



## 2009-2010 Season National Touring Company

PLEASE RETURN WITH SIGNED CONTRACT TO:

Toto Touring Company, LLC  
Attn: Contracts  
7135 Minstrel Way, suite 105  
Columbia, MD 21045

**PRELIMINARY TECH RIDER**  
**April 1, 2009**

THIS DOCUMENT IS CONSIDERED AN ADDENDUM SHOULD BE ATTACHED TO AND MADE PART OF THE CONTRACT BETWEEN **Toto Touring Company, LLC (PRODUCER)**, AND THE LOCAL PRESENTER.

**OVERVIEW:**

**MINIMUM STAGE REQUIREMENTS:**

Proscenium Width	40'-0"	
Proscenium Height	24'-0"	Clear Throughout Stage Area
Stage Depth	32'-0"	Smoke Pocket to Back Wall
Centerline to Stage Right	40'-0"	Unobstructed
Centerline to Stage Left	40'-0"	Unobstructed
Grid Height	56'-0"	Out Trim of System Pipes
Offstage Height Clearance	30'-0"	Unobstructed
Number of Battens	30	Based on 9" Centers
Arbor Weight Capacity	1000 lbs	Single Purchase
Counterweight Available	13,000 lbs	Single Purchase, on Loading Gallery
Loading Door	8'-0" x 9'-0"	

"The Wizard of Oz" takes an estimated **8 (eight)** hours to load in. The load out takes an estimated **4 (four)** hours after start time, set by the touring Technical Director.

**ESTIMATED LOCAL CREW REQUIREMENTS:**

	<u>Load In</u>	<u>Show Call</u>	<u>Load Out</u>	<u>Road Crew</u>
Carpenters	10	7	10	2
Flymen	2	3	2	2
Riggers	3	0	3	0
Electricians	12	3	12	2
Audio	4	1	4	2
Props	4	4	4	1
Wardrobe	4	8	4	2
Wigs	2	2	2	1
Loaders	4	0	4	0
Pushers	0	0	4	0
<b>TOTALS</b>	<b>45</b>	<b>28</b>	<b>49</b>	<b>12</b>

**MINIMUM ELECTRICAL REQUIREMENTS:**

(2) 3 Phase 400A Per Leg	<b>LIGHTING:</b> Must terminate within 50'-0" of stage
(1) 20A Edison Outlet	<b>AUDIO:</b> Continual power at the FOH position
(1) 3 Phase 100A Per Leg (Isolated Ground)	<b>AUDIO:</b> Must terminate within 50'-0" of stage
(2) 20A Circuit	<b>ORCHESTRA:</b> For stand lights and keyboards in pit

# The Wizard of Oz Preliminary Tech Rider 2009-2010

## SHOW CALL TIMES:

	First Performance:	Subsequent Performances:
Audio	Two hours prior to Curtain	Hour and a Half Prior to Curtain
Wardrobe and Wigs	Two hours prior to Curtain	Two and a Half hours prior to Curtain
Other Department Heads	Hour and a Half Prior to Curtain	Hour and a Half Prior to Curtain
Remaining Show Crew	Hour and a Half Prior to Curtain	Hour and a Half Prior to Curtain

### 1: PREFACE

In the following pages we will outline for you the technical requirements for the touring production of **The Wizard of Oz**. The show is completely self-contained, including sound and lighting. **The Wizard of Oz** is a technically complex production which requires adherence to the specifications listed herein. Your cooperation and advance preparation will facilitate an efficient load-in, performance and load-out. It is of utmost importance that the crew requirements are adhered to in full with qualified stagehands with a theatrical background or the quality of the performance will be adversely affected. We hope to cover all areas of concern in these pages. If you have any questions please feel free to contact us. A contact sheet will be provided at the end of the rider.

### 2: SHOW INFORMATION

**The Wizard of Oz** will run in Two Acts. Act I will be approximately EIGHTY (80) minutes long and Act II will run FIFTY (50) minutes. There will be one TWENTY (20) minute intermission. **The Wizard of Oz** will begin no later than FIVE (5) minutes after the scheduled curtain time unless prior arrangements have been made. A late comers cue will be arranged between Stage Management and House Management prior to curtain.

