



SHOW AND TECHNICAL INFORMATION

Hi there! First of all can we say what an honor it is to have your amazing venue play host to our show. We hope that in putting together this brief we can make the production on the day go as smoothly as possible. We have a reputation of being very easy to work with and we hope to live up to that reputation during our time with you. We thank you for taking the time to read through this document and are very much looking forward to working with you. If you have any problems, concerns, questions, wants or needs then please don't hesitate to contact Paul (Griff) at any time by phone, text or whatsapp on 07909 777845 or by email at dublinshowproductions@gmail.com

Please note that all of our current legal documents including PLI, PAT, risk assessment, cloth fire resistance certificates, PRS declaration, wireless license and many more riveting reads can be viewed / downloaded at www.onenightindublin.com/legal

CAST / CREW

Let's introduce you to the people you'll be working with on the day;

Paul (Griff) Griffiths - Producer / Director / Guitarist / Vocals - "Not as scary as he looks"

Tony Davis - Keys - "Always eating, hide your sweets"

Sarah Boulter - Vocals / Flute / Whistle – "Always smiling – loooovves dogs"

Max Griffiths – Drums - "Sickeningly young and good looking"

Sophy Ball - Fiddle - "Little, feisty, way too much energy"

Dale Jewitt - Vocals/ Mandolin /Acoustic guitar- "The most chilled of the group"

Paul Finlay (The Captain)- Sound engineer/prod manager - "Don't ask him about anything nautical"

SHOW DAY SCHEDULE

3.00pm - Get in begins

4.30pm - Setup complete, line check, sound check

5.30pm – Food break

6.30pm - House handover

7.30pm - Start of act one

8.30pm - Interval (20 mins)

8.50pm - Start of act two

9.50pm - Show ends

9.55pm – Meet & greet

10.10pm - Get out begins

11.00pm - Get out complete

We understand sometimes shows start later (eg. 7.45pm) We will adjust the schedule as needed but the get in unless otherwise agreed will be 3pm on all shows.

INFO FOR FRONT OF HOUSE

Here are the answers to most FOH questions we get asked;

- Run Time - 60 mins > 20 min Interval > 60 mins.
- Photo's / Videos - No photo's or video to be taken during the show .
- Content Warnings - Haze, Loud music. Scenes portraying alcohol consumption.
- Audience Participation - No audience on stage, no performers off stage into audience. We do encourage audience to clap and sing along.
- Merch - TBA
- Meet and Greet - Meet and greet after show with the cast 10-15 mins

TECHNICAL REQUIREMENTS

PARKING

We will require parking for 1 x LWB Van and trailer.

Unless we hear anything to the contrary we will assume you have taken care of any required permits and parking suspensions.

DRESSING ROOMS

We require a minimum of 2 dressing rooms that can accommodate 2 and 5 people respectively or any combination of rooms to house 2 female and 5 male cast members.

POWER

Our system runs on 1 x 32amp single phase CEE socket, we carry adaptors and distribution units to run from most UK and EU CEE power up to 63amp 3 phase, we carry plenty of cable to get to our tech area which will be located DSL.

SOUND

We tour with our own point source system which we are happy to bring in and setup however, depending on what is available in house at no extra charge we may either like to use the in house system, or we may like to patch in to parts of the in house system to make use of delays and balcony fills etc. Usually Paul our sound engineer would decide this on the day upon arrival.

LIGHTING / HAZE / HOUSE TABS

We would like to use the house tabs for the beginning and end of act 1 and the beginning of act 2. Please let us know in advance if this is not possible for any reason.

We would like to use your lighting and an LX operator for the duration of the show at no extra charge. We have prepared a basic script, cue sheet and lighting notes which are merged as a pdf document to this tech rider-we also carry hard copies with us.

NB: Please only use specials if they incur no extra cost to the production company.

We carry our own hazers which will be switched on one hour before showtime and run continuously throughout the show. Our tech Paul will liaise with in house techs regarding isolation of any sensors and alarms.

Our chandeliers can be coupled into your LX rig via 15amp plugs (which we provide) and dimmed from your LX desk, if this is not possible we can provide a flown dimmer pack which will require hot power (240v single phase) fed to the centre of the fly bar, we carry multiple adaptors for the dimmer pack (16amp CEE form is our preferred option)

RISERS

We will require 4 sections of 8'x4' litedeck (or similar) at no cost - preferably at a height of 40 cm, but can work with any height you have (See stage plan for setup and positioning) we will provide fabric skirts for the risers with velcro top hems.

