

WE'LL MEET AGAIN

A New American Musical

Southern Regional Tour - 2023

Preliminary Technical Rider

Dated: 02/10/2023



PLEASE NOTE

The goal of our Production is to give you the highest quality performance possible within the confines of your budget and your space. This Technical Rider suggests the Minimum Requirements for this Production. Enhancements to these technical requirements for an even higher quality experience are available should your facility have the means and capability. Should you feel that your facility is unable to present the Production according to the requirements below, **we may be able to work with you on alternate scenic and electrics versions that can be used to meet the specific needs (or limitations) of your Venue. If changes must be made, please contact Richard Rose, Director, at (276)-623-6283.**

This Preliminary Technical Rider for the Southern Regional Tour of the musical of *WE'LL MEET AGAIN* is a look at the scope of the performance needs. The following terms and guidelines are very important and are intended to assist the Presenter in producing the finest program possible. Changes may be made on the technical needs of the show to accommodate the Presenter. Within reason and in ways that do not affect the quality and the safety of the Production, we will work with each Venue for the best possible performance and to insure the needs, comfort and safety of our company members and the local stage personnel.

SHOW DESCRIPTION

THE STORY: After sixty-seven years, life is about to come full circle for Henry Stern. Born in Westheim, Germany in 1932, Heinz (Henry) was only 5 years old when his Jewish family escaped to build a new life in America. They were welcomed with open arms to the small town of Opelika, Alabama, but the War left some missing pieces for Henry. "We'll Meet Again" is a life-affirming story inspired by the life of Heinz Stern, told with humor and seasoned with the most popular music of the era. It's a uniquely entertaining, uplifting, and edifying experience – "a great beam of light shining on the beauty and potential of the American spirit."

INFORMATION: The Fall 2023 Southern Regional Tour of *WE'LL MEET AGAIN* is being performed with the cooperation and guidance of Actors' Equity rules and regulations. It has a total cast of **15** actors: **7** men, **6** women and **2** children (boys) plus **2** Chaperones along with **10** crew & staff members. This is a musical with **one** live musician and fully orchestrated musical tracks. Total personnel traveling with show equals **28**. The show is considered highly educational, family friendly and is recommended for all ages. The show has received enthusiastic accolades from teachers and students from fifth grade through seniors in high school, as well as college students.

RUN TIME: *WE'LL MEET AGAIN* is presented in **2 acts with one 15-minute intermission**. The running time of the show is approximately **2hrs and 25 minutes** including intermission. **The Student Matinee version of WE'LL MEET AGAIN is performed within 2hrs** including both a brief **3-minute stretch break** between Act I and Act II and a brief pre-show interaction with the students prior to the performance.

RUN INFORMATION: The show has NO MOVING SCENERY, only props and furniture moved around the stage by the actors; one upstage projection screen, that must be dead hung or rigged; and one projector that can either be hung or placed on an appropriate surface upstage of the screen for rear projection or, in tight upstage conditions, can be hung or placed appropriately for front projection. Other than the projections, sound cues, and appropriate lighting, there are no other special effects required for the Production.

THIS IS NOT A YELLOW CARD SHOW

Minimum Required Stage Dimensions:

Minimum Playing Space:

Stage Depth - **23'-0"** Front of Stage (Apron) to Projection Screen (Back of Set)

Rear Projection Depth - **11'-6"** Screen to Projector

Total Depth - **34'-6"** Front of Apron to Black Drape behind Projector

Width - **28'-0"** From Proscenium side to side; Preferred - **34'-0"**

Height - **18'-0"** Minimum out-trim of light pipes

Apron Information - Will use Down of Proscenium SR as close to Audience as possible and as far SR as useful for Café table and chairs for Café Scenes area.

If the Venue is equipped with an orchestra pit, which is fully covered and which is a minimum of **8'-0"** from the front of the proscenium and the covering is entirely walkable and danceable, the pit should be altered to have a center opening on the audience side at stage level of **2'-6"** wide and **2'-0"** deep for the purpose of the conductor/keyboardist to be seen and to see the actors. This configuration must be completed prior to the Production's load-in.

