

SQUONK OPERA
MAYHEM & MAJESTY
Technical Rider (Rev. 7/25/10)

Squonk Opera
307 George Street
Turtle Creek, PA 15145
Web: <http://squonkopera.org>

For questions prior to booking, please contact
Artistic Director Steve O'Hearn at
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Technical Contacts

Lighting Designer/ Production Manager

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Sound Engineer

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Stage Dimensions:

36' wide by 24' deep minimum
Wings 10' minimum SL and SR (preferred)
Working fly system (preferred)

Parking: There must be safe and adequate parking near the venue, and at the hotel for 1 17' truck and 2 cars.

Backstage: 2 large dressing rooms minimum. Production offices with phone, fax, Internet and access to a photocopier preferred.

Hospitality: The company consists of 9-10 people, including performers and traveling technicians. Any load-in snacks and beverages are appreciated, but not required. Squonk feeds its own crew except for the meal immediately prior to the show.

Available 2 1/2 hours before an evening performance

Light dinner, i.e. pasta and salad, or deli platter & vegetarian selections

Lodging: 4 double rooms & 1 single at a local hotel are required for 9-10 performers and technical people for (2) two days -- the day before and day of the show.

Scenery: All scenery (except as noted), video equipment, properties and costumes provided by the touring company and are freestanding.

Venue backdrop: Cyclorama system composed of lights, bounce and /or translucency with black scrim hung immediately downstage of translucency. See hanging schedule.

Venue soft goods: 3 to 4 sets of black velour legs and matching borders, preferably with zero fullness, already hung in place prior to load-in. Black scrim in front of cyc below.

Crossover: Should be clear and well lit with running lights.

Props: 2 backstage prop tables. 1 SR and 1 SL.

House: There should be a set of stairs from which the performers can directly access the house from the stage. **NB:** In houses with no apron or orchestra pit, or where the first row is close to the lip of the stage, the eight seats in the center of the first row will have a slightly obscured view of the production.

Lobby: One lobby table for merchandise is required. It is generally helpful to have 1 person from the venue to assist in merchandise sales.

Labor:

Purchaser agrees to provide at least the following crew for load-in, running and load-out of the production. An optimal crew will be one that can change job titles through out the load-in and load-out. All run crew must be dressed in black attire.

Purchaser will be solely responsible for any local union or non-union requirements for labor and for any such fees, salaries, penalties, dues, benefits, etc. in connection with the presentation of the production.

Optimal local Crew for load-in and load-out:

For the sake of keeping on schedule, it may be necessary for the crew to switch between departments.

1 technical director

1 master electrician

3 electricians (Focus & to assist with video setup)

1 head carpenter

1 carpenters/set and props

1 house sound engineer

1 flyman (**If needed by Venue**)

Local crew for performance and rehearsals:

1 technical director familiar with lights and sound

1 electrician/light board operator (**Company LD typically runs the lighting console**)

1 back stage crew for props wardrobe

1 fly person (**As required to change backdrops/scrim during show – This position is not always necessary**)

Estimated Total Tech Time: 3-4 hours Pre-focus before scenery/musicians take the stage / 6 hours load-in, set-up & Sound Check, plus 2 hours tech rehearsal/cueing

Breakdown of Tech Time

Pre-focus call (Prior to Load-in): 4 hours (TD + Lift/ladder crew)

Load-in and set-up (Scenery, Video & Sound Install, Deck Ltg: 4 hours

Sound check: 2 hours

Tech Reh: 2 Hours

Running time: 1 Hour 45 Min. with one intermission

Traveling crew and performers will include 9-10 production personnel/performers and all necessary drivers:

5 performers

4-5 technicians

Lighting Designer/PSM

Video Designer/Operator

Sound Engineer/Operator

Stage Manager and possible Project Manager

SOUND – See Attached Input list and Sound Rider as well.

The following must be installed and working prior to load-in: Main FOH stereo speaker system including subwoofers adequate to a concert that combines miked acoustic and electronic instruments. All amplifiers and processors for normal operation should be included. If house includes balconies, proper amplifiers and delay system must be in place. All sound equipment should be isolated on its own circuit. If there is rental sound equipment, a representative from the sound company should be available at all times to work with our sound engineer.

Front of House (in the house) mixing position and sound console.

Lines to 6 on-stage monitors from mixer aux sends and power SR and SL. The touring company will provide all musical instruments. Any alternate options must be discussed with the TD and the Sound Tech.

Due to the nature, complexity and short set-up time, it is necessary that a Yamaha LS9-32 digital FOH console be provided. It will have our show cues and scenes loaded into it via USB drive and will allow a quick sound check and show set-up. If one is not available at the venue, we have a relationship with a company local to us that can provide the console at a very competitive rate and we will transport it to the venue.

Headsets: There should be a total of 6 clearcom headsets in place for the run.

1 SR

1 SL

1 fly rail (if using)

1 light board / LD.

1 soundboard op.

1 Video op.

LIGHTING / DIMMING / CONTROL:

Once we receive a technical information package on your venue, we will provide a light plot, instrument schedule, channel hook-up, template schedule and color cut list.

On your technical information package please include:

- 1) **Instrument inventory**
- 2) **Softgoods inventory**
- 3) **Hang plot**
- 4) **Ground plan of stage (in scale)**
- 5) **Section of stage (in scale)**
- 6) **The LD prefers AutoCAD drawings saved in 2002 format whenever possible**

Required dimmer capacity is no fewer than **72 dimmers** at no less than 2,400 watt capacity per dimmer.

All house lighting equipment to be hung, patched and gelled prior to Pre-Focus call.

The total number of lights used will be from 125 to 175, depending on the venue's inventory.

