

Production Requirements for
Charles Lindbergh: The Lone Eagle
Dreamscape Productions
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The items in this rider are ideal materials for the best possible staging and presentation, but are amendable. Mr. Carroll is flexible as to the scope of the work and the types of materials you have on hand. **Please contact him with any and all questions or concerns.**

TO THEATRE MANAGERS:

Mr. Carroll plans to arrive at the theatre as early as your technical director deems necessary. It is recommended that a tech run-through be performed, which should take no longer than several hours.

The play is performed in two acts, separated by a 15-minute intermission, to allow Mr. Carroll time to change costumes. The first act runs 35-40 minutes and the second act runs 30-35 minutes. Most venues use this break to sell concessions. Mr. Carroll also has DVDs of his performance, which are normally sold during the intermission and directly following the show.

PLEASE HAVE AVAILABLE IN THE DRESSING ROOM:

Large mirror illuminated by incandescent lights

A chair

A pitcher of fresh cold water and glass/paper cups, or several bottles of water

Hot water (if no plumbing, a coffeepot of water & basin will do)

A make-up table

Soap

Towels

Rack or place to hang clothes

Wastebasket

MICROPHONE

In large theatres where amplification is necessary, a wireless lavalier is needed. A hand-held microphone will not work.

SET & PROPS

The stage should be no smaller than 10 feet by 10 feet, and if possible dressed in black. A projection screen and projector is also needed, which can effectively convey a series of slides that have been created in a PowerPoint program.

Set Pieces

Your supplied set pieces must NOT appear too modern. If possible, they should suggest the feel of the 1940s. (See attached photo of the set provided at a recent performance at the Historic Asolo Theatre in Sarasota, Fla.)

Required stage decorations and their locations:

- Stage Right — A desk that is large enough for Lindbergh to sit on and can also accommodate two model airplanes. Also please provide a chair behind the desk.
- Upstage Center — A lectern, from which Lindbergh will conduct several speeches and a press conference.
- Stage Left — An easy chair (preferably a wingback), with a small side table (just right of the chair), large enough to hold a framed photo.

Additional set pieces, if available, should imply a study and can include potted plants, bookshelves, a writing desk, an area rug, etc. PLEASE NOTE: These items are OPTIONAL, and not essential to the stage setting.

Properties

The following props are carried by the production:

Model airplane — the Spirit of St. Louis

Model airplane — a Curtiss Jenny

Blanket

Framed photo of Anne Morrow Lindbergh

Baby Rattle

Copy of Gift From The Sea

SOUND AND LIGHTING

(Script containing all slide-projection, sound, and lighting cues is attached)

Sound

A CD player is required to handle the sound cues and to play 19 minutes of selected songs from Lindbergh's time, both before the show begins and during intermission.

Lighting

The lighting for "Charles Lindbergh: The Lone Eagle" is very simple and general with just a few minor exceptions, which are detailed in the script. Essentially, there are four main lighted areas: the desk at stage right, the chair at stage left, slightly upstage center, where the lectern is, and the downstage center area in which Mr. Carroll performs most of the play.

There are two times during the play when Lindbergh spends considerable time in specific areas: in Act One, when he uses the desk as the Spirit of St. Louis; and in Act Two, when he sits in the easy chair to recount the story of his son's kidnapping. During these two times, the lights should come down in all other areas of the stage.

Additionally, it is during these two moments in the play where some interesting lighting effects can take place. For example the Paris flight at stage right takes place at night, so we can use some bluish hues to simulate the darkness and enhance the sound effects of the ghosts he encounters. Then as dawn breaks, we can gradually warm that playing area with the brightening rays of the rising sun. During the kidnapping section and ensuing trial, all of which takes place on the chair at stage left, the lighting should change appropriately to underscore the mood of that tragic time.

The LONE EAGLE is represented by:



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