If the Venue has no orchestra pit, the conductor/keyboardist will play from back stage; a conductor camera with a visual monitor to see the actor and conductor video monitor (mounted above and behind audience), if available, would be helpful so that conductor can be seen by the actors.

Minimum Off-Stage Space needed (additional to above stage dimensions):

4'-0" On both sides of the stage

Upstage Crossover – Behind black out curtain positioned behind the rear screen projector of **3'-0"**. If not possible because of Rear Screen Projector, the crossover can be behind screen and under the Projector.

This Production does NOT use a Front-of-House Curtain.

Load-in Requirements

Loading Door Opening: Minimum requirement is 8'-0" wide by 10'-0" high

Scenery may be loaded through double doors with center beam removed. All areas around the dock should be clear of ice, snow and any debris. It is extremely important that cars parked on the streets and lots surrounding the theatre not obstruct the movement of the company's busses and trucks.

Loading Dock: The scenery, sound, costumes, and props will arrive via one (1) **26'-0"** or larger truck. The loading area needs to be completely clear of all debris and ready to receive the truck. If necessary, please arrange for Police barricades or cones to guarantee plenty of space to maneuver the truck. Also, see that your loading area is completely free of all obstructions, and that a clear ten (10') foot wide path exists to the stage area. Depending on the amount of backstage storage in your facility this truck may be needed for storage of empty road boxes. Should this be the case, a space as close as possible to the building will be required to park the truck. If truck cannot back into your loading dock, the presenter will be required to provide a pick-up truck with driver for the entire day of load-in and load-out.

If your loading dock is not on the same level as the stage, and/or you do not have a loading dock at tractor trailer level, and requires the use of an elevator or equipment lift to load/unload the truck, it is the responsibility of the Venue to supply a minimum of 6 to 8 additional crew and at least four dollies and/or whatever equipment such as forklifts or other such moving equipment and operators to efficiently move the production elements from the truck to the stage and in return. Please contact our Company Manager with any information regarding details for loading/unloading difficulties.

The company will travel in two motor coaches, one for crew and one for cast. These motor coaches must have parking spaces near the stage entrance for easy access throughout the day by cast and crew. In rare instances, it is possible that shore power (60A, 1 ø), where available, will be used for the crew motor coach for rest periods during the day. If a qualified electrician is not included in your local crew, one must be provided at the beginning of the load-in and near the end of the load-out to affect the electrical connection to and from the motor coach.

THE PRESENTER WILL BE RESPONSIBLE FOR ARRANGING ANY AND ALL BUS AND TRUCK PERMITS REQUIRED BY LOCAL AUTHORITIES.

Placement of the Set Upon the Stage:

The major portion of the set will be placed 8'-0" from the US side of the proscenium. The DS Scenic Walls to the right and left will be placed as close to the proscenium US wall as possible, allowing for clearance of any fire curtain. One reoccurring scene of show – The Café, will take place on the Stage Right side of the apron or covered orchestra pit in front of the proscenium and as close to the audience as is appropriate. The apron or covered pit area must be able to be lit as part of the show light plot. The area Stage right as identified as the Café, must have independent light specials to be used throughout the show.

OPTION ONE: If your theatre has an orchestra pit that can be covered except for a center opening at stage level and the pit area can be properly lit for the show then this area will also be used as actor playing space and/or scenic elements.

OPTION TWO: If your theatre has an orchestra pit and the show cannot be properly lit using the space available over the orchestra pit as actor playing space (or the pit cannot be covered), we will not utilize the space for either set or acting space. If you are unable to cover your orchestra pit, we will still utilize the pit as it is for the conductor/keyboardist of the show.

PLEASE NOTE: The Venue must consider, in placement of the set, any restrictions to the fire curtain that this set may cause when breaking the fire curtain line. The Venue may need to supply, by local fire ordinances, additional fire safety personnel for this reason and for the protection of the facility given the use of live flame from several lit candles during the performance. THE RESPONSIBILITY TO SUPPLY NECESSARY FIRE SAFETY

PERSONNEL AND ADHERE TO LOCAL FIRE REGULATIONS IS THE SOLE RESPONSIBILITY OF THE PRESENTER. It is the responsibility of the Venue to coordinate with the Production in advance of the performance as to the placement of the set upon the stage in relationship to any existing obstacles or opportunities such as an orchestra pit as per above.

