

Xanadu

Preliminary Technical Rider (updated 8/25/2014)

PLEASE NOTE:

This is the preliminary technical rider for Capstone Theatricals' National Tour of **Xanadu** (herein referred to as the production) This addendum is attached to and made part of the contract between **Capstone Theatricals** (herein referred to as the **Producer**) and the Local Presenter (herein referred to as **Presenter**.)

Should you feel that your facility is unable to present the production according to the listed requirements, please let us know, we may be able to work with you and offer alternative scenic and electric modifications that can meet the specific needs (or limitations) of your venue.

If any changes or deletions need to be made to this rider prior to the actual tour of said production, an addendum shall be provided to each presenter no less than three (3) weeks prior to the first production.

STAGE REQUIREMENTS

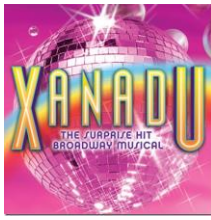
Minimum Proscenium Opening	30' Wide (32' preferred)
Minimum Stage Depth	30' Plaster Line to Back Wall
Minimum Stage Height	20'
Crossover Space	Preferably upstage of set or under stage
Flying or Dead Hang System	House electrics, 2 sets of legs and borders. Fly system is preferred.

OVERVIEW

The running time of the production is approximately ninety (90) minutes and is performed without an intermission. The production carries sound, sets, props and musical instruments and a company of twenty (20) people.

PRESS AND PUBLIC RELATIONS

The Producer will make available at www.capstonetheatricals.com a variety of posters, flyer and other information that may be downloaded to promote the production. Additionally, a press kit, which includes press releases, photos, camera-ready program copy, and logos, shall be provided.



INTERVIEWS AND TELEVISION APPEARANCES

The Producer will make every effort to honor all requests for interviews with the media via telephone while on the road and to make our company available for television appearances once we arrive in your community. Please be advised that due to an extremely tight schedule, it takes as much advanced planning as possible. The producer is willing to do everything within the company's power to make our production with you a success.

ARRIVAL

The entire technical crew arrives in a motor coach and a twenty-six (26) foot truck. The company must have easy access to these vehicles at all times during the load-in and load-out. Please see that your loading area is completely free of all obstructions and that a ten (10) foot wide path exists from point of load-in to the stage area. The loading area must be cleared of all vehicles, snow, ice and any other debris prior to load-in time. Reserved parking spaces for all company vehicles must be provided. Police barricades and cones are the sole responsibility of the Presenter if they are necessary to guarantee plenty of space in which to maneuver the truck. Please make sure they are in place at least one (1) hour prior to load-in.

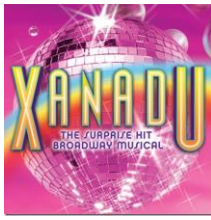
The cast and musicians, who travel in a separate motor coach, arrive approximately two-and-a-half (2 ½) hours prior to the first scheduled performance time. We request, whenever possible, that the technicians' motor coach and truck be allowed to remain in or near the loading dock for the duration of the performance and the cast vehicle be allowed to remain near the stage door. If this is not possible, please make arrangements for parking and security nearby.

LOAD-IN & LOAD-OUT

The production takes approximately seven (7) to eight (8) hours to load-in, set-up, focus and cue providing that the lighting is pre-hung. The load-out takes approximately two (2) hour. **PLEASE NOTE: The load-in/out times are approximates and may vary with local house conditions.** Generally speaking, load-ins will begin at 9:00 AM for an evening performance and at 6:00 AM for a 3:00 PM matinee. **Our production manager will schedule exact load-in times approximately three (3) weeks prior to the scheduled performance.**

LABOR REQUIREMENT

This production is a **NON-YELLOW CARD ATTRACTION**. The Local Presenter or the Local Presenter's designated staff person will provide all required labor as stated below, after consultation with the Producer's Company and Production Managers. The Producer will not be responsible for any additional costs due to local conditions requiring additional crews or extra load-in or load-out time.



Capstone  Theatricals

Members of the Producer’s technical crew are not to be used to supplement or take the place of the local crew requirements listed below. The production travels with a minimal crew of department heads whose primary function is to coordinate, oversee and instruct the local crew and to assure a safe and efficient load-in, run and load-out of the production.

