



The Taffetas Preliminary Technical Rider (Updated 12/31/08)

This is the preliminary technical rider for the National Tour of *THE TAFFETAS* (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 the Presenter.) Should any changes or deletions 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 performance.

Important: Capstone Theatricals' goal is to provide quality performances at an affordable cost. Many of our presenters are performing arts presenters with formal theatres and elaborate stage systems but others present shows in non-traditional spaces and have virtually no technical support systems. Most of the venues, however, fall somewhere in between. Our goal is to serve ALL of these presenters and we are prepared to make the most of ANY situation. The bottom line is we are willing to do whatever is necessary to make our production with you a success.

STAGE REQUIREMENTS:

Minimum Stage Width:	24'
Minimum Proscenium Opening:	24'
Minimum Stage Depth	16'
Minimum Stage Height:	14'
Crossover Space:	Preferably behind blacks upstage, or behind stage.
Flying or Dead Hang System:	House electrics, 2 sets of legs and borders, 1 set of blacks upstage.

Minimum Stage Draping:

- 1 full-stage set of blacks upstage
- 2 black borders (to mask electrics)
- 2 pairs of black legs to mask wings.
- No house curtain is used.

OVERVIEW:

The running time of the production is approximately 1 and 1/2 hours (ninety minutes 90) including a fifteen (15) minute intermission.



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The Production carries sound, set, props and musical instruments (with the exception of a piano which is to be provided by the Presenter at no cost to the Producer) and a company of eleven (11) people. (The Company consists of: seven performers; a Company Manager; a Production Manager; a Master Electrician; and a Sound Operator.)

PRESS AND PUBLIC RELATIONS:

The Producer shall provide the Presenter with an ample supply of posters and fliers to promote the show. Additionally, a press kit which includes press releases, photos, camera-ready program copy, and logos shall be provided. These items will be shipped following receipt of a signed contract and completion of a Public Relations Request Form.

INTERVIEWS AND TELEVISION APPEARANCES:

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

ARRIVAL:

The entire company travels in a twelve (12) passenger tour bus and a twenty-four (24) foot truck. The company must have easy access to these vehicles at all times during 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 the point of load-in to the stage area. The loading area must be cleared of all vehicles, snow, ice and any other debris by load-in time. Reserved parking spaces for the 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 bus and trailer. Please make sure they are in place at least one hour prior to load-in. The bus will require a 220 amp single phase hookup within fifty (50) feet of the parking space. We request, whenever possible, that the truck be allowed to remain in or near the loading dock for the duration of the performance. If this is not possible, please make arrangements for parking and security in a nearby location.

LOAD-IN AND LOAD-OUT:

The production takes approximately four to six (4 - 6) hours to load-in, set-up, focus and cue, provided that lighting is pre-hung. The load-out takes approximately two (2) hours. Please note: The



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load-in/out times are approximates and may vary with local house conditions. Generally speaking, load-ins will begin at 11:00 AM for an evening performance and 8:00 AM for a 3:00 PM matinee. Exact load-in times will be scheduled by our Production Stage Manager approximately three (3) weeks prior to the scheduled performance.

LABOR REQUIREMENTS:

This is a NON-YELLOW CARD ATTRACTION. All required labor as stated below will be provided by the Local Presenter or the Presenter's designated staff person, 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 crew or extra load-in or load-out time. 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 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 load-in and load-out. The Producer's Production Stage Manager will be in contact with the Presenter's Production Stage Manager or Technical Director by telephone to schedule specific load-in times and verify the local crew required for the venue.

LABOR REQUIREMENTS FOR THE TAFFETAS: LOAD-IN SHOW LOAD-OUT

CARPENTERS :	2	1	2
ELECTRICIANS:	2	3*	2
SOUND:	1	1	1
PROPS:	0	0	0
WARDROBE:	1	0	1
LOADERS**:	0	0	0
RUNNERS:	0	0	0
TOTALS	6	5	6

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



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** Only if required by local theatre union regulations.

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 load-on, performance, load-out must be physically able to do the job at hand. The local sound and lighting personnel should be qualified in their department and everyone must be prompt for all calls.
2. All running crew must wear black for the performance(s).
3. ANY STAGEHAND ON THE CALL SHOWING ANY SIGNS OF DRINKING ALCOHOL OR SUBSTANCE ABUSE WILL BE DISMISSED ON THE SPOT AND REPLACEMENTS WILL 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 that any local stagehands fail to appear or 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 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 four to six (4-6) 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.

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 the 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 arriving late.

