



**Technical Manual/Rider for
Take to the Highway**

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 the artist AT LEAST two weeks prior to the performance dates. Most things we are able to work around.

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

Narrative Creative, LLC
Kenny Moten
kenny@narrativecc.com
www.narrativecreativeco.com
917.880.3048

1. LOAD IN REQUIREMENTS

A. Preparation

Required prior to Company Arrival:

- Lights hung, patched and tested
- Soft Goods Hung
- Stage Clean & Swept
- Risers, Chairs and Music Stands in place per stage plot
- All backline in position, patched and tested per stage plot/rider
- Media Screen hung and digital projector in place, patched and tested

B. Personnel

Local Crew Required for Load-in, Set-up, and load-out assistance

<u>Load-in/out & set-up</u>	<u>Show</u>
1 Flyman	
2 Stagehands	
2 Electricians (1 lightboard, 1 focus)	2 Spot
1 Sound	
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6	2

The Company Production Manager or tour TD will set local crew calls during the advance phone calls with each venue.

C. Loading Door

Should the company opt to travel with backline, 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. The loading door should have a minimum height of seven feet and a minimum width of eight feet. Our vehicle must be able to unload at the loading door or loading platform.

D. Parking

After equipment has been loaded in, the Company will require parking spaces for up to three vehicles near the stage door. 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.

2. HOSPITALITY

A. Catering

Because of travel and time constraints, crew, cast and musicians may not be able to leave for meals. Per advance, presenter should be prepared to provide on-going beverage service, including water, soft drinks, coffee, hot tea w/ lemon and honey, fruit juices and a deli meat/sandwich tray, fresh fruits and vegetables. throughout the set-up time, lighting focus and sound check.

Prior to performance, a light meal with protein, such as grilled chicken salads, sandwiches or other appropriate fare should be provided prior to the performance. A Vegetarian meal

must also be available. This is **REQUIRED** for two performance days.

Presenter is to confirm all catering details with the Company Manager no later than two weeks prior to performance date.

B. Lodging

The Local Presenter will provide *up to* 10 non-smoking rooms at no expense to the company in a minimum 3-star hotel (*i.e. Holiday Inn Express, Hampton Inn, Radisson*). If a matinee performance is scheduled, then rooms will need to be reserved for the evening(s) before for a total of 2 nights.

IT IS EXTREMELY IMPORTANT THAT THE ROOMS BE ALLERGY FREE, MEANING NO HOTEL ROOMS WHERE PETS OR SMOKING ARE ALLOWED

3. WARDROBE / DRESSING ROOMS

A. Dressing Rooms are to be made available as follows:

____ Two Large Chorus Dressing Rooms for cast and musicians

These rooms **MUST** be properly lit and temperature controlled. They should contain illuminated make-up mirrors and have provisions for the hanging and storage of personal clothes as well as costumes. Costume racks are required. **ALL** dressing rooms must be near hot and cold running water with easy access to restroom facilities **NOT USED BY PUBLIC**.

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.

Chorus Dressing rooms must contain a commercial grade steamer, and working iron and ironing board.

4. TECHNICAL REQUIREMENTS

A. Stage Dimensions

The production should have a playing space of 30' wide X 16' high proscenium stage with a minimum of 16' of depth. The orchestra pit will not be used, and when possible, should be covered and allowed for use as playing space.

Risers:

- (1) 8'w x 8'd x 1'h Drum Riser w/ black masking
- (1) 4'w x 4'd x 1'h Guitar Riser w/ black masking
- (1) 4'w x 4'd x 1'h Bass Riser w/ black masking
- (1) 4'w x 4'd x 1'h Violin/Congas Riser w/ black masking
- (1) 8'w x 4'd x 1'h Keys Riser w/ black masking

B. Stage Draperies

The venue is to provide appropriate sets of legs and borders to properly mask the stage. Refer to light plot for general relative placement of legs and borders. If the venue has a standard house hang of black legs and borders, it should be acceptable for the show. Please confirm details during advance.

All draperies and drops must be hung prior to the Company's arrival.

C. Rigging Requirements / Fly Lines

The production requires the following:

____ Four (4) line sets will be used for overhead electrics

____ One (1) line set will be used upstage with in-house cyc or sky drop

Battens for electrics and projector should be hung with instruments and cabled as per the plot and schedule prior to the Company's arrival. Please make sure you have enough stage weight for the electrics.

D. Communications

Headset communication between the following stage personnel: Light Board Operator, Sound Operator, two (2) Follow Spot Operators.

