

Technical Rider V3.0



as of February 1st, 2018

(supersedes all previous versions)

United States Tour (Spring 2018)

PLEASE DISTRIBUTE THIS DOCUMENT TO ALL APPROPRIATE SUPERVISORY STAFF: PRESENTER/EXECUTIVE DIRECTOR, TECHNICAL DIRECTOR, THEATER OPERATIONS MANAGER, HOUSE CARPENTER, HOUSE ELECTRICIAN, HOUSE PROPS, HOUSE SOUND, WARDROBE SUPERVISOR, BOX OFFICE TREASURER.

PLEASE READ THIS DOCUMENT CAREFULLY.

Requirements outlined herein shall be at venue's sole expense unless otherwise noted herein. With apportionment of expenses at settlement as per the attached agreement.

For your reference, the following information gives a detailed description of certain required terms and conditions contained in the **ROCKIN' ROAD TO DUBLIN** Booking Agreement. If you have any questions, please consult the actual Agreement or call Hillary Blanken, Production Manager, or Chris Batstone, Production Manager at (212) 977-1840. Chris Batstone, may also be reached via cell phone, at (562) 331-9597.

PRODUCTION DESCRIPTION

ROCKIN' ROAD TO DUBLIN is a touring production. The show runs approximately 1 hour and 43 minutes including one (1) intermission. The Production has an on-stage band and does not utilize the orchestra pit, which will be seated for performances, whenever possible. There are sixteen (16) members of the cast and a touring staff of twenty (20) which includes merchandise, management, crew, and traveling musicians. The Production travels in one (1) 53'-0" tractor-trailer, three (3) 45'-0" buses, including one (1) 16'-0" bus trailer. We will need parking and electrical power (where available) for the above-mentioned vehicles for the entire duration of our stay. Ideally, performances begin promptly at the advertised curtain time.

The touring crew consists of:

- (2) Carpentry/Props
- (2) Electrics
- (1) Video
- (2) Sound
- (1) Wardrobe
- (2) Stage Managers
- (2) Company Managers/Merch

All crew members work together to load-in and load-out the show.

MINIMUM REQUIRED STAGE DIMENSIONS

IF THE PERFORMING SPACE DOES NOT MEET ANY ONE OF THESE DIMENSIONS PLEASE NOTIFY THE PRODUCTION MANAGER AND THE BOOKING AGENT IMMEDIATELY.

Depth	38'-0"	Front of Stage Apron to Back Wall.
Width	70'-0"	35'-0" Right and Left of Center line to stage house walls clear.
Height	40'-0"	Out trim of system pipes, CLEAR OF ALL OBSTRUCTIONS.
Proscenium Width	44'-0"	Minimum based on sound tower position within proscenium.
Proscenium Height	24'-0"	
Batten Weight Capacity	750 lbs.	House must be able to provide marrying chains.
Batten Length	60'-0"	
Minimum Available Battens	12	Available, not incl. orchestra shells, projection screens etc.
Available Counterweight	3,000 lbs.	On loading gallery.
Loading Door Height	8'-0"	
Loading Door Width	6'-0"	
Orchestra Pit	n/a	No pit necessary for musicians.

IF THE PERFORMING SPACE DOES NOT MEET ANY ONE OF THESE DIMENSIONS PLEASE NOTIFY THE PRODUCTION MANAGER AND THE BOOKING AGENT IMMEDIATELY.

MINIMUM ELECTRICAL POWER REQUIREMENTS

- (1) 200 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Lighting.
- (1) 100 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Sound (isolated).
- (1) 100 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Video.
- (1) 50 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Chain Motors.

- Water pipe ground. Water pipe must be a filled pipe; a dry stand pipe is unacceptable.
- Power feed must be terminated within 50'-0" of center/center of the stage.
- Power must maintain a minimum of 208 volts and be configured in a Wye phase.

IF THE PERFORMING SPACE DOES NOT MEET ANY ONE OF THESE REQUIREMENTS PLEASE NOTIFY THE PRODUCTION MANAGER AND THE BOOKING AGENT IMMEDIATELY.

MINIMUM SOFT GOOD REQUIREMENTS

The Production will use the venue's soft goods. The venue must be equipped with at least four (4) sets of black legs, and four (4) black borders which run the width of the linesets. The Production also requires the use of one (1) white Cyc. This should be hung on the last Upstage lineset for use as a "bounce". These soft goods should be clean, and free from tears. If your venue does not own the required goods, please notify the Production Manager immediately so that arrangements can be made. **For soft goods provided by the local venue, the venue will be responsible for preparing and presenting flame proofing certificates and samples for testing to the fire department (if necessary).**

LOCAL LABOR REQUIREMENTS

ROCKIN’ ROAD TO DUBLIN is a Non-Union production. The Production travels with a Non-Union crew. Following are estimated local labor requirements. These estimates are based on optimum loading and stage/backstage conditions. Actual load-in and load-out times as well as final numbers of personnel may increase depending on local circumstances. A final determination of personnel and call times will be made by the Production's Production Manager or Head Carpenter. The following labor does not include calls to strip and restore the theatre.

