



**THE
GREATEST
SHOWMAN
TOUR**



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Vision

Join The Greatest Showman as we embark on an incredible journey into a world of unthinkable magic! Our tale holds a place for each unique soul and proves that anything you envision can become a reality when you lean on those closest to you and take a leap of faith. Through our show each spectator will leave our presence feeling inspired and motivated from the magic of determination and ambition. Step right up and take your rightful place as our friend and learn from those who are dreamers, just like you.

Mission

The Greatest Showman Live strives to inspire the visionary in all of us. Bringing adventure and spontaneity into every theatre with our state of the art holographic surprises and technical design to promote ambition and a go get em attitude! Through impeccable creative design Together we will celebrate the birth of show business and follow the story of how a spectacle became a worldwide sensation.

Purpose

The purpose of The Greatest Showman Tour is to bring back the light of adventure and passion into the lives of those all over the world. As everyone has had to adjust and make major shifts to their lives through this past pandemic, we hope this inspiring story will motivate our viewers to get back on the horse and pursue their dreams.

The original film version of this production gained great praises and viewers were inspired by the triumphant story. This is a time to remember and cherish our passions that we may have lost by the distractions of the world around us. It is never too late to pursue your dreams and we are here to remind our audiences to never lose sight of what they want most in life. It is important to surround yourself with an amazing support system and allow others to lift you up and encourage a positive trajectory. This story is one that must be shared and brought to the stage and there is no better time than the present!

Concept

For this show we are looking at productions much like Pippin and Moulin Rouge to gain knowledge on how to put on a production of this kind from those who have come before us. We would like this to be a very immersive experience for our audience and for them to truly feel like they are attending the very first circus performance.



The vision for the space is much like Moulin Rouge as we want the theater to instantly feel like a beautiful and larger than life circus world

We hope to accomplish the circus feel that Pippin does very well. There will be trapeze and stunts done throughout the performance.



This show is a very exciting and daunting task but with the team we have prepared it can be done successfully. We look forward to a hard yet rewarding journey ahead.

Partnered Charity

The Humane Society of The United States fights to give animals a better tomorrow and their main purpose is “to create a more humane society”. Their main fights are: Banning Trophy Hunting, Ending Cosmetics Animal Testing, Going Fur-Free, Improving the Lives of Farm Animals and Stopping Puppy Mills. They work to end the cruelest practices towards all animals, care for animal crises, build a stronger animal protection movement, increase our capacity to drive global change. They have the world's greatest rosters of experts in animal welfare, rescuers and caregivers with years of experience, state directors working on animal issues around the country and passionate advocates pushing for policy change, several affiliated animal sanctuaries providing direct care and medical help for animals in need, a global affiliate Humane Society International which has a presence in over 50 countries.



**THE HUMANE SOCIETY
OF THE UNITED STATES**

TOUR LOCATIONS

Kauffman Theater
Kansas City, OH

Auditorium Theater
Chicago, IL



Ohio Theater
Columbus, OH

Royal Opera House
London, UK

Kauffman Theatre

Origin Location



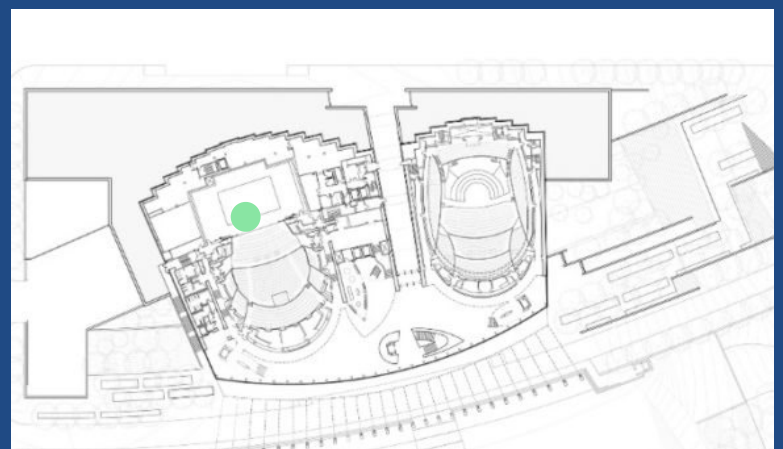
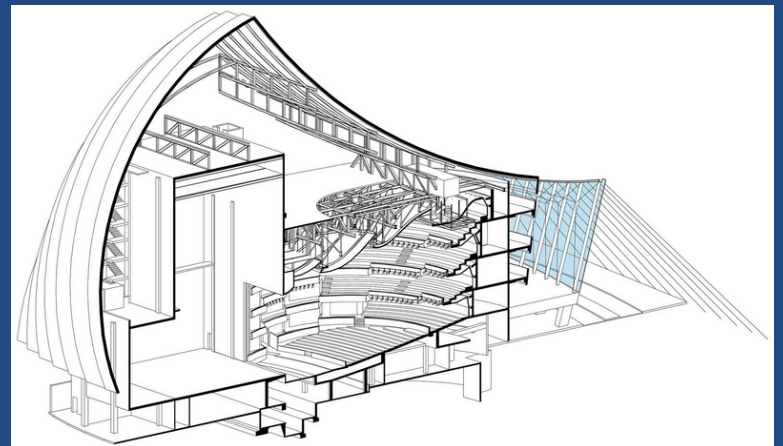
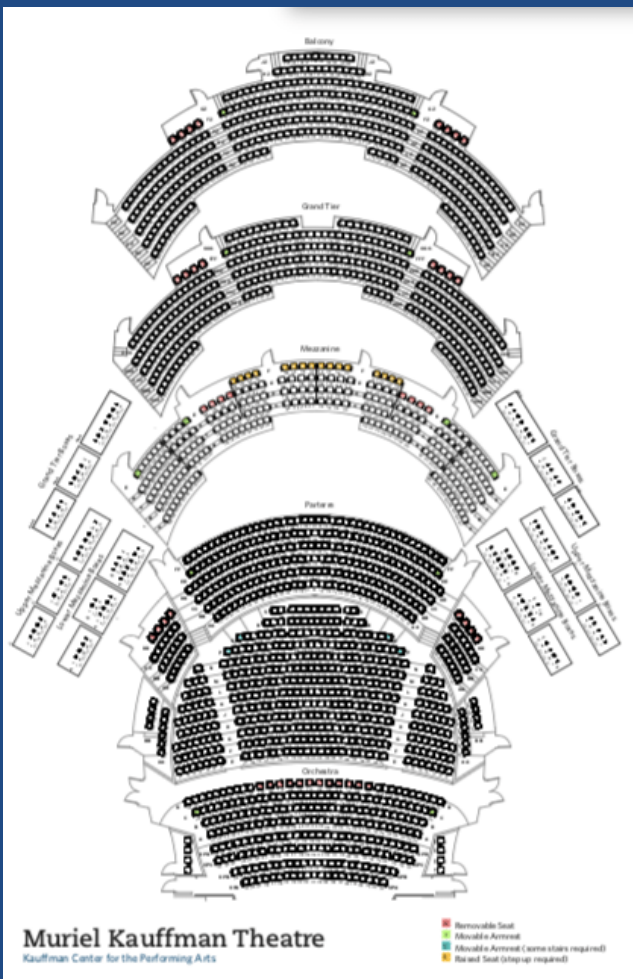
Completed in September 2011, the 14-story, 285,000-square-foot Kauffman Center for the Performing Arts houses two performance venues: the 1,800-seat Muriel Kauffman Theatre and the 1,600-seat Helzberg Hall. It also includes a 4-story underground parking garage and a Grand Lobby with a beautiful view of the Kansas City Skyline.