Advance Preparation and Load-in Requirements:

1. THEATRE PREPARATION

All house system pipes must be completely stripped prior to the advance call and all equipment not used for the show must be cleared from the stage, backstage area, back wall, orchestra pit and house. This includes: Pianos, set units, speaker stacks, etc.

This Production will utilize the house black legs and a full stage black traveler (or black-out curtain) to mask behind the set and projections and the sides of the stage. Existing borders that do not interfere with the lighting or any other elements of the show may remain in place. Masking lighting with borders is NOT a requirement of this show. If viewing the lights hanging over the stage is a problem for audience comfort, then it is up to the Venue to have such borders in proper locations prior to the set load-in. All drapery and masking required should be hung in advance of the arrival of the Production (see Carpentry below.)

2. OFFICE SPACE

An office space must be made available for our Company Manager and Stage Manager to conduct business while at your theatre. This space should include access to high speed wireless internet connection. A land-line phone must be made provided by venue in this space, if, for any reason, cell phone service is unavailable.

3. STAGE FLOOR

A clean, non-splintered, spring wood floor is required. For the safety of the cast, stages with wavy or buckling surfaces are NOT acceptable. **If possible, please paint the stage floor satin or semi-gloss black at least one (1) day in advance of load-in.** The stage must be swept and mopped clean prior to the start of the load-in and must be free of all obstructions and hanging goods other than those mentioned in the Stage Requirements. A ten foot (10') wide path should be clear the full distance from the loading area to the stage. Push brooms and mops with buckets must be available. The stage floor must be mopped prior to every performance at the Presenter's expense. **Please provide two (2) rolls of 2" black gaff tape.**

4. CARPENTRY

A hanging plot for the Venue's masking and position for the upstage black-out curtain will be provided by the Company Manager at least two weeks prior to the load-in. All masking must be in place prior to load-in to ensure enough time to prepare the show.

The Production may need to nail, screw and lag into the house stage floor. If this is not possible, please provide sixteen (16) fifty pound (50lb) sandbags or equivalent stage weights to hold the 8 scenic walls in place. Please notify the Production's Manager in advance of this solution.

If the scenery must be carried long distances from the loading area to the stage, the local Venue shall provide two (2) four wheel dollies. (See Load-in below.)

One extension trestle ladder (A-frame style), a genie (if possible), and at least two 10-foot ladders must be available exclusively for set load-in without interruption.

5. ELECTRICS

The show will utilize the local Venue's instruments and dimmers controlled by a console provided by the Production (Likely ION XE w/Fader Wing). The system will be run with sound in conjunction with a computer operating QLab or Go Button and will be operated from the soundboard position (see SOUND). If the sound and light board are not within a 50' distance of each other or the house system is not compatible, the Venue must supply sufficient equipment cable to link the Production's soundboard and/or supply the appropriate interface with the house system. If no house lighting system is available, the presenter must provide one. In such instances, a complete inventory of the lighting equipment required for each light plot will be provided. The following list below indicates the approximate minimum lighting required by the Production. In general, the show's lighting is designed for what many facilities have in place for their own general uses and should be relatively simple to prepare. Of course, a full lighting plot along with channel assignments and focus information will be provided to the Venue at least two weeks prior to the load-in.

NOTE: The Production will travel with a memory stick or other mechanisms that may allow us to transfer channel assignments and other pertinent information to the Venue's light board, if compatible, in order to save time and makes the process as efficient as possible.

6. LIGHTING INFORMATION: Coverage/Purpose

APRON FRONT LIGHT (DS of Proscenium) – 5 areas: Center Stage, Center Stage Right, Stage Right, Center Stage Left, and Stage Left; Areas operate independently (If needed, could be linked with like area US of Proscenium, except Center Stage in which each area – Apron and In-One – operates independently) No color.

IN-ONE FRONT LIGHT (US of Proscenium to Front of Set) – 5 areas: Center Stage, Center Stage Right, Stage Right, Center Stage Left, and Stage Left; Areas operate independently (If needed, could be linked with like area US of Proscenium, except Center Stage in which each area – Apron and In-One – operates independently) No color.

