



The ALL HANDS ON DECK! Show Standard Technical Rider and Show Requirements

rev. February 17, 2019

This technical rider for *The ALL HANDS ON DECK! Show* is considered to be an essential portion of the performance contract. The best performance will be achieved when all of these technical requirements are met. ALL HANDS ON DECK! is a very flexible show - If tech changes or adjustments must be made in order to promote the ease of performance, please contact our Production Manager - David Vandervliet at (201) 214-6990 so that these changes can be discussed and finalized. **Changes must be approved IN WRITING in advance by our Production Manager to avoid any on-site surprises and conflicts, and to insure the safety of our company members and the local personnel. Our Production Manager will contact PRESENTER'S TECHNICAL DIRECTOR six weeks prior to the performance(s) to confirm all technical details listed in this rider.**

A. PRE-ARRIVAL

PRESENTER shall complete and have ready the following requirements:

1. STAGE
 - a. The Stage area will be well swept before arrival.
 - b. Wing areas will be clear of all non required equipment.
2. DRESSING ROOMS
 - a. 2 (two) dressing rooms (1 for men and 1 for women) in nearby vicinity of stage. They must be in safe and sanitary condition with adequate ventilation and temperature in the range of 65-76 degrees Fahrenheit.
 - b. Dressing rooms must contain bottled water, adequate tables, mirrors, electricity and lighting.
 - c. Toilet facilities must be in the dressing rooms themselves or nearby.
3. OFF-STAGE LIT QUICK CHANGE AREAS(on Stage Right and Stage Left)
 - a. Changing areas include: Two (2) full length mirrors, face towels, Two (2) eight foot costume racks, preferably on wheels, 2(two) seats.
4. LIGHTS HANGED AND CIRCUITED
 - a. As indicated by our lighting plot(see file attached to this rider)
 - b. Have ready a supply of L201(or suitable replacement) gels.
5. SOUND
 - a. The sound system will be prepared for the arrival, as laid out in this rider.
6. PROP TABLES
 - a. 1(one) medium prop table positioned off stage left.
 - b. 1(one) medium prop table positioned off stage right.

B. ARRIVAL

The road crew will arrive for the load in, bringing the scenery, costumes, and props with them. They will be in a cargo van and/or tour bus that will need to be unloaded at the venues' loading dock and then parked for the duration of their stay (if the equipment was not already sent ahead).



C. LOAD IN AND LOAD OUT

ALL HANDS ON DECK! takes approximately four (4) hours to load-in, set-up, and focus provided all lighting equipment is hung, gelled and patched according to the information sent. ARTIST in consultation with PRESENTER will schedule one half-hour meal break within the load in/ performance day. Onstage rehearsal and sound check will be happening simultaneously with the end of load in. The load-out takes approximately one (1) hour from the end of the performance.

PLEASE NOTE: The times for the load-in and load-out are estimates and may vary with local house conditions. Exact load-in and load-out times will be scheduled by ARTIST approximately two weeks before the performance.

D. LABOR CALL

PRESENTER shall provide the following personnel:

1. **A TECHNICAL DIRECTOR** with decision making authority, who shall be accessible to PRODUCTION MANAGER at all times that the ARTIST is in the theatre.
All local labor will be paid for and provided by PRESENTER or the presenter's designated staff after consultation with ARTIST. The labor calls are based on the premise that all are able-bodied stagehands with professional expertise who can and will assist from one department to another as the need arises during the load-in and load-out. All crew members are expected to have basic tools commensurate to their department with them at the call times. ARTIST will be in contact with the TECHNICAL DIRECTOR by telephone in advance of the performance to schedule and verify crew needs. **It is essential that the Presenter's TECHNICAL DIRECTOR speak directly to the Artist's PRODUCTION MANAGER to advance the show prior to the show's arrival.**

All local staffing shall be in accordance with the following labor calls.