This theater serves as a great location to launch our Greatest Showman Live tour. This theater is located in a very urban town with rich city life that appreciates art surrounds it. The theatre itself seats 1,800 patrons and is set up in a vineyard-style semi-circle giving the circus in the round feel for our guests. This theatre offers dressing room space to accommodate over 250 actors, 95 person orchestra pit, as well as rehearsal and warm up rooms. They also offer personalized services, technical support, and amenities. Apart from the facility itself, there is plenty of city life for our guest and company to indulge in prior to or post shows all within walking distance of the theater. Surrounding the area are also plenty of hotels, if necessary. Most importantly there are health care facilities located across the street and ten minutes from the location.

Kauffman Theatre

Origin Location

This theatre has very strict security procedures that include bag and person searches upon entering the theater as well as 24 hour surveillance and Kansas City Police and EMTs are present during most events. The police department is five minutes away from the theater and is seven minutes away from the hotel our company and crew will be staying at. There are eight staircases built in just for emergencies and there are designated Emergency Evacuation Areas set up for patrons who are unable to follow the original guidelines.



Accommodations

Hotels:

Loews Hotel 1515 Wyandotte St Kansas City, Mo 64108
United States

Hotel Indigo 2020 Grand Blvd Kansas City, MO 64108
United States

Crowne Plaza Hotel Kansas City Downtown 2020 Grand
Blvd Kansas City, MO 64108

Transportation:

Kauffman Center Street Car

Uber

Car

Dining:

Los Tules Mexican Restaurant 1656 Broadway Blvd Kansas
City, MO 64108 United States

Buffalo State Pizza Co. 1815 Wyandotte St Kansas City, MO
64108 United States

Mildred's 1901 Wyandotte St Kansas City, MO 64108 United
States

Health:

Adult Quick Care 1650 Broadway Blvd Kansas City, MO
64108 United States

Truman Medical Center Hospital 2301 Holmes St Kansas
City, MO 64108 United States

Concentra Urgent Care 200 Southwest Blvd Kansas City,
MO 64108 United States

Tech Specs

Proscenium Dimensions:

47'-3" wide x 35' high

Stage Dimensions, Stage Rigging dimensions available

Loading Dock:

Accessible to two 53' truck

Loading dock door measurements • Minimum horizontal clearance: 9'-8" • Minimum vertical clearance: 13'-8"

Additional A/V Equipment available

Two Rehearsal spaces able to accommodate 120 company members

House and Main Lobby Details:

wheelchair accessible

Main lobby: 500

Concession and merchandise stations in lobby

Curved apron is 8'-1

Wardrobe and laundry facilities

Musician locker room

11 Rehearsal Rooms

5,000-square-foot stage

orchestra pit for 95 musicians

74-foot tall fly tower

scenery as tall as 30 feet to be flown above the stage

width and height of the stage can be adjusted

Ohio Theater

Regional Location



Ohio Theatre is a 2,791-seat performing arts facility that has been entertaining audiences since 1928! Inside the theater includes the 21-foot-high chandelier! The theater has four levels of seating with beautiful balconies. There is rehearsal space available for our use and is located on the premises. There is a nearby parking garage that is used by the Ohio Theater, they also offer valet for our guests. There are many options for food and activities at this location near the theater. Just like any other location it is important for our company to stay alert and travel with others. A short 5 minute walk from the theatre is a primary care location in the case that we need to seek medical attention. The nearest police station is a very quick three minute drive from the theatre and is nearby any of the hotel locations we decide to book. All restaurants are near the theatre and near the hotels so that our company has options for where to eat and feel comfortable visiting these food locations. This is a safe city where we believe our guests and company will have a grand time attending our show.