PLATFORM FRONT LIGHT (UC Steps, Platform, Upper step) – 3 areas DS to US of set unit: DS Steps of Unit, Center Platform of Unit, and Upper Platform of Unit (Must light Actor in front of Projection Screen, but not bleed onto the screen.) No color.

CAFÉ AREA (This is SR on Apron/Orchestra Cover/or as Close SR and as Close to the Audience as Possible) – One area: Light fully from Front, Top, Back and Center Stage Angle (All Linked together) No color.

TOP BACK LIGHT (Full Stage Acting Areas – Not Café) Could be back side and not fully straight down. (Each area – Apron, In-One, and Platform need to be controlled separately US to DS but linked together R to L.) No color.

BLUE TOP WASH (Full Stage including non-Acting areas.) Linked together as one. (Blue)

COLOR WASH (From behind top. Full Stage Acting Areas; Not Café.) Used as Chasing Lights and for various color impact and accent lights during the show. Multiple color. (If not LED then gel changer required.)

SIDE LIGHTS (Apron, if possible, and In-one); Hanging Light Tower (preferred) or Light Tree operate each side. SL – Amber; SR – Deep Amber.

LIGHTS ON PHOTO (All Scenic Walls); To light the photos on the Walls and around Projections Screen. (Can work independently or all as one) No color.

SINGLE SPECIAL (One Light; Top, Round, Center Stage US/DS of In-One) No Color

ADDITIONAL LIGHTING REQUIREMENT NOTES:

There are NO Follow Spots used in this Production.

If needed, the Venue is responsible for supplying all gel and color for the lighting in accordance with the light plot; Sufficient running lights back stage for safety of actors and crew; Sufficient ladders or cherry picker solely for use by the lighting department to allow load-in without interruption; a genie for advanced focus is desirable.

NOTE: The light plot MUST be hung, circuited, patched (if possible), colored and pre-focused prior to the company's arrival. No substitutions of placement may be made to any of the light plots without prior notification of the tour's Company Manager. Please include the location of the control receptacles for the road console to control the house dimmers or provide an operator for the house dimmer system. For the performance, the tour's Production Electrician will operate the lighting console. All patching information must be recorded on the instrument schedule.

PROJECTOR & SCREEN: If the Venue does not have an appropriate projector for use as rear screen (preferred) or front screen projection, the Production will be traveling with an appropriate projector that can be used as either rear or front screen, depending upon the limitations of the stage space. The Screen is supplied by the Production as part of the set.

7. SOUND

The Venue will need to provide a 6'x6' area FOH in the open for a sound position with access to power and a clear path for cable runs (if necessary) to the House Sound Console. **The Production will utilize the house sound system for the reinforcement of vocals and tracks for the show**, at least 2 channels are required on the house console, if the onstage monitors and Musical Director's monitor are being fed signal from the house console then 5 channels are required, 3 outputs should be placed onstage, 1 SL 1 SR and 1 in the pit (or backstage) with the Musical Director. If the Venue does not possess a sound system, one must be provided at the Venue's expense. Any sound playback will be controlled via computer and the Production will provide a sound board. At least 4 inputs, from where the Musical Director will be located, to the FOH position are required. (See Page 2 regarding placement of the MD) If The Musical Director is located in a position unable to view the cast or the cast view the MD, cameras and monitors must be made available by the Venue to allow visual connections between cast and MD.

The Production will travel with the following sound equipment:

Audio Mixer (Likely Behringer X32 w/Remote Stage-Box);

Computer with QLab or Go Button to control sound;

Monitor Amp, Monitor Mixer for MD;

4 Hotspot Monitors (Front of Stage for Actors to hear Orchestral Tracks) and 1 wedge monitor for the Musical Director **requiring five backstage outputs from House Sound Console or Production Sound Console to be provided by Venue;**

All Necessary Cables, DI's, & Adaptors;

15 Wireless Body Mics with receivers for voice amplification.

NOTE: All sound cable for inputs must be circuited and in position prior to the company's arrival. Location of the sound plot will be sent along with the light plot at least two weeks prior to arrival. Venue must supply all necessary electrical power and outlets necessary to operate Production's equipment.

