

# American Spirit Touring Technical Rider

*Presenter Technical Information and Preliminary Venue Requirements*

## **Prepared for presenting organizations and venue technical teams**

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## **Document status**

This is a planning and venue assessment document. It summarizes the current production concept and the known technical requirements for American Spirit. It is not a final contract rider. The production team will issue final schedules, drawings, input and backline lists, cueing information, and local labor requirements during the technical advance.

## **Presenter use**

Use this document to determine whether a venue is a practical fit, identify likely local costs, and begin a technical conversation with the production. Please return the venue questionnaire near the end of this document with current plans, inventories, and contact information.

## Production at a Glance

American Spirit is a two act, nonpartisan theatrical concert that follows American popular music and public memory from 1959 through 1974. An ensemble of 18 performers moves through six distinct concert environments while archival video, recorded narration, and environmental sound carry the audience through the transitions. The production is designed to tour without heavy automated scenery and to adapt to well equipped proscenium houses.

| Item                 | Current planning basis                                                                                               |
|----------------------|----------------------------------------------------------------------------------------------------------------------|
| Company on stage     | 18 performers                                                                                                        |
| Format               | Two acts with intermission                                                                                           |
| Running time         | Approximately 100 minutes plus intermission; final duration to be confirmed                                          |
| Concert environments | Six, spanning rock and roll, Motown, soul, and big band concert styles                                               |
| Narration            | Three prerecorded voices; no live narrator                                                                           |
| Transitions          | Five approximately three minute changeovers executed under narration, archival media, and sound                      |
| Scenery              | Tourable concert platforms, furnishings, instruments, practical dressing, and soft goods; no heavy automated scenery |
| Load in model        | Single day load in is anticipated in a suitably equipped venue, subject to advance                                   |

## Venue Fit Summary

| Requirement  | Minimum                                                  | Preferred                                                             |
|--------------|----------------------------------------------------------|-----------------------------------------------------------------------|
| Venue type   | Proscenium theatre with full backstage access            | Touring performing arts center or comparable theatrical concert venue |
| Playing area | 40 ft wide by 30 ft deep                                 | 45 to 50 ft wide by 35 ft deep                                        |
| Clear trim   | 20 ft                                                    | 25 ft or greater                                                      |
| Wings        | Adequate storage and performer access on both sides      | Generous wings with protected quick change and prop positions         |
| Fly system   | Not required                                             | Preferred for soft goods, masking, and efficient visual transitions   |
| Video        | One large, unobstructed screen above or behind the stage | Two large side screens that remain visible when the stage is masked   |

**A venue that falls outside one of these parameters may still be workable.** Please send scaled plans, sections, current technical specifications, and photos for review before committing to a configuration.

## Production Format and Technical Intent

### Six Concert Environments

The show moves through six performance worlds drawn from nationally recognizable concert and broadcast settings. The exact running order and act break remain subject to the production lock, but the current environments are:

| Era and environment                   | Primary production character                                           |
|---------------------------------------|------------------------------------------------------------------------|
| 1959 Surf Ballroom and Buddy Holly    | Early rock and roll dance hall energy                                  |
| 1962 Motortown Revue at the Apollo    | Fast moving vocal group concert presentation                           |
| 1964 Sam Cooke television performance | Broadcast studio focus and intimate soul performance                   |
| 1966 Sinatra and Basie in Las Vegas   | Formal nightclub and big band concert scale                            |
| 1968 Motortown Revue return           | Expanded soul revue with a changed national context                    |
| 1974 Sinatra comeback concert         | Arena scale finale followed by the closing patriotic musical statement |

### Transitions and Show Control

The five inter set transitions are part of the storytelling, not pauses in the performance. Prerecorded narration, archival footage, projected graphics, and environmental sound provide continuous audience focus while stagehands and performers complete approximately three minute changeovers. Audio, video, lighting, and stage management must operate from a coordinated cue structure.

- The production requires clean sightlines to all display surfaces during transition sequences.
- Stage masking or curtains may close during changeovers if the selected screen configuration remains fully visible.
- Playback, lighting, and deck cues must be rehearsed together before the first public performance.
- The stage must achieve a full blackout and isolated specials for key dramatic moments.

