings is of utmost importance. For this reason, theater space used for Company property must be restricted.

12. Fire Detection Systems

The Christmas Carol production uses 50 pounds of dry ice, 36 sparklers, Rosco chemical smoke and candles in each performance. It is the responsibility of the venue to ensure these materials will not set off any fire detection alarms.

13. Hanging Plots

Nebraska Theatre Caravan

A Christmas Carol Lineset Schedule

Lineset Item	Dist from Pro	Notes
Grand Drape		
Black Border	1'-6"	
Black Leg	2'-0"	
1st Electric	4'-0"	
Snow Bag "A"	5'-0"	NTC
Snow Bag "B"	6'-0"	NTC
Black Border	7'-6"	
Black Leg	8'-0"	
Counting House	10'-6"	NTC
2nd Electric	11'-6"	
Fred & Millie	14'-0"	NTC
Black Border	14'-6"	
Black Leg	15'-0"	
Bedroom	16'-0"	NTC
Arcade Arch	17'-6"	NTC
3rd Electric	19'-0"	
Black Border	20'-6"	
Black Leg	21'-0"	
Fred & Millie Drop	23'-0"	NTC-Midwest Tour only
Black Border	23'-6"	
Street Drop	24'-0"	NTC
4th Electric	26'-0"	
Black Drop/Traveler	28'-0"	Must have center opening
Notes:		
~1st leg to 2nd leg minimum distance = 3'-6"		
~2nd leg to 3rd leg minimum distance = 7'-0"		
~3rd leg to 4th leg minimum distance = 5'-0"		

~4th leg to Black Traveler minimum distance = 7'-0"
~Theatre supplies all black legs, borders, and traveler
~Leg openings should not exceed 48'-0"
~Theatre supplies all electrics
~Seven (7) working linesets are required (8 for Midwest Tour) for scenery as indicated above
~See light plot for electrics information.

A Christmas Carol

Sponsor's Checklist

This overview is designed for the use of the **Sponsor**. It highlights those items in the Technical Manual that may fall under the responsibility of an administrative position, and not that of the house Technical Director.

- _____ Does your stage, dressing space, lighting and sound equipment meet the requirements listed in the Technical Manual? If not, have any changes or substitutions been cleared through the office of the Nebraska Theatre Caravan **prior to signing the contract?**
- _____ Is a hot meal required for the Cast and Crew? (See page 2.)
- _____ Is the dry ice ordered? (See page 6 for guidelines for the storing and delivery time of dry ice. This will affect the amount of your purchase.)
- _____ Has the Road Manager for the Nebraska Theatre Caravan contacted you to confirm showtime(s), house open time(s), financial arrangements and hospitality needs? (*This will most likely occur in -early November.*)
- _____ Has all of the technical information available about your theatre been sent to the Nebraska Theatre Caravan? (Should accompany executed contract.)

If you have any further questions about the details of our production, please feel free to call the office of the Nebraska Theatre Caravan. We are always happy to help you with your preparations in any way we can.

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The staff, cast and crew of ***A Christmas Carol*** are very excited about bringing our production to your facility. We also request that you include a scaled ground plan and technical information about your theater, as this will help us to become familiar with your facility. If there are any particular problems that other groups have encountered when playing your facility, please describe them in writing to us. Like you, we want to present the best performance possible. If you have any questions concerning anything in the Manual/Rider, please do not hesitate to contact our office.

For Presenter:

Name

Date

For Producer:

Name

Date