The Production requires at the sound booth one (1) 120 amp, single phase, three wire with ground electrical service for the sound system that is separate from the house lighting service. Each leg shall have an AC voltage of 110-125 volts between any leg and the neutral, and an AC voltage of 208 volts between the two legs. It is preferable that the electrical service for the sound system have an isolated ground, separate from that of the lighting dimmers' electrical service. The Production also requires A/C power in the pit as well as stage right and stage left.

NOTE: The stagehand allocated to the sound department must be experienced in the operation of the house sound system in order to facilitate its integration with the road system.

Headset Communications:

A minimum of seven (7) communication headsets are needed for communication between the Stage Manager (FOH), Projections Operator (USC), Stage Crew (SR & SL), Light-board/House Light Position (FOH), Sound Operator (FOH), and Musical Director (PIT). HEADSET COMMUNICATIONS BETWEEN THESE STATIONS IS INTEGRAL TO THE SHOW. It is preferable that all onstage headsets are wireless. The Presenter is required to provide these headsets, either Clearcom, Telex, or equivalent quality. (Maxon or Radio Shack wireless systems or similar low quality communication systems are NOT acceptable.)

8. PROPERTIES

The Local Venue shall provide four (4) 6' long prop tables (2 stage right and 2 stage left backstage) with clip lights and necessary extension cords. The Venue shall provide adequate running lights with necessary extension cords backstage and in the crossover for the safety of everyone involved.

The Local Venue shall provide two water coolers and an adequate supply of spring water, one for either side of the stage. Coolers, water and cups must be provided by the beginning of load-in. Bottled water is also an acceptable substitute.

A minimum of twenty (20) chairs must be provided back stage and/or in a nearby easily accessible common area for use by crew and cast.

9. WARDROBE

The Production's Wardrobe needs to be located in a large separate, well-lit and lockable room, with one 8' worktable, one worktable for sewing machine and chair, and a sink that has hot and cold running water. If only a slop sink is available for the wardrobe and wig department use, it must be thoroughly cleaned and designated for use only by the Production during the engagement. It may not be used for floor mops, rags etc.

Additionally, the local Venue shall provide the following:

1. Wardrobe racks in the dressing rooms and wardrobe area;
2. At least four (4) 20 amp circuits in the wardrobe room are necessary to power 1 iron, 1 steamer, and 1 sewing machine and fans;
3. 1 - Ironing board;
4. 2 - Industrial Fans;
5. 1 – Domestic Sewing Machine in good working condition;
6. 2 - Small tables with full-length mirrors with lights back stage for Quick Changes, one on each side of the stage and clothing racks next to each table. The back stage Quick Change areas must be as near the playing space of the stage as possible and not interfere with the necessary flow-of-traffic of the actors and stage crews. They must have screens for privacy of quick changes;
7. Washer and dryer;

If your facility has laundry facilities on site, please indicate this on your Venue's technical information packet and have those facilities prepared for us on arrival. If your facility does not have laundry facilities on site, one (1) additional runner with a car will be necessary to drive Wardrobe to and from a local laundromat.

10. DRESSING ROOMS

Each dressing room is to be equipped with chairs, counters, one clothing rack and lighted make-up spaces sufficient for the number of actors in each room. All dressing rooms must be in close proximity to hot and cold running water, clean towels, showers, and restroom facilities, which are separate from those used by the crew, the general public or audience members. All dressing rooms must be clean prior to the start of the load-in, and maintained daily throughout the run of the show. Dressing Rooms must be lockable.

Males: 1 or 2 rooms to accommodate 7 Men

Female: 1 or 2 rooms to accommodate 6 women

Child: 1 room for 2 boys & 2 guardians.*

Road Crew: 1 room for road crew with bath towels and shower available.

*PLEASE NOTE: In accordance with AEA Rules, children may not be dressed in the same dressing rooms as the adult actors.

Daily doorman, security and access to the stage and backstage area for work calls commencing at 9:00 am during split week and full week engagements.

