

UNDERGROUND RAILROAD GAME

PRELIMINARY TECHNICAL RIDER ****subject to change**** **as of November 2016**

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1. GENERAL OVERVIEW

Underground Railroad Game is a live theatrical performance that transforms your theater into an assembly at Hanover Middle School, where two teachers are leading a new, interactive unit on the Underground Railroad. Two actors perform the work on a proscenium stage with the audience situated in front of the stage. Total running time is approximately 75 minutes with no intermission.

The traveling company consists of all or some of the following:

2 Performers
Director / Assistant Director
Creative Producer
Stage Manager
Assistant Stage Manager
Company Manager
Production Manager / Sound Supervisor
Lighting Director / Technical Director

The Presenter must provide a theater, lighting system, sound system, technical crew, and specific scenic and prop elements. The Presenter is to provide all personnel, facilities, equipment and materials described in this rider.

2. STAGE AND SOFT GOODS REQUIREMENTS

The Presenter will provide:

A) Stage

A proscenium stage with a minimum playing area of 24' wide x 18' deep.

B) Floor

The floor surface of the playing area must be smooth and free of splinters. The playing area must be swept and mopped prior to every on-stage rehearsal and performance.

C) Curtain

The presenter will provide a main drape with webbing and gromets free of any other hardware or ties and a center split, that can be hung at or near the proscenium line and be operated by an unseen stagehand.

The Company will provide clips to rig the curtain so that it can be almost fully pulled down during the performance.

3. SET & PROPS REQUIREMENTS

The Company travels with most of the hand props and the main scenic elements.

The Presenter will provide the following items:

Consumables (per performance):

- (1) Apple – not red delicious
- (1) mini-Krackle candy bar
- (1) 18" Wescott beveled edge wooden ruler, metal removed
- Civil-war era toy army men – enough to provide one for each audience member -
½ blue, ½ gray approx. 1.5-2"
- 2.25" x 3.5" #1 Brown Kraft coin envelopes – enough to provide one for each audience member
- (1) roll of painters tape

4. LIGHTING REQUIREMENTS

The Presenter should send a groundplan and section drawing of the performance space, as well as an inventory of the venue's lighting equipment, upon confirmation of engagement to Production Manager via contact detail above. A light plot will be prepared on a venue-by-venue basis. The Presenter will ensure that the plot be pre-hung prior to Company load-in. The Presenter will

provide all lighting equipment necessary to realize the light plot. The presenter must provide a fully operating lighting system, assembled, hung, circuited, colored and tested as specified in the light plot and other supporting paperwork. Any substitution of equipment or any change in placement of equipment must be approved by the Lighting Director of the Company.

The Company will make best efforts to work within the Presenter's available inventory, however certain rentals may be necessary.

A) Lighting Console:

The preferred console is an ETC Ion, EOS, or Element.

At minimum, the lighting console must be a computerized board, with a minimum of 512 channels and the capability of interfacing with all specified equipment, and possess the following features: 200 cues per program, over-lapping faders, split times, auto-follows, part cues, soft patch, tracking, cut to cue memory, submasters, groups, monitor(s) at lighting console for the board operator, and second monitor(s) at the teach table in the house for all rehearsals and cueing sessions. A highly experienced English-speaking board operator is required, who is familiar with all aspects of the console operation. The Company's Lighting Director does not typically run the board, however they may elect to operate the console during performances.

B) Lighting System:

The specifics below are based on a generic light plot for the production, and are to be used only as guidelines for the minimum lighting system requirements:

Positions:

(7) Overstage electric pipes, (2) Catwalk or balcony rail (2) proscenium booms attached to deck

Dimmers:

(96) total at 2.4k

Instrumentation:

- (10) 50° Source Four ERS (Profile) @ 575w
- (30) 36° Source Four ERS (Profile) @ 575w
- (2) 26° Source Four ERS (Profile) @ 575w
- (10) 8" Fresnel @ 2k
- (8) Source Four PAR WFL @ 575w
- (6) Source Four PAR XWFL @ 575w
- (4) RGBA LED PAR WFL
- (4) RGBA LED Strip Light 72"
- (2) 50° Source Four LED Lustr 2
- (6) ETC Miro Cubes
- (2) ETC Pica Cubes

Accessories:

- (1) Drop-in Iris
- (1) Unique 2.1 Hazer
- (1) Dryer Duct for Hazer
- (1) ShowBaby Wireless Transceiver

Practicals:

The Company will provide a lantern with candle, battery, wireless transmitter and charger.