For Non-Union Venues:

In Non-Union venues, we require **fifteen (15) stagehands** that are non-departmental. (e.g.: able to hang chain motors as well as unload trucks.

For Union Venues:

	Load-In 4 Hours* 1 Truck	Performances show call	Load-Out 4 hours* 1 truck	
Carpenters	4	0	4	Carpenters
Riggers	3 (2 up/1 down)	0	3 (2 up/1 down)	Riggers
Electrics (1 Video)	5	1	5	Electrics (1 Video)
Sound	2	0	2	Sound
Props	2	0	2	Props
Wardrobe(female)	1	1	1	Wardrobe(female)
Hair & Make-up	0	0	0	Hair & Make-up
Loaders	4	0	4	Loaders

Crew numbers represent the actual number of people needed to load-in, load-out, and run the show. If local conditions dictate additional stagehands please notify the Production Manager, Head Carpenter, and Booking Agent.

***These are based on hours available for load-in/load-out and may not necessarily be straight time hours**
***Actual hours are dependent on local circumstances and individual venue conditions. Street loading/unloading or single dock truck scenarios will require additional load-out time, as will venues that do not meet all the requirements outlined in this Technical Rider.**

1. There will be an 'advance/layout' with minimal crew that will commence thirty (30) minutes prior to the first load-in call. The purpose of this call is to layout chain motor points, pick line-sets, layout cable pick positions, and to mark the house floor. The House Carpenter, and the House Electrician will be required for this call.
There will NOT be a break between the advance/layout call and the start of the load-in.
2. This production is designed to travel without the need of a forklift. However, if the venue has any unusual demands, a forklift (and operator) may be required, if determined necessary by the Production's Production Manager or Head Carpenter. If the venue has a stacking motor, the production may use it.
3. All crew numbers include department heads. All heads will be expected to work during the advance/layout call, load-in, load-out and performances. If heads are unable to work during any of these calls, additional personnel may be required.

4. **If the trucking schedule or local conditions do not allow for a 4-hour load-in call on the day of the performance, then an alternative schedule may be provided in order to load-in on the day of the first performance. This load-in scenario may require additional crew, and additional overtime hours. If required, this alternative must be discussed and approved by the Production Manager and General Manager in advance. Please contact our offices immediately if you believe this pertains to your engagement.**
5. **All calls must be confirmed with the Touring Head Carpenter prior to the load-in.**
6. For Show Crew, the show call is 1½ hours prior to performance.
7. In order to maintain a top-quality performance, there will be a sound check prior to the performance. Stage Management will confirm the scheduled time with house management. The auditorium and stage and house must be kept silent. This includes ushers in the house and stage crew.
8. **Wardrobe calls** (including load-in and load-out) will be set by the Wardrobe Supervisor when they are 'Advancing' the show. Wardrobe load-in and load-out hours will be different than the other departments. Wardrobe crew consists of one (1) dresser. The dresser will be called at Hour before 1/2 Hour. One (1) stitcher may be called for four (4) hours during the load-in. Day work is at the discretion of the traveling Wardrobe Supervisor.

GENERAL REQUIREMENTS

1. Please e-mail a copy of current **local stagehand contracts** (where applicable) to the office of the **General Manager** listing the prevailing local rates **at least two (2) months prior to the engagement**. This document is to include rates (with benefits & payroll taxes), minimum call times, & minimum crew that is required for load-in / show run / and load out.
2. Please e-mail a copy of the current **hanging plot (line plot)** to the office of the **Production Manager at least two (2) months prior to the engagement**. Please include any obstructions (i.e. air ducts, lighting bridges, orchestra shells, movie screens, etc.).
3. Please mail (or email) a complete and detailed **ground plan, section, and lineset schedule** of the stage (in scale) to the office of the **Production Manager and the Touring Head Carpenter at least two (2) months prior to the engagement** (digital / CAD files are preferred). Please note any stage surface irregularities, areas that are structurally weak or not level, and please advise of any special load-in considerations including distance from loading dock to stage. Also, please include a copy of the dressing room layouts.
4. **BEFORE THE START OF THE FIRST CALL, ALL AREAS OF THE STAGE, FLY SYSTEM, BACKSTAGE, LOADING DOCKS, DRESSING ROOMS, ORCHESTRA PIT, STORAGE AREAS, AND PRODUCTION OFFICES MUST BE COMPLETELY CLEAR AND BROOM CLEAN, AND IN READINESS FOR THE SOLE USE OF THIS PRODUCTION. THESE AREAS MUST REMAIN RESERVED FOR THE EXCLUSIVE USE OF THIS PRODUCTION FOR THE DURATION OF THE LOAD-IN, PERFORMANCE, AND LOAD-OUT.**