All staffing shall be in accordance with the labor calls, which follow. The labor call is based on the understanding that able-bodied stagehands, who have expertise in specific areas, can and will assist in all areas as the need arises during the load-in and load-out. The Producer’s Production Manager will be in contact with the Presenter’s Production Manager or Technical Director by telephone to schedule a specific load-in time and verify the local crew required for the venue.

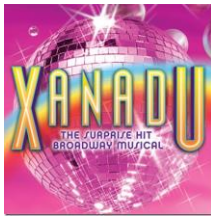
LABOR REQUIREMENTS FOR XANADU

POSITION	LOAD-IN	SHOW	LOAD-OUT
CARPENTERS	4	3	4
ELECTRICIANS*	3	3*	3
FLYPERSONS	3	3	3
SOUND	2	1	2
WARDROBE	1	1	1
RUNNER	1	1	1
TOTALS	14	12	14

***A third Electrician will only be needed if someone from the house crew is required to stay at the house light board.**

PLEASE NOTE: The above numbers are subject to change due to local conditions. These are the minimum requirements for the production and the numbers must be honored with able-bodied people who are physically capable of doing the work at hand.

1. All personnel called for the load-in, performance and load-out must be qualified in their department and be prompt for all calls. All stagehands are expected to have basic tools (i.e. a hammer and Phillips and standard screwdrivers, a crescent wrench, pliers and a tape measure at their disposal.)
2. All running crews must wear black for the performance(s)
3. **ANY STAGE HAND ON THE CALL SHOWING ANY SIGNS OF DRINKING OR SUBSTANCE ABUSE WILL BE DISMISSED ON THE SPOT AND REPLACEMENTS MUST BE HIRED IMMEDIATELY AT THE PRESENTER’S EXPENSE.**

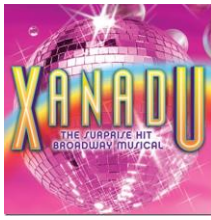


4. Any local conditions requiring numbers greater than the above total will be the responsibility of the Presenter.
5. In the event than any local stagehands fail to appear of are late for any load-in, load-out or show call or any other service required by the Producer, the Presenter shall be responsible for any and all costs incurred in paying by reasons of such lateness or failure to appear, including the costs incurred in paying replacements for such local stagehands or supplementing their services in order that load-in, load-out or similar services may be performed in a timely manner. In addition, in the event that load-in or load-out takes longer than seven to eight (7-8) or two (2) hours respectively for any reason including but not limited to labor relations, lateness of any local crew and/or events of force majeure, presenter shall be solely responsible for any costs incurred by reason of such lengthened period.
6. Two (2) follow spots are used in the show. The spot operators will be selected from the electricians provided on show called. Once trained, no substitutions may be made in this position unless specifically requested by the productions Lighting Director.
7. A house board operator is not required provided that our Lighting Director is allowed to operate house lighting console.

NOTE: The FULL crew must be at the theatre for the start of load-in. The first few hours of load-in require all members of the local crew, some of which will be released once the set is up and focus begins. Our load-in times are based on the assumption that the entire crew will be available, therefore it is not acceptable to have crew members show up an hour or two late.

CARPENTRY

Adequate counter weight must be available on the loading gallery prior to the company's arrival to facilitate the hanging of lighting equipment, borders and legs. An "ideal" line set schedule will be attached to the plot. If this setup is not possible, a description of the available line sets for your theatre should be sent to us and adjustments will be made by our production manager. In theatres where there is no provision to "fly," a genie or scissors lift must be provided to facilitate the "dead hang" of lights, legs and drops.



DRY ICE

Presenter must provide, at their own expense, at least 40 lbs. of dry ice in pellet form at each performance for use in our dry ice machine. If dry ice is acquired earlier in the day, an extra amount must be purchased as the ice will dissipate. 40 lbs. of dry ice (preferably pellets) must be available at show time. The general rule of thumb is that unrefrigerated dry ice, kept in a portable type cooler, will lose 50% of its total weight over a 24-hour period. If the dry ice is kept in a freezer, or the cooler is kept in a refrigerated place, there should not be any substantial loss of weight.

