



***** PRELIMINARY TECHNICAL RIDER dated September 8, 2016*****
Please note that this is a general technical rider. Million Dollar Quartet can be adapted to almost any venue regardless of size. The equipment specified in this rider is meant to serve as a guide to meet the basic minimum requirements of this production. We are aware that some of this equipment will not be available in your area. Please contact the general manager with details of any substitutions that must be made that differ from this rider.

SUBJECT TO CHANGE

ADDENDUM ATTACHED AND MADE PART OF THE CONTRACT BETWEEN PRODUCER, BOOKING AGENT, AND THE LOCAL PRESENTER.

MINIMUM STAGE REQUIREMENTS

Proscenium Width	30'-00"
Proscenium Height	20'-00"
Plaster Line to Back Wall	32'-00"
Center Line to Stage Left Wall	30'-00"
Center Line to Stage Right Wall	30'-00"

PRODUCTION DESCRIPTION: MILLION DOLLAR QUARTET is a touring musical production based inspired by the famed recording session that brought together rock 'n' roll icons Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins for the first and only time. The performance is estimated to last approximately 90 minutes without an intermission.

MILLION DOLLAR QUARTET takes an estimated four (4) to five (5) hours to load-in, depending on local conditions. The load-out takes an estimated three (3) to four (4) hours after the final curtain, depending on local conditions. The Production Technical Director will finalize days, hours, call times and schedule for the load-in and load-out, in advance of the engagement.

We will start the performance no later than two minutes after the scheduled curtain time unless prior arrangements have been made with the company stage manager in person. The performance is ninety (90) minutes with no intermission (an optional twenty (20) minute intermission must be agreed to in writing by both parties). The company stage manager will set a time for late seating with the house manager.

ESTIMATED LOCAL CREW REQUIREMENTS



The company travels with a five (5) member technical staff. Their primary function is to oversee the local crew and insure an efficient load-in, run and load-out. Prior arrangements must be made between the presenter and the Company Technical Director before making any cutbacks in labor or schedules.

	LOAD-IN	SHOW CALL	SHOW CALL TIME	LOAD OUT
Carpenters **	3	1	½ Hour	3
Electricians	3 (Enough to focus house instruments)	2 (2 Follow Spot)	1 Hour	3
Audio	3	1	1 Hour	3
Props	1	1	1 Hour	1
Wardrobe	2	4	1 Hour	2
Loaders*	3	0		3
Totals	15	9		15

* If required by local labor and/or physical conditions / Loaders can double as Load-In crew.

GENERAL REQUIREMENTS:

- 1. THIS PRODUCTION IS NOT A YELLOW CARD ATTRACTION.** All information and call times will be set by the Production Technical Director, who will contact the House Technical Supervisor by telephone and/or e-mail in advance of the production’s arrival. **PLEASE NOTE:** the foregoing are the estimated minimum requirements to be furnished by the Local Presenter. If any local labor in addition to the above totals is due to local labor agreements, it will be the sole responsibility of the Local Presenter. This determination will be made by the Production Technical Director in conjunction with the Local Presenter in advance of the production’s arrival.
- 2.** To assure proper, efficient and safe functioning of the production, the production’s managers, and supervisors and/or head members of its crew will be present for all calls



(including load-in, show calls and load-out) and will provide technical directions and instructions directly to local personnel. The local presenter or their representative must be available to the Production Technical Director from one hour prior to the load-in to the end of the first performance. This person must be able to make decisions on behalf of the Local Presenter/Venue.

