

UPDATED TECHNICAL RIDER (As of 7/1/2017)

HOW I BECAME A PIRATE (musical)

The attached specifications are hereby made a binding part of Dallas Children's Theater's 2017-2018 contract of engagement for the musical production HOW I BECAME A PIRATE.

In the event any conditions of these specifications are in conflict with any provisions in the main body of the original contract, these specifications will prevail.

PRESENTER agrees to have representative capable of making decisions pertaining to the contract & engagement who will be available to the COMPANY, either in person or via telephone, throughout the entire engagement.

STAGING (PHYSICAL REQUIREMENTS)

1. **A minimum playing area of 35' wide by 25' deep (upstage of the proscenium) by 16' high**
A minimum of 10' (W) by 25' (D) out of view & unobstructed wing space on both sides of the stage
2. Three (3) sets of legs for wing masking
3. Functioning Line Set
4. A ladder at least 10' high

LIGHTING

1. Although there is some room for compromise and adjustment to the production's lighting design, venue lighting inventory should include enough instruments, circuits and dimmers for area lighting, washes and several specials. **The COMPANY travels with its own gobos (lighting patterns).**
2. The plot must be completely hung, colored and patched by local personnel prior to COMPANY's arrival. The light plot and other technical information will be available for downloading beginning September 11, 2017 via the DCT web site using the following link: <http://www.dct.org/nationaltour/2017-18season/>

If a venue's repertory plot must be utilized, the following accommodations must take place in order to insure a successful Load-in and performance:

- Adjustments will have to be made to house (rep) plots.
- All requested color must be cut and ready by the time the COMPANY arrives for Load-in.
- COMPANY's TD requires a copy of the house plot prior to arrival so that time saving decisions can be discussed with local technical personnel regarding all necessary adjustments.
- Local technical personnel must follow through on decisions and promises made during the advance.
- Extra load-in time will probably be necessary if nothing is done in advance of COMPANY's arrival.

SOUND

A house sound system in good working order that can accommodate all of the COMPANY's audio components.

1. The Company travels with the following:
 - seven (7) body mics
 - laptop computer for playback
2. A mixing position located at the rear of the house is needed, secure from tampering by audience with an unobstructed view of the stage. If sound position is in booth with windows, the windows must be able to be opened by engineer. **(COMPANY travels with sound engineer)**
3. Two (2) monitors down stage (1 left, 1 right)
4. A headset/intercom system is needed with at least four (4) stations

ACCESS/LOAD IN

1. Loading docks and/or other theater access need to be unobstructed with overhead doors or double doors at least 8' wide. If a freight elevator is required to load-in to the theater, it must be large enough to handle set pieces at least 8' wide x 10' long and flats at least 16' tall.
2. **COMPANY requires a minimum of five (5) hours of private access to the performance space to fully load in. Ideally, this is on the evening prior to engagement. Should this not be possible, please allow enough time for a full load in on the day of your first scheduled performance.** (COMPANY's Stage Manager or Technical Director will contact local Technical Director or Production Manager to schedule load-in time.)

LABOR and LOAD IN/OUT

Estimated time: 5 hrs in; 1-2 hrs out; run time approximately 65 min.

1. A **theatrically knowledgeable crew** of at least four (4)+, with a designated supervisor present at all times (including load-in, setup, technical rehearsals, performances, strike and load-out) to help with the following:
 - load-in/out
 - scenery set up/strike, including the hanging of scenic legs
 - sound set up/strike
 - light focus
 - running crew for minimal scenery movement and fly rail

Crew shall include an authorized person with access to all relevant areas of the theater (dressing rooms, control rooms, electrical rooms). After load-in is complete, the local running crew should include at deck hand, fly man/deck hand, and possibly a lightboard operator. Audio operation will be handled by DCT personnel.

DRESSING ROOMS & LAUNDRY

1. Two (2) dressing rooms are required with sink and facilities to accommodate at least seven (7) performers each
2. Laundry facilities (washer & dryer) are needed with easy access and availability for use by the COMPANY

PARKING

1. Parking must be provided close to performance venue for one 26' truck and one passenger van.
2. PRESENTER will be responsible for any costs incurred for such parking.

HOSPITALITY

1. The COMPANY requires bottled water, coffee & tea for 9 people in or near the backstage/dressing room area.

Each venue has its own SPECIAL PROBLEMS and/or ADVANTAGES. It would be impossible for the COMPANY to specify everything that should be done in each venue to accommodate the show. It is the PRESENTER and the venue's Technical Director's responsibility to speak with the COMPANY's Stage Manager or tour Technical Director prior to engagement to make him or her aware of any unusual problems that may exist.

Please **RETURN** this form with your contract to:

**Holden & Arts Associates, Inc.
P.O. Box 49036
Austin, TX 78765**

**Tel: (512) 477-1859
Fax: (512) 477-3908**

QUESTIONS regarding these requirements or any portion of the show should be directed to:

**Dallas Children's Theater, Tour Department
5938 Skillman
Dallas, TX 75231**

**Tel: (214) 978-0110
Fax: (214) 426-2554
sally.fiorello@dct.org**