TECHNICAL RIDER

Enchantment Theatre Company's

The Adventures of

Harold and the Purple Crayon

(November 2009)

1. STAGE

Minimum performance space dimensions 40' wide by 30' deep measured upstage of plaster line.
(For this show Apron depth should not be used in calculating total performance space.)
Minimum proscenium opening 34' wide by 16'high.

Stage floor must be painted black or covered with black Marley dance floor
Non-proscenium stage configurations must be approved in advance.
Backstage space must be clean, clear, with overhead cables and ropes at or above 12', no cable on the floor, and lit with running lights.

2. LABOR REQUIREMENTS

PURCHASER agrees to provide at least the following crew for the load-in, running, and load-out of the production. No load-ins will take place between midnight and 6:00am, unless mutually agreed in writing at least 60 days prior to the performance.

PURCHASER will be solely responsible for any local union or non-union requirements for labor, teamsters, or any other such personnel and for any such fees, salaries, penalties, dues, benefits, etc. in connection with the presentation of the production.

Personnel will be consistent through all phases of production. These persons will follow instructions of Company staff and cooperate with them fully.

Hired professionals only - no students or volunteers, unless cleared in advance at least 30 days prior to the performance.

*__LOAD-IN AND LOAD-OUT:__

CARPENTRY - 3 INDIVIDUALS
(1 TO LOADING GALLERY)
ELECTRICS - 2 INDIVIDUALS
(1 TO BE VENUE'S MASTER ELECTRICIAN)
SOUND - 1 INDIVIDUAL
WARDROBE - 1 INDIVIDUAL
***LOADERS TO UN-LOAD AND LOAD PRODUCTION VEHICLES – 2 INDIVIDUALS
*****PUSHERS – 2 INDIVIDUALS (See Notes Below)*

__SHOW CALL -- MIN 1 CREW:__

SOUND OP - 1 INDIVIDUAL
** All other staff required as by venue

Show travels in One (1) 24' Straight Truck

Notes:
*All of these persons must be able lift at least 50lbs. and at least Two (2) be able to climb and work at heights in excess of 25 feet for lighting focus and screen rigging.
** The venue may require various extra stagehands for the show call due to their labor agreements.
*** If the venue permits the two loaders may be of the general stagehands required.
**** Pushers are only required if the venues loading dock is street level and not even with the stage.

***ESTIMATED LOAD-IN TIME:**	**5 HOURS**
RUNNING TIME:	**65 MINUTES**
****ESTIMATED LOAD-OUT TIME:**	**90 MINUTES**

Notes:
*If first performance is in the morning or an early matinee, it may be necessary to load in during the previous day.
**Load-Out will NOT begin until the house is clear of all audience members.

Presenter (initial) _____
Company (initial) _____

3. CARPENTRY

RIGGING
The Company requires the use of an in-house counter-weighted fly system. If a standard theatrical rigging system is not available arrangements must be made by the venue to provide all carpentry and electrics positions at position and trim as notated on the company line set schedule.

Minimum Line sets Available – 9 (3 for Electrics / 2 for Carpentry / 4 for masking)
Since no space is the same, the venue's line set schedule should be furnished to the Company's Technical Director no less that thirty (30) days prior to the engagement.

Minimum Weight Available – 1000lbs.

Minimum Out-Trim – 18'
There are no fly moves during the show and nothing is flown all the way out during the show.

The following is an ideal line set schedule for the show:

Line #	Dist.	House Line #	Item	Notes
A	0'0"		Valence or Border	
B	0'6"		Grand Drape (Trav.) or House Legs	32' Opening (16'0" O.C)
1	3'6"		#1 Electric	
2			House Legs	32' Opening (16'0" O.C)
3	8'0"		#2 Electric	***May not be house #2**
4	9'6"		House Border	
5	10'0"		D.S. Projection Screens	130 LBS
6			House Legs	28' Opening (14'0" O.C.)
7	12'0"		#3 Electric	Trim @14'5" / 55LBS
8			House Border	
9	14'0"		U.S Screen / #4 Electric	**Lighting Instruments not Provided**

VENUE SOFT GOODS:
The show travels with **none** of its own masking.
All masking should be Black Duvetyn and of the appropriate length and width for the proscenium opening of the venue. All Venue masking will be hung per the line set schedule agreed upon prior to the company's arrival

One (1) Main Valence or Border
Three (3) Sets of Legs (one can be the venue's main curtain if it is able to 'travel" open)
Two (2) Borders

LIGHTING TOWERS
The show uses Two (2) 14' Tall steel lighting towers. The towers are usually manually raised by **all** stagehands on the call regardless of department. The Venue will provide at least 200lbs of deck weight or sandbags to secure the towers

4. ELECTRICS

VENUE LIGHTING SET-UP REQUIREMENTS:

All Venue Lighting Equipment will be hung, patched, and colored prior to Company's arrival.
All required dimmer and power circuits will be available in the locations specified prior to Company's arrival.
The company's touring lighting plot will be sent to the venue prior to Company's arrival.
A copy of the Venue's Patch information will be provided to the Company upon arrival.