5. To assure the proper, efficient and safe functioning of the production, the attraction's manager, supervisors, and members of its crew will be present for all calls (including load-in, hanging, show calls, and load-out) and will provide technical direction and technical instructions directly to local personnel. **A representative for the venue must be available to the Touring Head Carpenter 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 venue.**
6. All personnel called for the load-in, load-out, and performances of the production **must be qualified in their department** and prompt for the starting times of all calls. **ALL STAGEHANDS EMPLOYED ARE EXPECTED TO BRING BASIC TOOLS** (i.e. hammer, Phillips and slotted screwdrivers, crescent wrench, pliers and tape measure).
7. No smoking or 'vaping' will be permitted in the theater during the production's visit.
8. **ANY STAGEHAND OR WARDROBE PERSONNEL ARRIVING FOR WORK SHOWING SIGNS OF ALCOHOL OR SUBSTANCE ABUSE WILL BE DISMISSED IMMEDIATELY AND PROMPTLY REPLACED.**
9. **For Union Venues Only:** It is expected that when a stagehand begins working in one department that the stagehand will continue in that department for the duration of the load-in. It is also expected that the stagehands 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 Production. Further, it is expected that when a stagehand accepts a job on the running crew that said stagehand will remain on that job for the duration of the engagement. In the event a stagehand must vacate a position, then a replacement must be provided upon notice.
10. **All members of the local running crew are required to run cues.** If, due to local conditions, department heads are restricted from running cues then additional labor may be added at the discretion of the Touring Head Carpenter.
11. All other deck stagehands are required to wear black clothing during performances.
12. PLEASE NOTIFY THE BOOKING MANAGER IMMEDIATELY IF THERE ARE OTHER PRODUCTIONS BOOKED IN THE VENUE EITHER IMMEDIATELY PRIOR TO OR FOLLOWING THIS ENGAGEMENT THAT MAY CAUSE TURNAROUND PENALTIES FOR LOCAL STAGEHANDS. The Production is not responsible for any penalties as a result of stagehands not receiving ample turnaround time prior to this Production's advance call or load-in or after the load-out.
13. The Production travels with sound towers that are positioned on either side of the proscenium. These towers may affect sight lines in some venues. The Production will make every effort to coordinate this information with the venue ahead of time during the 'advance' of the show.
14. The Production requires a minimum of one (1) personnel genie lift for use during the load-in. Ideally this unit would be a 30' platform height lift. The genie lift must be onsite and fully operational prior to the beginning of the load-in.
15. Freight elevators used to move Production equipment from loading dock to stage level must have a **5,000 lb. minimum capacity** and a door and car size no less than **8'-0" high, 8'-0" wide and 12'-0" long.**

16. The Production travels in one (1) (53') tractor-trailer, and one (1) (17') trailer, hitched behind a tour bus. For the load-in and load-out, please arrange to have **all available parking spaces in the immediate area of the loading dock clear and available for trailer parking and unloading;** free of snow, ice, or debris prior to the Production's arrival. On the load-out, empty storage crates may be unloaded during the performance. If necessary, streets will need to be closed at this time. It is extremely important that cars parked on the streets and lots surrounding the theater not obstruct the movement of the truck.

In the event that a 53'-0" trailer with an over-the-road tractor (tandem-axle with sleeper) cannot maneuver into the theater's loading dock, please notify the Production Manager or the Head Carpenter immediately so arrangements can be made for a smaller, single-axle tractor.

Please note that the 53'-0" trailer will need to be left at the loading dock or next to the stage door for the duration of the run. The Venue is responsible for arranging the appropriate permits.

