

Songs of Ascension Technical Requirements

Technical Rider

The following is presented as an **overview** of our general performance venue needs for ***Songs Of Ascension***. Please contact us for our full technical requirements

For *Songs Of Ascension*, the Company carries costumes and some production supplies. The Company requires that the Presenter provide theatre, lighting equipment, sound system, masking, some special equipment, and crew. The Company travels with a production staff that consists of a Production Manager/Video Wrangler, Company Manager, Lighting Designer, Sound Engineer, and Stage Manager.

It is essential that lighting be fully hung, circuited, tested, colored, and ready for the Company Lighting Director to focus prior to the Company's arrival. It is essential that sound be fully hung, and tested, and ready for the Company Sound Engineer prior to the Company's arrival. In addition, the masking must be hung according to plans and the wing space must be fully clear and ready for the load-in and set-up.

The Company requests seeing the venue the night before load-in or upon arrival to mark out stage in preparation for load-in.

Stage & Facilities

Proscenium opening 40' wide; 8' wing space left and right; 40' from plaster line to rear theatre wall including on-stage crossover. Stage deck should be black and in good condition; smooth, level, even, free of splinters, holes and cracks. The entire stage and backstage surfaces must be swept and, if possible, mopped 30 minutes prior to any rehearsal or performance or at the discretion of the Company's technicians. The audience seating must be outside this area.

Though a bare stage with out legs or blackout curtain is preferable, black velour masking sufficient to mask the stage (minimum 5 sets of legs and borders) should be available. We will typically use the borders for masking the electrics only and fly the legs out of sight lines. Please consult with the company Production Manager for clarification per venue. We do not use a main curtain.

Dressing rooms: One small dressing room for Meredith Monk (**preferably with a quiet place to lie down between tech rehearsal and performance with a cot or couch. Please contact Company Manager on this matter**). 2 - large dressing rooms for at least 9 persons each; 1 for male, 1 for female performers. Additional dressing rooms are required (size is flexible) if there is a chorus for the performance. One dressing room for the technical staff with high-speed Internet access and one power-strip for electronic needs. Dressing rooms must be heated, clean, quiet, well-lighted and private, with mirrors, tables and costume racks, allowing non-public access to performing area. Toilets and showers, equipped with toilet, soap, and towels, and not accessible to the public's view and use, should be nearby. Rest rooms are preferred to be located backstage near the dressing rooms. The Company may eat, and drink in the dressing-rooms.

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Note: Stage Management will call show from FOH booth

Equipment

Minimum requirements:

Set/Props

5 music stands, black Manhasset-style. One music stand will need a light.
1 black chair on wheels - 24"- 42" height, armless and backless, adjustable seating.
1 black chair – not on wheels, armless, straight-backed or folding chair ok.
3 additional chairs – armless, any type is fine, used backstage.
1 table, approx. 2' x 2' (please confirm your exact size with Company's Stage Manager), used by percussionist to lay his instruments on during performance. Table should be painted flat black and it is recommended that the table's top be covered with a piece of black fabric. The table, chairs and music stands will all be used onstage, unless indicated, with the exception of the music stand with a light, which will be set with the chorus.

Rigging for lamp is determined per venue. Must have the ability to fly lamp to the deck surface at the top of the show and slowly fly it out as it describes a circular arc. Fly cue is approximately 20 minutes in duration. Please discuss ahead of the company's arrival at the venue. Note: for venues outside of the USA (i.e. with different power), venue must provide power adapter/transformer for the lamp.

We will provide:

1 lamp – Weighted, 110 volt lighting fixture with adequate cable run to achieve the aforementioned fly cue.
10 metal stools – used onstage
6 water glasses – used onstage (venue to provide water)
All musical instruments unless otherwise specified

Lights

It is assumed that the trims of all positions are 22'0" - 30'0" including FOH. Actual types of ERS units, par lamps, and wattages may vary depending on house inventory and house positions. Lighting requirements will be tailored to house inventory and architecture, when possible, and only when authorized by the Company Lighting Director.

