TECHNICAL RIDER

Last Updated Oct 27,2026

INTRODUCTION

This document will help guide you through the various needs of this Production. If there are any criteria listed in this document that you feel your venue is unable to meet, please notify the PRODUCERS before signing this contract. Once this document is signed, you are signifying that you will be able to meet the needs of the Production. This document represents a legal binding agreement between presenter and production and will be part of your engagement contract. We are committed to providing your audience with the best experience possible and appreciate your cooperation with making this happen. If you need any clarification on this document or have any questions prior to signing this, please contact us.

AT-A-GLANCE OVERVIEW

Crew Totals

Load In: 14

Show Call: 6

Load Out: 14

Length of Show: 90 minute plus a 15 minute intermission

Pit Usage: The Production utilizes backing tracks for all live performances, and does not require the use of an orchestra pit. House should seat the pit area accordingly.

MINIMUM ELECTRICAL REQUIREMENTS:

The Production requires the following power provided. House power feed must maintain a minimum of 208 volts. All power must be delivered at 60hz and must be properly grounded.

a. One (1) 400A, 208v 3-phase disconnect for tour lighting

b. One (1) 400A, 208v 3-phase disconnect for tour LED video wall

GENERAL REQUIREMENTS

Please send the following to the PRODUCERS upon receipt of this Rider.

1. Current Technical Packet for your theater, including lineset schedule and rigging plot.
2. CAD drawings of your Stage and offstage spaces.
3. Contact list for your department heads and day of event staff to aid in show advance.
4. House Seating Chart
5. If applicable, your current local IATSE agreement and labor rates.

Stage Requirements

1. Proscenium Width: 36’
2. Proscenium Height: 20’
3. Stage Depth: 32’
4. Stage Width: 32’
5. Stage Height: At least 20’ to lowest obstruction
6. Fly system should have two available battens for upstage and midstage video portals.
7. All available system pipes must be clear, level, and in excellent working condition.
8. Venue load-in door must be no less than 6’ wide x 8’ high.

Load-In/Load-Out

1. The Production may require a forklift for load-in/out. This forklift must have a 5000 lb. capacity and sideshift capability. Please ensure that the forklift is

available at the start of the calls and that ample gas is available for the unit for the duration of use.

2. Venue load-in door must be no less than 8' wide x 8' high.
3. Loading Dock and immediate area must accommodate one 53' trailer trucks, and one coach bus.
4. Ample outdoor lighting must be provided when trucks are loaded and unloaded.
5. Before the start of load-in, all areas of stage, fly systems, backstage, loading dock, dressing rooms, orchestra pit, storage areas, and production offices must be clean and ready for Production's use.
6. House restoration is not to begin until the Production is fully out of the building.
7. It may be helpful, and/or cost effective to add additional hands or loaders to the load-out to expedite the process. Please discuss with PRODUCERs ahead of time.
8. Load-In is estimated at 7 hours plus sound check. A 15 minute break will be called after 2.5 hours. Lunch will be taken at five (5) hours for most crew, though crew breaks may be staggered.
9. Load-out is estimated at 2.5 hours.
10. Road crew may be required to take a 30 minute meal break prior to beginning the load-out unless local labor conditions require a longer break, at which point touring crew will follow local guidelines. Call times to be confirmed with the PRODUCER's representative during the show advance.

Show Call Requirements

1. Crew call times may vary for selected team members. Call times are based on the show's curtain time. Please refer to schedule from PRODUCERs or PRODUCER's rep.
2. Venue representative with decision making power needs to be present at all times from 5 minutes before the start of load-in until load-out is complete.

Please note that Sunkicks, LLC will not be responsible for any additional costs due to local conditions. All costs related to local conditions will be at the Presenter's sole expense.