In order to cut down on pre performance crew calls, we **MUST** have full use of the stage up until THIRTY (30) minutes prior to curtain. Please make sure that your Front - of - House staff knows that the auditorium must remain closed and quiet until one half- hour prior to curtain time.

### 3: MINIMUM LOCAL LABOR REQUIREMENTS

THIS PRODUCTION IS A YELLOW CARD ATTRACTION.

**FINAL CREW CALL NUMBERS SHOULD BE DETERMINED FROM THE YELLOW CARD.**

This production is a fully staffed “Yellow Card” show. The “card” stating the labor requirements for the in/performance/out, will be sent to the IATSE Business Agent or the nearest local having an agreement with the theater. All information and call times will be set by the Production Carpenter who will contact the local Business Agent, the House Carpenter, and or the Technical Supervisor by telephone in advance of our arrival

**IMPORTANT:** The by-laws governing different labor unions across the country vary greatly as do the specific personnel needed to efficiently work each venue. Actual numbers of personnel may vary depending on local circumstances such as long pushes to the stage from trucks, street loading, hemp houses, lack of FOH circuits or two truck dock situations. These variables are solely the responsibility of the Presenter and should be presented to the Tour Production Carpenter prior to scheduling of the call.

**PLEASE NOTE: **The Wizard of Oz** WILL NOT BE RESPONSIBLE FOR ANY ADDITIONAL COSTS DUE TO LOCAL CONDITIONS.**

**IMPORTANT:** The by-laws governing different labor unions across the country vary greatly as do the specific personnel needed to efficiently work each venue (e.g. long or unusual distance from dock to stage, etc.). These variables are solely the responsibility of the Presenter and should be presented to the Tour Technical Director prior to scheduling of the call. Minimum labor requirements are as follows:

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	<u>Load In</u>	<u>Show Call</u>	<u>Load Out</u>	<u>Road Crew</u>
Carpenters	10	7	10	2
Flymen	2	3	2	2
Riggers	3	0	3	0
Electricians	12	3	12	2
Audio	4	1	4	2
Props	4	4	4	1
Wardrobe	4	8	4	2
Wigs	2	2	2	1
Loaders	4	0	4	0
Pushers	0	0	4	0
TOTALS	45	28	49	12

As noted above, FOUR (4) loaders will be required for the "IN" and Four (4) loaders for the "OUT". The loaders on the "IN" should be prepared to stay throughout the day as the trucks may have to be unloaded in shifts and repacked with "empties". Four (4) additional hands will be used on the load out as pushers. These hands will be available to move all equipment and assist in the break down of the show, if necessary.

**4: LOADING AND UNLOADING**

This production will arrive in FOUR (4) FIFTY-THREE (53') FOOT tractor trailers and TWO (2) tour buses. The loading area must be cleared of all vehicles, snow, ice and any other obstruction that could impede the loading or un-loading at the scheduled time of load in or load out. Police barricades and parking cones are the sole responsibility of the Presenter; parking spaces and maneuvering room for the trucks and buses are an absolute necessity. Please contact us with any specific house loading conditions that limit accessibility and may affect load-in and load out times. Should a forklift be required the **Presenter must provide a forklift, and a forklift operator who is in addition to crew call.**

Although the production is completely self-contained, should the venue be equipped with compatible front-of-house lighting and/or sound equipment, Producer reserves the right to augment production equipment with house lighting and/or sound equipment. Producer will not bear any costs related to the use of such equipment.

The production carries one Genie lift and will require the use of the house genie lift at no additional cost to the Production.

Should the venue be a hemp house, Presenter must provide as a local documented expense mechanical means to raise electric pipes from the floor (e.g. mule, winch system, etc.) **Additional crew may be added to the call in case of hemp house.**

Should adequate storage space for scenery, road boxes, etc. not be available within the facility, Presenter shall make arrangements to have the trucks be parked to provide the additional storage space necessary or if any production materials are required to be stored outside the facility, the Presenter agrees to provide security for those items while they remain outside. These costs will be paid by the Presenter and considered a local documented expense.