CARPENTRY:

Adequate counterweight 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



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attached to the light 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 theatre where there is no provision to “fly,” a genie or scissors lift must be provided to facilitate dead hang of lights, legs and drops. The front curtain may not be used.

THE SET:

The Taffetas travels with three free-standing portals. Minimum stage width is 24’; minimum stage depth is 20’ feet. (See page one of this technical rider for complete minimum stage requirements.)

ELECTRICS:

ALL LIGHTING MUST BE HUNG, FOCUSED AND GELLED BY THE HOUSE LIGHTING CREW PRIOR TO LOAD-IN AND THE ARRIVAL OF THE PRODUCER’S TECH CREW. The LIGHT PLOT and relevant HOOK-UP SHEETS will be available to download at www.capstonetheatricals.com . Presenter may request that a copy be sent via US Mail and they will be sent at least three (3) weeks prior to the performance. THE TAFFETA Master Electrician will set the final focus and run light cues during the Load-in.

Two (2) Xenon or Super Trouper follow spots (or equivalent high power instrument) are needed for the Production. Please have spare lamps available if needed.

One (1) Genie-type personnel lift or rolling A-frame ladder tall enough to allow electricians to safely focus instruments is required.

The Production will utilize the house lighting system when possible.

In non-traditional spaces with no basic lighting or sound equipment, the production will install its own portable lighting pack providing **BASIC** illumination. This requires only standard household current. (4 SEPARATE circuits: 20 amp/110-120 volts.) This does not necessarily mean four different outlets, unless each outlet is on its own circuit. **These 4 circuits should be totally dedicated to production use ONLY.** We will need access to your breaker box to make sure that each outlet is, indeed, on a separate circuit.

SOUND:

The production tours with a complete system that can be effective in **halls up to 750 seats in size.** However, if there is an existing sound system in your theatre, the production will probably opt to use it. Our experience has been that a system that is calibrated to the hall will give a better overall sound. This is particularly true in houses larger than 750 seats.

The sound department operates from the rear of the house and the Production Sound Engineer will



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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.

The sound needs for **The Taffetas**:

- **Minimum** 16 channel mixer
 - 1 auxiliary or foldback send
 - 1 main send
 - If light booth and sound area are in different locations, intercom between the two.
 - 6 inputs at or near the stage
 - 4 monitors and outputs (2 upstage at band area and 2 downstage)
 - Main amps and house speakers
 - Intercom between lightboard and follow spots.
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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 thirty (30) minutes prior to curtain. The house will open ONE HALF HOUR prior to performance unless permission is given by Production Company Manager to do otherwise. (Note: at ½ hour or when the house opens, a "pre-show tape", as provided by the Company Sound Engineer, will play.)

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

ONSTAGE BAND:

_____ Presenter's Initials

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The band is positioned onstage and accordingly *The Taffetas* does not use the orchestra pit.

Presenter must provide the following:

One (1) piano - a black baby grand piano is preferred. The piano must be tuned to A-440. The piano must be on the stage and only limited movement of the piano should be allowed after tuning is completed.

Two (2) 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 onstage power source for Band (in addition to music stand lights) for one (1) amplifier.

Please note: For venues without availability to a piano, the production can travel with an electronic keyboard (provided the Producer has sufficient prior notice), but a piano is preferable.

WARDROBE/DRESSING ROOMS/PRODUCTION OFFICE:

The Presenter must provide the following:

1. Two (2) dressing rooms that should be large enough to accommodate four (4) 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 crew member 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.



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4. Two (2) six-foot long banquet-style tables. 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.

HOSPITALITY:

The presenter shall supply fruit juice, coffee (regular and decaffeinated), hot tea, bottled water, soft drinks, fruit and muffins or similar items at the time of load-in for our crew of four (4) people.

The presenter shall supply fruit juice, coffee (regular and decaffeinated), hot tea, bottled water, soft drinks and a dinner (Chinese food, pasta/salads, chicken or local specialties) for the entire company of eleven (11) people approximately two (2) 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 of eleven (11) 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.

Please also note: If the venue is presenting the production on subsequent dates, the meal requirements only apply to the date of the load-in.

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 ½ X 8 ½), and must be reprinted in its entirety with no changes unless approved in advance by the Producer.

MISCELLANEOUS:

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.



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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. Changes must be approved in advance by 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.

The entire staff, cast and crew of *The Taffetas* 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 ten (10) 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.

_____ Presenter's Initials

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AGREED TO AND ACCEPTED:

FOR PRESENTER:

PRESENTER (SIGN NAME HERE)

DATE

PRINT NAME

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

PRODUCER

DATE

Presenter's Initials