### Known Cue Sensitive Moments

Several moments depend on disciplined theatrical timing. The Sam Cooke sequence includes total darkness, a three second silence, and a single isolated spotlight before A Change Is Gonna Come. The 1968 transition uses restrained crowd ambience and distant siren texture. The final Sinatra performance is intentionally simple, followed by the closing America the Beautiful sequence. Exact cue sheets will be supplied during advance.

## Stage Scenic and Rigging

### Playing Area

- Provide a clean, level, resilient stage floor suitable for choreography, standing vocal performance, and rolling concert equipment.
- Maintain the agreed clear playing area throughout load in and performance. Any orchestra pit, thrust, apron reduction, or permanent obstruction must be disclosed in advance.
- Provide safe crossovers and unobstructed entrances from both stage left and stage right.
- Provide sufficient wing space for six environment changeovers, instrument and furniture storage, performer traffic, and quick changes.

### Scenic Approach

The design relies on concert architecture, soft goods, lighting, media, practical furnishings, and instrument placement rather than heavy automated scenery. The intent is to create six clearly differentiated environments while preserving a compact touring footprint and fast transitions.

| Presenter provides                                                                      | Production provides or confirms during advance                                   |
|-----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| House stage, masking, soft goods, available risers and platforms, safe stairs and rails | Final scenic package, layout, dressing elements, furniture and prop requirements |
| Current stage plan, section, rigging plot, line set schedule and load ratings           | Scaled ground plan and any touring rigging or soft good requests                 |
| Rigging personnel and equipment required by venue policy                                | Final hanging positions, weights, attachment methods and cue requirements        |
| House carts, dollies and safe backstage storage                                         | Packing plan and local handling requirements                                     |

### Rigging and Soft Goods

A fly system is preferred but not required. When available, it may support masking, soft goods, display surfaces, and efficient reveals. The presenter must disclose all venue rigging restrictions and provide qualified house rigging personnel. No load may be hung until the venue approves the final plot and calculations.

### Safety

All decks, stairs, platforms, cable paths, rigging, and electrical systems must comply with venue policy and applicable codes. The production and presenter will identify emergency access, fire curtain requirements, egress routes, smoke or haze restrictions, and any accessibility accommodations during advance.

## Video Projection and Playback

Archival media is a core scenic and narrative system. Video must remain bright, legible, and unobstructed during both concert sequences and masked changeovers. The production will deliver the final media package and cue list after the venue configuration is approved.

### Display Configuration

| Configuration      | Use                                                                                                                                                      |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Preferred          | Two large side screens positioned for strong audience sightlines and visible while the stage is curtained or masked.                                     |
| Acceptable minimum | One large screen above or behind the stage, sized and positioned so the full audience can read archival images and graphics.                             |
| Alternate          | A venue LED wall or other professional display system may be proposed with dimensions, pixel pitch, brightness, processor details, and sightline photos. |

### Presenter Video Support

- Professional display, projection, or LED equipment appropriate to the room, with native 16 by 9 HD playback capability.
- Signal distribution, scaling, switching, cabling, and any required projection positions or rigging.
- A qualified video technician for load in, focus, rehearsal, performance, and strike.
- A protected control position with communication to stage management, audio, and lighting.
- A reliable blackout state and clean transitions between show content, standby frames, and black.

### Production Video Deliverables

- Final archival and graphic media files in the agreed playback format.
- Cue sequence and content notes.
- Approved configuration for one screen, two screens, or venue LED system.
- Any touring playback computer or interface included in the final production package.

**The venue must identify** content ingest deadlines, supported codecs and resolutions, HDCP restrictions, house watermarking or playback policies, and whether redundant playback is available. Final signal format, backup plan, and operator responsibility will be agreed during advance.

## Audio

The audio system must support an 18 performer theatrical concert, live band or compact orchestra, prerecorded narration, archival program audio, environmental effects, and a wide range of musical styles. Speech intelligibility and even musical coverage are equally important.

### House System

- A professional stereo front of house system capable of clean, full range concert reinforcement and even audience coverage without audible distortion.
- Front fills, under balcony fills, delays, and balcony systems as required by the room, aligned and operational before sound check.
- A current digital mixing console with sufficient input, output, routing, scene, and playback capacity for the final production patch.
- A separate monitor system appropriate to the final vocal, band, and performer layout. Wedges, in ear monitoring, or a hybrid system will be confirmed during advance.
- Professional microphones, stands, direct boxes, cabling, stage boxes, and power distribution in the quantities established by the final input list.
- Production communication, cue feed, and backstage program sound as agreed with stage management.