**5: CARPENTRY**

Minimum proscenium opening	24'high x 40' wide
Minimum stage depth	32' upstage of first available line set
Minimum Width between fly floors	50'
Minimum grid height	59'

The stage area, wings and backstage area must be cleared of all obstructions such as pianos, flats, scenery pieces, etc. All pipes (battens) must be cleared of all scenery, lights, masking, orchestra shells, etc. before the arrival of the company. **ALL PIPES MUST BE TRIMMED AND PRECHECKED WITH A CARPENTERS LEVEL. THIS MUST BE DONE IN ADVANCE AS IT IS NOT PART OF THE LOAD-IN.** If the pipes are not cleared the set-up will be longer, less efficient and **MORE EXPENSIVE.**

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Grid Iron must be able to sustain a working load of 500 pounds per running foot. There must be enough counterweight to accommodate 10,000 pounds of flying scenery. Weight must be on the loading gallery.

In the event that the house is a hemp system then there must be a commensurate amount of clean dry sand as well as all the necessary ropes, blocks and rigging to accommodate twenty nine flying pieces on 50' battens of 1&1/2" ID schedule 80 pipe.

We require that the same local crew work the "call" at each performance.

It will be necessary to lag into the house deck. Pre-drilling will occur. The use of lags for this production is uncommon in most venues.

**The Wizard of Oz** will need considerable off stage space for scenery/prop assembly and storage during the performance as well as sound, electrics racks and wardrobe. The stage must be cleared of all items not necessary to the operation of the show.

### **6: ELECTRICS**

The production travels with its own front of house instruments and on-stage instruments. The production will use a balcony rail, a cove, a SL box boom and a SR box boom position. If you have instruments hanging in your front of house positions, you need not strip them as we may use them provided that they are the right intensity for our production and that they can be patched into our road system. This will be discussed with the house Production Electrician upon to our arrival. We will NEVER use your instruments on-stage so please clear them.

Electrics:            2- 3 phase 400 amp per leg  
                          1-20 amp continuously powered Edison outlet at the FOH console position

Audio:                1- 3 phase 100 amp per leg-with isolated ground

Orchestra:           2-20 amp circuit for orchestra stand lights and keyboards

If any special hook-up is needed, the qualified person must be available at the beginning of the load-in and immediately following the final performance. In addition the production carries only 50' of feeder cable any additional feeder shall be provided by the house as a Local Documented Expense

The production does not travel with their own front of house follow spots and requires that each venue supply Two (2) Xenon Super Troupers or the equivalent as a local documented expense. The spots must be in excellent working condition and have an operable iris, dowser and 6 color frame boomerangs. Color temperature and light output must be equal in both spots and strong enough to cut through the stage lights.

The production requires a front of house location measuring 10' x 4' (2 rows of 8 seats) for lighting consoles located on the orchestra floor within 175 feet of the stage at center.. If cables must be run over aisles or doorways, provide cable ramps to cover multi cables or provide secure attachments to hang cables. Road show carries 250' of cable for Front of House to rack location on the deck.

The production requires that the same spot operators work all performances and be a part of the local load-in crew. The changing of operators will seriously compromise the quality of our production.

### **7: AUDIO**

The mixing location must be a clear and level area. Sound mix position to be cleared of seats and other obstructions prior to our arrival including bolts in the floor. If seating bolts are permanent, they must be covered with a platform. Mix location requires 12' x 8' (3 rows of 8 seats) located on the orchestra floor within 175 feet of the stage at center. If the console is up against any type of wall or the back of seats, an additional 18" of depth will be required for plugging the rear of the console. If cables must be run over aisles or doorways, provide cable ramps to cover multi cables or provide secure attachments to hang cables. Road show carries 250' of cable for Front of House to amp location on the deck.

Audio requires 115 volt 60Hz, 100 amp 3 phase service, isolated from the lighting service and within 50' of the stage. Adequate fusing, spare fuses, disconnect switches and terminals suitable on #2AWG copper wire or a 5 wire J-Series Camlock. Legs are "A", "B", "C", neutral and Ground with ground not connected to neutral but to central building ground. A building or venue electrician must be present at the beginning of the call and immediately following the final performance.

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Production will interface with the existing house sound system at the sole discretion of the Production Sound Engineer. No cost will be incurred for such use

**The Wizard of Oz** carries a FOH center cluster rig. Rigging points must be available DS of the proscenium for this equipment. In the event rigging points are not available or other local conditions exist, then Production will interface with the existing house sound system at the sole discretion of the tours' Head Sound Engineer. No cost will be incurred for such use.