Accommodations:

Hotels:

Holiday Inn Columbus Downtown- Capitol Square 175 E
Town St Columbus, OH 43215 United States

Residence By Marriot 36 E Gay St Columbus, OH 43215
United States

Sheraton Columbus Hotel 75 E State St Columbus, OH
43215 United States

Transportation:

COTA Transit Bus

Uber

Taxi

Dining:

Mexican Condado Tacos 132 S High St Columbus, OH 43215
United States

Traditional American Nosh on High 149 S High St
Columbus, OH 43215 United States

Mediterranean Sidebar Columbus 122 E Main St Columbus,
OH 43215 United States

Health:

Grants Medical Center 111 S Grant Ave Columbus, OH 43215
United States

OhioHealth Physician Group 41 S High St Unit 25
Columbus, OH United States

Eden Counseling Center 360 S Grant Ave Columbus, OH
43215 United States

Auditorium Theatre

University Location



Our chosen university location is the Auditorium Theatre at Roosevelt, University and is located in Chicago, Illinois. The renting of the space includes the lobby, theatre, and rehearsal space. Available seating includes 425 seats within the dresses circle and the orchestra sections holds 875 seats. This is also a great location for our show as is it located at a very accessible location where evening life runs rampant. There are plenty of restaurant options available for our guests and company as well as the beautiful grant park located right across the street. This is a very choice location for us as this city is very supportive of the arts and with the location of the university so close, this location should bring around the best of the best audiences.

Auditorium Theatre

University Location

At this location there are several hotel options near by for our company and audience members to stay at. There are a plethora of food options available all within walking distance of the theatre. A brisk 2 minute walk will bring you to the beautiful Grant Park right off the Chicago harbor. A beautiful place to grab a bite to eat, hang out, and take a walk. There are comedy clubs, shopping opportunities, restaurants, dining spots, clubs, and numerous culture venues. The overall risk of this city falls into a medium range. While this city is just like any other where all must be aware of their surroundings and think smart, this is not a dangerous or risky place to visit on our tour.

Accommodations

Hotels:

Hotel Blake 500 S Dearborn St Chicago, IL 60605 United States

The Buckingham Hotel 425 S Financial Pl Chicago, IL 60605 United States

The Congress Plaza Hotel 520 S Michigan Ave Chicago, IL 60605 United States

Transportation:

Subway Stations

Uber

Taxi

Dining:

Sushi Bar Osaka Sushi Express Roosevelt University 400 S Michigan Ave Chicago, IL 60605 United States

Mexican Spanglish Mexican Restaurant 555 S State St Chicago , IL 60605 United States

American Grant Park Bistro 800 S Michigan Ave Chicago, IL 60605 United States

Health:

Select Medical 1151 S State St Chicago, IL 60605 United States

Mount Sinai Hospital 1500 S Fairfield Ave Chicago, IL United States

Health Urgent Care 1220 S Wood St. Chicago, IL 60608 United States

Royal Opera House

International Location



This auditorium is a beautiful Victorian theatre located in London, England. This theatre offers the same horseshoe structure that is essential for the circus style seating that is trying to be accomplished within each theatre. The house seats 2,256 patrons and has been refurbished with new assets including a new fly tower. This theatre has much to offer locationally and due to its outstanding reputation we believe our production will do tremendously in this theatre. This location is very exciting to include on the tour because it will truly be a treat for all. London is very safe, in fact, it has a safety index of 68%. Because this is a very tourist heavy city the main concerns for safety are pick pocketing and scam artists. However, it ranks very high on the safest cities in Europe and should not be somewhere our company fears to go. Violent crime has a very low probability and is rare. Just at any other location it is important to always be aware and travel with a group of people.

Accommodations:

Hotels:

The Z Hotel Covent Garden 31-33 Bedford Street London WC2E 9ED England

Strand Palace Hotel 372 Strand London WC2R 0JJ England

The Fielding Hotel 4 Broad Ct London WC2B 5QZ England

Transportation:

Subway Station

Uber

Taxi

Dining:

Italian Wildwood 35-36 Bow St London WC2E 7AU England

Thai Busaba 44 Floral Street Covent Garden London WC2E 9DA England

Sushiamba 35 The Market Building London WC2E 8RF England


Health:

The London Clinic 20 Devonshire Pl London W1G 6HY England

The Princess Grace Hospital 19 Heron House Marylebone Road London NW1 5JP England

King Edwards 2-11 Beaumont St London W1G 6AA England

Travel & Accommodations for Performers and Staff

Travel	Hotel Option	Travel Accommodations	City Transformation
<p>City: Kansas City, MO</p> <p>Venue: Kauffman Theater</p> <p>Dates: April 6-15</p>	<ul style="list-style-type: none"> - Loews Hotel - Hotel Indigo - Crowne Plaza Hotel 	<p>American Airlines Flight (NYC to Kansas City)</p>	<ul style="list-style-type: none"> - Kauffman Center Street Car - Uber - Car
<p>City: Chicago, Illinois</p> <p>Venue: Auditorium Theater</p> <p>Dates: May 3-12</p>	<ul style="list-style-type: none"> - Hotel Blake - The Buckingham Hotel - The Congress Plaza Hotel 	<p>Tour Bus and Production Trucks (Chicago, IL to Columbus, OH)</p>	<ul style="list-style-type: none"> - Subway Stations  - Uber - Car
<p>City: Columbus, Ohio</p> <p>Venue: Ohio Theater</p> <p>Dates: April 20-29</p>	<ul style="list-style-type: none"> - Holiday Inn Columbus Downtown - Residence By Marriot - Sheraton Columbus Hotel 	<p>Tour Bus and Production Trucks (Chicago, IL to London, England)</p>	<ul style="list-style-type: none"> - COTA Transit Bus - Uber - Car
<p>City: London England</p> <p>Venue: Royal Opera House</p> <p>Dates: May 17-26</p>	<ul style="list-style-type: none"> - The Z Hotel Covent Garden - Strand Palace Hotel - The Fielding Hotel 	<p>United Airlines Flight (Columbus, OH to London, England)</p>	<ul style="list-style-type: none"> - Subway Station - Uber - Taxi