2. Load in:

Two(2) stagehands/electricians, one (1) audio technician and one (1) wardrobe assistant are necessary to load the show in once the lights are hung and focused. At least two of these people should be familiar with all aspects of the space (one of them being the aforementioned TECHNICAL DIRECTOR). There must be knowledge of rigging within this staff. All crew personnel will assist in the unloading of the van or tour bus.

3. Run Crew:

- a. **Two (2) followspot operators**
- b. **One (1) deckhand**
- c. **One (1) flyrail/deckhand**
- d. **Two (2) dressers** (will also be required to do a few deck moves – must be able bodied.)
- e. It is preferred that the PRESENTER provide a **Sound Board Operator/Sound Engineer**
- f. EITHER one (1) light board or one (1) sound board operator.

Presenter providing LIGHT BOARD OPERATOR, please **check here** _____ (√)

Presenter providing SOUND BOARD OPERATOR, please **check here** _____ (√)



All running crew will need to be present to be trained in their area and for the onstage rehearsal prior to performance. The rehearsal will begin approximately four (4) hours prior to performance time. The deckhands and dresser are required to wear all black clothing (including a long sleeved top).

NOTE: The local followspot operators **MUST** be experienced in the operation of the followspots, and for venues in which more than one performance is scheduled, the followspot operators **MUST** be the same for all of the performances. No substitutions may be made during the engagement unless requested by the PRODUCTION MANAGER.

NOTE: The local sound operator **MUST** be experienced in the operation of the sound system and for venues in which more than one performance is scheduled, the sound operator **MUST** be the same for all of the performances. No substitutions may be made during the engagement unless requested by the PRODUCTION MANAGER.

These numbers reflect typical practices in non-union theatres. If the ARTIST is being presented in a union house, these numbers will increase according to local labor practices and agreements. Also, in any theatre, union or non-union, if stage labor is not allowed to cross traditional departmental lines, then labor requirements will increase.

4. Load out:

A minimum crew of two (2) stagehands are also necessary to load the show out, in addition to the running crew. They should report back to the theatre at the scheduled final curtain time. If possible, they should be the same people that loaded the show in.

PLEASE NOTE: IF THE CREW REQUIREMENT IS NOT MET, THE COMPANY RESERVES THE RIGHT TO HIRE ADDITIONAL CREW AT THE PRESENTER'S EXPENSE.

E. STAGE REQUIREMENTS

PRESENTER shall provide the following:

1. BACKSTAGE needs are as follows:

- a. Four (4) six to eight foot conference tables (two used as prop tables off stage, two used for onstage)
- b. Eight to ten (8-10) blue clip lights with power
- c. Ten (10) bottles of drinking water for musicians
- d. Two (2) black-solid music stands
- e. One (1) stool for Stage Manager to call the show from
- f. Three (3) twenty-five foot extension cords

2. ONSTAGE needs are as follows:

- a. Minimum dimensions of the playing space are at least 30' wide by 18' deep by 20' high.
- b. PRESENTER must provide sufficient legs and borders (teasers), all of which are black, to create two wing positions on either side of the stage. A full blackout curtain is necessary to hang behind the backdrop.
- c. PRESENTER will provide a series of stepped-level platforms or risers (8", 16" & 24" heights)