Sound towers are 2.5' X 2.5' X 21', and 900 lbs. They will be lagged with 3/8" lag bolts to deck near proscenium wall approximately 21' either side of center and downstage of the fire curtain. If there is not sufficient house deck to set the towers a platform, into the house or over steps will have to be provided or built at the discretion of the Production Sound Engineer or Technical Director. When available, road sound will provide a line lead mix of show program and stage manager page to the house dressing room system. This will interface with House Systems from the Road Sound Amplifier location on deck.

**A sixty (60) minute full company sound check will be held prior to the first performance in each venue.** Sound check and stage set-up will occur one and a half hours (1hr. 30 min.) prior to doors opening. To assure necessary quiet the house must be cleared of all non-essential personnel during the sound check.

### **8: PROPERTIES**

Push brooms, clean mops, mop buckets, FOUR (4) trash cans, and an industrial sized vacuum must be available.

The stage must be mopped ONE and ONE HALF (1-1/2) hour prior to each performance at the Presenter's expense.

Drinking Water fountains should be easily accessible from either side of the stage. If water fountains are not easily accessible, please provide coolers of water on either side of the stage. If water coolers aren't available, please provide bottled water. A minimum of (80) bottle of water per performance at Presenters sole expense.

**Carpet must be provided for the entire orchestra pit.**

### **9: ORCHESTRA**

Pit must be carpeted prior to load-in and draped prior to performances.

Presenter must provide the following:

- 1) TEN (10) straight back music chairs and ONE (1) stool.
- 2) TWELVE (12) Manhasset music stands with music lights.
- 3) FOURTEEN (14) stand lights and power accessible for these lights
- 4) All hard surfaces including walls and floor should be covered, carpeted or draped

### **10: WARDROBE**

The wardrobe workroom should be well lighted and large enough to accommodate THREE (3) work boxes, TEN (10) Gondolas, and THREE (3) hampers. Located in the wardrobe space must be SIX (6) rolling racks, FOUR (4) 6' to 8' tables, FIVE (5) chairs, and TWO (2) large trash cans. There must be FOUR (4) 20 amp circuits. This room must be able to be locked.

Presenter must provide and pay for TWO (2) washer and TWO (2) dryers to be hooked up and ready to use upon our arrival. If machines are coin operated, then coins must be provided by the Presenter. Cost will be considered a Local Documented Expense

Wardrobe Day Work is estimated to be 1 Stitcher, four (4) hours every other performance. This is in addition to the Wardrobe call (2 1/2) hours before each performance. And/or two (2) Locals, four (4) hours every one show day, and four (4) Locals, four hours every two show day, except for load-in days. Our Wardrobe Supervisor will set the specific call times upon arrival. This work is considered a documented expense.

It is essential that the wardrobe crew used for the load-in be the same crew used for all performances

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### **11: HAIR**

The hair room should be well lit with mirrors and a sink. It should accommodate THREE (3) work boxes, TWO (2) 6'-8' tables, FOUR (4) chairs, TWO (2) stools and ONE (1) large trashcan. There must be TWO (2) 20amp circuits as well.

In addition to the call TWO (2) hours before each performance the Presenter agrees to supply THREE (3) personnel for day work on engagements lasting more than one day. Day work will not exceed a FOUR (4) hour call. Day work is considered a local documented expense. The time for the call will be set by the tours' Hair Supervisor. It is essential that the hair personnel used for the load-in be the same crew used for all performances.

The Presenter will make all efforts to assure that the local Hair labor is qualified to work with professional quality wigs made of natural and synthetic hair. In the event that qualified local labor cannot be procured please contact our Production Department immediately.

### **12: DRESSING ROOMS**

All dressing rooms MUST be clean (floors, make-up tables, mirrors, sinks, bathrooms, showers) prior to the start of load in. The dressing rooms must be well lighted (please replace all burned out bulbs daily) with hanging racks, hot and cold running water, electrical outlets, soap and paper towels. Each space used by a performer must have a chair, a mirror and suitable lighting around the mirror to see while preparing for a performance. Chairs, NOT STOOLS are required at each space used by a performer and wardrobe racks to hold costumes must be provided.