The Company will provide (12) "Fluorescent" fixtures outfitted with LED tape. The Presenter will be responsible for providing decoders and cable in order to control these fixtures through DMX. These units may need to be hung above grid height.

C) Hazer:

The production requires the use of a Unique 2.1 Hazer, to be controlled via DMX. This hazer requires the use of haze fluid. The Presenter must provide the hazer and fluid. A length of flexible dryer duct may be needed to direct the position of the haze.

D) Cue Lights:

The production requires the use of 2 cue lights in the following locations:

- USR entrance
- USL entrance

E) Miscellaneous

A personnel lift or tall ladder with wheels must be provided for the focus of overhead lighting units. The lift or ladder must allow for safe and comfortable focusing for electricians at 21' to 27'. Any ladders, lifts, or harnesses for accessing FOH positions must be provided. FOH and overstage may be focused at the same time.

Provide all color media as specified on the light plot and drop all color prior to focus.

All units should include lamp, C-clamp, color frame and safety cable. Please provide suitable numbers of spare lamps. Half-hats, top hats, barn doors, Cinefoil, BlackTak, gaffers tape, and clothes pins/binder clips should be in supply and ready for use as needed.

6. SOUND REQUIREMENTS

A) PA System

The production utilizes a surround sound system, which the Presenter must provide. The Company will make best efforts to utilize the house sound system

and repertory setup, however, additional speaker locations will be required. The Company will make best efforts to use the theatre inventory for additional speakers, but some equipment may need to be rented.

The system uses (8) channels of output:

- Left, Right, center and subwoofer channels capable of producing concert-level sound with even, tonally balanced coverage of entire audience, duplicated as necessary for mezzanine and balconies. Minimum speaker type: Meyer, d&b, L'acoustics, or EAW preferred (4 channels)
- Left and Right rear channels, duplicated as necessary for mezzanine and balconies. Minimum speaker type: Meyer, d&b, L'acoustics, or EAW preferred (2 channels)
- Upstage left and right channels at deck level. Minimum speaker type: Meyer, d&b, L'acoustics, or EAW preferred (2 channels)

B) Console & Mix Position

The Presenter must provide the following:

- Digital Mixing Console with 32 inputs & 8 buses minimum
- Matrixing per venue system requirements
- MOTU Ultralite multi channel sound interface to connect the computer to the sound board (minimum 16 inputs/outputs)
- Macbook Pro or Mac Mini equipped with QLab

C) Wireless Inputs

Presenter must supply three (2) channels (1 active & 1 spare) of professional quality wireless body pack transmitters and receivers that are fully compliant with local radio regulations. The presenter must also supply one (1) adapter to microdot connections to accommodate the Company's microphone.

Please supply one wireless handheld mic to be used on spare channel as a god mic during rehearsals. During each rehearsal and performance the Company requires new batteries for all wireless devices.

D) Intercom

The Presenter must provide a professional full-duplex single-channel intercom system to the following locations:

- Stage Manager (headset)**
- Lighting Director (headset)**
- Light Board Operator (headset)
- Sound Board Operator (headset)
- ASM (headset, wireless preferred)

** Please note the stage manager and lighting director will be at the tech table in the audience for cueing and rehearsals and in control booths for performances.

E) Company Sound Equipment

The Company will be traveling with:

- DPA microphone (for wireless)

F) Miscellaneous

The Presenter must provide the following:

- Backstage paging system for use by Stage Manager located at the tech table in the audience during rehearsals and in an FOH control booth for the show.
- Audio monitor with adjustable volume control for use by the Stage Manager at the FOH control booth during the show. This monitor should have a general ambient feed as opposed to a show feed from the sound console.
- Video monitor with show of the stage for use backstage by the ASM

7. TECH TABLE/ STAGE MANAGER REQUIREMENTS

The Presenter must provide a tech table in the audience for the Lighting Director and Stage Manager during rehearsals. The following must be provided at the tech table:

- Remote monitor(s) for the lighting console
- Cue light control for the cue lights
- (2) intercom stations with headsets
- (1) God mic
- (3) Little lights or desk lamps
- (2) "Butt boards" or similar apparatus for making sitting in theatre seats at tech table comfortable
- **The stage manager will call the performance from a front-of house calling position, typically a control booth.** Cue light control and stage management intercom will move to FOH calling position after Dress Rehearsal. The booth must also have an audio monitor.

8. DRESSING ROOMS & PRODUCTION OFFICE

The Presenter is to provide:

One (1) comfortable dressing room large enough to comfortably accommodate 2 actors, equipped with a couch or small bed and two dressing "stations" with suitable lighting, counter-space, full length mirror and mirror to apply makeup for both.