ELECTRICS

This production requires a lighting system of seventy-five to ninety instruments to be supplied by the presenter. Any necessary adaptations to the light plot should be discussed with the production manager. All lightings must be hung, gelled, and circuited per the plot PRIOR to the company's arrival. The production carries an ETC Express console and AMX>DMX converter to connect to the house dimmers. However, when possible the production prefers using the house system.

Presenter must supply two (2) high power follow spots in the projection booth or usual follow spot position. Please have spare lamps available, if needed.

Presenter must supply one (1) Genie-type personnel lift or rolling A-frame ladder tall enough to allow electrician to safely focus instruments.

NOTE: No later than three (3) weeks prior to the performance date(s) the Production Stage Manager will contact the house Technical Director for the following information: the type of house dimmer board and protocol, and what house interface equipment is available. If the necessary interface equipment is not available in the house, the Production Company will provide the necessary interface equipment to enable the Console to speak to the house dimmers. Again, whenever possible, the company will utilize the house board.

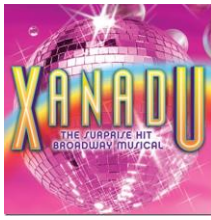
MUSICIANS

Please note that the production carries all musical instruments for the production.

The musicians for **XANADU** are positioned onstage of the action and the Presenter must provide the following:

Four (4) professional music stands with lights. There should be enough quad boxes, extension cords, etc. to allow the stands to be plugged in and spread out on the stage. These lights should not be on a dimmer.

Adequate power source for musicians (in addition to music stand lights)



SOUND/BACKSTAGE COMMUNICATION

Xanadu travels with a self-contained sound system. Advance discussions with the Company's Production Sound Engineer and/or the Production Stage Manager will determine how this system will be set up in your theatre and/or interface with existing house equipment.

The sound department operates from the rear of the house and the Production Sound Engineer will run the entire show. A position in the house must be cleared before load-in to accommodate the board. Dimensions are eight feet (8') wide by six (6') deep, or approximately two (2) rows of six (6) seats in each row. This location must be reachable from backstage by one hundred and fifty (150') feet of draped cable. Sound cannot be operated from within an enclosed booth.

Minimum power requirements for sound:

House:

60 amp, 3 phase, pigtails required 1 AC distro (this should preferably be on a separate leg from the lighting circuits)

On stage:

4, twenty (20) amp, 120 volt circuits for band amplifiers, music stand lights, escape lights, dressing table lights with adequate extension cords and multiple outlets.

Presenter must provide eight (8) headsets in the following positions: (1) Production Stage Manager, (1) Light Board, (1) Sound Board, (2) Follow Spot, (1) Backstage right, (1) Backstage Left, The **Production cannot accept wireless headsets.**

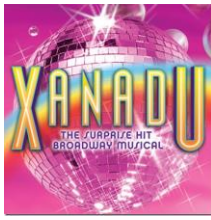
A separate paging system is needed, if possible, to the dressing rooms and green room, with a microphone located at the Stage Manager's console.

NOTE: Wireless transmitters and receivers will be used during the show. You will be notified in advance of the frequencies used by this equipment. If there are any conflicts with local television stations or other FM transmitters, we would like to be notified in advance.

Sound check:

A forty-five (45) minute sound check will be held prior to the first performance at each venue. The sound check will occur one hour and fifteen minutes (1hr.15min.) prior to curtain, and will be completed (30) thirty minutes prior to curtain. To assure quiet, the house must be cleared of all personnel during the sound check. The house will open ONE HALF HOUR prior to performance unless permission is given by Production Stage Manager to do otherwise.

The Production's Sound Engineer must mix the performance(s) of the Production.