17. The Production travels with the following equipment. Please inform the Production Manager if there is a problem using any of this equipment the theater:
 - Haze
 - Strobe Lights
18. Fireproofing certificates are carried by the Touring Head Carpenter and are available upon request. If a Fire Marshall is required to be on the call, all costs associated will be paid by the venue and settled per contract.
19. Please discuss with the Touring Head Electrician if house fire alarm systems use optical smoke detectors. Any sensors should be turned off within the first four (4) hours of load-in and remain disabled for all performances.
20. **UNDER NO CIRCUMSTANCES ARE PICTURES OR RECORDINGS ALLOWED TO BE TAKEN OF THE PRODUCTION. THIS INCLUDES VIDEO AND/OR AUDIO TAPING AND PHOTOGRAPHY OF ANY KIND.**
21. Any and all requests for audio or videos feeds from the Production must be approved in advance by the Stage Manager and Company Manager. Every effort must be made by the Presenter to prevent any unauthorized recording of this Production.
22. Any pre-recorded or live announcements not provided by the Production, must be approved in advance by the Stage Manager.
23. Cell phones must be turned to the "Off" position (not vibrate) during performances, rehearsals and sound check.

CARPENTRY & PROPERTY REQUIREMENTS

1. BEFORE THE START OF THE FIRST CALL, THE FLY SYSTEM AND STAGE AREA MUST BE CLEARED OF ALL SCENERY, LIGHTS, ORCHESTRA SHELL CEILINGS (WITH THE EXCEPTION OF THE HOUSE SOFTGOODS REQUIRED BY THE SHOW). Discuss with Touring Head Carpenter prior to load-in.
2. The stage loading door must have an opening of eight (8) feet in height and six (6) feet in width. If a freight elevator is used, the minimum car dimensions must be 8'-0" high, 6'-0" wide, 12'-0" long.
3. The stage must have a minimum depth of 32'-0" feet (smoke pocket to back wall) with a minimum of twelve (12) pipe battens on six (6) inch centers available. Pipes spaced wider apart may require a greater stage depth.
4. The Production will use the venue's soft goods. The venue must be equipped with at least four (4) sets of black legs, and four (4) black borders. The Production also requires the use of one (1) White Cyc, which should be hung on a line-set upstage (designated by the head carpenter) for use as a "bounce". These soft goods should be clean, and free from tears.
5. The production may also request the use of additional backstage masking. Please confirm with the Touring Head Carpenter what is available in the venue's inventory for use, prior to load-in.
6. The Production will supply a 'marley' deck. The stage floor must be level and smooth, ready to accept the Production's 'marley' show deck.
7. The Production may also lag bolt into the stage floor to secure equipment. If this is a problem, please notify the Production Manager or Touring Head Carpenter.
8. There must be at least 3,000 lbs of counterweight available on the loading gallery before the arrival of the Production. (6,000 lbs. for double-purchase systems)
9. If the flying system is a hemp system, a minimum of one and a half (1.5) tons of clean, dry, sterile sand must be available with commensurate bags. Block and falls are required unless bull lines and mules are functional on the rail. Twelve (12) pieces of 1 -1/2" ID steel pipe 'battens' @ 60' long must be available prior to our arrival.
10. The Production has an on-stage band and does not utilize the orchestra pit for performances. Any pit seating is to be confirmed in advance with the Booking Agent and General Manager.
11. Ten (10) chairs, preferably padded & four (4) 6'-0" folding tables should be provided backstage for the run of the Production.
12. Ample water coolers or potable water must be available for the actors backstage during each performance and rehearsal. Please have five (5) gallons per performance available.
13. Push brooms, oil-free dust mops, a mop bucket and wringer, and vacuum cleaner must be available at the theater.

ELECTRIC REQUIREMENTS

1. The Production requires the following electrical power:

- (1) 200 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Lighting.
- (1) 100 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Sound (isolated).
- (1) 100 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Video.
- (1) 50 AMP 3 phase, 120 volts, 5 wire, 60 hertz disconnect for Chain Motors.

The venue must have spare fuses on site, sized appropriately for any disconnect.

- 2. The Production will use lighting positions including onstage pipes, front-of house balcony rail, box boom and cove positions. The production will utilize the FOH "house hang" lighting units at no cost to the production. **IF YOUR VENUE DOES NOT HAVE FOH LIGHTING UNITS, PLEASE NOTIFY THE TOURING HEAD ELECTRICIAN & THE TOURING HEAD CARPENTER ASAP.**
- 3. Production requires a water pipe ground. Water pipe must be a filled pipe, a dry stand pipe is unacceptable.
- 4. The Production will require the use of a DMX drop at the lighting console position for access to the venue's FOH dimmers.
- 5. Unless explicitly confirmed by the Touring Head Electrician or Touring Head Carpenter, all onstage electrical pipes must be cleared of all lighting instruments, and their raceways and cables prior to the start of load-in.
- 6. The Production requires a backstage power source that remains energized during all hours in order to charge equipment support batteries and power production computers (24 HOUR POWER).
- 7. The power feed must be terminated within 50'-0" of center/center of the stage. If the power feed does not terminate within 50' of the center/center of the stage, it is the responsibility of the local Presenter to provide the necessary feeder cable, etc., to ensure that the power feed terminates at the stage.
- 8. The Production requires two (2) **MATCHING** Followspots in the lighting booth. The units must be in excellent condition with matching color temperatures—optimized with clean lenses. The equivalent can be carbon arc if they are in first class condition: automatic feeds work, glass mirrors that are clean and an ample supply of positive and negative carbons. Any followspot substitutions must be approved by the Head Electrician prior to the arrival of the Production. The venue must have spare lamps onsite and available for both units. One followspot will be operated by a local electrician, the other by a traveling electrician. The local electrician should have prior experience operating followspots.

