

# **UNDERGROUND RAILROAD GAME**

## **PRELIMINARY TECHNICAL RIDER** ***\*subject to change\**** **as of November 21, 2017**

### CONTACT PERSONNEL

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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 / Associate Director
- Tour Producer
- Stage Manager
- Assistant Stage Manager / Company Manager
- Production Manager / Technical Director
- Lighting Director / Sound Supervisor

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.

Note that any seats sold must afford a complete view of the entire set. (For example, narrow prosceniums may create obstructed view seats.) Exceptions must be negotiated with company.

The production materials provided by The Company fit in a 20 ft shipping container or a 24 ft Box Truck.

If any of the materials provided by The Company is damaged, it is The Presenter's responsibility to fix or replace the broken item as quickly as possible, working with The Company's Production Manager.

## **2. STAGE AND SOFT GOODS REQUIREMENTS**

The Presenter will provide:

### **A) Stage**

A proscenium stage with a minimum playing area of 26' wide x 18' deep x 12' clearance with no physical obstructions within the dimensions given.

### **B) Floor**

The Presenter will provide a flat, level stage surface with an elevated deck when needed.

The Company will provide a floor surface that will be screwed in as part of the set.

The Presenter will provide a stagehand or other staff to sweep and mop the playing area prior to every on-stage rehearsal and performance.

### **C) Curtain**

The Presenter will provide a traveler track with center split, the width of the playing space, hung in the location indicated in the drafting. There must be 38 carriers that are rope operated and controlled off-stage right.

The Company will provide the curtain, valance, and clips to rig the curtain so that it can be pulled down during the performance.

### **D) Seating**

A center aisle is preferred with a rear actor entrance.

### **E) Masking**

The Presenter will provide flat soft goods to mask the areas around the Scenery provided by The Company, both above the set to the grid and on each side, as needed. Details will be provided by The Company with the groundplan.

### **3. SET & PROPS REQUIREMENTS**

#### **A) Scenery & Props**

The Company travels with most of the hand props and the main scenic elements. We will travel with a floor, walls, curtain, set dressing and furniture. In addition the set will have a number of set-mounted lighting fixtures. The walls of the set are supported by jacks that will be secured into the deck with screws.

The Presenter should provide two (2) tables for props to be used off stage. Each table should be approximately 6ft long x 2.5 ft wide.

The Presenter shall be responsible for providing all tools required for a typical theatrical installation. The Company's technical personnel travel with minimal hand tools. At this time no specialty tools are required.

If there is no storage space backstage, presenter should be prepared to provide a secure area to store empty cases and, as needed, items that do not appear on stage.

#### **B) Consumables**

The Presenter will provide the following items:

Consumables (per performance)\*:

(1) Apple – not red delicious

(1) mini-Krackle candy bar

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 ¾" or 1" painters tape

\*If the Presenter prefers, The Company will provide these items and be reimbursed by the Presenter.

#### **C) Labor**

At least 4 Carpenters/Riggers, provided by The Presenter, will be required to install the Scenery. See details on schedule below.

### **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 console must be an ETC Ion, EOS, or Element. Congo is not a suitable substitution. All substitutions must be approved by the Company Production Manager and Lighting Director.

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 tech 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 operate the board, however they may elect to operate the console during tech. The lighting console will be operated by the Company Stage Manager 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
- (8) Source Four PAR WFL @ 575w
- (6) Source Four PAR XWFL @ 575w
- (4) RGBA LED PAR WFL or 2 comparable conventional systems in separate colors
- (4) RGBA LED Strip Light 72" or conventional strip light
- (2) 50° Source Four LED or 3 comparable conventional systems in separate colors

Accessories:

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

Practicals:

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

The Company will provide (12) "Fluorescent" fixtures outfitted with LED tape, decoders and power supplies with Edison connectors. These units may need to be hung above grid height.

The Presenter must provide adapters for constant power to the Edison connectors and Ethernet cable to connect the decoders.

The Company will provide Emergency Lights and Cage Sconces which will need to be installed on the set. These fixtures will have Edison connectors.

The Presenter must provide dimmable power to the locations indicated in the drawings and adapters to the Edison connectors.

**C) Hazer:**

The production requires the use of a hazer (original production used Unique 2.1), to be controlled via DMX. If a Unique 2.1 is not available, a substitute machine must be approved by the Company Production Manager and Lighting Director.

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.

Presenter will 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.

#### **F) Labor**

At least 4 Electricians, provided by The Presenter, will be required to install the practicals and fixtures that travel with the Company, and 3 Electricians and one Board Operator/Programmer will be required for Focus. See details on schedule below.

The lighting console will be operated by the Company Stage Manager during performances.

### **6. SOUND REQUIREMENTS**

#### **A) PA System**

The Presenter should send a groundplan and section drawing of the performance space with the house sound system, as well as an inventory of the venue's audio equipment, upon confirmation of engagement to Production Manager via contact detail above.