ESTIMATED LABOR REQUIREMENTS

IATSE Venues			
Positions	**Load-In**	**Show**	**Load-Out**
Riggers	4		4
Fly	1		1
Carpenter	2	1	2
Electricians	6	1	6
Audio	1	1	1
Follow-Spot Ops		2	
Video			
Wardrobe	1	1	1
Forklift Operator	1		1
Loaders	3		3
TOTALS	**17**	**6**	**17**

Non-IATSE Venues			
Positions	**Load-In**	**Show**	**Load-Out**
Riggers/Fly	5		5
Carpenter	3	1	3
Electricians	3	1	3
Audio	1	1	1
Follow-Spot Ops		2	
Video			
Wardrobe	1	1	1
Forklift Operator	1		1
TOTALS	**14**	**6**	**14**

Wardrobe technician must be capable of sewing. If video wall triggers a necessary house video technician per your local contract please discuss with PRODUCER's representative.

LABOR NOTES

1. All numbers listed represent working hands.
2. All crew must be able to physically lift, push, and move Production's equipment as required.
3. All personnel called for load-in/out and show calls must be qualified in their department.
4. Local conditions may require an increase to these numbers. These determinations will be made during the advance.
5. All crew members are expected to bring basic tools.
6. All hands should expect to stay for the entirety of each call.
7. Any stagehand who reports for a call with any signs of alcohol or substance abuse will be reported to house staff and removed from the call immediately and without warning.
8. All stagehands on the show call are required to wear full black clothing with long sleeves and no writing or images. This includes pants and shoes. Blue jeans are not acceptable.

Sunkicks, LLC will not be responsible for any additional expenses due to local conditions. All costs related to local conditions are at the PRESENTER's sole expense.

CARPENTRY/RIGGING

1. Before the start of the load-in it is essential that the stage be completely cleared of all existing scenery, orchestra shells, electrical cables, and any other obstructions. Please ensure that all battens in use by the PRODUCER are cleared of unnecessary lights, cables, raceways, movie screens, etc.
2. The Production requires the use of a house full stage blackout curtain hung upstage of the video wall. PRODUCER will provide the specific lineset on which to hang the curtain during the advance. The Production requires a non-public crossover for performers.
3. All system pipes in use by the Production must be cleared, leveled, and in excellent working condition.
4. Each arbor should have a minimum capacity of 1500 lb. for a single purchase system.
5. The house soft goods including all borders and legs will be used. Borders are to be flat, black, and at least as wide as the proscenium. Please discuss with PRODUCER's representative during the advance.

6. The stage surface must be clean, smooth, and unbroken. PRESENTER agrees to lay a black marley floor suitable for dance. Venue must allow theatrical grade multi-colored gaff, spike, and glow tape to be adhered to the floor.
7. Push brooms, clean mops, mop buckets, four (4) large trash cans, three (3) stools, and six (6) 6' folding tables must be available for the Production.
8. The stage deck/marley must be swept and mopped 90 minutes prior to each performance.
9. Filtered drinking water fountains with cups should be easily accessible from either side of the stage. If water fountains are not easily accessible, bottled water should be provided at the Presenter's expense. If water coolers are utilized, we estimate that we will need two (2) five gallon bottles per performance.

PRESENTER shall confirm adequate unobstructed wing space, backstage crossover, and quick-change access. Cable runs crossing crew or performer traffic areas shall be safely protected.

ELECTRICS

1. The Production requires the following power provided. House power feed must maintain a minimum of 208 volts. All power must be delivered at 60hz and must be properly grounded.
    a. One (1) 400A, 208v 3-phase disconnect for tour lighting
    b. One (1) 400A, 208v 3-phase disconnect for tour LED video wall
    c. All other power needs can be fulfilled by standard 110v service.
2. PRESENTER must provide enough feeder cable for the power to reach the stage.
3. The Production requires two (2) follow spots to supplied by the PRESENTER or Venue. All follow spots must be in excellent working condition prior to load-in and capable of a headshot at 20' upstage of the plaster line. Spots should output 200 footcandles at the plaster line. Spotlights are a fixed expense unless they are not in-house and must be rented from a third-party vendor. In such circumstances those costs may become a documented expense.
4. For all electrical tie-ins, a qualified electrician must be available from the beginning of the load-in and immediately following the final performance.
5. The Production requires a front of house position measuring 8' x 5' on the orchestra floor for the lighting console.