Safety Assessment

Safety and security are two of the biggest concerns for this project. We want all company members to feel comfortable and safe throughout the tour and want each to know that there are members of the admin team who will be on call at all times during the tour.

Kansas City is unfortunately in the top five of the unsafest cities in America. However, that does not mean this is a poor option of where to place the origin of our show. We can implement extra security measures where our cast members will have escorts to and from the theatre if they so choose. At night security will walk all company members back to their hotels. We will make aware of the safety concerns about the location and ensure company members follow a buddy system to keep all safe. There is an Adult Urgent Care located directly across from the theatre and the hospital is a quick six minute drive. The closest Police Department is five minutes from the theatre and seven minutes from the hotel. Any place someone may need to go is within walking distance or would be a small uber fee.

Within the theatre there are safety precautions taken to ensure the safety of patrons and theatre staff alike. All bags will be searched upon arrival. There are visual, bag, hat, case, coat screenings as well as hand held and walk through magnetometers. There are extensive fire and evacuation routes that have been planned; there is even a designated Emergency Evacuation Areas located throughout the theatre for patrons who may not be able to follow the evacuation procedures.

Safety Assessment

There are eight stairwells within the theatre that are built strictly for emergency procedures and there are security and video surveillance services. The theatre also has Kansas City Police Officers and EMT medical supervisors on site for open hours. They have even included a safety procedure video performed by volunteers for patrons to view beforehand. As far as our production goes we do in fact have some dangerous features that will need to be addressed. We have flames as well as acrobatics involved in our production. We are confident with the safety procedures provided by the theatre and the extra security provided by us, our company and patrons will be kept protected.

Producing Entity

— DISNEY — THEATRICAL GROUP

This is the best producing entity for this production because Disney understands the “larger than life” feel I am trying to achieve through this production. They are a well respected producing entity which will serve as great connections for our tour. The partnership with Disney will create buzz as well as set a high level of expectations the minute our audience hears we are coming to town. This is also a production which aligns with Disney’s ideals. It is a feel good story that empowers its viewers and encourages them to follow their dreams and to learn from experience and failures.

Disney has brought to life some of the most iconic movies. They have figured out how to make animals come to life on stage and how to keep audience members engaged throughout performances. Through Disney I know they can help us achieve the larger than life feel we are going to achieve through bringing this story to life. Using holographic animals is a new avenue for Disney and I know they will work to bring only the best of the best artists onto this project.

From this production company we are hoping to gain a larger audience as they will work to market our show to the fullest of their ability. We also ask that they support us financially and work to help us create the safest environment for our crew and company members. We need acrobatic specialists as well as trained aid professionals on site during rehearsals to ensure the safety of our cast. We would also like to hire extra security during our shows to build trust among our security and our members to make sure all feel safe while touring the country. This partnership will completely boost this production and we will gain the support needed to tour the country.

Creative Team



Joel Ferrell: Director

Joel has been an amazing inspiration for me since a very young age. He was the artistic director at the Dallas Theatre Center where he directed many shows and did much for his community. I believe he would make a great addition to the team because he offers a great attitude and has much experience in the theatre world. He also is very cognizant of the world around him and I believe would stand up for what is right in all scenarios as well as focus on diversity, inclusion and equity.



Veronica Blair: Aerialist, Coach, and Choreographer

Veronica Blair has studied with some of the most celebrated and prominent artists in her field, including trapeze great LaNorma Fox, Ringling Bros. first African-American Aerialist Pa-Mela Hernandez, and the renowned “God Father of the Tissu” Gérard Fasoli of Centre National des Arts du Cirque / Cnac. Veronica has performed with several other renowned groups and productions around the globe such as AntiGravity, Universal Studios Japan and Warner Bros. Music.



Projection and Holographic Designer: Aaron Rhyne

He designed the Broadway, touring, and multiple international productions of Anastasia, for which he won a Drama Desk and Outer Critics Circle Award for Outstanding Projection Design. Other projects include The Sound Inside on Broadway, the Broadway and National Tour of the tony Award winning A Gentleman’s Guide to Love and Murder, Septime Webre’s new touring ballet production of The Wizard of Oz, Disney’s Frozen at Disney Frozen at Disneyland,



Sonya Tayeh: Choreographer

Selected credits include: Moulin Rouge! Broadway (Hirschfeld theatre/Dir Alex Timbers), Sing Street Broadway (Lyceum Theatre/Dir Rebecca Taichman), Fall For Dance/City Center (Unveiling with Moses Sumney and dancers), Rent Live! (Fox Network/Dir Michael Grief and Alex Rudzinski), The Lucky Ones (Ars Nova/Dir. Anne Kauffman), Face the Torrent for Malpaso Dance Co. Tayeh has directed and choreographed for world renowned music artists including Miley Cyrus (Directed and Florence and the Machine (Choreographed)