FLYING

We will need to fly the following items:

- Backcloth x 1 - 10m wide and 7m tall – 12kg
- 2 pairs of legs - 1.8m wide and 6m tall - 1.2kg (per pair)
- * Don't worry if you can not fly that high, we have clips and clamps
- 2 chandeliers - mid stage - 11kg (total with cables and dimmer pack)



Lighting Cue Sheet (Detailed)

Specials Required: Down Stage Centre (DSC will be spiked),

FOH Wash: Ideally the wash would be split into 3 different sections (SL, Centre and SR)

The notes below are just for guidance; we are generally happy for the operator to have as much free reign as possible.

If venue Haze is to be used, we don't mind a heavier haze to mimic the feel of a Wild West Saloon.

Generally, after each number it drops into a scene stage (Labelled *SCENE*) which needs lighting in Warm dusty Ambers and Golds (these colours make the backdrop 'pop') and the whole stage lit. After some songs there are blackouts, these are labelled on the cue sheet below.

ACT 1

Preset / Audience In

Where tabs closed: Stage Lit so cast can see and work. (general coverage).

Where Tabs Open: Dimly lit stage in dark ambers and reds/golds

Intro Music / Curtain Up

Fade To Black stage

1. Opening Medley

Upbeat energetic number. Lots of energy and movement in lighting. Bright full stage wash as music starts. Burnt Ambers, warm Golds with accents of cool whites. Using movement and chases to generate excitement.

2. Brand New Man

lighting needs to feel bright, vibrant, and incredibly rhythmic. You want sharp color transitions, bouncy movements. Colours of Neon teal/cyan mixed with a punchy, warm golden yellow, Introducing electric magenta or hot pink into choruses and guitar solos.

3. God Blessed Texas

a high-octane guitar track with a massive driving beat. Use a red, white, and blue American flag colour palette. Build energy and movement into the choruses and guitar solos.

SCENE:

4. King of the Road/Your Cheatin' Heart

The "King of the Road" Palette: Deep, rich Indigo/Midnight Blue paired with a crisp, low-intensity Smoky Amber. It should feel like a dim, smoky jazz club or a lonely railroad siding under a full moon. Minimal lighting with minimal movement DSC Spot.

The "Your Cheatin' Heart" Palette: Transition to A melancholic, weeping Steel Blue mixed with a stark, raw Ruby Red. This gives you that classic, heartbreaking 1950s neon-sign look.

Minimal lighting with minimal movement, DSC Spot, if possible, also lit behind with rotating scattered gobo.

5. Fallin' For a Reason

A sleek, modern country-pop/rock song. It's melodic, rhythmic, and carries a strong emotional hook. To capture the feeling of "falling," focus on vertical motion and a lush, romantic, yet high-energy color palette that mimics a sunset or a brilliant horizon. Deep Amethyst Purple layered with a vibrant, glowing Coral/Amber Rose. A brilliant, warm Champagne Gold. Use this for sharp beam fixtures to slice through the deep purple and pink background washes in choruses.

SCENE:

6. Mamma Tried/ Good Hearted Woman/Ring of Fire/On the Road Again

For **Mamma Tried** Start clean and stark. Bathe the backdrop in a dusty Amber Gold wash. Use overhead fixtures to shoot Stark Cool White beams straight down vertically onto the band to create the illusion of prison bars. Use very minimal movement.

For the transition into **Good Hearted Woman** shift the amber into a rich, warm Tobacco Brown, a punchy Neon Teal/Cyan. Introduce a slow, gentle left-to-right side pan/chase on the teal fixtures, sweeping across the stage

Moving into **Ring of Fire** the moment the iconic trumpet riff hits—kill the entire rig for a fraction of a second, then slam it into full intensity. Total color shock. Turn the entire stage into an absolute furnace. Flood the back walls in saturated Crimson Red. Take your other fixtures and blast them forward if possible in an intense, warm Blinding Yellow. During the choruses, use a rapid intensity chase on the yellow fixtures, making them flare up and down like crackling flames.

Clear the heat of the fire instantly as **On the Road Again** takes over. Wash the stage in a crisp, bright Sky Blue and accent the backline with a vibrant Kelly Green. Inject Movement into the lighting through chases or movement to match the relentless, joyful energy of the song.

FADE BLACKOUT AT END OF SONG

SCENE:

7. Jolene

Keep the stage tight and cloaked in mystery. Saturated, emerald Jolene Green paired with an intimidating, moody Shadow Black/Low Indigo. Build through the verses into the chorus. Using movement and chases in chorus. Drop down to minimal lighting during drop down in third verse building again to the end of the song. Fade to black at the end of the song as the last note rings.