9. There are two (2) control consoles (lighting and sound) and Stage Management positioned front of house. They will be located in the rear of the main-floor section of the auditorium. The space required for all of the consoles and operators is approximately 8'-0" deep by 16'-0" wide. The consoles should be together (ideally) as they will have cables run between them. The console area must be level; if seats are removed to create the space, a platform must be installed prior to the load-in to compensate for any rake in the house and to cover any remaining seat hardware. This platform must be capable of holding 1,000 lbs. or 150 lbs per square foot, and have a toe rail around the perimeter. Final placement of the consoles will be determined by the Production Manager, Touring Stage Manager, Touring Head Electrician, or Touring Head Sound Engineer. Stanchions or ropes should be posted around the console area to block audience access. An usher should also be posted at the consoles while the house is open to the audience.
10. Cable paths from the front of house equipment to the consoles and to the backstage equipment will be executed as unobtrusively as possible. The location of the pathways will be determined in advance. If cable covers are required at archways, doorways, walkways, vomms, etc, it is the venues responsibility to supply the needed materials.
11. The Production requires a minimum of one (1) personnel genie lift for use during the load-in. Ideally this unit would be a 30' platform height lift. The genie lift must be onsite and fully operational prior to the beginning of the load-in.
12. Please be aware that a strobe light effect is used in this production. Please alert Front of House Operations to prepare and distribute theatre signage for patrons regarding this strobe effect. If there are any concerns regarding this effect, please discuss with Production Stage Management as part of the advance.

SOUND REQUIREMENTS

1. The Production requires the following audio power:
 - (1) 100 AMP 3 phase, 120 volts, 60 hertz disconnect for Sound (isolated).
 - Exclusive (audio only) service with isolated ground. May not be shared with any other powered systems (automation, dimmers, chain motors, air conditioning, etc.).
 - Adequate fusing, spare fuses, disconnect switches and terminals suitable on #2AWG copper wire or a 5-wire J-series Camlock must be provided.

2. The power feed must be terminated within 50'-0" of center/center of the stage. If the power feed does not terminate within 50' of the center/center of the stage, it is the responsibility of the local Presenter to provide the necessary feeder cable, etc., to ensure that the power feed terminates at the stage.

3. There are two (2) control consoles (lighting and sound) and Stage Management positioned front of house. They will be located in the rear of the main-floor section of the auditorium. The space required for all of the consoles and operators is approximately 8'-0" deep by 16'-0" wide. The front of house sound rack measures 4'-0" tall. The consoles should be together (ideally) as they will have cables run between them. The console area must be level; if seats are removed to create the space, a platform must be installed prior to the load-in to compensate for any rake in the house and to cover any remaining seat hardware. This platform must be capable of holding 1,000 lbs. or 150 lbs per square foot, and have a toe rail around the perimeter. Final placement of the consoles will be determined by the Production Manager, Touring Stage Manager, Touring Head Electrician, or Touring Head Sound Engineer. Stanchions or ropes should be posted around the console area to block audience access. An usher should also be posted at the consoles while the house is open to the audience.

4. The production carries two speaker towers consisting of two (2) sub-woofers and nine (9) speakers mounted on top, per side. The speaker towers measure 3' deep x 3'-4" wide x 10'-0" tall that are approximately 1000 lbs each. As each tower is built on the deck, the deck must be able to support that weight. The towers shall be positioned downstage of the proscenium within six feet of the left and right proscenium opening. If space does not exist on the apron, arrangements must be made to accommodate the towers.

5. *Rockin' Road To Dublin* travels with 300 ft. of cabling to the Front of House position. Cable paths from the front of house equipment to the consoles and to the backstage equipment will be executed as unobtrusively as possible. The location of the pathways will be determined in advance. If cable covers are required at archways, doorways, walkways, vomms, etc, it is the venues responsibility to supply the needed materials.