3. Because of short load-in calls; all requirements of this addendum must be fulfilled prior to the show's arrival in order to protect the schedule. In the event that the Local Presenter's facility does not conform to the productions minimum technical requirements as stated herein please contact the Production General Manager immediately. On days with load-in and an early performance, an early morning crew call will be necessary.
4. Please contact production GM and e-mail a copy of the current hanging plot (line plot) and Technical Package (including ground plan, section, dressing room layouts etc.) as soon as possible. Please include any obstructions (i.e. air ducts, bridges, orchestra shells, movie screens etc.) Please include any load restrictions and advise of any special load in considerations including any architectural obstructions in the wings.
5. MILLION DOLLAR QUARTET is mostly self-contained, with the exception of the items required by this technical addendum. Additionally we will need to tie in to existing house lighting and sound equipment. The production will need use of the venue's front of house lighting fixtures. The production will bear no cost for the use of house equipment. If the production is not using house equipment, as per advance conversations with the Production Technical Director, the equipment must be cleared prior to load-in
6. Before the start of the first call, all areas of the stage, fly system, backstage, loading docks, dressing rooms, and production office must be completely clear and broom clean, and in readiness for the sole use of the production. These areas must remain reserved for the exclusive use of the production for the duration of the load-in, performance and load-out.
 - ANY STAGEHAND OR LOCAL PERSONNEL SHOWING UP FOR WORK OR SHOW CALLS THAT IS SHOWING SIGNS OF BEING UNDER THE INFLUENCE OF DRUGS OR ALCOHOL WILL BE DISMISSED IMMEDIATELY AND PROMPTLY REPLACED BY THE LOCAL PRESENTER AT THE PRESENTER'S SOLE EXPENSE.
 - It is the sole responsibility of the Presenter to bear the full cost of all local labor, including overtime, if applicable.
 - Million Dollar Quartet is not a technically complicated production but it does require experienced and properly outfitted stagehands.
 - All labor should be equipped with an adjustable crescent wrench, multi tool, and flashlight for load-in, load-out and show calls. ALL STAGEHANDS EMPLOYED ARE EXPECTED TO BRING BASIC TOOLS (i.e. hammer, Phillips and slotted screwdrivers, adjustable wrench, pliers and tape measure).
 - It is expected that when a stagehand begins working in one department, that the stagehand will continue in said department for the duration of the load-in. It is also



expected that the stagehand that will be on the running crew, will work the load-in and the load-out in the same departments that they are working on the run of the show. Further it is expected that when a stagehand accepts a position on the running crew, that stagehand will remain on that position for the duration of the engagement.

- Stagehands will be required to wear full performance black clothing including shoes and socks during the performance.
- All members of the running crew may be required to run cues.
- The Production Technical Director will determine all work calls.
- This production uses haze, with hazer provided by producer and show at load-in.
- This production does not utilize fog or open flame.
- This production is called from the stage; the presenter will need to provide tall small table, podium, or the like, one tall stool, with a back if possible, for Stage Management.

7. There will be two (2) control consoles positioned front of house (lighting and sound). The position must be cleared ten (10) foot wide by four (4) foot deep on a level surface. This position cannot be in a closed room or a room with a window. This position must be no more than one hundred and fifty (150) feet from the stage, unless negotiated prior to arrival with the audio engineer or technical director. In the event that seats need to be removed for this position, the removal must occur prior to the load-in. One (1) 8' table and two (2) chairs will need to be supplied for this area. One (1) 20 amp electrical circuit is required, and if possible, power for the audio console should come from the same supply as the house audio power. Production travels with its own audio snake that needs to be run to this area. Please provide a connection at this area for the production lighting console to interface with the dimmers via DMX.

7.1 ELECTRICS

- The company carries no lighting equipment. The company will use the house front of house (box boom, cove and/or balcony rail) lighting positions and equipment. A pre-hang must be completed prior to the company load-in. If the theatre does not have sufficient lighting equipment, the presenter is required to rent and install the equipment to meet the requirements of the company light plot.
- All lighting instruments, cable and lighting control equipment in the house must be available for use by the company, at no additional charge to the show. All equipment must be approved by the company master electrician or technical director.
- Our lighting design requires two followspots. The house is required to provide the two followspots. If followspots are not in house then they must be rented by Presenter. The followspots should be super troupers, xenon super troupers or colortran 2000 models. The company does not supply carbons in the event of carbon arc units. The followspots must be color-corrected to 3400 Kelvin. Both units must be approved by the company master electrician or technical director.
- The company will use the house front of house (box boom, cove and/or balcony rail) lighting positions, instruments, cable, control and dimming systems. A pre-hang must be completed prior to the company load-in. If the theatre has no lighting equipment, it will be the presenter's responsibility to rent and install the equipment to meet the requirements of the company light plot. Details will follow. Please include your lighting inventory when



returning this technical rider.

- MILLION DOLLAR QUARTET will travel with its own lighting board to tie into the house electrics system. If your system cannot be controlled by DMX, please contact the technical director as soon as possible. The Presenter is responsible for providing all necessary converters and cables.
- All lighting instruments, cable and lighting control equipment in the house must be available for use by the company, at no cost to the show. All equipment must be approved by the company master electrician or technical director.

7.2 AUDIO

MILLION DOLLAR QUARTET will augment its sound system with the local sound reinforcement systems. We will need to tie our digital sound desk into venue drive amps and speaker systems. MILLION DOLLAR QUARTET requires a sound reinforcement system adequate to reproduce a live musical performance in each venue. A Left, Center, Right configuration is preferred. A Left, Right configuration is acceptable. Please contact the production's Technical Director if venue cannot comply with this line item.