Up to 4 automated lights could be used in place of some fixtures, again depending on the venue's inventory. Color Scrollers may also be used depending upon the total number of lights for color washes.

One hazer (with data cable & DMX control) and fan is to be provided by the venue.

DMX: The venue must provide DMX in and/or opto-splitter for Company LED fixtures to communicate with venue lighting console. Company travels with 1 - 100' 5 pin DMX cable for LED run and 3-pin XLR cable for daisy link to LED groups. **VENUE TO PROVIDE THE FOLLOWING:**

A-3 DATA CABLE: 3 @50' / 1@35' / 3@25'

3 @ A-3 TO A-5 ADAPTERS

1 @ OPTO SPLITTER

1 @ A-5 DATA RUN TO LTG CONSOLE

Color and color frames are to be provided by the venue.

Circuits and cables need to be run to all peripheral electronic devices including musical instruments and lighting gear. **See electric drops on the plot/plan. See also sound Riser for isolated power drops** (fogger, projector, hazer, etc.).

A front of house tech table for cueing and rehearsal is to be provided by the venue (check w/ Prod. Mgr)

Substitute colors and hanging positions must be discussed with the Ltg des/Prod. Mgr at least (21) twenty-one days prior to scheduled opening.

Lighting instruments noted on the floor plot must be either mounted on deck plates unless otherwise noted and be ready for final placement and focus prior to Company's Load-in.

All floor lighting circuits must be **pre-labeled and run** prior to the Company's arrival. This could be finalized during Pre-Focus call before Load-in. **NOTE:** It is necessary to dress and run all cables away from **CABLE FREE ZONES (See Deck Plot)** off-stage and clear of moving scenery.

All boom cables must have sufficient slack to enable final placement once the set is in place. The US Rover cable runs must be at least 10'. DS Rovers do not move once placed and focused.

All lighting cues and effects must be preloaded into the house lighting console prior to the load-in. Failure to pre-load lighting cues will severely impact the ability to perform the same night as well as the aesthetic quality of the show.

Squonk Opera provides the following lighting equipment:

4 Rover stands and pipe (One Circuit in each of the 4 corners of the stage)

1 Matthews stand (One circuit SR)

3 Two circuit MR-16 Strip lights and color (6 individual circuits US)

5 Colorsplash LED's (Use Sound power, Need DMX – 2 runs)

6 Ray Color LED's (Use Sound power, Need DMX – 1 run)

3 Drop-in Iris for ETC Source 4

All gobos for show

All MR-16 Spots

LV battery system & fixtures

A-3 cable to daisy LED groups

Lighting/Schedule: *(NB: calls and scheduling of Pre-focus call)*

****Focus of overhead lighting must begin as soon as the stage is taped out, usually within the first ½ hour of Pre-Focus call. Scenery and musicians cannot be set until overhead focus is completed. Overhead focus with a knowledgeable and efficient crew having one lift/ladder takes 3 to 3 1/2 hours if all equipment is fully operational, colored, patched & tested. If this focus schedule cannot be met please provide additional focus crew and ladders.**

If a Pre-Focus call is not possible, then the lighting plot will be substantially cut (*with significant impact to production aesthetics*) to ensure that overhead focus will take 2 hours beginning once the stage is taped out at the top of Load-in. (Please discuss no less than 6 weeks prior to show dates with LD/ Production Mgr.)

VIDEO & PROJECTION

The production requires two (2) video projectors that Squonk Opera provides with standard lens configuration.

- 1) Our front projection system consists of a 15 kW projector, Model: Sanyo PLC-XF47 which requires a dedicated 220 single phase (200-240VAC) service at 10amps. The power cord terminates to an NEMA L6-20 twistlock connector.
 - a) Optimum front projector position is 48'-63' from the Plaster Line or fire curtain line of the venue. (Please discuss setup/install options with LD & Video Engr.)
 - b) In the situation where a 220VAC service is not available, we could provide a 10 kW projector Model: (Sanyo PLC-XF45) which requires 110-120 VAC, 20amp service. The power cord has a standard grounded connector.
 - c) If the 220VAC projector power is a problem for the venue to supply, we must be informed immediately to make the necessary projector system adjustments.
- 2) The front projector weighs 85 lbs and is dimensioned at 23"x10"x32".
- 3) The front projector is equipped with a motorized dower requiring standard 110 VAC power. Control cable is 3-pin XLR. (Cable and dower by Squonk Opera)
- 4) Our rear projector is integrated into the action on stage. It is a 4 kW projector and will utilize convenience power from the stage.

VIDEO CAMERAS

The show utilizes live video cameras on stage. Squonk Opera provides all cameras and cables. Thus, we must have a cable run from the stage to video control/computer position. A second cable run (VGA or CAT5 & XLR) is required from the video control/computer position to the 15 kW front video projector. We need to know in advance of any venue restrictions regarding cable runs in the house to both the stage and front projector positions that may impact distance of runs and path.

PROJECTION SURFACES:

Squonk Opera provides the RP screen as well as the screen in the DS position used for the finale.

Squonk will utilize the venue's cyc or plastic with a black scrim in front as the primary large projection surface. Information on position and masking will be provided after Squonk has had time to review the technical specifications and scale drawings for the venue.

VIDEO CONTROL/COMPUTER POSITION

The video operator will need an area equipped with a table 3' x 4' from which to work, preferably FOH and near the sound mix position. Please discuss position and options with video technician at least one month prior to the Company's load-in date.

The video control position must feed audio to the house mix position. (See Sound Rider Info)

GENERAL REQUIREMENTS OF PRESENTER

We must receive both a scale plan and section of the theater and house AT LEAST THREE (3) MONTHS prior to scheduled show date to determine the best position for the projector and the position of the scenic elements and screens on stage. (Please forward documents to PSM)