6. When available, the Production may interface with the existing house "under balcony speakers" and time delay systems. This decision will be made by the Head Sound Engineer. Please forward information about the delay system to the Production Manager and Production Sound.

7. The Production will patch into the house dressing room monitors (audio and/or video) and paging system. The system should allow patching via a 600-ohm line level input. If there is no house paging system available, please contact the Production Manager immediately

8. This Production will utilize House Comm. At minimum, we will need four (4) house comm packs.
(2) in Followspot Booth.
(2) Routed to FOH Console Position
9. In order to maintain a top-quality performance, there will be a sound check prior to the performance. Stage Management will confirm the scheduled time with house management. The auditorium and stage and house must be kept silent. This includes ushers in the house and stage crew.
10. Any and all requests for audio or video feeds from the Production must be approved in advance by the Stage Manager and Company Manager. Every effort must be made by the Presenter to prevent any unauthorized recording of this Production.
11. Any pre-recorded or live announcements not provided by the Production, must be approved in advance by the Stage Manager.

VIDEO REQUIREMENTS

1. The Production requires the following Video power:
 - (1) 100 AMP 3 phase, 120 volts, 60 hertz disconnect for Video.
 - Adequate fusing, spare fuses, disconnect switches and terminals suitable on #2AWG copper wire or a 5-wire J-series Camlock must be provided.
2. The power feed must be terminated within 50'-0" of center/center of the stage. If the power feed does not terminate within 50' of the center/center of the stage, it is the responsibility of the local Presenter to provide the necessary feeder cable, etc., to ensure that the power feed terminates at the stage.
3. There is an LED Wall (11'-6"h x 8'-2"w) consisting of thirty-five (35) LED panels that will be erected at Upstage Center, and hung from the grid with chain motors. It weighs approximately eight hundred (800) lbs. The production will provide chain motors for rigging. If the venue cannot accommodate the LED Wall, please notify the Production Manager or the Head Carpenter immediately so arrangements can be made.
4. There will be four (4) remote cameras placed around the stage and possibly in Front Of House positions. One (1) additional camera will be either hand-held, or on a tripod in the House.
5. Cable paths from the front of house equipment to the consoles and to the backstage equipment will be executed as unobtrusively as possible. The location of the pathways will be determined in advance. If cable covers are required at archways, doorways, walkways, vomms, etc, it is the venue's responsibility to supply the needed materials.

WARDROBE REQUIREMENTS

1. *Rockin' Road To Dublin* needs to make use of at least one (1) washer and one (1) dryer with power and hot and cold water. If no washer and dryer are available, the venue must inform the Production Wardrobe Supervisor one (1) month prior to arrival, and plans should be made for providing a runner or local hire to take the laundry off-site. The Wardrobe Supervisor must remain at the theatre for prep. Dryers must vent to the outside. Washers and dryers are not to be shared with or used by others unless approved by the Production Wardrobe Supervisor.
2. The wardrobe room must have sufficient power for two (2) irons and one (1) steamer, and be large enough to accommodate two (2) gondolas, one (1) workboxes, one (1) hamper and four (4) rolling racks.
3. Presenter must provide chairs, tables, adequate hanging space, mirrors and lights in sufficient quantity to be discussed with Production Wardrobe Supervisor in advance.
4. A fully-functioning utility sink will be needed for the cleaning and rinsing of costumes and wigs. This sink must be nearby the wardrobe work area yet separate from any sink used by venue custodial and cleaning staff.

DRESSING ROOM / OFFICE REQUIREMENTS

1. The Production requires the following dressing room and office facilities:

1	Production office	(3) desks or folding tables, (1) DSL Hard Line, NOT wireless
1	Wardrobe room	(2) work tables or folding tables, (1) DSL Line, can be wireless
1	Female dressing room	Accommodates up to 12 total actors/musicians
1	Male dressing room	Accommodates up to 15 total actors/musicians

2. Dressing rooms must be equipped with sinks, toilets, showers, bathrooms, wardrobe racks, and make-up tables with adequate lighting.

3. All rooms must be able to be locked. All rooms must be accessible during performance calls and normal business hours. Please have keys available for each of these rooms.

4. The dressing rooms and stage shall meet all of the regulations set forth by the AEA for "Safe and Sanitary Places of Employment". Dressing Rooms (floors, makeup tables, mirrors, sinks, and bathrooms) must be cleaned PRIOR to the start of load-in, and must be maintained daily. The rooms must be well illuminated and properly ventilated. They must have hot and cold running water.