8. Orange Blossom Special

The ultimate country fiddle showstopper—it's a high-speed runaway train of a song. Starting with a 6-bar snare shuffle and a dead stop, the lighting needs to weaponize that silence before the song explodes. For the drum start keep the stage dark using an open white high intensity chase across the stage, on the last hit of the drums, place the stage into blackout. As the song hits, bring the lighting rig to full intensity with colours of steel blue and industrial white. Keep the movement clean and snappy by using a linear fixture chase rather than actual movement. Intensity remains for the song, at the end hit everything in a whiteout.

9. Copperhead Road

The song relies entirely on a slow, cinematic build. It starts with just an eerie mandolin and drone before the drums drop in like a sledgehammer. Starting with Deep, swampy Forest Green paired with a dark, moody Low Indigo with a DSC spot. Minimal lighting and Movement. Cold white flashes on the drum hits at the end of verse 2 as the song drops. Use A raw, searing Copper/Fiery Amber mixed with stark, industrial Cold White. When the full band kicks in, keeping the intensity to the end of the song. Flashing white on the same drum hits at the end.

10. Man! I Feel Like a Woman

A high-gloss, high-glam, 90s pop-country stadium party. The key to this song is sass, synchronization. The lighting needs to look sharp, polished, and perfectly locked into that iconic syncopated beat. Electric Hot Pink/Magenta paired with a deep, rich Royal Purple. Accented with a Brilliant, sparkling Diamond White. Use this for rapid chases, blinders, and sharp beams to slice through the rich purple and pink backdrop. Build the song through the verses and bridges to achieve maximum intensity during choruses and solo.

SCENE:

11. Chatahoochie

This song is all about guitar strumming, bouncy guitar/fiddle lines, and a driving, feel-good 4/4 rhythm. Your lighting needs to feel warm, bright, and completely unpretentious. Think hot southern summer days and muddy riverbanks. A vibrant, neon Chattahoochee Teal/Cyan paired with a hot, glowing Sunburnt Orange/Amber, Accented with a crisp straw yellow to cut through the Teal and Orange. The song relies on that instantly recognizable, bouncy opening guitar and fiddle lick. Lights should literally bounce right along with it. Keep the stage incredibly bright and clean.

SCENE:

12. Chicken Fried

Starts with a lazy, breezy reggae-tinged acoustic strum, builds into a giant feel-good country chorus, and finishes as a massive party. Use a rich, glowing Fried Amber/Beer Gold paired with a crisp, clear Sky Blue. For the verses, lighting should be Static. No flashes, no chases. Let the room breathe and focus entirely on the lyrics. Build into the chorus and add movement/Chases as necessary.

SCENE:

13. Before He Cheats

This track is pure attitude. It's driven by a heavy, swampy bass groove, a snarling electric guitar, and lyrics about slashing tires and smashing headlights. Your lighting needs to feel aggressive, high-contrast, and dangerous. Flood the rig in Deep Crimson Red. Max out the saturation. Spot DSC for verses. In the chorus bring the intensity up to 100%, use Contrast Accents in sharp, piercing Stark Cold White on beams and movers as necessary with a snap chase on the beat.

14. Should've Been a Cowboy

This song is the ultimate cowboy fantasy track—filled with references to Gene Autry, Roy Rogers, the Texas Rangers, and Jesse James. It has a steady, rolling, mid-tempo acoustic stride. Use A deep, rich Canyon Clay/Terracotta Red paired with a massive, warm Dusty Sage Green background wash. With accents of A flickering Campfire Gold for use on spots/beams. Keep the movements localized to a very gentle, slow-breathing intensity pulse on the floor lights to mimic the flickering nature of an old campsite during the verses. Bring up the intensity and energy during the chorus and solos.

SCENE:

15. Take it Easy

This song is pure, rolling 1970s Southern California country-rock. The lighting should feel wide-open, breezy, and warm. Use A deep, warm Desert Amber/Golden Hour Gold layered over a bright, crisp Turquoise/Teal Sky Blue with highlight accents of sunlight yellow on beams to cut through the wash.

SCENE:

16. Friends in Low Places

This song starts as a confidential, acoustic story in a dim room and finishes as a chaotic, beer-spilling stadium celebration. The lighting needs to trace that arc: starting incredibly small and exclusive, and ending with the entire venue wide open. Using Royal Purple and Warm Champagne Gold. For the verses Keep the look tightly contained. Bathe the backdrop and the stage wings in that low, moody Plum Purple. Keep the band low in the mix visually. DSC spot on the singer. When the band hits that massive downbeat on the word "*places*" in the chorus, Turn the background into a rich, glowing Royal Purple at 100% intensity. Simultaneously, snap all your moving heads or highlights to Warm Champagne Gold use movements or chases throughout. In remaining verses turn Gold lighting static

BLACKOUT – TABS IN.