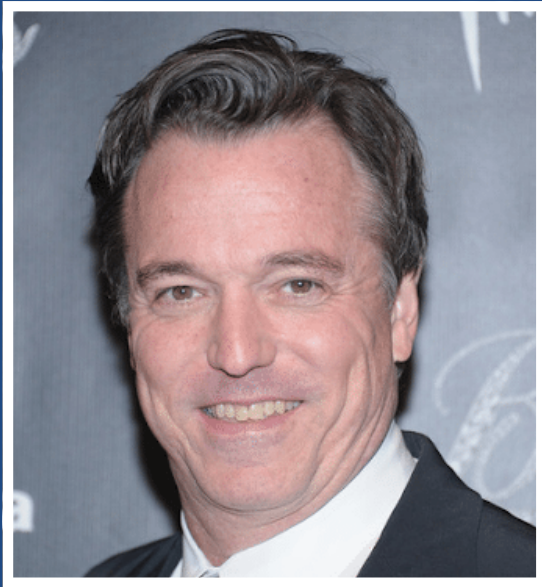
Artistic Director: Noah Putterman

Theater director, actor and writer. Former Director of Theatre for Youth at Casa Manana Theatre in Fort Worth, TX ('13-'16) and member of the Acting Company ('11-'13). Additional credits: Guthrie Theater, North Carolina Theatre, Theatre Raleigh, Alpine Theatre Project, Hope Summer Repertory Theatre, Lyric Stage (Dallas, TX) and Circle Theatre (Fort Worth, TX). Training: University of Minnesota Guthrie Theater/BFA Actor Training Program



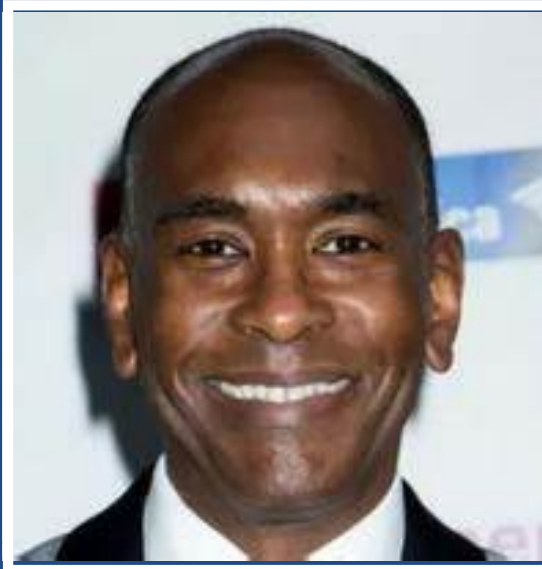
Lighting Designer: Natasha Katz

Natasha Katz has designed extensively for theater, opera, dance, concerts, and permanent lighting installations around the world. She is a six-time Tony Award® winner whose recent Broadway credits include Springsteen on Broadway; the recent revival of Hello, Dolly!; Coast of Utopia: Salvage; Aida; and Beauty and the Beast. ts; Long Day's Journey Into Night; School of Rock; An American in Paris; Aladdin; Skylight; The Glass Menagerie; Once; The Coast of Utopia: Salvage; Aida; and Beauty and the Beast



Scenic Designer: Derek McLane

Broadway credits include: *Moulin Rouge*, *Parisian Woman*, *The Price*, *Beautiful*, *Fully Committed*, *Noises Off*, *Gigi*, *33 Variations* (Tony Awards), *China Doll*, *How to Succeed in Business Without Even Trying*, *The Heiress*, *Follies*, *Anything Goes*, *Bengal Tiger at Baghdad Zoo*, *Million Dollar Quartet*, *Ragtime*, *The Pajama Game*, *I Am My Own Wife*.



Costume Designer: Paule Pazezwell

Paul Tazewell is an American costume designer for the theatre, dance, and opera and television. He received the 2016 Tony Award for best costume design for *Hamilton*. In 2016, he and his design team were awarded an Emmy for their work on *The Wiz Live!*. He is recipient of six total Tony Award nominations for costume design, four Helen Hayes Awards for Outstanding Costume Design, two Lucille Lortel Awards (for *On the Town* and *Hamilton*), Henry Hewes Award and the Theater