One (1) Large production office or chorus dressing room equipped with internet

access and immediate access to a fax machine, photocopier, and printer for the Company's use. If this room is located where cellular phone reception is not possible landlines may need to be installed.

For each performance and rehearsal please provide each performer in his dressing room with:

- 1 bath towel and 1 hand towel
- 1 bar of soap
- 2 one-liter bottles of non-carbonated water
- 1 box of facial tissues (1 for entire run)

Dressing rooms must be available for the exclusive use of the Company from the beginning of the load-in until the end of the load-out following the last performance. Bathrooms must not be accessible to the public. They must have tables, chairs, racks to hang costumes and mirrors with make-up lights. They must have direct access to toilets, sinks, showers, hot and cold running water. All dressing rooms must be clean and near to the stage.

9. COSTUMES/WARDROBE

The Company will provide:

- 1. Costumes. These are stored with the Company in New York City and will be shipped along with the props and scenery upon agreement with Presenter at Presenter's expense.

The presenter is responsible to provide the following for the preparation of costumes:

- 1. A skilled and experienced wardrobe supervisor to clean and prepare the six (6) costumes for each rehearsal and performance as well as to make small repairs as needed.
- 2. An adequate wardrobe work space equipped with a wardrobe rack, one (1) drying rack, one (1) iron and ironing board, one (1) steamer, and one (1) electric fan.
- 3. Laundry facilities in the theatre (washing machine and dryer). If laundry facilities are not available at the theater, the Presenter must make arrangements for laundry to be done overnight and returned to the theater on the schedule provided by Company staff. The Presenter shall be responsible for laundry expenses.
- 4. Access to a sewing machine if necessary.
- 5. Access to same-day dry-cleaning services if necessary. The Presenter shall be responsible for dry- cleaning expenses.

10. PERSONNEL AND LABOR REQUIREMENTS

Crew for load-in to be determined by the Presenter in consultation with the Company. Presenter will supply technicians in sufficient quantity and experience to complete all technical set-up within scheduled time. In general, a minimum of 6 six electricians are required for lighting hang/focus, 3 stagehand/riggers are required for the load-in and assembly of the scenery, and a minimum of 3 sound engineers are required for sound hang.

A) Company Staff

The traveling company consists of all or some of the following:

- 2 Performers
- Director / Assistant Director
- Creative Producer
- Stage Manager
- Assistant Stage Manager
- Company Manager
- Production Manager / Sound Supervisor
- Lighting Director / Technical Director

B) Presenter's Production Supervisor

The presenter must provide a qualified Production Supervisor with authority to make decisions and with working knowledge of the theater. The technical director must be available to work with the Company production staff and the local technical crew during preparation and through the entire engagement. The Production Supervisor must stay on stage working directly with the company at all times.

C) Interpreters

The Presenter must provide an interpreter to the Company at all working times. This includes meetings, press conferences, work calls, rehearsals and all performances. The interpreter must be completely bilingual in English and the local language and be familiar with technical theater terms in both languages. Under no circumstances may the interpreters be members of the working crew. If activities happen concurrently (technical work and a press conference for example) more than one interpreter will be required.

D) Technical Crew

The Presenter shall provide all technical personnel. The Company's production staff is prepared to provide a supervisory role only. The direct, hands on work will be done by the local personnel. It is essential that the SAME technicians be present for all rehearsals and performances. All personnel must be of professional caliber and thoroughly familiar with the equipment in the theater. All run crew members must speak English. The Company's Lighting Director may operate the lighting console.

Minimum show crew, to be provided by the Presenter, needed for all rehearsals and performances in the theatre in order to run the show:

1 wardrobe –
a professional to launder costumes during the load in, steam costumes prior to rehearsal(s) and performance(s), to run a simple wardrobe track during the show including one quick change, and to wash costumes after rehearsal(s) and performance(s). This person must be able to perform minor costume repairs that may occur.

1 light board operator - who will take cues from the stage manager.
Thorough knowledge of the light board is essential.

1 sound operator – who will take cues from the stage manager.

1 stage carpenter – who can help with repairs as needed and assist with general setup of stage area prior to performances as well as run a deck track under the supervision of the Stage Manager.

Final crew numbers are to be determined by the Company’s Production Manager in consultation with the Presenter’s Technical Director.