5. If hanging racks (not clothes hooks) are not available in the dressing rooms, the venue must provide adequate rolling racks. At least two (2) 5ft. long hanging racks in each ensemble dressing room are required.

6. High speed internet access must be made available to the production at the beginning of load in through a cabled Ethernet connection. Dedicated hard-wired internet connections must be available in the Production office, and On-Stage for the Touring Head Carpenter. The production must be able to plug in a router to these hard-wired Ethernet lines. A Hard-wired or wireless high-speed internet connection is also required in the dressing rooms.

7. **ICE BATHS** - The venue will be required to provide 40 lbs of ice and appropriate containers during the 2nd Act for ice baths.

MUSICIAN/ORCHESTRA REQUIREMENTS

The Musical Supervisor is Brent Frederick who can be reached at (540) 974-0095 or brent@brentfrederickmusic.com

The band consists of eight (8) members, who all travel with the show. Rehearsal schedules are as indicated below, but are SUBJECT TO CHANGE. Please contact Brent Frederick BEFORE scheduling any rehearsal schedules.

1. Please confirm with Brent Frederick prior to engagement to determine if any rentals will be required.
2. If the venue has an acoustic piano (ideally a Yamaha model U or equivalent upright piano) onsite, Company shall be granted free access to this piano for rehearsal purposes whenever requested by Production Stage Manager.
3. Rehearsal and sound check times shall be determined by the Production in advance.

MANAGEMENT REQUIREMENTS

1. High speed internet access must be made available to the production at the beginning of load in through a cabled Ethernet connection. Dedicated hard-wired internet connections must be available to the production in the Production Office. The production must be able to plug in a router to these hard-wired Ethernet lines.
2. The venue must secure all necessary permits (including compliance with electrical codes and fire codes, parking permits for trailers, etc.).
3. Please supply to the Company Manager's office a list of the theater personnel and presenting organization's personnel with their private office numbers and home numbers, if possible.
4. Please supply to the Booking Agent's office a copy of the house seating plan, which indicates all seating areas, including corporate seats and luxury boxes.
5. Please supply to the Company Manager's office a list containing the following: doctors (including GP, Internist, Dentist, Ear/Nose/ & Throat, Gynecologist, and Orthopedist), local transportation, laundry facilities, drug stores, grocery stores, health clubs, post offices, restaurants which will be open after performances, and nearby hotels.
6. The mean temperature of the backstage, on-stage, and dressing room areas is to be sixty-eight degrees (68°).
7. Although advance seat kills should locate all front of house equipment positions, final location will take place during load-in by the Stage Manager, Head Electrician or Head Sound Engineer.
8. There is to be no access by the public to the backstage area before, during, and after the performance.
9. The company will make best efforts to open the house to patrons 30 minutes prior to the scheduled curtain time, though certain unexpected delays may occur. Patrons may not enter the house before given the OK from the Stage Manager.
10. House ushers must be stationed in key locations before, during, and after the performance. They are to maintain a safe perimeter around all Production equipment, stairways to stage apron, and all backstage areas, and to protect audience members from possible injury to themselves on, in, or around Production equipment. This includes the front of house sound and lighting console area.
11. Late seating for Rockin' Road To Dublin takes place approximately 10 minutes into the performance. Late seating holds only apply to the orchestra section. Please contact the Stage Manager for further information.
12. The Production will patch into the house dressing room monitors (audio and/or video) and paging system when possible.
13. In order to maintain a top-quality performance, one hour prior to the opening night scheduled curtain time, the company will perform a detailed sound check. The auditorium and stage house must be kept silent. This includes ushers in the house and stage crew.

14. **CATERING REQUIREMENTS:** Catered meals must be provided for our crew of twelve (12) at lunch, to be specified by the Company Manager, and depending on the proximity of local restaurants, possible dinner for the company of thirty-six (36) at 5pm. The Company Manager will specify any dietary restrictions for the company. Please coordinate and confirm dinner catering with the Company Manager at least one (1) week prior to the engagement, including information and options of local dining establishments.

LOAD-IN DAYS:

Venue should provide "coffee break items" (e.g. donuts, muffins, bagels, coffee, tea, fruit juice, fresh fruit, cereal, etc.) for all crew members, drivers and local crew (approximately 40 people) during morning load-in. These refreshments shall be available two (2) hours after the start of the load-in.

All details regarding catering will be handled through Company Management.