Sound Designer: Jessica Paz

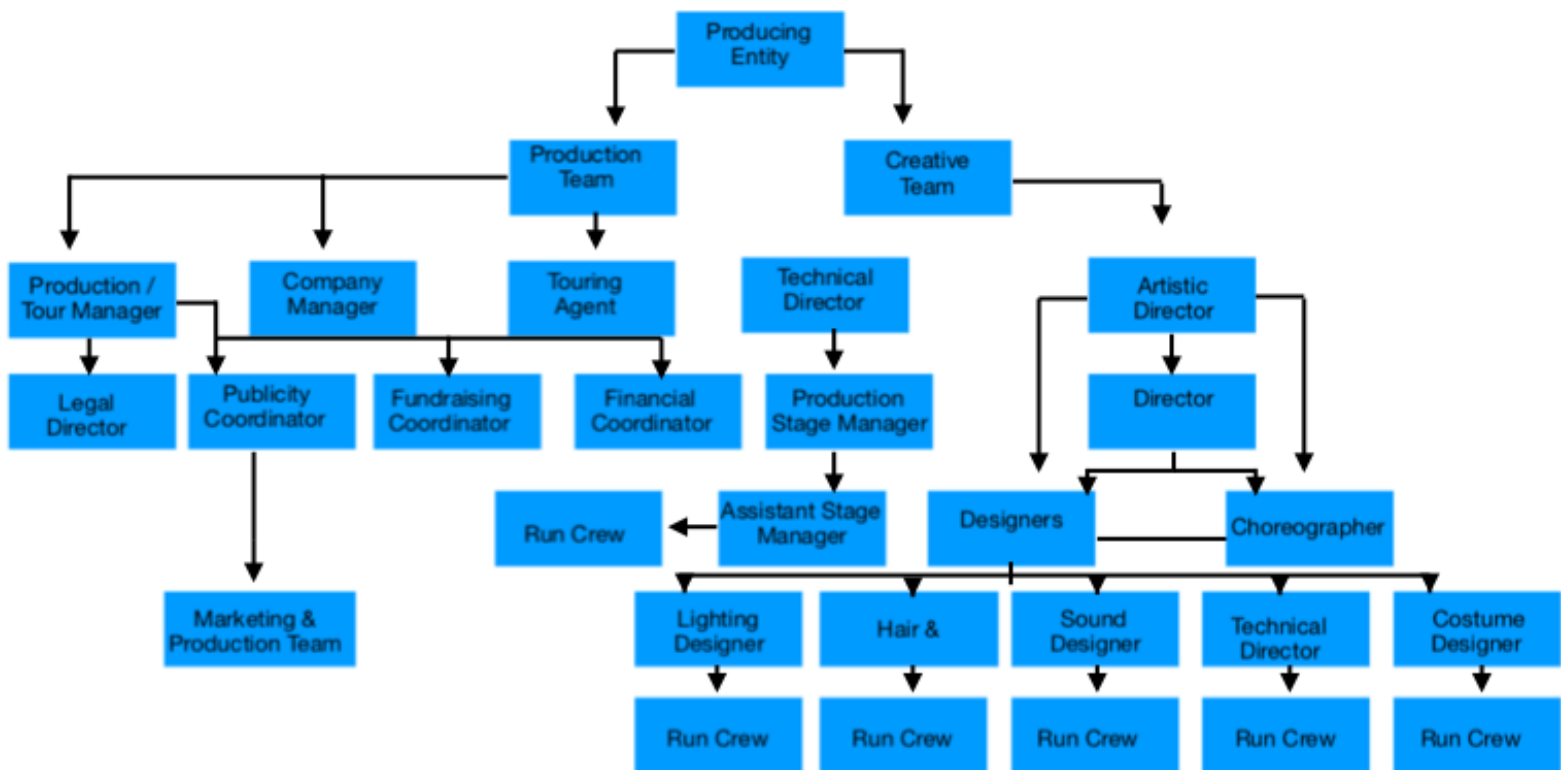
Jessica Paz is a Tony Award-winning Sound Designer for theater, film and music. Most recently, she collaborated with Nevin Steinberg on the sound design for Anaïs Mitchell's acclaimed production of *Hadestown*, which earned the duo a Tony Award, Drama Desk Award and an Outer Critics Circle nomination.

On Broadway, Jessica was an Associate Sound Designer on projects including *Dear Evan Hansen*, *Bandstand*, *Disaster! The Musical*; *The Assembled Parties* (MCC); and *Fela!*

Project Operations

This tour of The Greatest Showman Live will operate under the governance of our producing entity Disney Theatricals. We have our creative and producing team behind us to help guide us through this process and to serve as a stable support system. The production team will consist of our tour/production and company manager and our production manager will lead our legal director, publicity coordinator, finance and fundraising director. Below our publicity coordinator sits our marketing director and their team. Our tour manager and team will ensure that our tour schedule and process runs as smoothly as possible and is prepared to handle any sort of bump that may come our way.

We have our creative team that help to head the creative process of our show and prepare for the international tour. Members of our creative team and their teams will travel with us along with selected crew mates who will help to set up and tear down our set. The crew will also work through the production and run necessary set and scene changes. This production is very hands on and with the help of all involved, this show run will be a success and leave audiences changed with a greater outlook on life.



Feasibility Narrative

We have decided to put this show on tour because we believe the story of The Greatest Showman is very important in today's world. After the difficult times the entire world has had to endure this story promotes endurance and coming out on the other side stronger than ever before. It is about building from the ground up, experiencing trial and ruin and having to pick yourself back up and rebuild yourself and those around you. This story is working to support and encourage our audiences to grow through the adversity of life and cherish those who give their continuous support. This is a show that we believe anyone can enjoy and are looking to spread our joy and music all over the country and beyond.

Through our producing entity we have gained enough support to produce the production our audiences deserve and are anxiously awaiting. Through Disney we are able to gain trusted relationships as well as audience expectation as this is a greatly respected entity to partner with and has truly transformed the vision of this show. The locations we have chosen are in areas that truly value the arts and support many of the same ideals as we do. They are all safe areas and we have chosen accommodations within walking distance of the theater, restaurants, and transportation in order to give a pleasant experience to our patrons as well as our company. The safety of our company and audience members is at the top of our list which is why we have also chosen venues where there is great police presence and police departments are located very closely to our daily routine spots. While there is always the possibility of competing art, we do not see this as being a reason to not bring this show around the country. This is a show that anyone can enjoy and welcome any and all people to find comfort in our seats and enjoy an amazing story with unbelievable technical aspects and talent.