If no TABS use show preset

End of Act 1.

ACT 2

Curtain Opens

The Tabs open swiftly on the first drumbeats of the opening song in the second act.

If not using Tabs, Blackout upon clearance, and start lighting upon drumbeats of song.

17. Devil Went Down to Georgia

This song is a dark, fast-paced, supernatural duel. The lighting needs to feel frantic, ominous, and chaotic. A deep, saturated Demonic Crimson Red paired with a thick, ominous Smoke/Low Amber.

During the "Johnny" solo sections ("Fire on the Mountain, run boy, run...") Snap the entire stage into a clean, majestic Brilliant Gold wash, and fire your overhead spot fixtures in Blinding White straight down vertically onto the stage like columns of divine light. Switching back into the 'devil' demonic red.

Song has an instant finish on 2 beats, snap into a whole stage whiteout at end.

SCENE:

18. The Gambler

Using a colour palette of A rich, organic Emerald Green paired with a warm, inviting Whiskey Amber. Starting the song small and acoustic, building as the song builds, introducing beams of cold white accents as the chorus hits. There is a drop down chorus at the end where the audience participates, Flash lighting in time with claps using blinders if possible.

SCENE:

19. 9 to 5

This track is famous for its crisp, bouncy, syncopated rhythm. Lighting needs to feel incredibly punchy, vibrant, and fun. Use A bright, high-saturation Electric Cyan/Teal paired with a popping Neon Magenta/Hot Pink. With accents of A shimmering, metallic Bright Canary Yellow. Use this for your sharp beam fixtures and blinders to cut through the pink and blue base.

SCENE:

20. It's 5 O Clock Somewhere

In contrast to the previous song this song has a lazy, breezy, acoustic country-reggae groove. The lighting needs to instantly shed the tight, neon-pink stress of 9 to 5 and open up into a relaxed, sun-drenched beach look. Use a bright, tropical Key Lime Green layered over a stunning, crystalline Caribbean Cyan Blue. Accent a warm, glowing Tequila Gold/Orange. Use this for your beam fixtures and blinders to cut through the tropical blue and green washes.

If we can have movement Set up a very slow, wide-angled Horizontal Pan Wave on moving heads. Let the gold and yellow beams lazy-drift across the stage and out over the audience,

SCENE:

21. Fiddle Medley

This medley relies heavily on lightning-fast traditional playing, the lighting needs to feel incredibly rhythmic, playful, and kinetic. Each song should get a distinct feel, building up to a massive visual climax right before a dramatic snap blackout at the end. Using a colour palette of Sunburnt Orange & Grass Green with sharp cold white accent beams to cut through the wash

SNAP BLACKOUT:

SCENE:

22. Out Where The Wild Things Are

It's got a classic modern country-rock blueprint: a story-driven, atmospheric buildup that suddenly hits a massive, high-octane rock chorus. To make it punchy, you want a strong contrast between the grounded, melodic verses and the wild, wide-open choruses.

For the verses, Warm amber, deep tobacco, and subtle straw tones. This keeps things feeling grounded, intimate, and reminiscent of a dusty backroad or a dim bar. With a sharp cold white DSC spot.. In the choruses, Stark, piercing whites mixed with deep, moody blues or night-sky cyan. When the chorus hits, it should feel like hitting the open highway at night.

23. There's Your Trouble

lighting needs to instantly shed the heavy, cold midnight blue road-trip vibe and open up into a look that is vibrant, crisp, and rhythmically sharp. Use colours of A stunning, deep Amethyst/Royal Purple background wash layered with a bright, punchy Electric Lime/Spring Green, accented with a sparkling Diamond White beam.

SCENE:

24. Sweet Home Alabama

This is the ultimate Southern Rock anthem, driven by that legendary, instantly recognizable three-note guitar riff. For this track, the lighting needs to match that loose, swaggering, arena-rock festival vibe. It should feel massive, sun-drenched, and completely open. A bold, high-saturation Deep Sky Blue background wash combined with a hot, glowing Georgia Peach/Amber Rose. Accented with a sharp Sunburst Yellow to pierce through the wash.

SCENE:

25. Rhinestone Cowboy

This is a soaring, majestic, 1970s symphonic-country masterpiece. It's got that marching snare beat, swelling strings, and a massive, triumphant chorus that demands a literal "sparkling" visual layout. Colour Palette of A rich, prestigious Midnight Blue background wash contrasted with rows of razor-sharp, glistening Platinum Silver/White beams.