11. HOSPITALITY

At arrival, the Presenter shall provide coffee (regular and decaffeinated), tea, ice tea, juices (orange, grape, tomato and/or apple), and breakfast foods (fresh fruit, bagels, muffins, donuts, and/or cold cereal with milk) for the road crew (10 people). The mid-morning break, if necessary, will be two hours after the load-in call starts.

For the LUNCH the Presenter shall provide coffee (regular and decaffeinated), tea, ice tea, juices, soft drinks, and light snack foods (take out, sandwiches, chicken, cheese and crackers, bagels, fresh fruit, cookies, chips and dip) for the road crew (10 people). LUNCH will be two to four hours after the load in call starts, as set by the road crew.

Two and one half (2 1/2) hours prior to the performance, the local Venue shall provide a HOT MEAL for the entire company (28 people). Chicken, beef, pork, vegetables, salads, and specialty foods of your area are greatly appreciated; coffee (regular and decaffeinated), hot tea ice tea, juices, bottled water and soft drinks are suggested. Pizza is not acceptable unless approved by the Production's Company Manager.

12. LOAD-IN and RUN CREW REQUIREMENTS:

Estimated Local Labor:

The table below is an estimate of local labor that will actually be used for Load-In, Performance, and Load-Out. Under exceptional circumstances, these numbers could increase. These are numbers that should be used for budgeting purposes. If there are local conditions that are of concern – physical or union issues that could cause these numbers to increase, please notify the Production's Company Manager.

LOCAL STAGEHANDS	IN	RUN	OUT
CARPENTERS	6	0	8
ELECTRICS/SOUND*	3	3	3
PROPS	1	0	2
WARDROBE	2	0	2
LOADERS**	2	0	2
RUNNER***	1	0	1

At least one Load-in crew member in each of the above given areas are expected to have expertise in the Venue and its systems and operations.

*For maximum efficiency, electrics crew call should be **1 hour after load-in start time.**

** Loaders are only required if local union regulations prohibit stagehands from loading and unloading trucks.

***Runner will shuttle the crew's bus driver to and from the hotel and, if needed, to assist Wardrobe to get to and from a laundromat (See Wardrobe).

Load-in = Estimated **Set 5 hours** including unloading the truck and full stage set-up (Not including electrics); Electrics Focus and **light set is estimated to be maximum of 5 hours, sound 4 hours** from the time the truck is unloaded; this assumes that the light plot has been properly hung and pre-focused.

Load-out = 2.0 hours maximum; 1.5 hours optimum. (**Theatre restoration not included**). Running Crew is called one (1) hour before half-hour. One Venue stage crew member is to be called one (1) hour prior to half-hour to sweep/mop stage. All calls should be confirmed with the Stage Manager prior to Load-In.

ALL STAGEHANDS EMPLOYED ARE EXPECTED TO BRING BASIC TOOLS. TOOLS MUST BE MADE ACCESSIBLE TO THE PRODUCTION CREW. ANY STAGEHAND ARRIVING TO WORK SHOWING SIGNS OF SUBSTANCE ABUSE WILL BE DISMISSED ON THE SPOT.

PLEASE BE ADVISED: IF LOCAL CREW IS NOT PROVIDED AS REQUIRED, LOCAL PRESENTER WILL PAY THE TOUR'S MANAGER A RATE OF THIRTY FIVE DOLLARS (\$35.00) PER HOUR FOR EACH STAGEHAND NOT PROVIDED. PAYMENT FOR THIS IS DUE, IN CASH OR CERTIFIED CHECK, TO THE COMPANY MANAGER OR TECHNICAL DIRECTOR PRIOR TO THE START OF THE SHOW. WE WILL NOT START THE SHOW UNTIL PAYMENT HAS BEEN MADE. SHOULD THE SHORTAGE OCCUR ON THE LOAD OUT, PAYMENT IS DUE PRIOR TO THE BEGINNING OF THE LOAD-OUT.

PLEASE NOTE: THE RESPONSIBILITY TO SUPPLY NECESSARY FIRE SAFETY PERSONNEL AND ADHERE TO LOCAL FIRE REGULATIONS IS THE SOLE RESPONSIBILITY OF THE PRESENTER.