- The production does not travel with its own Clear-Com system, video system, or dressing room system. This needs to be provided by Presenter.
- At a minimum, communication needs to be provided from the FOH consoles to the backstage stage manager, onstage pianist, both followspots, and house light operator's position. If possible, the FOH lighting director should be able to speak to the stage manager on a separate channel from the followspots and house light operator.
- For venues that do not have an in house sound reinforcement system, presenter must contact the production technical director as soon as possible to determine if extra equipment will be needed. In such a circumstance, the extra equipment will be at the expense of the presenter.
- A sixty (60) minute full company sound check will be held prior to the first performance in each city. The auditorium must be clear at this time to insure absolute silence.
- The house will not be opened to the public until (30) minutes prior to the advertised curtain, or as directed by the Production Stage Manager.

7.3 CARPENTRY

- Prior to the arrival of the production, the fly system and stage area must be cleared of all scenery, lights, masking, orchestra shell, movie screens, and all other house equipment that may obstruct the production's stage requirements. The production requires at least 32'-00" of the depth from the smoke pocket to the back wall.

7.4 DRAPERY TO BE PROVIDED BY THE HOUSE:

The local presenter shall provide:

- Three (3) full sets of black legs, and borders
- A white cyc to use as a backdrop.
- If a white cyc is not available, a black curtain may be substituted.
- The remaining soft goods are carried by the production.
- All goods will preferably be sewn flat, no fullness.

7.5 HANGING REQUIREMENTS:



- To facilitate the load-in, a soft goods pre-hang must be completed prior to the company load-in. The company technical director will confer with the house to determine the positioning approximately two weeks prior to the load-in date.

7.6 PLATFORM REQUIREMENTS

- Three (3) concert-style platform risers, or approved Producer equivalent, are required for the production. Each riser must have a 4x8 foot surface and be twenty-four (24) inches tall, and should be legged-up prior to the show's arrival.

7.7 ORCHESTRA AND MUSICIAN REQUIREMENTS/REHEARSALS:

- MILLION DOLLAR QUARTET will not use a house orchestra pit. Any pit seating or infill seating should be in place prior to the show's arrival.

8. Load In/Load Out

- The load-in is estimated to take four to five (4-5) hours, depending on local conditions. The Load-out is estimated to take three to four (3-4) hours depending on local conditions. Presenter will be informed in advance of the engagement, with regards to the exact schedule and times of load-in and load-out.
- In some cases a spotting call may be required prior to the load-in. In any event, the Production Technical Director will advance all information and notify Presenter in the event that a spotting call is required.
- If access to the stage is by means of an elevator then it must be able to accommodate road cases for wardrobe, sound, and our prop piano. Please supply production TD with dimensions of elevator and any load restrictions as well as all loading door and loading dock dimensions.
- In the event that our trucks can not back up to the loading door or stage door it may be necessary to add additional loaders and possibly a forklift at presenters sole cost. The Production Technical Director will make this determination in conjunction with the Presenter.
- The production will be hanging two portals, a scrim, and a video projector for projection on scenic surface provided by show. If the venue is a hemp house, the Local Presenter must provide a mechanical means of raising pipes (mules, winch, etc.). Additional riggers/carpenters may be added to the load-in, load-out and show calls if deemed necessary by the Production Technical Director, and as required by the venue at the sole cost of the Presenter.

9. Trucks/Trailers/Buses

- The company anticipates travelling with one (1) 14-foot box trailer of scenery electrics, sound equipment, costumes, and props, though the possibility exists that this will change. The house and loading areas must be free and clear of any equipment, other than that listed in this document.
- The trailer unloads to street level. If access is only via dock, presenter must provide a forklift and operator or ramp and pushers to move road cases to the stage level.
- The presenter agrees to obtain, at no cost to company, all permits and/or authorizations necessary to allow the bus and trailer access to the loading doors 6 hours prior to and for the duration of the load-in, performance and load-out.
- The company will arrive in one full-sized tour bus with a-14 foot trailer. The bus will have a running generator at all times, unless shore power can be provided.



- **GENIE LIFT:** The Local Presenter must provide, at no cost by venue to Producer, an electronically powered genie lift with a minimum height of 24 feet. The Genie lift must be on stage and fully functional at the start of the load-in.