7	Altman Q lites(mini-tens) 1000 watt w/ shutters, gel frame, and floor plates
14	ETC Source Four PAR MFL, 575 watt with barn doors
10	10" Fresnel 1- 2K, with barn doors
8	8" Fresnels 2K, with barn doors
15	ETC Source Four 10' (or FOH wash equivalent)
40	ETC Source Four 26°, 575 watt
40	ETC Source Four 36°, 575 watt

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- 12 ETC Source Four 50°, 575 watt
- 6 ETC Source Four 25-50° Zoom or ETC Source Four 50° with drop in iris
- 10 3 Window Far Cycs or equivalent for perimeter wall wash
- 4 Orchestra stand lights @ minimum 60W incandescent and dimmable
- 16 Floor stands for shin and front diag positions SL and SR
- 12 ETC Source Four 6" teardrops
- 1 Control console: ETC Expression 3 or equivalent

All units with color frames, c-clamps (as applicable), safety accessories, etc. as required, to comprise a working system. Presenter agrees to provide lighting equipment and color media to meet Company requirements as specified on the light plot and hook-up.

Video

2 - 8000 ansi-lumen single lens NTSC data-capable video projector with appropriate lens for specified throw distance in your theatre to project a 28' x 28' square image on the stage floor and on the upstage wall. Positions will be center-center of the performing area and will be indicated on the company's ground plan. Projectors must be capable of projecting Black (not Blue) without signal. Projectors must have VGA INPUT and a spare lamp must be available. We have traditionally hung the overhead projector facing down, if this is an issue, prior notice must be made to assess, with the house video technician, what the other options will be. Upstage wall projector placement will be indicated on the company floor plan, though it is preferable that the projector be mounted in such a way as to eliminate cast shadow from the performers.

2- 20" flatscreen computer monitors with appropriate cables, either dvi or vga.

Access to multiple runs of rca/composite cable to go from computer to projectors. This is contingent on control placement for video. Run length should be based on distance of each projection table from the control position. Control is generally run from the lighting booth along side the stage manager. We reserve the right to change position of the tables based on the overall layout of each venue. Placement of each table will be decided once we are in the venue. If we are more than 75' from a projector, a video amplifier will be needed for each line of composite over that distance.

Access to multiple runs of vga to connect overhead projector to video control station as determined by the floor plan.

Ability to daisy chain all projector tables to a dedicated 20 amp circuit. It is essential that all video stands be connected to one another on this single circuit. In addition, we must be able to power down the dedicated circuit.

Masking will be necessary to block video light from hitting the audience's eyes if we are on a ground level stage. The masking can be something as simple as black show card.

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We will provide:

- 3 - 2500 Ansi - Lumen video projectors.
- 3 – Rotating video mount units with doublers (1 in audience and 2 onstage).
- 3 - Telescoping tech tables for video purposes.
- 1 - Apple G-5 Tower with Isadora Software and adequate hard-drive storage.

Sound:

The **Front of House sound system** must be in SIX channels (5.1 Surround Sound). If no center channel cluster is available it's ok, but the rear speakers must be full-range and similar in power and fidelity to the mains. The rear channels are not effect speakers. The show is designed as a fully immersive sound field, with equal energy sent to the front and rear speakers. The subs **MUST** be a separate, mono feed from FOH, not crossed-over from the L/R feed.

Self-powered speaker systems from Meyer Sound are preferred, if non self-powered speakers are used, the systems should be BI-AMPED (at least) with no less than 750 Watts per speaker. All Amps of non self-powered speakers must be located in a place where no fan noise can be heard on stage or in the house. The sound must be mixed from the house. The console must be placed in the audience, as close to center as possible and not more than 5 rows under a balcony. Mixing from a booth or from behind glass not acceptable. This sound system must be completely free of system hiss and ground hum. Power to the sound system must be clean, with a solid ground and totally separate from the lighting system.

This show is pre-programmed on a **Yamaha DM2000**. Every effort should be made to provide this console. Providing an analog console will require the need to provide many pieces of support equipment whose features are included in the DM2000. This includes Delays, EQs and Effects. Also this show is mixed in Surround Sound and an analog console cannot produce an active surround sound mix. Not providing the DM2000 will result in compromising the original Sound Design of this project.

5 stage monitor mixes on 6 wedges total, fed from the FOH DM2000. No on-stage monitor mix console or operator will be necessary.