The dressing room requirements are as follows:

Following are the dressing room requirements:

SIX (6) Principal dressing rooms

THREE (3) Large chorus dressing rooms- seating 13 each

ONE (1) Wardrobe/Wig room

ONE (1) Large orchestra changing room to accommodate 12 people.

ONE (1) Production office with ONE (1) high speed internet line.

ONE (1) Company Managers office with ONE (1) high speed internet line

**Venue will provide one high speed internet line at no additional expense to the production.**

### **13: MISCELLANEOUS**

This production of The Wizard of Oz uses **local children** for certain roles in the performance. For regular load-in days the **local children** will report to the theatre at 12:00pm for orientation. Please see attached addendum regarding **local child actors** and please advance this important part of the production with the Technical Director.

### **14: HOSPITALITY AND CATERING**

Coffee break catering (muffins, bagels, coffee, tea, fruit juice, cereal, etc.) must be provided for all crew members and drivers including local crews (approximately 60 people) during all load ins. These refreshments shall be available at two and a half hours into the load in on each day of the load-in.

Separate from the above; Coke, Diet Coke, Sprite, Root Beer, fruit juices, coffee, tea, cool water and fresh fruit must be provided for all road personnel (approximately 60 people) two hours before curtain on first performance day and at one hour during all other performances.

In the event that the Presenter schedules a two-performance day with less than five and one half (5 ½) hours between announced curtain times, Presenter shall provide a hot meal to the cast and crew in order to give them sufficient time to prepare for the show. The foregoing notwithstanding, however, in no event shall there be less than five (5) hours between curtain times.

### **15: SPECIAL EFFECTS**

This production of **The Wizard of Oz** contains specialty **pyrotechnics**. Including; 38 gram Co2 bursts, 3 – 6" Flash Trays, 1 – 4" flash tray, 4 – Le Maitre Flash Paper Comet and 1 – ¼" x 6" silver gerb. Please arrange for any permits. If the local Fire

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Marshall requires an onstage meeting, please arrange it for 3:00pm on the day of load-in. Please advance this important part of the production with the Tour Technical Director.

**This production of The Wizard of Oz contains theatrical haze through out the performance.**

### **16: HOUSE SEATS AND COMPLIMENTARY TICKETS**

Presenter shall provide Producer with FIVE (5) pairs of house seats in the center section, within the first TWENTY (20) rows of the orchestra, which the company, at its discretion, may purchase up to TWENTY FOUR (24) hours prior to each performance. Presenter shall additionally hold up to TEN (10) pairs of complimentary seats for each performance. Such seats not specifically allocated by the Producer or his representative by **2pm** of the performance date, may be released with the provision that TWO (2) pairs of house seats and TWO (2) pairs of complimentary tickets be held until ONE (1) hour prior to performance. ONE (1) Pair of complimentary seats must be held until 10 minutes till curtain. This pair of tickets are considered **Producers seats** and held in case of emergency. The tours' Company Manager will make best efforts to release unnecessary holds for the performance week prior to opening night.

### **17: SECURITY**

Security personnel will be provided by the Presenter at their expense for each performance. Such personnel will be at the theater one hour prior to each performance and remain at the theater until the last company member has departed. The personnel will receive their instructions from the Production Stage Manager or Company Manager. No one is allowed backstage who is not working for the production.

### **18: MERCHANDISE**

**The Wizard of Oz** travels with Merchandise. All efforts will be made to ensure maximum exposure in Lobby for merchandise setup. Merchandise requires ONE (1) 20amp circuit. Merchandise vendor will contact the Presenter to discuss local requirements.

### **19: PRESENTER AVAILABILITY**

The Presenter or his representative must be available at all times to the Productions Stage Manager and the Road Carpenter from 15 minutes 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 promoter/ presenter.

AGREED AND ACCEPTED:

Presenter: \_\_\_\_\_

\_\_\_\_\_  
Angela Rowles – Associate Producer

Date: \_\_\_\_\_

Date: \_\_\_\_\_

Venue Contact Information:

Venue Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Technical Contact Name: \_\_\_\_\_

<b>Production / Administration</b>
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