10. Dressing Rooms/Offices:

- Dressing Room Space is required for a cast of six (6) performers and two (2) musicians. Dressing room allotment will be determined by the Production Stage Manager and includes a minimum of two (2) ensemble dressing rooms, one (1) Production/Company Management office.
- All dressing rooms must have lighted mirrors and chairs.
- All rooms designated for use by the production must be thoroughly cleaned prior to our arrival and daily for each performance day. All areas must be properly lighted and when warranted by local weather conditions, heating and/or air conditioning must be supplied to maintain a comfortable working environment.
- If racks are not available in the dressing rooms, the Local Presenter must provide adequate rolling racks for each room.
- Production Management must have access to their office space during the day. Arrangements must be made for access.

11. Hi Speed Wi-Fi and Internet Connection

Presenter to provide two Internet connections as well as Hi Speed WiFi access for Company Manager, Crew and Actors, at no cost to show.

12. Temperature

- The stage and dressing rooms should be maintained at a temperature between 68 and 73 degrees at all times while the company is in the venue.

13. Catering/Hospitality

- Coffee break catering (coffee, bagels, donuts, cereal, fresh fruit, juice and water) should be provided on the morning of load in for all crew. The break will occur between approximately 2 hours into the load in and catering must be provided and available for the entire load in call (time subject to change).
- On days when there is more than one (1) performance, with only four (4) hours between performance times, the presenter must provide a hot meal to the cast and crew (local and touring company) immediately following the first performance.
- Ample pure, cool drinking water should be provided backstage whenever an actor is required to be onstage. In the event that such water does not exist in the facility, it must be provided by an outside service at the facility's sole expense.
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14. Properties Requirements

14.1 Two (2) Tables (3' x 8') will be required for props located in the wings, SR and SL or as directed by the Production Stage Manager.

14.2 Push Brooms, dust mops, clean mops, mop buckets, trash cans and industrial sized vacuum must be available.



15. WARDROBE/HAIR REQUIREMENTS:

Wardrobe Rehearsal:

- 15.1** Prior to the opening night of the first engagement of a city, the entire wardrobe crew may be called in for a quick-change rehearsal.
- 15.2** Wardrobe needs to be located in a large room and requires one SR and one SL quick-change area. These areas are approximately 8 feet by 12 feet.
- 15.3** One (1) full sized washer and one (1) full sized dryer must be provided on the premises for the productions exclusive use. Washers must have individual cycle capabilities and wash levels. Dryers must be 220 volts, Coin operated machines will be at the expense of the Presenter.
- 15.4** The wardrobe room will require (4) 15 amp 115v circuits. The wardrobe room will also require one (1) 6 foot table, two (2) chairs, one (1) iron, one (1) ironing board and three (3) rolling racks.

16. MERCHANDISE:

Show will sell merchandise for the engagement and will require a 6 foot long table w/skirt, access to local power supply and Hi Speed or Internet Access for transactions.



17. SUMMARY:

MATERIALS TO BE SUPPLIED TO THE PRODUCTION COMPANY MANAGER'S OFFICE IN ADVANCE:

1. House Seating Plan
2. Name, Address and Phone Number or the local fire Authority.
3. Names & Phone Numbers including mobile numbers of Tech Director, Master Carpenter, Master Electrician, Sound Master, Theater Manager, Concessions/Souvenir Manager and Presenter Contact.
4. List of local orientation materials including doctors, nearby hotels and restaurants.
5. List of local doctors and emergency rooms to include General Practitioner, ENT, Chiropractor, etc.
6. Dressing room and wardrobe room plans indicating dimensions.
7. Union Contracts with prevailing rates (if any).

ITEMS TO FOLLOW:

1. Lineset Plot
2. Stage Plot
3. Primary FOH LX Plot
4. Auxiliary LX Plot

ITEMS FOR ADVANCE DISCUSSION WITH THE COMPANY MANAGER

1. Hi Speed WiFi Access and Two (2) Internet Connections
2. Late seating policy
3. Program Inserts
4. Banking and ATM information/specifics.

ITEMS FOR DISCUSSION WITH THE PRODUCTION TECHNICAL DIRECTOR

1. Specific call times and personnel needed.
2. Fork Lift.
3. Wardrobe Rehearsal.
4. Electrics Requirements.
5. Front of House lighting requirements.
6. Local Labor conditions.
7. Permit information.



PLEASE NOTE:

Any questions related to the contents of this addendum or to the labor requirements for this attraction should be referred to:

Todd Gershwin, Producer
Team Gershwin, LLC
gershwnmail@gmail.com
917-628-1840

This Technical Rider of *Million Dollar Quartet* is accepted and agreed to by the Presenter as an integral part of the attached contract, subject to change by *Million Dollar Quartet*. Any modifications must be made in writing and signed by both parties.

AGREED AND ACCEPTED:

Local Presenter

Producer

BY _____

BY _____

DATE: _____

DATE: _____