### Playback and Narration

The three narration voices, archival clips, music beds, ambience, and selected effects must enter the house system through clean, isolated playback paths. The system must permit precise level control, seamless crossfades, and reliable synchronization with video and lighting. Redundant playback is preferred for public performances.

### Audio Personnel

| Presenter provides                                                               | Final advance confirms                                         |
|----------------------------------------------------------------------------------|----------------------------------------------------------------|
| House audio lead familiar with the room and system                               | Touring or local front of house mixing responsibility          |
| Monitor engineer or qualified second audio technician when required by the patch | Monitor format and performer mixes                             |
| System technician support for tuning, troubleshooting, and house integration     | Console file, patch, microphone selection, and RF coordination |

### Items To Be Issued After Booking

The final audio rider will include the stage plot, input list, output and monitor requirements, microphone and direct box list, RF plan, playback interface, communications plan, and backline specification. Presenters should not purchase or rent show specific audio equipment until those documents are approved.

## Lighting

Lighting must distinguish six eras while preserving the immediacy of a live concert. The design requires strong face light, sculptural side and back light, saturated concert color, clean specials, practical support, and disciplined darkness. The final design will adapt to the house repertory plot where practical.

### Required Capabilities

- Even front light for the full playing area and focused specials for principal vocal positions.
- Side and back systems capable of separating the 18 performer ensemble and concert band from scenic and media surfaces.
- Color and intensity flexibility sufficient to differentiate all six environments.
- Full stage blackout with no uncontrolled work light, spill, exit sign reflection, or display glow affecting key moments, subject to safety rules.
- A current programmable console, dimming and data distribution, safe power, and all necessary cable and accessories.
- Atmosphere or haze is preferred when permitted. The venue must disclose detector isolation rules, permits, staffing, and limitations.

### Presenter Lighting Support

| Presenter provides                                                                           | Production provides or confirms                                    |
|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| Current lighting inventory, hang positions, circuit and data information, and repertory plot | Final adaptation, cue list, color and focus notes                  |
| Qualified electrician, programmer or board operator, and focus crew                          | Touring lighting supervision or design representation, if carried  |
| Lifts, ladders, access equipment, expendables, and house approved atmosphere equipment       | Any touring fixtures, practicals, templates, or control interfaces |

### Focus and Rehearsal

Sufficient time must be reserved to focus specials, balance the display surfaces, establish blackouts, and rehearse the cue sensitive sequences with audio, video, stage management, and deck crew. A lighting only check is not a substitute for an integrated technical rehearsal.

## Backline Instruments and Power

### Backline Planning

The production uses a compact band or orchestra footprint to cover early rock and roll, Motown, soul, and big band influenced material. The exact musician count, instrumentation, keyboard program, percussion package, amplifiers, and instrument stands remain subject to the final music package and engagement plan.

**The presenter should provide** a current local backline supplier list and disclose any house owned instruments, music stands, chairs, risers, amplifiers, keyboards, drum equipment, and percussion. The production will issue a detailed backline list before rentals are confirmed.

### Electrical Power

- Provide code compliant, properly grounded power and distribution for house and touring audio, video, lighting, scenic practicals, instruments, and backstage needs.
- Where practicable, isolate sensitive audio and video systems from noisy lighting, motor, and building loads.
- Identify voltage, phase, connector types, disconnect locations, tie in policy, and licensed electrician requirements during advance.
- Do not assume final service sizes or connector requirements until the touring package and venue system are matched.

### Communications and Show Operations

- A reliable wired or wireless intercom system connecting stage management, deck leads, audio, lighting, video, and other cue critical positions.
- Backstage paging and program sound in dressing, green room, quick change, and crew areas as available.
- A house clock system or synchronized time reference for the production team.
- A protected stage management position with clear sightline or approved video monitoring of the stage.