13. GENERAL NOTES

Permits

The Presenter will be responsible for securing all necessary permits (including compliance with electrical codes, fire codes, parking permits for tractor trailers, motor coaches, etc.)

Sales Report

A sales report may be requested in order that we may be in direct contact for advance sales figures. An awareness of our advance sales position will allow us to more effectively aid the local presenter in the sales and marketing of our show.

Nightly Attendance Report

An Attendance Report is required for each performance to be reported to the Stage Manager by intermission of each performance.

Presenter Availability

The Presenter or a representative must be available at all times to the Company Manager and the Production Stage Manager 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 Presenter.

Pre-Show Announcement

There may be pre-show announcements made, either live from the stage or recorded, with the express permission of the Production Stage Manager and the Company Manager. The Production will also have its own, either live or recorded pre-show announcements.

Temperature Control

The stage and dressing rooms must be maintained between 67 and 76 degrees Fahrenheit (20 and 25 degrees C) during all times that the cast members are scheduled to be at the Venue (1-1/2 hours before curtain time till a half hour following the end of the performance).

Receptions

Any request for participation by the cast in a reception must be submitted in writing at least four (4) weeks in advance of the Performance.

Additional Information

Please forward to us:

- a) Your facility's prepared packet of technical information including a copy of the house seating plan, with a special note made of any seats not on the manifest.
- b) Please provide our Production with a list of local theatre personnel and the Presenter's personnel (if different) with both their direct and mobile numbers if possible.
Our Production requires at least one phone number where a live person can be reached 24/7 in case of emergencies. This local person must be able to connect with all local key personnel 24/7 in the event of an emergency.
- c) Information on local doctors (General Practitioners, Dentist, Chiropractor, Podiatrist, Gynecologist, etc.) and nearby emergency medical facilities (hospitals).
- d) A list of recommended hotels in your area and their proximity to the theatre.
- e) A list of recommended restaurants in your area and their proximity to the theatre.

14. PRESS AND PROMOTIONAL REQUIREMENTS:

The Producer will supply **downloadable artwork** for the Venue's advertising flyers, posters, as well as 60sec. & 30sec. TV & Radio Commercials, and other supporting video and promotional materials.

Please forward or deliver to our Company Manager all printed and/or circulated materials, including subscription brochures, group sales mailings, ad copy, posters, press releases, web posts, social media posts, and any and all of the Venue's promotional and/or display materials for this Production.

The Venue is solely responsible for the printing of and/or electronic access to the Production's Souvenir Programs for the Performance. The Production will send and deliver all necessary Program information by the deadline set by the Venue. On the day of the Performance, programs must be distributed by the Venue's ushers to the Presenter's audience free of charge and/or may be incorporated as an insert in the Presenter's usual souvenir program and may have some of the elements on-line for the convenience of the attendees.

UNDER NO CIRCUMSTANCES MAY THE SHOW BE VIDEOTAPED or PHOTOGRAPHED DUE TO AEA REGULATIONS.

(Go to Next Page for final documentation)

CLOSING AND ACCEPTANCE:

The best performance will be achieved if you can meet all of these technical requirements, although we are flexible in some areas. Changes must be approved in advance by our Director and/or Company Manager to avoid any on-site surprises and conflicts, as well as ensure the safety of our company members and the local personnel.

This is a preliminary Technical Rider. An addendum will be issued by our office in advance of the tour's commencement. If these changes will affect your booking we will discuss necessary adaptations at that time.

These eleven pages of the Technical Rider of the Southern Regional Tour - 2023 Production of *WE'LL MEET AGAIN* are accepted and agreed to by the Presenter as an integral part of the attached contract.

For the Presenter

Date

Signature of the Venue's Technical Director or
Production Manager (PRESENTER SIGNATURE NOT ACCEPTABLE.)

Date

Please PRINT Name of TD or PM, Above, Very Legibly (Thanks)

Technical Director or Production Manager Information:

Cell Phone: _____ Office Phone: _____

Email: _____

Please fill out this information below; while a repeat of information already on the contract, this is used by our staff for internal distribution; Thanks:

Venue: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ Fax: _____

Email: _____

Performance Date(s): _____