Presenter (initial) _____
Company (initial) _____

GENERAL ELECTRICAL REQUIREMENTS

VENUE PROVIDED LIGHTING INSTRUMENTS

Front of House (Cove) and Balcony-Rail (or Box Boom) Position equipped with not less than the fixtures as listed below, all plugged into separate house dimmer/circuits and colored and positioned as indicated by the Company's touring lighting plot.

For Venues with a 30'-0" or LESS throw from The FOH position to Plaster line
- **Six (6) - 26 degree axial ellipsoidals (Lekos)**, 1KW or equivalent. Circuits must match house fixtures.

For Venues with a 30'-0" or GREATER then throw from The FOH position to Plaster line
- **Six (6) - 19 degree axial ellipsoidals (Lekos)**, 1KW or equivalent. Circuits must match house fixtures.

Balcony-Rail (preferred) or Box Boom Positions (2 per side hung in lowest position)
- **Four (4) – 26 degree axial ellipsoidals (Lekos),** 1KW or Equivalent**.** Circuits must match house fixtures.

On-stage electrics equipped with not less than the fixtures as listed below, all plugged into separate house dimmer/circuits and colored and positioned as indicated by the Company's touring light plot.

On Company's First On-Stage Electric (Not More Than 4' Upstage of Proscenium)
- **Four (4) 50 degree axial ellipsoidals (Lekos)**, or equivalent.
- **Two (2) 36 degree axial ellipsoidals (Lekos)**, or equivalent.

On Company's Second On-Stage Electric (Not More Than 8' Upstage of Proscenium)
- **Four (4) 50 Degree Axial ellipsoidals (Lekos)**, or equivalent.
- **Two (2) 36 Degree Axial ellipsoidals (Lekos),** or equivalent.
- **Three (3) ETC PARs**, or equivalent, with **WIDE** lenses and barndoors.

On Company's Fourth On-Stage Electric (this is a shared pipe with the Upstage RP Screen) (Not more Than 14' Upstage of Proscenium**)**
- **Two (2) 50 Degree Axial ellipsoidals (Lekos)**, or equivalent.

COMPANY PROVIDED INSTRUMENTS

The company travels with it's own booms and lighting towers. The **VENUE** will provide power and dimming for these positions as follows

On Company's Downstage Left Lighting Tower (At proscenium opening SL)
- **Three (3) 20-AMP Non-Dim Circuits terminated with Female Edison style connectors**

On Company's Downstage Right Lighting Tower (At proscenium opening SR)
- **Three (3) 20-AMP Non-Dim Circuits terminated with Female Edison style connectors**

On Company's Four Lighting Boom Positions (2x SL and 2x SR as noted on company light plot)
- **Four (4) total – one circuit on each boom 1.2kw minimum dimmed circuits terminated in stage-pin "2PnG" style connections**

On Company's Third On-Stage Electric (Not more than 12' Upstage of Proscenium)
- **One (1) 20-AMP Non-Dim Circuit terminated with Female Edison style connector.**

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Company (initial) _____

Company Lighting Control

The company travels with its own lighting console. The Company must use this console because of the SMPTE Time code used for the show. **No Exceptions!** This console outputs DMX 512. The Company's console must be able to tie into & control the dimmers the venue is providing. The company carries an 'Ultimate Grey' converter box, which can translate to some types of non-DMX dimmers, but this is not assured. Please contact the company's technical director if your venue's dimmers are not DMX compatible. If this is not possible please have the appropriate converter box on hand upon Company's arrival.

Control Console Location and Control Cabling

The Company's lighting console will be located front-of-house with a clear view of stage (I.E. In a booth location) and Company staff will run the lighting control console.

Two (2) 5-Pin DMX (separate universes) cable runs will be required between:

Universe #1 (1-512) - The Company's control console and the Venue's DMX input for the dimmers
Universe #2 (513-1024) - The Company's control console and the Company's on-stage DMX isolated splitter located in the Downstage Right lighting tower.

The Company can provide up to 200' of 5-Pin DMX cable to facilitate these connections. Acceptable configurations for the second cable run include an isolated cable run to the booth using Company cable, use of Venue DMX patch bay or sound snake (with applicable 3-pin to 5-pin converters), or Ethernet DMX nodes. Please have any additional required cable or equipment available.

5. SOUND

Sound for the perfomance will be played from a player backstage. Two (2) XLR outputs will be provided through a Direct-Input box backstage (Company provided). One (1) Channel runs to house sound board for FOH playback, one (1) channel runs to Company Light Board for SMPTE control. Venue will provide these runs.