WARDROBE/DRESSING ROOMS/PRODUCTION OFFICE

The Presenter must provide the following:

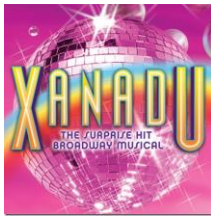
1. Four (4) dressing rooms. Two (2) of the dressing rooms are single dressing rooms while the remaining two (2) dressing rooms should be large enough to each accommodate five (5) people comfortably. Each dressing room must be properly lit and heated with cleaned make-up tables, mirrors, sinks, bathrooms and showers, when available. They should have both hot and cold running water and an adequate supply of soap, paper towels and toilet paper.
2. A room to house the wardrobe gondola. The room must contain at least two (2) 20 Amp circuits and be equipped with one (1) iron and ironing board and one (1) eight foot (8') table. A washer and dryer must be provided, or a local crewmember with a car should be available to go to a local Laundromat.
3. A dressing room/office for the production crew with availability of one (1) working telephone at no expense to the Producer, with the exception that the Producer will pay for all long distance calls.
4. Two (2) six-foot long banquet-style tables and eight (8) chairs. Work lights, either colored or gelled, should be available for use at each table. These tables and chairs will be set up as directed during load-in by the Producer's Production Stage Manager and/or Wardrobe Master.

HOSPITALITY

Presenter will supply fruit juice, coffee, fruit and muffins or similar at time of load-in for our technical crew of 4 people, and a lunch of sandwiches, salads, etc., or food from your favorite local vender, at approximately 1 PM for the crew.

Presenter will supply fruit juices, coffee, tea, cold bottled water, and a dinner (Chinese food, pasta/salads, chicken, or local specialties) for the entire company (20 people) beginning two hours before curtain. In situations where there are two performances on the same day, the Presenter will instead supply a hot meal for the entire company (20 people) immediately following the first performance.

Please note: Usually at least one member of the company is vegetarian, so please take this into account when planning your menu. Presenter should confirm meal plans with Producer's Company Manager no later than two (2) weeks prior to the performance date.



HOUSE PROGRAM

Presenter will supply for distribution to all members of the audience a house program or playbill containing the exact billing for the Production, the cast of performers and listed scenes, and the bios of the cast members, directors, designers, etc. This program will be supplied to the Presenter by the Producer in camera-ready form (maximum eight (8) pages, 5 1/2 X 8 1/2), and must be reprinted in its entirety with no changes unless approved in advance by the Producer.

MICELLANEOUS

Complimentary Tickets

The Presenter shall provide the Producer with six (6) pairs of complimentary house seats for each performance. Unless otherwise discussed, any unused tickets will be released twenty-four (24) hours prior to the performance.

Presenter Availability

The Presenter or the Presenter's representative must be available at all times while the production is in the venue. This person must be able to make decisions on behalf of the Presenter.

Emergency Information

The Presenter must post on a bulletin board backstage, or in a conspicuous place, the names, addresses and 24-hour phone numbers of hospitals, fire departments, police stations and a local physician that may be needed in the case on an emergency. Directions to the venue should also be provided.

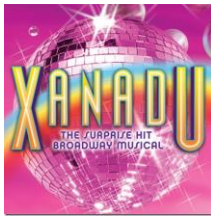
Security

The Producer believes that the security of our company members, scenery, costumes, properties and personal belongings is of utmost importance. For this reason, the backstage area of the venue must be restricted. Only a Manager for the Production has the authority to invite non- show personnel backstage

CLOSING

The best performance(s) will be achieved if the Presenter can meet all of the foregoing technical requirements, although we are flexible in some areas. The Producer and the Producer's Production Manager to avoid any on-site surprises and conflicts, as well as to ensure the safety of the production staff and all local personnel, must approve changes in advance.

The entire staff, cast and crew of **Xanadu** are excited about bringing our production to your venue. We also request that you include a scaled ground plan and fill out the technical questionnaire about your venue, as this will help us become familiar with your facility. Like you, we want to present the best performance possible. If you have any questions concerning anything in this rider, please don't hesitate to contact our office.



ACCEPTANCE

These nine (9) pages of the Technical Rider are accepted and agreed to by the Presenter as an integral part of the attached (or previously sent) Contract Agreement

AGREED TO AND ACCEPTED:

FOR PRESENTER:

PRESENTER (SIGN NAME HERE)

DATE

PRINT NAME

TECHNICAL DIRECTOR'S NAME

TECHNICAL DIRECTOR'S OFFICE NUMBER

TECHNICAL DIRECTOR'S EMAIL

TECHNICAL DIRECTOR'S CELL NUMBER

FOR PRODUCER: (To be signed only when changes have been made and approved to this Rider.)

Ed Whitehead, Producer/General Manager

Date