18 PROFESSIONAL Wireless Lavalier Microphone Systems with Active Antenna Distribution System (Paddles, not Whips). *Suggestions:* Shure "U Series" Wireless System (U4D Receivers/U1 Body Packs, NOT "UT" or "UC") or Sennheiser SK-50. **These Units MUST be Professional UHF.**

8 Lavalier elements – DPA4061 preferred, MKE2 Gold or Platinum are acceptable.

10 Countryman E6 head-worn mics. **NO SUBSTITUTIONS.**

NOTE: Lavalier Mic Cables can be NO LESS THAN 52 Inches LONG!

For tech a switched god mic is required, placed at the tech table in center of the house.

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Clear-Com:

A clear-com system is required for all tech and performances. For tech two separate channels are needed: lights on one and sound/video on the other, with stage management on both. For performances only one channel is required. Headsets/packs/cable are needed for 6 positions: stage management, asm/backstage, light board op, sound designer/op, video op, and fly rail. For tech additional headsets/packs are required for lighting designer.

Wardrobe:

The performers wear one costume each, with Chorus wearing their own concert dress or street clothes. There are no costume changes during the performance.

Presenter must provide the Company with:

- 1 - iron
- 1 - ironing board
- 1 - steamer
- 1 - presser for the entire load-in period and for a minimum of 4 hours on the afternoon of each show and prior to any photo calls. (See "Schedule and Crew Requirements.")

1 Dresser is required for each of the performances.

For runs 3 days or longer, costume dry cleaning and laundering service may be required.

We will provide:

All costumes

Crew and Schedule

CREW:

All personnel must be of professional caliber and thoroughly familiar with the equipment in the space. All crew are to be employees of Presenter. This includes any loaders, if necessary. All technicians and other people who work the performance, although employees of the Presenter work under the sole direction of the Company personnel. The crew must be the same persons for both rehearsal and performance. If English is not spoken by the technicians, a translator must be provided at all times.

EXCLUSIVITY:

Presenter agrees to make the theatre and all required facilities and equipment available for exclusive use and direction during the entire period from load-in until the completion of the strike as outlined below. If other activities should cause a delay in the technical preparation of the show, Presenter shall be responsible for the time, personnel and cost required to complete the technical preparation of the show. Individuals who are backstage without the authorization of the Company will be asked to leave. A violation of this clause will be considered a substantial breach of contract.

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SCHEDULE AND CREW REQUIREMENTS:

Time tbd: either 2 Days before or 1 Day before the performance:

A 2 hour rehearsal in the performance space with the Chorus and Ensemble, to determine chorus placement. While work may happen in the theater at the same time as this rehearsal, the space **must be quiet**. Note: the god mic will be used for this rehearsal.

2 Days before the first performance:

It is understood that the sound package be installed as specified by the Company Sound Engineer. It is understood that the lighting be fully hung, circuited, tested, colored, as specified by the Company Lighting Director. It is understood that the video projector be lensed and hung as specified by the Company Video Engineer. It is understood that the masking must be hung according to plans and the wing space must be fully clear and ready for the company load-in and set-up. It is understood that the floor be painted according to company specifications. It is understood that all work as detailed above will take place prior to the arrival of the company. (Note: Company Lighting Director is available on this day to work with crew on hang/focus.)

1 Day before the first performance:

Total 12 hour work day – meal breaks to fall as specified by local union rules or as mutually agreed upon by company and authorized local representative.

9:00 am - 1:00 pm	Unload freight Set Up Dressing Room Load-in practicals and floor units Load-in/focus Video Projector	Crew: 5 electricians 2 sound 1 carpenter 2 video 1 wardrobe
1:00-2:00	Lunch	All
2:00-6:00	Set Spinners Test Video system LX Notes/Start Focus	5 electricians 2 sound 1 carpenter 2 video 1 wardrobe 1 Board op
5:00-6:00	Sound Dinner	2 Sound
6:00-7:00	Dinner/Sound Quiet time	All/Sound Back

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7:00-11:00	Cont. Focus/Beg. Q'ing	5 electricians 1 Board op 2 sound 1 Video
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TBD (typ 4 Hrs in Afternoon):

Company rehearsal in Studio space. Company back line needed for this rehearsal; local crew needed to help move company in and out of studio space.