## Local Crew and Venue Support

The presenter supplies qualified local personnel sufficient to complete a safe single day load in, integrated technical rehearsal, performance, and strike. Exact calls and headcounts depend on the venue inventory, union rules, touring package, schedule, and whether multiple performances are presented.

| Department           | Expected venue support                                                                                        |
|----------------------|---------------------------------------------------------------------------------------------------------------|
| Technical management | House technical director or production manager with decision authority and complete venue information         |
| Stage and deck       | Stagehands and loaders sufficient for scenic, soft good, backline, furniture, and changeover work             |
| Audio                | House audio lead plus monitor or systems support as required by the final patch                               |
| Lighting             | House electrician and console programmer or operator, plus focus crew                                         |
| Video                | Technician responsible for displays, playback integration, routing, and show operation                        |
| Rigging              | Qualified house riggers and operators whenever any item is flown or attached to venue structure               |
| Wardrobe             | Dresser or wardrobe support as established by costume package and performance schedule                        |
| Venue operations     | Security, front of house, custodial, accessibility, medical, and fire watch staffing required by venue policy |

## Changeover Staffing

The production will assign and rehearse specific deck tracks for the five timed transitions. Local personnel working a track must be present for the technical rehearsal and performance. Substitutions after rehearsal should be avoided unless safety or venue policy requires them.

## Union and House Rules

Please identify all labor minimums, break rules, meal penalties, department jurisdictions, staffing exclusivity, minimum calls, overtime triggers, dark day rules, and house operator requirements with the initial venue response. The presenter is responsible for securing the local labor necessary to meet the approved schedule.

## Dressing Rooms Wardrobe and Hospitality

### Performer Facilities

- Clean, heated or cooled, lockable dressing room capacity for 18 performers, arranged in practical groups and available from company call through departure.
- Well lit mirrors, chairs, tables, clothing racks, hangers, nearby toilets, sinks, and shower access where available.
- Private quick change areas convenient to both sides of the stage when required by the final costume plot.
- A secure green room or company common area with backstage program sound.
- A separate production office or quiet work area with table, chairs, dependable internet access, and electrical power.

### Wardrobe

- Provide garment racks, hangers, full length mirrors, irons and ironing boards, steamers, and a clean worktable in the quantities advanced.
- For multi performance engagements, identify laundry machines, dry cleaning options, costume maintenance space, and overnight security.
- The final advance will establish dresser calls, quick change assignments, costume care, and consumables.

### Hospitality

The presenter should plan continuous potable water, coffee and tea service, light healthy snacks, and meals appropriate to the length and timing of the company day. The final hospitality count must include touring performers, musicians, production personnel, and any local personnel covered by the engagement agreement. Dietary needs will be provided during advance.

### Parking and Access

Provide reserved access for the touring vehicle configuration established during advance, including safe loading dock access, parking, shore power if required, and secure after hours arrangements. Send dock dimensions, truck path, door sizes, elevator capacities, street restrictions, permits, and parking maps with the venue package.

## Typical Single Day Schedule

The production anticipates a single day load in when the venue is suitably equipped and all personnel and systems are ready at call. The schedule below shows the sequence, not guaranteed clock times. The production and presenter will issue a mutually approved schedule after reviewing labor rules, travel, inventory, and performance time.

| Sequence | Activity                                    | Conditions                                                                   |
|----------|---------------------------------------------|------------------------------------------------------------------------------|
| 1        | Venue access and load in                    | Dock, stage, systems, department heads, and required crew ready at call      |
| 2        | Scenic and systems setup                    | Concurrent work permitted only where safe and approved                       |
| 3        | Lighting focus and video alignment          | Displays, masking, specials, and blackouts established                       |
| 4        | Audio line check and backline setup         | House system tuned; playback, RF, microphones, and monitors verified         |
| 5        | Company sound check and technical rehearsal | Timed transitions and cue sensitive sequences rehearsed with all departments |
| 6        | Meal and house preparation                  | Crew breaks coordinated without compromising readiness                       |
| 7        | Performance                                 | Two acts with intermission                                                   |
| 8        | Strike and load out                         | Departmental strike under house safety and labor rules                       |

### Schedule Assumptions

- All venue systems listed in the advance are installed, tested, and fully operational before the production call.
- The stage is clear, clean, and configured as agreed before touring equipment enters the building.
- The complete local crew is present at the contracted call and remains available through its approved release.
- Additional setup time, a pre hang, or a prior day call may be required if the venue lacks sufficient installed inventory or if travel and labor rules constrain the day.