Technical Rider

Stage Dimensions

† Proscenium Width 48' (14.7M)
Standard Masking Width 44'
(13.4M)
Proscenium Height steps 28' to
30'
Grid Height (Top of Steel)
78'-2" (23.8M)
Center Line to SL Pinrail 55'-1"
(16.8M)
Center Line to SR Wall 57'-4"
(17.5M)
Proscenium Line to Back wall
55'-6" (16.9M)
Proscenium Line to Apron*
1'-10" (.56M)
Proscenium Line
to DS Pit Lift Edge* 11' (3.4M)
Orchestra Pit Size Raised 9' x
36'
Orchestra Pit Size Lowered 13'
x 40' (2)
Stage Floor to Auditorium
Floor 3'-1" (.94M)
Stage Floor to Pit Floor 10'-11"
(3.3M)
Stage Floor to Storage Level
15' (4.6M)
Projection Booth to
Proscenium Line 74' (22.6M)

Loading Dock Dimensions

Dock accommodates two
trucks/trailers w/drivable
ramp to Stage Level for smaller
vehicles.
Loading Dock Height 3'-8" (1.1M)
Loading Dock Width 20'-6" (6.2M)
Loading Door 19'-4" h (5.9M) x
12'-1" w (3.7M)
L shaped Assembly Area
(interior) 2800 Sq Ft.
SR Load Door 27'-10" h (8.5M) x
29'-9" w (9.1M)
Elevator to Basement 5'x2'x6'
high

Dressing Rooms:

1-2 Station Rooms (stage level)
3-4 Station Rooms (stage level)
Women's Chorus Room - 33
Stations (basement)
Men's Chorus Room - 33 Stations
(basement)
Wardrobe Room includes:
Washer, Dryer, Iron, Projection
Booth to Screen Lineset 81'
(24.8M) Steamer, Ironing Board,
Rolling Racks

Technical Rider

Support Spaces

Large Rehearsal Hall 40' x 52'

Small Rehearsal Hall 32' x 38'

The rehearsal halls have sprung floors, mirrors and 2 levels of ballet barres half way around room.

Seating

Orchestra: 624 Balcony: 528

Dedicated Wheelchair

positions: 6 Removable Seats (to accommodate

wheelchairs) 22 Seats Lost

for Sound Mix Position(s) 8 to

14 per pos (2 orchestra

locations, 1 Balcony location)

Lighting Positions

There are five on-stage electrics, two ante-proscenium positions, one balcony rail, three pairs of box boom positions house left and right, and five pairs of boom positions stage right and left. All electrics and Front of House positions are permanent with raceways. Onstage boom positions are semi-permanent and cannot be moved without prior Technical Director approval.

Sound Booth

An acoustically isolated audio control booth is located at the back of the house, orchestra level, just stage left of center.

This booth contains a wide, flat equipment desk. Two (2) JBL 4328 studio monitor speakers are hanging from the ceiling. No other audio or video equipment is normally in this area with the exception of house patch bays and audio/video distribution amps at the back of the booth.

Normally, this booth is not set up for a specific application; it is set up accordingly on a show to show basis. It is primarily used for:

Audio/Video Recording

Video Production

Video Projection

Stage Management

Wireless Microphones

- (8) Channel Shure ULXP4 (in rack) w/powered paddle antennas
 - o (8) Hand held mics
 - o (8) Belt packs
 - o (6) Countryman E6 headsets (model 7 high level)
 - o (2) DPA 4066 headsets

Communication

Color and infrared video show camera with feeds to the backstage areas, dressing rooms, green room, rehearsal rooms and lobby area.

(6) Auxiliary 75 Ohm video tie-lines between the Sound Booth and Amp Room patch bays.

Distribution from the Amp Room:

- (8) Onstage Locations
 - Stage Right and Stage Left
- Vestibules
- Trap Room

Hospitality

Day One: Load-in/Set-up/PERFORMANCE/Strike

All Day Basic Hospitality for STREB Technical Staff (3 people)

Time TBC Lunch for STREB Technical Staff (3 people)

Showcall Basic Hospitality for STREB Company (13 people)

Strike Dinner for STREB Company (13 people)

Day Two: Performance/Strike

PM Basic Hospitality for STREB Company (13 people)

Strike Dinner for STREB Company (13 people)

Basic Hospitality:

Fruit (bananas, oranges, grapes, apples, etc)

Mixed unsalted nuts (almonds, cashews, walnuts, trail mix)

Projectors

- (2) Century X4-45S 35mm Film Projectors (currently offline)
- (1) BenQ PB8250 3K Lumen LCD Projector - 3,000 Lumens (currently offline)
- (1) Sanyo PLC-XF35N XGA LCD Video Projector w/1.35-1.8:1 Lens - 6,500 Lumens
- (1) Barco FLM HD20 20K Lumen Projector - 20,000 Lumens
- (1) Barco HB TLD Zoom SXGA (2.0-2.8):1 Lens

Fogger/Hazer

- Antari Fazer X-310II
 - o Fluid: Elation X-Fog Pro

Payment and Deposit Schedule

The Presenter agrees to pay 50% of guaranteed performance fee due upon signing of the agreement and the remaining 50% prior to the final performance of the non-extended run.

SIGNATURE

Signature of this Technical Rider implies that the Presenter and his or her agents, including Theatre Managers, Technical Directors and operating staff agree to all of the above requirements unless specifically amended in writing and agreed to by the STREB Artistic Director and Technical Director.

AGREED:

_____ Date: _____
Presenter

_____ Date: _____



Ground Plan



TOUR DATES

April 6-15, 2021

Kauffman Theater

April 20-29

Ohio Theater

May 3 to 12

Auditorium Theater

May 17-26

Royal Opera House

Scheduling Narrative

In our first phase of production we will start with gathering our creative team, producing team, as well as our producing entity in order to make sure all members of the team are caught up to speed and are ready to begin our production process. During this phase we will solidify our budgets as well as venues in order to fully prepare for the road ahead of us. We will work through the production's mission and purpose as well as discuss our concept for the show in order to gain a full and clear perspective of what is being expected of this tour.