15. Please provide information regarding pass-through doors (from backstage to front of house) to the Stage Manager. Information should include stage left/stage right, distance from stage, staircases, etc.
16. Any and all requests for audio or video feeds from the Production must be approved in advance by the Stage Manager and Company Manager. Every effort must be made by the venue to prevent any unauthorized recording of this Production.
17. Any pre-recorded or live announcements not provided by the Production, must be approved in advance by the Stage Manager.
18. In the event of a cast change, program inserts (stuffers) may be provided to the house staff no later than ninety (90) minutes prior to the scheduled curtain time. These must be inserted into all programs given to all patrons.
19. **MERCHANDISE:** *Rockin' Road To Dublin* travels with it's own merchandise tables and lobby display. The venue must provide space in the lobby for a display that is approximately 6'-0" deep by 12'-0" wide. If there is not sufficient room in the lobby for the display, please contact the Company Manager with alternative options, prior to arrival.

SUMMARY

MATERIAL TO BE SENT TO THE GENERAL MANAGER'S OFFICE

- Union / Local labor contracts with prevailing rates.
- House seating plan.
- Names & phone numbers (including home numbers) of Tech Director, Carpenter, Electrician, Theater Manager, Concessions/Souvenir Manager, and Presenter Contact.
- List of local orientation materials including doctors, nearby hotels, and restaurants.

ITEMS FOR DISCUSSION WITH THE BOOKING AGENT/GENERAL MANAGER

- High speed internet access; both wired and wireless
- Sight lines and seat kills/control console positions.
- Pit Seating
- Alternative load-in schedule

MATERIAL TO BE SENT TO THE PRODUCTION MANAGER'S OFFICE

- Ground plan & section in scale of stage dimensions and dressing room layout.
- Loading door: location, size, and access.
- Local electric and fire restrictions and codes.
- Hanging plot (line plot).

ITEMS FOR DISCUSSION WITH PRODUCTION MANAGER/HEAD CARPENTER/HEAD ELECTRICIAN

- Specific Load-in times, personnel needed.
- Tractor-trailer access.
- Tractor-trailer parking.
- Electric requirements and location of power feed.
- Chain Motor placement.
- House Lighting Hang.
- Cable Paths from Stage to FOH Lighting and Sound control positions.
- Information required by local Presenter to secure any and all local permits.
- Perishables.
- Smoke detectors with haze concerns
- Strobe Effect
- Onsite storage space.
- Control console positions.

APPROXIMATE RUNNING TIMES

- Act I 47 minutes
- Intermission 15 minutes
- Act II 41 minutes
- **TOTAL: 1 hour and 43 minutes**

CONTACT INFORMATION

General Manager	Carl Pasbjerg Marshall Purdy Abbie Strassler Lauren Tucker Heather Cloud Alchemy Production Group 330 9 th Avenue, Suite 610 New York, NY 10036	carl@alchemyproductiongroup.com marshall@alchemyproductiongroup.com abbie@alchemyproductiongroup.com lauren@alchemyproductiongroup.com heather@alchemyproductiongroup.com (212) 589-5438
Production Manager	Hillary Blanken Chris Batstone Juniper Street Productions 1650 Broadway, #405 New York, NY 10019	hillary@juniperstreet.com chris@juniperstreet.com (212) 977-1840 (562) 331-9597 (cell)
Booking Agents	Temah Higgins Rada Angelova Bond Theatrical 1500 Broadway, Suite 505 New York, NY 10036	temah@bondtheatrical.com rada@bondtheatrical.com (212) 365-2643 (212) 869-9280

TOURING STAFF

Company Manager	Alex Stone	(281) 216-5924	alex@alchemyproductiongroup.com
Asst. Company Manager	Clinton Kennedy	(908) 600-0872	clinton@alchemyproductiongroup.com
Production Stage Manager	Joshua Helgeson	(605) 366-7761	joshua.lee.helgeson@gmail.com
Asst. Stage Manager	Jamie Rose Bukowski	(203) 394-8331	jamierosesm@gmail.com
Head Carpenter/Props	Gage Steenhagen	(515) 520-7297	gage.steenhagen@gmail.com
Asst. Carpenter/Props	Justin Mathis	(919) 622-9889	nexus4peace@gmail.com
Head Electrician	Josh Cerri	(260) 740-7491	joshcerrilight@gmail.com
Asst. Electrician/Followspot 1	Zachary Brienza	(239) 850-9924	zmbrienza28@gmail.com
Head Video	<i>TBD</i>		
Head Audio	Nick Turner		nturner@midamericasound.com
Front Of House/A2	Jed Faessler		jedfaessler@gmail.com
Wardrobe Supervisor	Lauren Wilcher	(757) 818-1413	laurenwilchercostumes@gmail.com

AN UPDATED CONTACT SHEET WILL BE MAILED PRIOR TO THE ENGAGEMENT