## Presenter Advance Package

Please provide the following current materials as early as possible. Files should reflect the actual configuration planned for the engagement, not an outdated generic venue packet.

- Scaled stage ground plan and section with dimensions, trim heights, wing space, crossover, orchestra pit, apron, loading path, and audience sightlines.
- Complete technical specifications for audio, lighting, video, rigging, staging, communications, power, dressing rooms, wardrobe, dock, parking, and accessibility.
- Current repertory lighting plot, circuit and data plans, rigging plot, line set schedule, and load ratings.
- Audio inventory, system drawings, console models, monitor package, microphone and RF inventory, and system tuning information.
- Video display dimensions and positions, projector or LED specifications, routing, playback capability, control location, and representative audience view photos.
- Local labor rules, estimated crew, department contacts, venue policies, insurance requirements, and known schedule constraints.
- Photos from center orchestra, side orchestra, balcony, stage toward house, both wings, backstage corridors, dressing rooms, dock, and vehicle approach.

## Preliminary Venue Questionnaire

| Question                                 | Venue response |
|------------------------------------------|----------------|
| Technical director and contact           |                |
| Stage dimensions and clear trim          |                |
| Wing and crossover limitations           |                |
| Fly system and rigging restrictions      |                |
| Proposed screen configuration            |                |
| Audio console and house system           |                |
| Lighting console and repertory plot      |                |
| Available backline and supplier          |                |
| Local labor or union rules               |                |
| Earliest building access                 |                |
| Standard performance curfew              |                |
| Haze or atmosphere policy                |                |
| Accessibility and safety notes           |                |
| Known conflicts or unavailable inventory |                |

## Responsibilities and Final Advance

### Presenter Responsibilities

- Provide the venue, installed systems, approved local rentals, labor, facilities, utilities, access, and operating permissions identified in the final engagement agreement and technical advance.
- Disclose limitations, substitutions, outages, schedule conflicts, policy changes, and cost impacts promptly.
- Ensure all locally provided equipment is safe, professional, tested, and available for the full approved call.
- Coordinate venue operations, front of house, security, accessibility, emergency planning, and local regulatory requirements.

### Production Responsibilities

- Provide the final touring package information, technical drawings, cueing materials, media deliverables, schedule, contact list, and show specific requirements on the agreed timeline.
- Review the venue package and approve or revise the proposed configuration.
- Identify touring personnel, equipment, freight, and any production supplied systems.
- Rehearse the local team in the approved show operation and timed changeovers.

### Items Finalized After Booking

| Discipline   | Final document or decision                                                                 |
|--------------|--------------------------------------------------------------------------------------------|
| Stage        | Ground plan, deck tracks, scenic and soft good package, storage and crossover plan         |
| Audio        | Stage plot, input list, microphone list, monitor plan, playback and RF requirements        |
| Video        | Screen layout, playback format, cue list, signal flow, backup plan and operator assignment |
| Lighting     | Adapted plot, focus notes, practicals, atmosphere plan, cue list and operator assignment   |
| Backline     | Instrument, amplifier, keyboard, drum, percussion, stand, chair and riser list             |
| Labor        | Department calls, headcounts, schedule, changeover tracks and strike plan                  |
| Company care | Dressing assignments, wardrobe support, hospitality, parking and access                    |

## Approval and Changes

No substitution that affects safety, sightlines, audience experience, performance timing, or the coordinated operation of audio, video, lighting, and stage systems should be made without production approval. Any conflict between this planning document and a subsequently executed agreement or final technical rider is governed by the later approved document.

## Next Steps for Presenters

- Send the completed preliminary venue questionnaire with current plans, specifications, inventories, policies, and representative photos.
- The production team will review venue fit, identify missing information, and propose a working stage, screen, and systems configuration.
- The presenter and production will reconcile local inventory, rentals, labor, schedule, and material cost assumptions before the engagement is finalized.
- After booking, the production will issue the detailed show documents listed in this rider and complete a department by department technical advance.

## Document Control

| Version         | Date           | Status and intended use                                   |
|-----------------|----------------|-----------------------------------------------------------|
| Preliminary 1.0 | September 2026 | Presenter evaluation, budgeting, and early venue planning |

## Technical questions

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## Booking contact

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End of preliminary presenter technical information