Front of House to backstage communication for pre-show and intermission is required. Communication from backstage to the dressing rooms should also be available.

5. LIGHTING / ELECTRICS

Light plot will be available for download 30 days prior to performance date. The light plot should be completely hung, patched, and gelled prior to Company arrival.

A. Instruments

The production will require the following instruments, at most, with appropriate gel frames and cable necessary for hook-up as indicated on the lighting plot. Until the finalized light plot can be issued, the following inventory should be used only as a guide:

- 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

- 3 Color strip lights are required to light the venue's sky drop or cyc
- 2 Follow spots; preferably Xenon or equivalent. Follow spots 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 MUST BE DISCUSSED PRIOR TO THE COMPANY'S ARRIVAL.

6. SOUND SYSTEM / BACKLINE REQUIREMENTS

The Presenter must provide adequate speakers/PA system for the venue. **For routed dates, Company will be traveling with backline, please check with Company for backline details.** It is also necessary that the presenter provide a sound technician who is qualified and has knowledge of the venue sound system to assist company sound technician with set up and mix of each performance.



Date: _____

Location: _____

Questions or concerns?
Contact Kenny Moten
at 917-880-3048 or
kenny@narrativecc.com

DOWNSTAGE FRONTLINE:

Four Singers & One Guitar

Acoustic Guitar, D.I. or wireless needed
1. Taylor 224ce-k (1/4" cable out)
with wireless transmitter, if available

Wireless Headset Microphone, mic needed
1. One wireless headset microphone,
with transmitter/receiver system

Four Vocal Mics, mics & stands needed
1. Four handheld vocal microphones,
wireless, if available
2. Four round-base mic stands

Monitors, monitors needed
Two monitors (right, left)

DOWNSTAGE FRONTLINE:

Four Singers & One Guitar



UPSTAGE BACKLINE: (USRight to USLeft)

Five Musicians

Drum Kit, mics & stands needed

1. Kick
2. Snare
3. Rack
4. Floor
5. Hi-Hat
6. Ride
7. Crash

Percussion, mics & stands needed

1. Congas
2. Bongos
3. Woodblocks & Hand Percussion

Violin, D.I. needed

1. Violin (1/4" cable out)

Acoustic Guitar, D.I. needed

1. Martin HD-28 (1/4" cable out)

Electric Bass, D.I. needed

1. Fender Jazz Bass (1/4" cable out)

Keyboard, D.I. needed

1. Alesis QS8 (1/4" cable out)

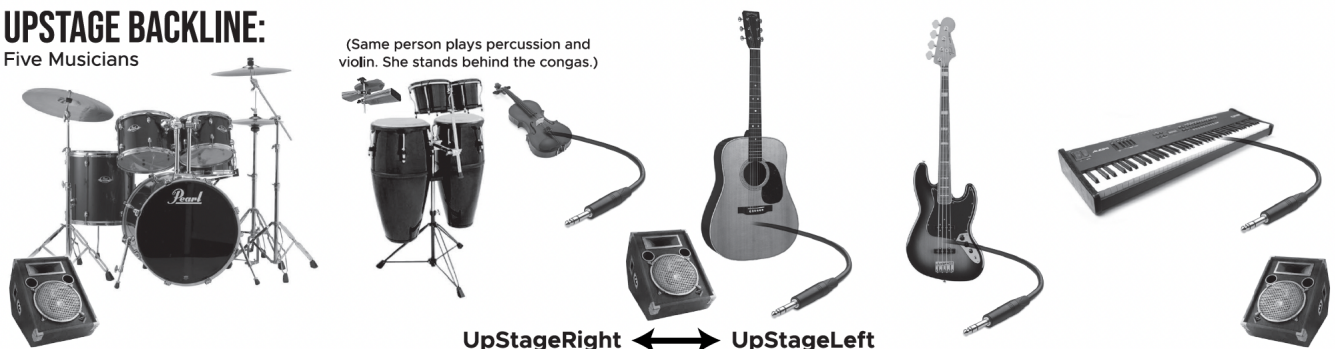
Monitors, monitors needed

- Three monitors (right, center, left)

UPSTAGE BACKLINE:

Five Musicians

(Same person plays percussion and violin. She stands behind the congas.)



UpStageRight ↔ UpStageLeft

The staff, cast and crew of **TAKE TO THE HIGHWAY** 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 well as local information guide (Music supply stores, Doctors Office, Hospital, Local Eatery and Lodging, etc.) 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 us immediately.