YOU CAN’T HURRY LOVE

PRODUCTION RIDER & REQUESTS

( Touring Apr 2020 - Dec 2021)

Please Note: If our engagement is outside of the above tour dates, please contact the Production Manager to ensure you have the correct rider.

Introduction

Our team are thrilled to be bringing You Can’t Hurry Love to your venue. If this is our first time at your venue we look forward to what will hopefully be the first of many fun filled nights.

In this rider should be everything you need to know about our touring production including it’s requirements and requests. The production in many ways is fairly flexible and our touring set up is extremely efficient.

Should you have any queries at all, please contact our Tour Manager. No concern is too small.

We look forward to working with you!
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Show Contacts

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Timings

The following timings are based on a 19:30 show start. If this show start is usually different at your venue, please let our Tour Manager know in advance.

Get In

13:00 - Load in  
16.00 - Artists arrive  
17:00 – Sound Check

Show times

19:30: Act 1 (50 mins)  
20:20: Interval (20 mins)  
20:40: Act 2 (50 mins)  
21:30: Show End

Get Out

Get out typically takes around 60 minutes from audience being clear.

Parking

We understand that parking can be limited, so we appreciate your assistance in accommodating the following vehicles free of charge, adjacent to the loading bays

- 3 x XLWB vans (approx. 6.5m long each)
- 2 cars.

If you foresee any issues with the parking arrangements, please advise our Production Manager at least four weeks before the show date.
Staff & Crew Requirements

We require the following venue staff

- 1 x Stage Manager - from load-in time
- 1 x Qualified electrician/lighting technician/operator - from load-in time

**Please note:** Whilst of course assistance with load in/out is greatly appreciated we do not absolutely require any additional crew for the load-in, showing running or get-out and cannot accept any additional staff costs unless agreed in advance. See “Venue Production Recharges” item below.

Dressing rooms

These are spaces required backstage, as close to the stage area as possible:

- 1 x Diana Ross dressing room
- 1 x Female dressing room (Sufficient for 2 people)
- Minimum 1 x Male dressing room (Sufficient for 7 people)

We ask that all the rooms are lockable and have private washing and toilet facilities where possible. We also require a full length mirror in all dressing rooms. We have no catering requirements.

Please ensure that the backstage area is secure with no public access. Please provide keys to our Production Manager on arrival.
Stage

- We require the stage to be a full black box with a black backdrop, legs and borders.

- No house tabs are required/used for this performance and the safety curtain/iron line is kept clear.

If you foresee any problems in providing this please advise our Production Manager at least four weeks before the show date.

Risers

We require 3 risers positioned up stage, each 8ft x 8ft x 2ft. These should be positioned ideally 6m from the front of the stage.

Power

We require a single 32amp single phase power supply for sound (preferably DSL).

Sound

- We tour our own self contained PA system.

- Where practical we will use or link into the house PA system / delay system at no extra cost and our sound engineer will provide a left & right feed to accommodate this. This feed would ideally be either FOH mix position or DSL.

- PA speakers will be sited left and right in front of / besides pros arch.

- No speakers are flown in this production.
• The tour carries a Cat 5 multicore 75 meters in length. If the route required for the “multi run” is longer please advise Production Manager immediately.

• Ideally FOH mix position would be central and preferably not under a deep balcony.

• FOH mix position should be 6ft wide by 6ft deep.

• FOH mix position requires 1 x 13a sound power.

• Sound check will commence at approximately 5pm.

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**Lighting / Projection**

The venue to provide the following without charge:

• 4 flybars to fly our touring projector and cyc, as well as 2 legs upstage and 2 legs downstage. If it is not possible for this please inform the Production Manager in advance so alternative arrangements can be made.

  ○ 1 DS for the projector (70KG)

  ○ 1 US for the cyc (30KG)

Our projector lens has a 0.7 ratio and we usually aim for a screen size of 10m wide. Therefore, we would ideally fly the projector on a bar approx 7m downstage of the cyc. If the only available bars are under 6m or over 10m away from the cyc, please let our production manager know at least 4 weeks prior to the performance so that we may look at different lens options.

• A standard four-colour wash (Red - L106 or similar, Blue - L119 or similar, Green - L139 or similar, Amber - L158 or similar) consisting of back, front and top light is required.

• If possible par cans uplighting each of our 4 flown legs.
• We require specials on each of the 3 risers as well as 2 more in front of the outer risers.

The Management’s qualified lighting technician (as requested) will operate the lighting desk. Ideally we would request that your lighting desk is positioned next to the sound desk in the auditorium.

The Management is to provide two followspots, with evenly balanced light output. The Management is to provide a suitably qualified operator for each of the followspots. The operators should be available from half an hour prior to the performance for a brief by the Tour Personnel. Follow spots to be open white and focused at full body.

All lighting is in view and masking is only as required by the venue for the bars or the grid.

All lighting should be pre rigged and focused prior to the get-in with the exception of the specials and floor lights which will be focused upon arrival.

If there is to be a charge to the Artistes for the lighting to be provided as per our requirements, the Management to ensure the Artistes are made aware of such a charge no later than 7 days before the performance as the Artistes may change their requirements to avoid such costs.

Notes for Lighting

• Please check movers to ensure they don’t cast onto cyc.
• Please ensure the minimum amount of light goes onto the cyc.
• If possible specials on the risers should be positioned for minimum cast onto the screen.
• Please only use a light amount of water based haze during the show.

HAZE/ SMOKE / MISC

To be provided if available to use around the proximity of stage area without charge. The Artistes use water–based haze during the performance. The Management is responsible for obtaining necessary permissions and making any additional arrangements required for the use of such an effect.

• There are no pyrotechnics in the show.
• No naked flames or cigarettes are used during the performance.
Communications

We require ‘Comms’ between the lighting position, sound desk (unless next to lighting) and the Prompt Desk and another set DSR.

Pre-recorded Music

The Artistes will provide a pre-recorded musical programme to be played through the PA and/or House PA system before and after the performance and during the interval. No other music is to be played unless agreed beforehand with the Tour Personnel.

Merchandise

The show does not currently tour merchandise.

Photography/Filming

Photography and videoing is discouraged if causing disruption to other audience members. Prolonged filming is strictly prohibited.

Venue Production Recharges

Any recharges must be agreed in advance of the show day. Please send any proposed or estimated recharges at least 4 weeks in advance to the Tour Manager.

We look forward to working with everyone at the venue.

Many thanks in advance.

Agreed by: ___________________________ ___________________________

(For the Management) Print Name Date

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