6. The Production requires the use of a house Genie lift (36') at no additional cost to the Production. If this is not available in house and must be rented from a third party vendor then PRESENTER may treat this as a documented expense.
7. The Production travels with a fully automated lighting package.
8. Production may request the use of Venue's front-of-house lighting or balcony rail at no additional cost to the PRODUCER.
9. PRESENTER shall confirm available DMX/sACN distribution and provide safe working and backstage running lights. Followspot positions and communications shall be confirmed during the technical advance.

AUDIO

1. The Production travels with a digital audio console and will use the venue's existing house sound system at no cost to the Production. PRESENTER shall provide the necessary cabling, adapters, and connections. Where installed, the Production requires separately routable Left, Center, Right (LCR) and subwoofer feeds, not a stereo-only interface. Existing front fills, delays, and other audience speaker zones shall remain operational and appropriately routed through the house system. House loudspeaker protection and safety processing shall remain in place.
2. The Production requires the sound console to be located in the rear of the orchestra or floor seating. This will require an 8' x 5' space that is easily accessible. This is in addition to the previously mentioned lighting control space.
3. The production will provide a line level mix of the show program to the house dressing room system. The house must provide a working monitor system into all of the dressing rooms and support areas. These monitors must also be utilized by the Production's stage manager for performer paging.
4. The Production requires a full sixty (60) minute sound check prior to the first performance in each Venue. This should occur two hours prior to the first performance. The house must be cleared of all non-essential personnel during this sound check.
5. The Production travels with the wireless microphones necessary.
6. PRESENTER shall provide properly amplified stage monitor/foldback speakers, necessary cabling, and independently controllable monitor mixes from the touring console. Quantity and placement shall be confirmed during the technical advance.
7. The house PA must provide clear, full-range coverage of the audience, including low-frequency playback through installed subwoofers. PRESENTER shall provide a qualified house audio technician for connection, testing, and sound check,

and disclose system routing, available monitor inventory, and known limitations in advance.

8. PRESENTER shall coordinate existing house wireless frequencies with the Production's touring microphones and identify known RF restrictions. Suitable grounded audio power and access to the venue's emergency announcement interface shall be confirmed during the technical advance.
9. PRESENTER shall provide an operational show communications system connecting stage management, audio, lighting, followspots, and fly positions as required. Headset quantities and station locations shall be confirmed in advance.

VIDEO

1. The Production travels with a 2 ton video wall.
2. The Production travels with two (2) 600 lb. video portals.
3. The Production travels with two (2) additional smaller ground supported video half-portals that are approximately 250 lb. each.
4. The video wall requires steel points for between 2-4 one-ton motors. The video wall will not utilize the house counterweight line sets or fly rails.
10. Venue will provide a genie lift The Production requires the use of a house Genie lift (min. 36' or whatever is necessary to reach rigging points) at no additional cost to the Production. If this is not available in house and must be rented from a third party vendor then PRESENTER may treat this as a documented expense.
5. PRESENTER shall verify rigging-point locations and rated capacities for the video wall and confirm responsibility for motors, rigging hardware, power, and signal cabling before load-in.

WARDROBE

1. The presenter must provide and pay for two (2) industrial sized washers and two (2) industrial sized dryers to be hooked up and ready to use upon the arrival of the production for load-in. If the machines are not in-house and need to be rented or if the machines are coin operated, any associated cost will be a Local Documented Expense.
2. Wardrobe room must have access to irons and steamers.
3. Wardrobe should have access to six to eight (6-8) rolling racks, and a minimum of two (2) 8' tables.
4. Venue shall provide quick-change booths immediately offstage left and right.

PRESENTER shall provide or identify a suitable stage management calling position with program audio monitoring and show communications. Venue emergency and evacuation procedures shall be reviewed with Production during advance.

ROOM REQUIREMENTS

1. The company travels with 26 performers and 7 crew/support personnel.
2. All dressing rooms must be clean (floors, make-up tables, mirrors, sinks, bathrooms, showers) prior to the start of the load-in. The dressing rooms must be well lit (please replace all burnt 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.
3. The following room requirements are necessary for the Production:
    a. 1 Principal Dressing Room that seats one (two is preferable but the Production can work with one)
    b. Two (2) Large Ensemble Dressing Rooms
    c. One (1) Wardrobe room for sewing, repairs, and laundry
    d. One (1) Production office (must have high speed internet)
    e. One (1) Company Manager's Office (must have high speed internet)
4. The Production may require the use of any on site rehearsal studios. PRODUCER's representative will discuss during advance.
5. High speed internet access to be provided as outlined above

SPECIAL EFFECTS

1. Please be aware that theatrical haze will be used throughout the performance, please plan accordingly.
2. A water-based faux snow machine will also be utilized in the performance.
3. Should disabling smoke detectors be necessary for the use of haze/fog, it is the responsibility of the PRESENTER to obtain all necessary permits, letters of permission, and/or staffing necessary to fulfill any conditions mandated by authorities.

MERCHANDISE

The Production will travel with and set up a point of sale for show related merchandise at your venue. Exact locations to be determined in cooperation with the Venue house staff. For multi-show engagements, the Production requires a locked room to store inventory and supplies. This room should only be accessible by the Production.

HOUSE SEATS AND COMPLIMENTARY TICKETS

PRESENTER shall provide PRODUCER with five (5) pairs of complimentary seats in the center section 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 be held until ONE (1) hour prior to performance. The tour's Company Manager will make best efforts to release unnecessary holds for the performance week prior to opening night.

PARKING

Please provide enough parking for one (1) 53' trailer, 1 (1) coach bus, and 2 (2) additional company vehicles near the stage door at no additional cost to the PRODUCER.

SECURITY

The Presenter will provide security personnel at their expense for each performance. Such personnel will be at the theater one and a half (1 ½) hours prior to each performance and remain at the theater until the last company member has departed. The personnel will receive their instructions from the tour's Production Stage Manager or Company Manager.

No one is allowed backstage who is not working for the production, unless permission is granted by the tour's Production Stage Manager or Company Manager. Unauthorized backstage tours pre and post show (including by local stagehands) will not be tolerated.

FRONT OF HOUSE SIGNAGE & INSERTS

PRESENTER shall provide 2 Front of House warning signs, language to be provided by the PRODUCER regarding the use of theatrical haze and strobe like effects during this performance. These will be posted in the lobby for each performance. If you need additional signs or your venue has more than 2 major doors, you may post additional signs with the same language.

The Production travels with easel mounted company boards which should be prominently displayed in the lobby, as such no program inserts will be necessary.

TEMPERATURE

The onstage temperature must be kept at a comfortable temperature. The required range is between 68°F – 70°F (20°C – 21.2°C). The temperature must be met one and a half (1 ½) hours prior to curtain and maintained throughout the performance with as little air movement onstage as possible. Depending on air flow in the house, it may be necessary to

turn off any stage or house blowers at key times during the performance. This will be coordinated by the Production Stage Manager.

SIGN LANGUAGE INTERPRETATION

Please let us know as far in advance as possible if your venue will have a signed performance so that we can be as prepared as possible to accommodate their needs.

REHEARSALS

The Production may require rehearsal time on stage outside of the calls set forth herein. Much of this can be done in work light conditions. Any required house personnel will be a direct company charge unless the rehearsals are due to venue technical difficulties.

ADDITIONAL VENUE EVENTS

Besides the Production, no events shall take place on stage or in the Auditorium without prior consent from the tour management. Should an event be approved, a tour representative(s) will be required to be present. The cost of these representatives will be paid by the presenter. The Production will not refocus show lighting under any circumstance.

PRESENTER AVAILABILITY

The Presenter or his representative must be available at all times to the tour's Production Stage Manager or another designated PRODUCER representative from FIFTEEN (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.

PRESENTER SIGNATURE

Once this document is signed, we will assume that you will be able to meet the needs of the Production. This document represents a legal binding agreement between presenter and production and will be part of your engagement contract. The PRESENTER acknowledges that any updates to this rider will be accepted as amendments to the engagement contract and incorporated therein. We are committed to providing your audience with the best experience possible and appreciate your cooperation with making this happen. If you need any clarification on this document or have any questions prior to signing this, please contact us.

Agreed and Accepted

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PRESENTER/DATE