THE FOLLOWING SHOULD BE IN PLACE PRIOR TO LOAD-IN
Main Audience Speaker System: adequate to provide clear, even coverage to the audience seating area. The system can be stereo or mono and must include all necessary amplifiers and processors for normal operation.

Monitor Speaker System: Two (2) full range speakers located down stage (left & right) for playback positioned to provide sound coverage of the entire performance area.

Headsets: A total of five (5) headsets at the following positions need to be provided for the performance(s):
1 lighting board operator
1 sound operator
1 fly system operator (only if fire curtain has to be run in and out due to fire laws)
2 backstage positions (1 DSL and 1 DSR)

HOUSE SOUND TECHNICIAN MUST BE FAMILIAR WITH HOUSE SYSTEM

6. WARDROBE

One wardrobe person will be needed for two to three (2-3) hours to steam company costumes during load-in, possibly some sewing, light laundry, and packing during load-out.

If the Company is performing over the course of several days, additional calls will be needed for cast laundry during the run of the shows.

One each **non-coin operated** washer and dryer must be available while wardrobe personnel is on duty.

Presenter (initial) _____
Company (initial) _____

7. DRESSING ROOMS:

To accomodate five (5) performers. Rooms should be clean, clear, temperature controlled, and have lighted mirrors, counters, chairs, adequate lighting, toilets, drinking water, standard electrical outlets, locks, and a costume rack. **There must be a dressing area, not accessible to the public, if no actual dressing rooms exist.**

8. LOADING DOCK:

The loading dock must be clear and accessible, and able to accommodate road cases 3' wide by 7' high, (path between loading dock and stage must accommodate 14' long scenic units).

9. PARKING:

There must be safe and adequate parking (paid, if necessary) secured near the venue for one (1) 38 ft. box truck and one (1) large van. These vehicles require vertical clearance of at least 13 feet. If needed, PURCHASER must also secure, and, if necessary, pay for, parking for these vehicles at the hotel for the same number of nights as accommodations provided.

10. SECURITY:

The Company requires unrestricted and reasonable access to the theatre, starting from the time of load-in through the end of load-out, including admittance to the lighting booth, dressing rooms, and any other areas which may be required for set-up, rehearsal, and performance. Security of Company Equipment and the safety of Company Personnel must be guaranteed while the Company occupies the premises.

11. OTHER EQUIPMENT

Four (4) 8' prop tables, two located offstage right and two located offstage left, lit **with running lights**. One Genie lift or 16' or taller ladder. A rolling A-frame is OK.

12. HOSPITALITY

Please provide bottled drinking water at all times, including load-in and load-out, for six (6) people. Water, fruit juices, soda, coffee, tea, and light snacks must be provided for all shows and in place two (2) hours prior to curtain.

If the set-up and performance schedule makes it impossible for the Company to take a proper mealtime break, the presenter must arrange to have meals provided on the premises. Please contact the Company Manager two weeks in advance for meal planning (or whatever time frame is necessary for catering arrangements).

FOR SAFETY REASONS, A STRICT <u>NO SMOKING POLICY</u> MUST BE OBSERVED WHILE THE COMPANY OCCUPIES THE PREMISES, INCLUDING THE LOADING DOCK, THE AREA AROUND THE STAGE DOOR, AND ON THE TRUCK.

Presenter (initial) _____
Company (initial) _____

13. BILLING INFORMATION:

This production of *The Adventures of Harold and the Purple Crayon* has been created by Enchantment Theatre Company's Team of Artistic Collaborators: Jennifer Blatchley Smith, Landis Smith, and Leslie Reidel—Story Adapters, Charles Gilbert—Composer, among others. The production is adapted from the "Harold and the Purple Crayon" book series by Crockett Johnson. The production has been adapted marketed and is performed with the permission of the author's Estate. It is important that all contributors to this production receive appropriate billing and credit in programs, posters and advertisements ¼ page or larger. We request that our billing be presented substantially as follows:

ENCHANTMENT THEATRE COMPANY (75%)
Presents (25%)
The Adventures of (100%)
HAROLD AND THE PURPLE CRAYON (100%)

Music by Charles Gilbert (75%)

Book Adapted by Jennifer Blatchley Smith, Leslie Reidel and Landis Smith (50%)
Based on the beloved book series by Crockett Johnson (50%)

Any deviation from the above billing format must be approved in writing by the producers.

UNDERSTOOD AND AGREED:

PURCHASER'S SIGNATURE: _____ DATE: _____

PRINT NAME: _____

TITLE:_____

COMPANY/VENUE:_____

PRODUCER'S SIGNATURE: _____ DATE: _____

(For Enchantment Theatre Company)

Presenter (initial) _____
Company (initial) _____