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 system uses (9) 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)

- On-stage powered practical speaker, provided by the company, is integrated into the set design. This speaker will require XLR and power run to the DSL corner of the stage. (1 channel)

\*larger houses may need to add channels and speakers for a delay system.

### **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). A low latency substitute interface would need to be approved by Tour Production Manager and Sound Supervisor.

A mix position can be in the house or the booth provided the booth position has a monitor.

### **C) Wireless Inputs**

Presenter must supply two (2) channels (1 active & 1 spare) of professional quality wireless body pack transmitters and receivers that are fully compliant with local radio regulations. A Sennheiser EW G3 or Shure UHF-R system is preferred. Any substitutions must be approved by Company Production Manager and Sound Supervisor. 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)
- Wardrobe/Stagehand (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)
- Laptop Computer with Qlab

### **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 view of the stage for use backstage by the ASM

### **G) Labor**

At least 2 Audio Engineers, provided by The Presenter, will be required to install and focus the Sound Plot. See details on schedule below.

## **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
- 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. 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. The Wardrobe Supervisor will also assist with quick changes and backstage costume tracking. The wardrobe supervisor must be fluent in English OR have a shadow interpreter at all times.
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.

## **9. 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, wireless internet must be provided.

For each performance and rehearsal please provide each performer in his/her 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.

## **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 1 Production Supervisor to act as point-person for all local crew, 4 electricians are required for lighting hang/focus, 4 stagehand/riggers are required for the load-in and assembly of the scenery, and 2 sound engineers are required for speaker focus.

All run crew and crew heads provided by the Presenter must have fluent English skills OR have a shadow interpreter at all times.

### **A) Company Staff**

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

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

### **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 Production Supervisor 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. The Production Supervisor must have fluent English skills.

### **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/backstage hand –  
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 and be available to help with low-impact stage transitions under the supervision of the Company Assistant Stage Manager.
  
- 1 technician/board op –  
a professional who will be able to perform start-up and shut-down procedures for lighting and sound and troubleshoot or address notes as needed. This person would run the sound board and take cues from the Stage Manager. The light board will be operated by The Company stage manager during performances.

Final crew numbers are to be determined by the Company's Production Manager in consultation with the Presenter's Production Supervisor.

## **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.

Prior to the company's arrival: Pre-hang lighting package/hang speakers, delivery of scenery and unloading of truck should happen prior to "Day 1" Load-in/Tech Schedule below.

Day 1: Load In

Time	Activity	Electricians	Stagehands	Sound	Wardrobe
09:00 – 21:00	Install Scenery		4		
09:00 – 21:00	Install / Focus Lighting	4			
10:00 – 17:00	Install Audio / Quiet Time			2	
16:00 – 20:00	Unpack Costumes / Orientation				1
13:00 – 20:00	Actor Rehearsal				

Day 2: Tech/Performance

Time	Activity	Technician/Op	Wardrobe/Backstage
09:00 – 10:00	Prep Wardrobe / Start Up Systems	1	1
10:00 – 13:00	Tech	1	1
13:00 – 14:00	Lunch		
14:00 – 16:00	Dress Rehearsal	1	1
16:00 – 18:00	Work Notes as Needed Prep Wardrobe	1	1
18:00 – 19:00	Dinner		
19:00	Presets and Checks	1	1
19:30	House Opens		
20:00	Performance		

Day of Subsequent Performances

Time	Activity	Technician/Op	Wardrobe/Backstage
16:00	Notes (if needed)	1	1
18:30	Presets and Checks / Prep Wardrobe	1	1
19:30	House Opens		
20:00	Performance		

Following Final Performance

Time	Activity	Electricians	Stagehands	Sound	Wardrobe
4 hours	Strike Company Equipment	2	6	1	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.

The Company will provide a complete script for translation and will advise on placement of the screen.

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. Re-entry 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.

There may be an actor entrance through the house.

### **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 are 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.

**18. CONTACT LIST**

<b>NAME</b>	<b>POSITION</b>	<b>EMAIL</b>	<b>Present on Tour</b>
Renee Blinkwolt	Tour Producer	rblinkwolt@arsnovanyc.com	TBD
Thomas O. Kriegsmann	Tour Management/Booking	tommy@arktype.org	No
Jes Levine	Ars Nova Production Manager	jlevine@arsnovanyc.com	TBD
Brandon Wheat	Tour Production Manager/ Technical Director	wheat.brandon@gmail.com	Yes
Sam Juhnke	Tour Lighting Director/ Sound Supervisor	samjuhnke@gmail.com	Yes

Scott R Sheppard	Performer	scottshepp@gmail.com	Yes
Jennifer Kidwell	Performer	jennikkid@gmail.com	Yes
Taibi Magar	Director	tmagar@gmail.com	TBD
Caitlin O'Connell	Associate Director	caitlin.ryan.oconnell@gmail.com	TBD
Lisa McGinn	Stage Manager	lisamcginn32@gmail.com	Yes
Natalie Hratko	Assistant Stage Manager/ Company Manager	nataliemichelle@ptd.net	Yes