After meeting with the aforementioned entities we will begin our pre-production phase. In this phase we will hold auditions in New York City as well as Los Angeles and Georgia. We predict the casting process to take no longer than two and a half weeks in order to stay on track for our rehearsal schedule. During this time not only will our director, choreographer, and other creative members be casting their company, our production and technical team will be rounding up their chosen team as well. Once all company and crew members have been chosen we will begin to administer our contracts to all members of The Greatest Showman tour. All tour venues will be finalized during this period as well as the accommodations for all those accompanying us on tour. We will also establish how we will travel to each location to ensure a stable and viable tour schedule. This entire process is estimated to take two to three months in order to allow for ample time for venue searching and booking as well as all hotel accommodation.

Scheduling Narrative

Now we enter into the production phase of this journey. To begin this phase we will hold a paper tech. During this rehearsal all creative designers, artistic director, technical director, and stage manager will meet to discuss how all design elements will be executed during the show. This will include sound cues, lighting cues, scene changes, quick changes and projections planning and coordination. After discussing how the show in its entirety should pan out, the same designers will meet again to perform a dry tech. A dry tech will consist of a run through, without actors, attended by the director, stage manager, lighting design, sound designer, scene designer, sound designer, and other running crew mates to look at the intensity, timing and placement of all cues. Next, we will arrive at our wet tech. This rehearsal will include everyone involved in this production, all creative designers, production team, technical crew, artistic director, and cast will be involved in a purely technical rehearsal, This means that the rehearsal will be conducted as if it were a show without costumes but the ability to stop and start as needed in order to work through cues and ensure the show is being executed by all involved correctly. Finally, we make it to a full tech rehearsal. This rehearsal is conducted as if it was opening night. There is no longer any stopping or starting and actors are expected to treat the rehearsal as a scheduled show. Once we have reached this point in our production process we are fully prepared to share our hard work and head on the road.

The Greatest Showman

Pre-Production Schedule

Date	Time	Activity	Location	Who
Feb 7-10, 2021	12-6 PM	Auditions/Call back	24th Street Theater, LA	Artistic Director, Choreographer, Music Director, Stage Manager, ASM
Feb 13-15 2021	12-6 PM	Auditions	Pearl Studios 1206	Artistic Director, Choreographer, Music Director, Stage Manager, ASM
Feb 20-22, 2021	12-6 PM	Final Callback	Pearl Studios 1206	Artistic Director, Choreographer, Music Director, Stage Manager, ASM
Feb 25,2021	12-5 PM	Table Read	Pearl Studios 1206	Full Company
Feb 27, 2021	10 AM	Rehearsals Begin	Pearl Studios 1206	Full Company
March 7, 2021	2 PM	Designer Runthrough	Pearl Studios 1206	Full Company
March 21, 2021	10 AM	Final Rehearsal	Pearl Studios 1206	Full Company

The Greatest Showman Production Schedule

Date	Time	Activity	Location	Who
March 26-27, 2021	10 AM	Load In	Kauffman Theater	Tech Crew, Stage Crew, Tech Directors
March 28, 2021	10 AM	Paper Tech	Kauffman Theater	Stage Managers, Creative Designers, Music Director, Choreographer, Director
March 29, 2021	12 PM	Dry Tech	Kauffman Theater	Full Company sans performers
April 1, 2021	12 PM	Wet Tech	Kauffman Theater	Full Company sans performers
April 2, 2021	12 PM	Cue to Cue Runthrough	Kauffman Theater	Full Company sans performers
April 3, 2021	8 PM (Call Time 6:30 PM)	Tech Rehearsal	Kauffman Theater	Full Company
April 4, 2021	8 PM (Call Time 6:30)	Dress Rehearsal	Kauffman Theater	Full Company
April 6, 2021	8 PM (Call Time 5:30)	Opening Night	Kauffman Theater	Full Company

Marketing Narrative

We have partnered with our venues to ensure that not only is our marketing team working hard to get the word out about this amazing show, our partner venues will be doing the same. Our team will work together to form a marketing plan that includes all promotion pieces including posters, merchandise, brochures. As they come promotional videos will be shared with all marketing teams to ensure a full and coordinated marketing plan. We intend for all venues to promote this show as they would any other of their own productions by including us in their season advertisements and our team will work to market towards the surrounding areas of our tour locations.

We will also use our producing entity's amazing social media following with upwards of 28 million followers on the Disney instagram and 90.8K followers on @disneyonbroadway account to promote our show and get the word out about this amazing new production. We will also create our own instagram, twitter, and facebook page where fans can follow our page to find out when we will be in a city near them, showing behind the scenes sneak peaks, as well as buy tickets through a link in our bio. We will also be hosting a Greatest Showman give away basket that includes circus treats, two tickets to our show, as well as backstage access after the show. This give away will work to gain followers as well as promote our show and harbor excitement about this tour. In order for fans to enter the giveaway they must follow our account, share our post, and comment who they would take with them to see the show. We know this will be a huge success.

Marketing Narrative

We will also encourage our cast and crew to document their own journey through this tour on social media to ensure the word is getting out and they are helping to build excitement around this tour. Through using the social media platforms of Disney, ourselves, as well as our highly esteemed cast and crew we are guaranteed to reach millions of people.