- d. **(check (√) one) PRESENTER _____ or ARTIST _____** will provide 12 matching, comfortable straight, folding or 1940's period looking chairs, 12 black-solid music stands, 12 music stand lights to be used by the musicians. (stage plot to follow)
3. **PROPS: (check (√) one) PRESENTER _____ or ARTIST _____** will provide:
- a. 5 matching silver, heavy-round-based mic stands(with threaded tops) in good condition. ARTIST will provide period Shure prop mics to be attached to stands. (nonfunctional mics, used as props only).
4. **MUSICAL INSTRUMENTS:** PRESENTER must provide:
- a. **A grand (or baby grand) piano** with matching piano bench and music light. It will be used onstage. The piano must be tuned to A440 on the day of the performance(s). At venues with more than one performance, it may be necessary to schedule more than one tuning. Should the piano not be tuned to ARTIST'S satisfaction, ARTIST reserves the right to have the piano tuned again at PRESENTER'S expense.
- b. If ARTIST is providing **An Electronic Keyboard**, check (√) here _____.
- c. **A drum/trap set.** The drum set will be comprised of the following: 18" or 20" Bass Drum
10" and 12" mounted toms (no power toms) 2 preferred, 1 needed
14" Floor Tom
14" x 5" Snare Drum (depth can vary, has to be 14" wide)
2 Cymbal Stands, 1 foot pedal, 1 snare stand, 1 hi-hat stand, 1 drum throne (Yamaha Drum Hardware preferred)
Preferred percussion brands include (in order of preference):
Gretsch, Yamaha, Sonor, Mapex
All Drums and Hardware must be in working condition
All Drum Heads must be in working order and be able to be tuned
If ARTIST is providing **A drum/trap set**, check (√) here _____.

F. LIGHTING

This guide provides a general outline of our needs. We will send the light plot, instrument schedule and channel hookup approximately six weeks prior to the performance.

1. Two (2) followspots that are equally matched, bright, and appropriate for the theatre's distance from operating position to upstage. It would be preferable for them to have laser sights.
2. Color from Lee and Rosco lines.
3. The plot calls for approximately 90 channels. The number of dimmers varies according to your available dimmer capacities.
4. The show's cues are recorded on a disk from an ETC Obsession and an ETC Express 250. If either of these are compatible with your venue's board, we will send the disk ahead for you to double check. If not, the cues will be sent ahead in a hard copy format to be recorded into your board prior to our arrival.
5. No substitutions or changes may be made to the hookup or on gel color or instrument choice without prior consultation with the Production Manager.



G. VIDEO PROJECTOR AND SCREEN(S)

PRESENTER shall provide the following items if available:

1. A large projection screen, at least 9 feet tall by 12 feet wide, and preferably reaching to the floor of the stage
2. A projector with VGA cord that we can connect to our laptop computer should be accessible to operators in the A/V booth...OR

Projection:

1. The screen should be large enough to provide clear visibility for the entire audience (The larger the screen and the brighter the projector, the more powerful the impact.)
2. Video Feed: A video feed must be provided from ARTISTS video source to a switcher or digital projector. The PRESENTER must provide the cable to connect the video camera to the projector, including all the jacks and cables.

Available Video Formats:

1. Composite (RCA, BNC or Coax jacks) Standard coaxial (TV cable) jacks
2. Component (Three RCA jacks – RGB or 9 pin VGA jack)
3. HDMI – (HDMI cable) plugs into the projector or switcher.
4. SDI – (Converted from HDMI connects with BNC)

H. SOUND

PRESENTER shall provide the following items:

1. CONSOLE

16 channel (minimum) professional digital console with individual 4-band parametric EQ for at least 6 input channels, 2 aux sends (switchable post/pre fader), and main output mix such as Midas, Yamaha 3K-4K-3500-02R-01V, Soundcraft K3-Europa-Series 5, or Crest GTX.

Note: 2 unique monitor mixes will be required to feed onstage monitors.

No Behringer, no Mackie.

1 professional CD player with autopause and proper cabling.

2. OUTBOARD EFFECTS PROCESSING

6 parametric EQs (each 4-band minimum) such as Klark Teknik DN-410, Meyer CP-10, Apogee CRQ-12.

NOTE: only needed if console does not cover this requirement.

No Behringer, no Alesis.

1 stereo digital 32-band graphic EQ between console output and house speakers.

No Behringer, no Alesis.

1 Stereo Effects Process such as TC Electronics M-2000, Yamaha SPX 90, 990, 1000, Lexicon PCM 80 or 90. (or equivalent built into console)

NOTE: main need for this show is a high-quality reverb.