Day of first performance:

8:00am-12:00n	Lighting Levels, Q'ing Musicians load-in Video check	2 electricians 2 sound 2 carpenter 1 video 1 light board operator
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12:00n-1:00pm	Lunch	All
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note: if the theater's rules allow: company will arrive during lunch break to warm-up.

1:00pm-2:00pm	Company Arrives Prepare for technical rehearsal Mic Company	Running Crew: Crew Head 1 Board op 1 Sound Tech 1 LX Tech 1 Fly/Carpenter 1 Wardrobe
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2:00 pm-5:00 pm	Technical rehearsal with performers	
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5:00pm-6:00pm	Company break/crew notes	
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6:00pm-7:00pm	Dinner	All
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7:00pm-7:30pm	Company warm-up on-stage Company notes on-stage Pre-set	Running Crew: Crew Head 1 Board op 1 Sound Tech 1 LX Tech 1 Fly/Carpenter 1 Wardrobe
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7:30pm	House Opens (No main curtain)	
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8:00pm	Curtain (show begins)	
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Subsequent performance days:

6:00pm-7:00pm

Crew Call

Running Crew:

Crew Head

1 Board op

1 Sound Tech

1 LX Tech

1 Fly/Carpenter

1 Wardrobe

7:00pm-7:30pm

Company warm-up on stage
Company notes on-stage, pre-set

7:30pm

House Opens (No main curtain)

8:00pm

Curtain (show begins)

NOTE:

If venue presents technical difficulties please add the appropriate numbers to the above-mentioned crews.

Following the final performance the Presenter must provide crew to strike and pack the Company's equipment. **The Company's strike must take priority and be completed before strike of the theatre's equipment begins.** (NOTE: This schedule is based upon an 8:00pm Curtain time; please adjust accordingly for different starting times.)

Safe Space

The Presenter must provide a locked, secure space to store the Company's props, costumes and equipment.

Heat

The performance hall, dressing rooms and warm-up space must be heated to a minimum of 68 degrees Fahrenheit (20 degrees centigrade) 3 hours prior to any rehearsal in which performers will participate or before the performance.

Insurance

Presenter shall provide for adequate insurance coverage including insurance against losses due to fire or theft and personal liability insurance covering the activities of the residency. Presenter agrees to indemnify and save harmless the Company of and from all claims arising in any manner in connection with those performances or other residency activities except to the extent that such claim may be occasioned by the negligent act(s) of the Company.

Amenities

The Presenter shall provide:

2:00PM FIRST PERFORMANCE DAY:

A full dinner for 20 (can be a cold dinner if approved prior to arrival), with vegan and vegetarian options, fresh vegetables, and various protein options (non-red meats, tofu or other meat substitutes).

3 HOURS BEFORE SUBSEQUENT PERFORMANCES:

Fruit (grapes, melons, etc), assorted vegetables, assorted deli meats (white meat chicken or turkey, no ham), sandwich spreads and cheeses, bread (no white bread, also a multi-grain or oat bread option), condiments, coffee, milk, sugar, hot water, herbal teas, honey and tea cups sufficient for 20 persons.

ON-STAGE FOR EACH REHEARSAL & PERFORMANCE:

10 - liters of water (without bubbles, bottled or filtered)

Studio

At all times in which the stage is unavailable for the performers' use due to technical set-up, the Presenter must provide a clean, large, warm dance studio with tuned piano for rehearsals and warm-up. The studio must have comparable dimensions to the performance space. In addition, the studio must be either in the same building as the performance space or in a nearby location (i.e. within walking distance of the performance space). If a suitable studio is not available in the vicinity of the theatre, the Presenter is responsible for transportation to and from the studio location.

The studio must have a minimum of 6 music stands, 2 long tables, 3 small tables, 18 chairs (any type is fine but 10 must be armless), water (bottled or filtered) and a dvd player/monitor (for playback, monitor and dvd player must be able to play NTSC region 1 dvds).

Tickets

Presenter shall provide 7 pairs of complimentary tickets for use by the Company for each performance. These should be house seats. Any unused tickets will be returned to the box office 2 hours before the performance. Access to the house during the performance must be made available to the Company management.

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Agreed and accepted,

FOR THE HOUSE FOUNDATION

FOR THE ARTS, INC.

FOR THE PRESENTER:

Amanda Cooper
Company Manager

Name:
Title:

SAMPLE