11. WORK SCHEDULE

This schedule is typical. The company will, in collaboration with the Presenter’s technical director, create a specific schedule that reflects local working hours, conditions, rehearsal needs and performance times.

1 Day before the 1st performance

Time	Activity	Electricians	Stagehands	Sound	Wardrobe
09:00 – 13:00	Hang Lights Setup Sound Install Scenery	6	3	3	
13:00 – 14:00	Lunch				
14:00 – 18:00	Continue Light Hang Continue Sound Setup Set Up Stage	6	3	3	
18:00 – 19:00	Dinner				
19:00 – 23:00	Focus Line Check	6	1	1	

Day of the 1st performance

Time	Activity	Electricians	Stagehands	Sound	Wardrobe
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09:00 – 13:00	Quiet Time Write Light Cues Set & Spike Stage Prep Wardrobe	1 Console 1 Electrician	2	2	1
13:00 – 14:00	Lunch				
14:00 – 17:00	Work Through Show Dress Rehearsal	1 Console 1 Electrician	1	1	1
17:00 – 18:00	Work Notes as Needed Prep Wardrobe	1 Console 1 Electrician	1	1	1
18:00 – 19:00	Dinner				
19:00	Presets and Checks	1	1	1	1
19:30	House Opens				
20:00	Performance				

Day of Subsequent Performances

Time	Activity	Electricians	Stagehands	Sound	Wardrobe
14:00 – 18:00	Prep Wardrobe				1
18:30	Presets and Checks	1	1	1	1
19:30	House Opens				
20:00	Performance				

Immediately Following Final Performance

Time	Activity	Electricians	Stagehands	Sound	Wardrobe
2 hours	Strike Company Equipment	2	3	2	1

12. TRANSLATION AND SUPERTITLES

In non-English speaking countries a simultaneous translation of the production's text may be required. In this case the Presenter must have a full translation of the text from English into the local language. The presenter must provide a supertitle system for presenting the translation.

Because this production has not yet been presented in such circumstances it has not yet been determined the best method of presenting translation in the context of the production. The presenter will need to work with the Company to integrate this element.

During all rehearsals and presentations the presenter must provide a bilingual operator for the translation system. It is preferable if the same person who created the translation can operate the system during the performances.

13. REHEARSAL STUDIO

During day one of the technical set-up, before the stage is available to the performers, the company may require a rehearsal studio. Exact times will be

coordinated between the Company and Presenter. The studio should be at least 26' by 20' and be equipped with a small rehearsal sound system.

14. HOUSE MANAGEMENT

The Piece runs 75 minutes with no intermission.

Late Seating: Late seating is allowed in the transition between Scene 1 and Scene 2, and not thereafter. Reentry is discouraged due to the sensitive nature of the content/performances in several of the scenes.

There is significant pre-show set up required to lay out toy soldiers at each seat. The Presenter will provide appropriate house staff to accomplish this task before the audience enters. The specific layout will vary from venue to venue and will be agreed upon in advance between the Company's Production Manager and Presenter's Production or Front of House Manager.

15. SAFETY

All of the company's equipment has been manufactured to safety and fire prevention standards of New York, NY. If alterations to the company's equipment is required to meet local standard those alterations are completely at the expense of the presenter. In addition if it is required to restore the company's equipment to its original condition then any resulting costs will also be the presenters.

16. MISCELLANEOUS

A) Security

Security must be provided at all entrances to the backstage area. Security must prevent audience members from approaching the stage. A secure storage area is to be provided for the Company's equipment at all times while it is in the theater.

B) Guests

Guests will be allowed backstage only with the express permission of the Company. The Company will provide a backstage guest list or accompany guests backstage. Please discuss all security arrangements with the Company.

C) Temperature

The temperature of the stage, studio and the dressing rooms must be between 70 –74° F. (22-24°C) while the performers are in the theatre.

D) Hospitality

Please provide the following catering backstage at all times that production staff and/or performers are working:

Hot coffee & tea
Milk, cream, sugar, lemons
Fresh fruit juice
Bottled water
Fresh fruit & nuts
Granola bars, cookies, various snacks
Ice

When work requires that the company's staff work over meal breaks food must be provided. Specific requirements will be determined by the production manager.

17. COMMUNITY ENGAGEMENT / SALON SERIES

Ars Nova in collaboration with PeopleMovr has developed a community engagement salon series that can be integrated post-performance in whole or in part. Ars Nova can provide a planning document for this salon series, including potential speakers/participants, as well as make the performers available to participate in some of the panels. At least one of these salons may require additional materials to be shipped to the Presenter, at the Presenter's expense.