SCENE:

26. Folsom Prison Blues

This song is driven entirely by that iconic, dark, muted electric guitar lick (*the classic Johnny Cash boom-chicka-boom rhythm*) and a roaring guitar solo. The lighting needs to pivot instantly from polished Hollywood glamour in the previous song into a dark, gritty, high-contrast Industrial Prison Yard look. Using A harsh, high-contrast Stark Cold White paired with an ominous, low-intensity Shadow Indigo/Black. Accented with a sharp, flashing Siren Amber/Yellow. Use this exclusively for the guitar solos and heavy drum beats to give the stage a dangerous, high-voltage edge.

SCENE:

27. Country Roads

"Country Roads" is the biggest of crowd-pleasers. It starts in free time with just a raw vocal and a piano accompaniment, (Crisp white spots on singer DSC and Keys) the singer is using the crowd's emotion. Give the singer space to "savour the applause" at the end of that intimate intro before the full band kicks in. Use Palettes of A stunning, deep Shenandoah Indigo/Violet background wash paired with a warm, comforting West Virginia Gold. To make the song feel majestic, nostalgic, and massive. The song drops down in the bridge and the lighting should reflect that, and also has an audience participation chorus at the end

SCENE:

28. Boot Scootin' Boogie

This is the definitive line-dancing anthem of modern country music. The track is driven by a pounding 4/4 honky-tonk piano, a driving bassline, and a rock-and-roll guitar edge. The lighting needs to shift away from the majestic, sweeping mountain vistas of *Country Roads* and turn the entire venue into a high-energy, fast-paced, flashing Texas dancehall. Colours of a punchy, vibrant Electric Cyan/Teal paired with a hot, glowing Neon Amber/Orange. Accented with a crisp diamond white for chases and beams

SCENE:

29. Wagon Wheel

This song is driven by that timeless, rolling 4-chord acoustic progression, driving fiddle, and banjo licks. The lighting needs to shift away from the flashing, sharp neon lines of the Texas dancehall and open up into a look that feels organic, warm, rustic, and incredibly wide. A deep, rich Tobacco Amber/Cinnamon flood paired with a gorgeous, sprawling Marigold/Sunflower Yellow backdrop wash. Accented with a champagne gold Chase, Beam to cut through the wash like rays of Sunlight

30. Islands in the Stream

This song is pure, rolling mid-tempo pop-country gold driven by a smooth bass groove, crisp brass accents, and an iconic vocal dialogue. Lighting needs to shift away from rustic sunset tones and turn the stage into a glamorous, high-end arena duet look that emphasizes the connection between the two lead vocalists. Using A deep, rich Midnight Indigo/Violet background wash paired with a bright, popping Electric Teal/Cyan. Accented with Champagne Gold Chases/beams

FADE TO BLACKOUT AS BAND WALK OFF STAGE.

31. Intermission

Snap open a single, high-intensity Stark White center spot to reveal the Fiddle Player. The rest of the stage is dead black. She plays a slick, sassy fiddle lick, stops, and cups her ear. When the crowd screams or sings back, pulse audience blinders to a warm 30% if possible right on their cheer to acknowledge them. Repeat this back-and-forth trade-off 2 or 3 times, riding the blinder fader with the crowd's voice.

The fiddle player drops into that driving, rhythmic country fiddle riff to signal the true encore. Keep the white spotlight locked on her. Behind her in the pitch darkness, the drummer sneaks onto his riser. On the exact beat the drummer drops in with that steady, Bass drum beat, activate a low-intensity, pulsing heavy Deep Amber. The audience can now see the engine room starting up.

With every passing bar of the build, slowly bleed a rich, saturated Laser Cyan Blue wash into the back trusses behind the band, slowly silhouetting them against the back wall as the musical tension climbs to a boiling point.

32. (Encore) Callin' Baton Rouge

When the full band start the song, explode the rig into full 100% intensity of Deep amber and neon Cyan Blue, with wide moving patterns and snap chases on the beat maintaining the energy until the end of the song.

SCENE:

33. Achy Breaky Heart (Finale / Bow)

This track is a steady, relentless, hard-driving 4/4 train beat anchored by that legendary, instantly recognizable two-chord guitar riff and bouncy brass/synth stabs. The lighting needs to shed the intense, dramatic neon-lightning of *Calling Baton Rouge* and transform the entire room into a massive, celebratory, ultra-bright 1990s retro block party. Use A shimmering, multi-colored Rainbow Strobe/Chase. Use every fixture on your rig to blast patterns out into the crowd to make the finale feel like a giant celebration.

WHITEOUT ON LAST NOTE CRASH FOR BOWS,

FADE TO PRESET AS BAND WALKS OFF: