

**ENTERTAINMENT EVENTS, INC
REQUESTS THE PLEASURE OF
YOUR COMPANY AT**

*Tony n' Tina's
Wedding*

Tony n' Tina's Wedding is the outrageous reenactment of the wildest, wackiest, wedding ever. This unique theatrical event is a comedy with an interactive twist - one that brings audience participation to hilarious new heights. The members of the audience become guests at the wedding: they kiss their way through the receiving line, throw rice at the ceremony, eat the baked ziti at the wedding banquet and drink and dance through the reception.

**GIVE YOUR AUDIENCE A WEDDING THEY'LL NEVER FORGET!
R.S.V.P. NOW!**



**FOR BOOKING INFORMATION CALL NANCY GALLAGHER
212. 947. 9300**

Tony n' Tina's Wedding

**OFF-BROADWAY'S LONGEST
RUNNING INTERACTIVE COMEDY,**

TONY N' TINA'S WEDDING

It's been nearly 17 years since Tony first took the plunge with Tina, the love of his life. ***Tony n' Tina's Wedding***, the remarkable, ground-breaking audience involved show has played in cities around the world, and is now available for booking in your venue through Entertainment Events, Inc.

Tony N' Tina's Wedding satirizes an Italian-American Wedding in which the audience participates in all aspects of the fictitious event. Guests will attend the ceremony, go through the receiving line into the reception, participate in the champagne toast, dine from the Italian buffet, dance to live music, feast on wedding cake and enjoy the spontaneity of improvised madness and more.

People Magazine calls ***Tony N' Tina's Wedding*** "A HIT!" "This is the secret of having fun at actual weddings!" raves the Los Angeles Times. The New York Post declared "This wacky wedding is an affectionate parody... a GREAT time!" Glamour Magazine reports: "We've seen the future of theatre and it is wild! Off-Broadway's most innovative play is all the more fun when the audience joins in: kissing our way through the reception line, Tina said she had a cute cousin she wanted to fix us up with!"

At ***Tony N' Tina's Wedding*** you're more than a member of the audience, you're part of the family!

Tony N' Tina's Wedding opened in New York City's Greenwich Village in February 1988 to rave reviews; since then it has received national attention; garnering features in electronic and print media around the country. Since 1988 there have been well over 30 productions of ***Tony N' Tina's Wedding*** throughout the United States and the world.

It's a new concept in touring. Sister showed us the way in LATE NITE CATECHISM. Now it's TONY n' TINA's WEDDING!

Start with this great show and share the responsibility for the already simple production requirements and watch your costs go down. (There's less to travel, less to haul & less for your crew to do). We'll provide the hard stuff and guide you through the rest. And like LATE NITE, TONY n' TINA's WEDDING can be performed in a variety of venues – so go out and find a couple of rooms, then get down on your knee (or get on the phone) and make a proposal!

Producer Provides:

The Four Main Characters

(Tony n' Tina, Donny the DJ and Vinnie the Caterer & MC)

Production Manager

(Advances the show & provides ongoing production & marketing support from NY)

Director

(To coordinate the local casting & rehearsal and usually he's the guy that plays Vinnie)

Stage Manager

(He keeps things working smoothly & can run sound & lights if you don't want to hire a local guy. He usually he plays Donny the DJ.)

Music for the occasion

(We'll send a CD and Donny the DJ will make it seem like he's spinning it live.)

Specialty Props

(Something old, something new...)

Plus we'll send you artwork (ad slicks, posters, flyers, etc. and press & program copy) on a CD and help with your floor plans and the food. (We've got a great ziti recipe!)

Presenter Provides:

The supporting Cast

(11 Local actors play the smaller parts. Add 9 optional characters and sell even more tickets!)

Airfare and Lodging

**(Director for Advance Trip & Performance
Four people for the Performance)**

The "Church" & "Reception Hall"

(Almost any two rooms will do; even one big room can work – just ask us how.)

Food & Champagne for The Reception

(It's Cake. Apps, Ziti, Salad & Champagne. And you can make extra bucks if you do a cash bar -- you keep 100% of those proceeds!)

Technical Requirements

(Platforms, Tables, Chairs, a Lectern, Mics, Sound System w/ CD Player & Local Crew)

Easy Show Props

(Something borrowed, something blue...)

Plus the standard stuff: Advertising, House Staff, Box Office, Dressing Rooms, Permits etc. And if you wanna make extra bucks, you can do a cash bar and keep all the proceeds.

The maid of honor is pregnant and the priest is drunk,
but the baked ziti is bountiful. It's...

Tony n' Tina's Wedding

"'Tony n' Tina's Wedding' is a blast! ...With the spectator an invisible voyeur, 'Tony n' Tina's Wedding' welcomes him to the feast and adventures... This wedding is most memorable for its little moments – moments that only you, as an astute observer of human nature, eavesdropping from the next table, would pick up on. ...It's a great show... Amazingly spontaneous...the secret of having fun at actual weddings!"

– Dan Sullivan, Los Angeles Times

"A raucous, wild evening!"

– Wall Street Journal

"A great wedding! A HIT!"

– People Magazine

"The future of theatre! It's all the more fun when the audience joins in!"

– Glamour Magazine

"You don't have to be Italian to understand the clichés that this environmental comedy troop lampoons! [It's] an affectionate parody... a great time! ...[And] they fed me...a meal is part of the drama. As far as I'm concerned this is the most hopeful development for the future of the American theatre!"

– Howard Kissel, Daily News

"Wacky... A wedding to remember."

– New York Post

TONY N' TINA'S WEDDING TECH RIDER

(Rev. 04-12-06)

PLEASE NOTE: Revisions will be forwarded as necessary. If you have any questions about specific items in this tech rider, please contact ENTERTAINMENT EVENTS at 877.386.6968.

The TNT Company (from New York):

The TNT Company travels with four (4) performers, one (1) of which also serves as the Production Stage Manager and one (1) of which also serves as the Director. In the event that the Director is otherwise engaged, he will serve only as the director and will cast another NY actor to perform his duties within the Company. In such an event, the Company will include five (5) persons for the rehearsal period and revert to the normal four (4) persons with the first performance.

Audition Airfare, Housing and Local Transportation:

Airfare, housing and local transportation for the audition and advance are provided by the Presenter as follows:

Airfare: Two (1) roundtrip couch tickets

Housing: Two (1) rooms (3-star hotel or better) for 2 nights

Local Transportation: One (1) rental car for 2 days

Rehearsal/Performance Airfare, Housing and Local Transportation:

The TNT Company, i.e. the Director (one of the principal actors) and Stage Manager (one of the principal actors) as well as the two (2) additional performers who play Tony & Tina, arrives three days prior to the day of the first performance. Airfare, housing and local transportation for the rehearsal and performance period are supplied by the Presenter as follows:

Airfare: Four (4) Round-trip coach tickets.*

Lodging: Four (4) rooms* (3-star hotel or better) beginning three (3) nights before the day of the first performance – all rooms to run through and include the night of the final performance. When possible, rooms should have a refrigerator and a microwave. For runs of more than one week, full kitchen facilities in each room are requested.

Local Transportation: One (1) rental car is needed for the rehearsal period and performances beginning with the arrival of the Director and running through and including the day of departure of the entire cast.

- In the event the Director does not perform in the production a fifth roundtrip couch ticket will be required and a fifth room will necessary from the first day of rehearsal to the morning following the first public performance.

AUDITIONS, CASTING, REHEARSALS

Local Performers:

The presenter provides 11 (minimum) and up to 20 (maximum) local performers who will appear in the show. Local performers are required to attend all rehearsals & performances. *(If the local cast consists of 11 people, a crew of 3-4 additional people will be required to help serve food on the buffet. The servers need not attend rehearsals.)*

Auditions:

Auditions take place no later than three weeks prior to the first performance. The Producer will supply audition copy for announcing and posting locally. The Presenter is responsible for assembling a sufficient number of local performers to fill the necessary roles. It may be helpful to contact local community theatre companies, the drama departments of local colleges and

universities and other local arts organizations. An ad in the local newspapers and announcements on local radio stations can be very helpful.

Both the Director and the Production Coordinator will be present for the audition period, which will also serve as the advance for the show. This audition/advance trip is usually done over a weekend – Saturday and Sunday – for both auditions and casting. Sessions generally run 2- 4 hours for auditions and another 2-4 hours for callbacks. The actual venue is helpful for the callbacks but not mandatory. The director requires an interview room and an adjacent larger room (able to accommodate up to 30 people) for the auditions.

A supervisory-level staff member from the presenting organization must be available during the course of the weekend to meet with both the Production Coordinator and the Director. In addition, 2-3 assistants should be available during the audition and callbacks times to assist the Director.

The Producer will send audition forms and character descriptions to the Presenter in advance of the auditions. The following roles are to be filled by local talent:

- ✓ FATHER MARK: Priest, 30s, thinks he's hip and one of the gang.
- ✓ BARRY: Best Man, late 20s, everybody's pal, drug dealer.
- ✓ CONNIE: maid of honor, late 20s, pregnant, jaded.
- ✓ DOMINIC: usher, mid 20s, party animal with a heart of gold.
- ✓ DONNA: bridesmaid, mid 20s, cute white trash, and good singer.
- ✓ JOHNNY: usher, 20, Tony's little brother. A cute flirt.
- ✓ MARINA: bridesmaid, mid 20s, insecure tag-along, and the gang's doormat.
- ✓ JOSEPHINA VITALE: Tina's mom, 45, strong willed, overweight, a martyr.
- ✓ LUIGI: Tina's great uncle, late 70s, Old World gentleman, speaks Italian (can be played by a younger actor).
- ✓ JOEY: Tina's brother, 30, gay, loves "show biz," not flamboyant.
- ✓ SISTER ALBERT MARIA: Tina's cousin, mid 20s, family oddball.
- ✓ TONY NUNZIO, SR.: Tony's dad, 50, charismatic in a sleazy way, sees himself as a king.
- ✓ MADELINE MONROE: Tony Sr.'s girlfriend, 20s, stripper, good looking and hard living.
- ✓ GRANDMA NUNZIO: Tony's grandma, 70s, spry, a little crazy. (Grandma Nunzio can be played by a younger actor as well.)
- ✓ MICHAEL JUST: late 20s, Tina's ex-boyfriend, just got out of rehab, a burnout.
- ✓ SAL ANTONUCCI: photographer, 40, pushy, eccentric, bored with his job.
- ✓ LORETTA BLACK: Vinnie's wife, late 40s, amateur comedian, used car salesman type.
- ✓ NIKI BLACK: Caterer's daughter, punk rock look, ultimately cool. (Also serves as ASM.)
- ✓ RICK DEMARCO: 20s, hired to videotape wedding, Joey's boyfriend. (In the original company, this character was known as Timmy Sullivan.)
- ✓ AUNT ROSE: Tony's aunt; 40's; cosmopolitan, urbane, big-city girl.

Rehearsal Schedule/Rehearsal Space:

In order to provide the best experience for the audience as well as the local cast members, a **three-day** rehearsal period is necessary prior to the day of the first performance. For traditional Tuesday-Sunday engagements, rehearsals would take place on Saturday, Sunday (daytime and early evening hours) and Monday (evening hours) prior to a Tuesday evening opening. Rehearsal times and days are to be mutually agreed upon between the Presenter and the Production Coordinator prior to the advance trip. Rehearsals should take place in the performance space. In the event that the performance space is not available for rehearsals, a suitable space, with comparable dimensions must be secured.

In any event, the performance space must be available for the final dress rehearsal, which takes place the day/evening prior to the day of the first performance.

Payment for Local Cast:

All performers (including local performers) are non-union. Payment is not required for local performers; however, it is recommended that a small stipend be offered to help insure attendance at all rehearsals and performances. Some Presenters have offered tickets to future shows in lieu of cash.

CAPACITY

So that the audience feels part of the action, **Tony n' Tina's Wedding** is most effective when performed for an audience of approximately 300 people. The event can be staged with a smaller or larger audience. The room should be large enough to accommodate a dance floor appropriate to the size of the group. See specific requirements below.

LOAD-IN, SHOW CALL, LOAD-OUT

The Producer does not provide the elements of the physical production. The Presenter is responsible for securing all furniture, scenic elements, and equipment described in this technical rider and, prior to the arrival of the company, arranging for load-in, focus and preliminary sound check.

Depending upon the conditions of the performance space(s), Production will require up to two days of load-in. The load-in schedule will be determined by Presenter and Production Coordinator at the time of the show advance. A representative of the Presenter, in most cases the Director or Stage Manager, who is authorized to make decisions, will be present at all scheduled load-ins and load-outs.

Minimum Local Labor Requirements:

IMPORTANT: The by-laws governing different labor unions across the country vary greatly. These variables are solely the responsibility of the Presenter.

Minimum labor requirements are as follows:

	<u>Audition</u>	<u>Rehearsals</u>	<u>Load In</u>	<u>Show Call</u>	<u>Day Work</u>	<u>Load Out</u>
Stage Hands		1(1 st &dress)	2 (set-up)	0		2
Sound		1(1 st &dress)	1	1	0	1
Lighting		1(1 st &dress)	1	0	1	
Wardrobe		1	1	1	1	1
Production Assistant	1					
<i>(Note: The production assistant will serve through the rehearsal period as an assistant to the director. S/he may also serve as Properties or Wardrobe during the run of the show)</i>						
Totals	1	3	5	2	1	4

THIS PRODUCTION IS A NON-YELLOW CARD ATTRACTION. All arrangements regarding labor calls and/or needs are the responsibility of the Presenter. The labor calls shall be based on the premise that able-bodied stagehands, who have an expertise in specific departments, can and will assist in all areas as the need arises. However, it is customary for *Tony n' Tina's Wedding* that minimal stagehands are needed. The production does travel with a stage manager, who is also performing in the engagement.

SET AND PROPERTIES**THE CHURCH/THE RECEPTION HALL:**

Some venues provide separate spaces for the ceremony and reception. In other venues, both events take place in one large room. Either is acceptable and requires slightly different arrangements as noted below.

Room/s (church and reception area) must be available the day before the first performance. Load-in and set-up must be completed prior to the beginning of the final dress rehearsal. Times to be mutually agreed upon during the advance meeting.

Decorations are optional but strongly recommended to set a festive, if not exactly tasteful environment. Votive candles, flowers, streamers, balloons, centerpieces (silk or plastic), trellises, etc are all possible.

The presenter must provide the Production Coordinator with a ground plan of the performance venue upon signing of the contract and prior to the advance trip.

CEREMONY:

- Seating for audience set in rows, preferably with a center aisle.
- A raised platform to accommodate the wedding party (8) and the priest, plus a small table (2' X 4' minimum) covered with white linen that will function as the altar. On the platform: the altar, eight (8) chairs, a podium with microphone for the readings and an additional microphone with stand for the priest must be provided.
- A "holding area" out of view of the audience for the bride and bridesmaids before walking down the aisle.

RECEPTION/"VINNIE BLACK'S COLISEUM":

- This room should be large enough to accommodate all guests at individual tables with chairs, plus a dance floor (20' X 20' minimum), an elevated area for the dais, bar area from which to serve drinks, buffet area from which to serve the food, and an area for the karaoke and sound system
- Tables for guests: ten (10) people per table are recommended. All tables to be covered with tablecloths (poly-linen blend is recommended for easy cleaning) Tables and chairs must be spaced to allow sufficient room for the actors and guests to move about freely. One (1) 4' X 6' table should be available for the "gift table."
- Kitchen area with adequate refrigeration and working sink must be adjacent to the reception space. The kitchen area, buffet table and bar area MUST meet local Health Code Regulations.
- All guest tables must be covered with tablecloths and any plastic coverings secured.

DAIS:

- Two (2) long tables to seat the Bridal Party (eight (8) people) on a platform with eight (8) chairs.
- Both tables to be covered with tablecloths in white preferably (poly-linen blend is recommended).

"DONNY DULCE":

- Two (2) black music stands.
- Playing space for Donny Dulce shall be no less than 8' wide X 4' deep X 18" high.
- The sound set-up consists of a karaoke machine with dual CD players or a suitable DJ set-up may be substituted with approval from EEI.
- Sound Engineer will assist Donny Dulce as well as supervise microphones.

FAMILY TABLES:

- Two (2) smaller tables on opposite sides of the dance floor must be provided for the two families in the show.
- One table must seat four (4) and the other table must seat five (5). Families SHOULD NOT sit at audience /guest tables.

BUFFET:

- Four (4) large steam trays/chaffing dishes.
- Eight (8) large serving spoons.

- Two (2) very large salad bowls.
- Four (4) sets of salad tongs.
- Four (4) bowls are baskets for sliced bread.
- Sturdy paper plates & paper napkins.
- Plastic forks.
- Plastic Champagne glasses & plastic cups.
- A moveable buffet table (at least 8 feet long) that can be rolled (optional – can be carried) out onto the dance floor.
- An additional table on wheels big enough to fit chaffing dishes, salad bowls, breadbaskets, silverware, etc.
- A stationary buffet table (at least 8 feet long) that food is served from, somewhere in the reception room.
- A smaller table, on wheels if possible, for the wedding cake.

NOTE: The caterer at each venue should be available to discuss the above with the Production Coordinator either during the advance or prior to the rehearsal period.

PROPS:

- ✓ Religious Folk Song – master copy will be provided
- ✓ Two (2) Vodka bottles w/spouts and water (1) in plastic bag (Nunzio)
- ✓ 10 beer bottles (amber) w/water
- ✓ 1 champagne bottle w/ginger ale
- ✓ 1 bar tray w/10 shot glasses
- ✓ 2 wedding goblets (bride and groom)
- ✓ 20 plastic glasses per show
- ✓

CEREMONY & RECEPTION IN ONE SPACE:

When only one room is available, seating for both the ceremony and the reception should be at round tables. The platform used for the ceremony can be converted to the bridal party dais following the ceremony. A small house crew will be required to strike the small table and to add two long tables and to replace the necessary number of chairs. These tables will need to be covered with tablecloths and prepped with glasses, candles, centerpieces etc while the bridal party is interacting with the guests.

ELECTRICS

The Presenter must provide adequate illumination for the entire performance space, as well as:

- Area lighting illuminating Tony, Tina and Father Mark during the ceremony,
- Area lighting illuminating the Bridal Party at the Dais during the reception, and
- Area theatrical lighting illuminating “Donny Dulce” (DJ)

Lighting requirements are specific to location and should be discussed with the Production Coordinator at the time of the advance/auditions.

SOUND

The Presenter must provide a quality sound system with amplifier that is capable of evenly filling the venue, as well as a mixing board with at least 4 channels. Additional equipment needed:

- **Two (2) cordless hand-held microphones, with stands**
- **Two (2) lavalier microphones**
- **Professional DJ sound system rack unit with 2 CD player with auto-cue**

Controls for microphones and CD-player shall be located at the DJ area near to the dance floor for, with clear and un-obstructed sightlines between the operator and Donny Dulce at all locations throughout the performance space.

SOUND & LIGHT CHECK

A one-hour sound and light check will be held prior to the first performance in each venue. Sound check will occur one hour and fifteen minutes (1 hr. and 15 minutes) prior to curtain and will be completed thirty (30) minutes prior to curtain. To assure necessary quiet, the house must be cleared of all non-essential personnel during the sound check.

WARDROBE

The Producer will provide the following:

- All costumes and costume pieces for the four (4) TNT Company members.
- The bridesmaid dresses
- Priest shirt, collar, alb and stole
- Sister's habit.

The Presenter will provide the following:

- Five (5) Tuxedos.
It is suggested that the presenter contact local tuxedo rental companies to inquire as to their interest in providing 3 – 5 tuxedo sets (jacket, pants, 2 shirts per, cummerbund or vest, bow tie) for the local actors in the bridal party. This can best facilitate proper fit for the actors. Such a service can also be provided in exchange for ad placement or mention in a "special thanks" display.
- One (1) wardrobe person required for "day work" to launder actors' shirts, slippers and costume 'personal wear' after each performance. Such day work call shall not exceed the typical union minimum of four (4) hours.
- In engagements of more than 4 performances, dry cleaning of tuxes and dresses will be required. (Note: Said dry cleaning should take place in the middle of the performance run with allotted time for delivery and return of costumes.)

Local Actors will provide the following:

- Shoes for the bridal party – red high heels for the bridesmaids and black shoes for the groomsmen.
- White shirts for the groomsmen.
- All costumes and costume pieces for the remainder of the cast of local actors.

DRESSING ROOMS

The Presenter will provide the following:

- Two (2) large, secured and lockable dressing rooms must be provided for costumes and personal property. A key for both rooms must be provided to Stage Manager upon arrival, to be returned at load-out.
- In each dressing room: tables with chairs and non-fluorescent lighted mirrors for at least eight (8) actors and non-fluorescent lighting overhead.
- One (1) Edison-style electrical outlet at each dressing position for curlers, iron, steamer, sewing machine, etc. Minimum of four (4) outlets in each room.
- At least two (2) clean bathrooms (one male, one female), adjacent to dressing rooms or within private "backstage" area, properly stocked with toilet paper, paper towels and hand soap.
- Cold bottled water and cups in each dressing room.
- Two (2) sturdy clothing racks, on casters, for costumes.

- If only one (1) large dressing room is available, pipe and drape must be installed prior to company's arrival to create separate male and female dressing room spaces. Room must be large enough to accommodate sixteen (16) people comfortably and must be properly heated and/or air-conditioned, where appropriate.

THE MEAL

The meal at the reception is an essential part of **Tony n' Tina's Wedding**. It's designed to be simple, but high-quality ingredients and generous portions are strongly recommended. It is suggested that the Presenter hire a caterer or local restaurant or pizzeria to provide the food (or some portion of it). A local crew may also be secured to prepare the meal (or some portion of it). If the latter is the choice of the Presenter adequate kitchen facilities with refrigeration and a working sink directly adjacent to the reception space will be necessary. All local and state health requirements must be met by either the caterer, restaurant or local crew as **ON THE ROAD** cannot be held responsible for violations in regards to food preparation and service. To reduce costs, the Presenter may look to making a 'food trade' trade (for some or all of the meal) with a local Italian restaurant or upscale pizzeria in exchange for program ads or other publicity. (Ticket trades are not allowed.)

And while the food is important, it is not the focus of the event. It should be simple, tasty, plentiful and inexpensive. Food should not run more than \$10.00 per head. In the event a caterer or hotel kitchen provides the extra servers, the price per dinner may increase slightly.

THE BASIC:

The following are suggestions of food items that have proved popular among presenters.

Appetizers:

- Relish trays, cheese and crackers, garlic bread, celery filled with cream cheese, popcorn and pretzels, mixed nuts) that the actors will serve to the guests.

Champagne:

- Champagne for guests (plastic champagne glasses preset on tables and dais); approximately two (2) cases per performance pre-opened after vows.

Dinner:

- Vegetarian Ziti with Tomato Sauce is the standard (An optional choice would be a chicken dish or a choice of chicken or beef/meatballs/sausages.)
- A green salad pre-dressed
- Salt, Pepper, and pats of butter in individual containers
- Fresh Italian bread served on buffet.

Wedding Cake:

- Trays with a piece of white sheet cake on a paper/plastic plate for servers to provide guests.
- A three (3) tier white iced wedding cake with a base (to be carried or rolled out onto the dance floor for cutting by the bride and groom) will be provided by the producer. The two (2) bottom tiers should be fake (i.e. cardboard constructed and painted to look like a decorated wedding cake. This base may be available through the Producer-please check with the Production Coordinator.) The top tier should be real and iced "6 inch cake with whipped cream. NO food coloring on the top tier of the cake or in the whipped cream icing. One (1) top tier will be needed per performance.

Plates and Flatware:

Chinette or plastic plates and flatware are the preferred method of service for the appetizers, meal and cake.

CASH BAR

The Presenter has the option of providing a cash bar for the audience to purchase soft drinks, wine, beer, and spirits. (A proper liquor license must be secured by the Presenter.) 100% of the bar proceeds go to the Presenter as additional source of income, which can be quite sizeable. Note: Some Presenters have struck a deal that gives a restaurant or caterer the proceeds from the cash bar (which they would stock and set-up) in exchange for providing the food at no cost.

PERMITS, LICENSES, PERSONNEL

Any necessary permits, licenses or personnel required locally must be secured prior to the arrival of the Company and are not the responsibility of the Producer. This includes, but is not limited to permits to serve food, beverage and liquor as well as additional servers/buss staff for the reception buffet, bartenders and all kitchen personnel.

Presenter must have a representative on hand at ALL performances to handle concerns of theatre patrons, subscribers, incident reports, etc.

PERFORMANCE RUNNING TIME AND SHOW CALL

The running time of **Tony n' Tina's Wedding** is approximately 2 hours and 45 minutes with NO intermission. All performers shall have a one (1) hour call prior to each performance.

TICKET PRICES

A ticket price of \$55 - \$70 (which includes the meal) is recommended.

RADIO & TV ADVERTISEMENT/PRESS AND PR

All advertising materials are available by contacting ON THE ROAD and/or the Production Coordinator. Interviews with the Director or Company members must be arranged exclusively through the Production Coordinator.

PROGRAM COPY

Programs for **Tony n' Tina's Wedding** are distributed at the END of the evening to audience members as they leave the reception. Program copy will be available prior to your engagement. Please contact the Production Coordinator for sample program layout.

COMP TICKETS

Four (4) complimentary tickets for each performance will be reserved for the exclusive use of the Producer. Said tickets will be held up to 48 hours prior to the start of each performance, after which time they may be released and made available to the public. In the event that the Presenter requires the Producer's seats for sale prior to the 48-hour limit, the Presenter must contact the Production Coordinator directly for confirmation of ticket release.

SECURITY

Should the production be playing in a venue for more than one day, the Presenter insures the security of the production materials while housed in the venue over that period, including but not limited to: costumes in the dressing room, set pieces and props in the performance area.

MISCELLANEOUS

It is the responsibility of the Presenter to insure that the Producer's technical requirements are fulfilled in accordance with the specifications in this Technical Rider. Should any of the requirements or conditions of this agreement not have been met, fulfilled or complied with by the Presenter at the respective times provided for and within the time limits set forth, Producer shall have the right, if Producer elects (which it is not obligated to do), to do what the Presenter shall

have failed to do (including supplying any personnel Presenter has not supplied in a timely manner) in which event the Presenter shall reimburse the Producer for all costs directly or indirectly incurred by the Producer by reason thereof. The Presenter therefore shall make payment promptly after the submission of a bill by Producer to Presenter.

In the event that the Presenter fails to comply with any of the material requirements or conditions of this agreement or any schedule hereof, the Producer shall have the right to refuse to present the production and unless said requirements and conditions have been duly met, fulfilled and/or complied with, all without relieving the Presenter of its obligation to pay all monies it would have been required to pay had the production been presented as scheduled.

All deposits and performance checks should be made payable to: **ON THE ROAD**

AGREED AND ACCEPTED

PRESENTER

DATE

PRODUCER

DATE