No Behringer, No Alesis.



3. MICROPHONES

2 dynamic cardioid microphones (Shure SM-58)

6 wireless lavalier mics with standard headset mounting gear (Sennheiser, Shure or better).

6 mic belts and transmitters and RF receiving units.

Clear tape

Fresh Batteries installed for every performance or rehearsal.

NOTE: ARTIST strongly prefers DPA-quality wireless lavalieres with standard headsets if possible.

NOTE: If lavalier mics not available, please check here _____ (√)

4. SOUND SYSTEM FOH

Amplifiers and speakers, free from any buzzes or hums, capable of delivering full range audio to all areas of the theatre audience. Speakers should be positioned and provided with appropriate delays in accordance with the layout and needs of the theatre (i.e. Main L/R/C, front fills, under balconies, mezzanine, as appropriate): Meyer, Electro-Voice, Apogee or equivalent.

It is the responsibility of the PRESENTER to have the house EQ'd to compensate for room deficiencies before sound check begins.

5. SOUND SYSTEM MONITORS

4 medium-size onstage self-powered monitors: Meyer, Electro-Voice, Apogee, QSC or 6equivalent.

6. COMMUNICATION

1 single channel base station

5 single channel belt packs

5 single muff headsets

All of the above should be Clear-com, HME or Telex.

A monitor and paging system to the dressing rooms.

7. CABLE

16-channel snake from FOH console to stage; stage box should terminate in one place.

2 channels of return from console to stage for feeding monitors (monitor daisy-chain may be okay depending on singers needs in a particular venue).

Sufficient ¼" and XLR cable and adaptors for all mics, speakers, monitors, outboard gear, and console as specified.

8. MISCELLANEOUS

2 rolls black gaffers tape

1 roll white gaffers tape

1 roll white board tape

I. WARDROBE

PRESENTER shall provide:

1. Industrial steamer

2. Iron and ironing board

3. Laundry facilities (washer/dryer).

4. 1 Wardrobe crew member to handle routine maintenance, steaming etc.



J. HOSPITALITY

PRESENTER shall provide:

1. Assortment of coffee/juices/water and snack type foods (i.e. bagels, fruit) for the crew throughout load-in and cast/band throughout the performances.
2. A hot meal for 17 (fifteen) cast and staff (i.e. pasta or chicken, salad and dessert – please try to stay away from dairy items such as cheese) and an assortment of non-alcoholic beverages (coffee, tea, soda and /or juice) is requested two hours before each performance.
3. Six liters of bottled water must also be provided before each performance.

PRESENTER will be made aware if there are any vegetarians or unusual dietary concerns in the company.

K. PUBLICITY

All use of *ALL HANDS ON DECK!* logos and images and all printed materials containing mention of the shows other than unaltered materials provided by ARTIST must be approved, in advance, by Jody Madaras.

L. OPENING ACTS

There shall be no opening acts unless approved & agreed to in writing by the ARTIST.

M. GENERAL NOTES

- a. Temperature Control

PRESENTER agrees to have the theatre heated or cooled to a temperature of 65-70 degrees at all times the company is scheduled to be at the venue.

- b. Standard Company Size:

Actors: 4 (two men, two women); Musicians: 9; Road Crew: 2; Support Staff: 2.(17 total)

- c. Running Times: Act I – 40 minutes; Intermission - 15 minutes; Act II - 45 minutes

N. PARKING

- a. Please list designated parking area for up to 10 musicians cars, and the AHOD Jeep and Trailer:

These seven pages of the *ALL HANDS ON DECK! Show* technical rider are accepted and agreed to by the PRESENTER as an integral part of the attached contract.

AGREED:

PRESENTER:

TECHNICAL DIRECTOR:

By: _____

By: _____

Date: _____

Date: _____

Direct Phone: _____

Direct Phone: _____

Email: _____

Email: _____