

**Audiences are speechless.
The critics are not.**

"EXCELLENT!"

Ft. Worth Telegram

"AWESOME!"

Las Vegas Sun

"VIRTUOSO!"

Mountain Express

"WOW!"

Daily News

"BRAVO!"

Chicago Tribune



3 Redneck Tenors

Down Home Laughs. Big City Music.



3 Redneck Tenors

3 shows: Original, Broadway Bound and Christmas SPEC-TAC-YULE-AR



The Original Show

3 Redneck Tenors - A New Musical Adventure

Written and directed by Matthew Lord - Arrangements by Craig Bohmler
3 Redneck Tenors - A New Musical Adventure is the original hit national touring show written and directed by opera star Matthew Lord with musical arrangements by award-winning composer Craig Bohmler. The two-act, 19-song musical production is the story of three yokels from Paris, Texas including Billy Bob, Billy Joe and Billy Billee who happen to have big-time operatic voices. An enterprising Colonel discovers the boys and guides them on the search for the perfect venue – from rasslin' matches to Medieval Times to a Masonic Lodge to a live-stock show, and more – all the way to the big-time destination of Carnegie Hall. Along the way, you're treated to an incredible musical adventure packed with unbelievable tunes and of course, lots of laughs.



- 19 musical numbers
- Classic, country, pop mix
- 2 acts plus intermission
- Show run time: 115 min.
- Family-friendly entertainment
- Easy tech, no fly required
- Travels with 13 cast, crew and band



All Broadway Show

3 Redneck Tenors - Broadway Bound

Directed by Michael Barnard - Arrangements by Craig Bohmler
Our boys have finally made it to the Great White Way – trailer and all – smack dab right in the middle of Times Square. Although the Colonel and the boys have finally found the perfect venue, they're now on a quest to find the perfect show! Join our 3 singing cousins as they stampepe their way through Broadway's greatest hits! You'll hear the belt out tunes from such favorite shows as "Phantom of the Opera", "The Sound of Music", "Little Orphan Annie", "Les Miserables", "A Chorus Line" and many others. Join Billy Joe, Billy Bob and Billy Billee as they put the odd in Broadway for a roof-raising, unforgettable good time. Broadway Bound is directed by Michael Barnard and stars Matthew Lord with musical arrangements by award-winning composer Craig Bohmler.



- 20+ musical numbers from favorite Broadway shows
- 2 acts plus intermission
- Show run time: 100 min.
- Family-friendly fun
- Same tech as Original show
- Can run back-to-back nights with Original show for a great double show offering.



The Christmas Show

3 Redneck Tenors - Christmas SPEC-TAC-YULE-AR

Written and directed by Matthew Lord - Arrangements by Craig Bohmler
Those singing trailer park angels are packing their festive Christmas mullets and will be dashing through the snow just in time for some down-home holiday cheer. Performed by the same great cast of the hit 3 Redneck Tenors – a New Musical Adventure. These real life Broadway and Opera stars are ready to warm your holidays with classic, pop and deep-fried feast of musical delights. The familiar holiday tunes in the show include classics like: Sleigh Ride, White Christmas, I'll Be Home for Christmas, Santa Baby, Santa Claus is Coming to Town, Blue Christmas, O Holy Night, Winter Wonderland, Jingle Bells, and Silent Night. You'll also enjoy holiday spoofs like Grandma Got Run Over by a Reindeer and I Saw Mommy Kissing Santa Claus and a few other great surprises!



- 20 musical numbers
- Traditional and contemporary Christmas / Holiday music
- 2 acts plus intermission
- Show run time: 110 min.
- Family-friendly entertainment
- Same tech as Original show
- Travels with 13 cast, crew and band

Big City Stars



Matthew Lord - Tenor

As Billy Joe

A native of California, tenor Matthew Lord is recognized as a versatile performing artist with a voice capable of encompassing repertoire from the 18th Century to works by composers of today. His stage work is consistently praised for its naturalness, intensity, and commitment. His engagements include the San Francisco Opera production of Peter Grimes, *A Streetcar Named Desire* and *Turandot*. Mr. Lord also has performed in *The Crucible* (Washington Opera), *Mice and Men* (Cleveland Opera), *L'Incoronazione di Poppea* (Utah Opera), *The Love for Three Oranges* (Portland Opera). Other companies Lord has performed with include: Opera Theatre of Saint Louis, Glimmerglass Opera, Tulsa Opera, Lyric Opera of Chicago, Berkshire Opera Company, Opera Delaware, Dallas Opera. Prolific in all kinds of music, Mr. Lord also performed in Andrew Lloyd Weber's *Phantom of the Opera* as Piangi in the Hamburg Germany production. Lord's concert appearances include engagements with the Detroit Symphony, the Juilliard Orchestra and Santa Fe Symphony. Mr. Lord was also a member of the prestigious Juilliard Opera Center. In January 2004, Mr. Lord made his Metropolitan debut in *Boris Godunov*.



Blake Davidson - Baritone

As Billy Billee

Blake Davidson is acclaimed for his versatility in opera, orchestral works, operetta, musical theatre, and in demand for leading roles in premieres of new works. The Dallas Symphony presents Blake on *A Dallas Christmas Gala* CD. His many appearances with the Dallas Symphony include *Bravo! Vail*, where he partnered with Sylvia McNair, as well as many Broadway and Christmas concerts. Performances of symphonic works and semi-staged operas include the Auckland Philharmonia, and Dallas, Florida, and Fort Worth Symphonies. He can be heard as Bob in Menotti's *The Old Maid and the Thief*, released by Albany Records. Blake's extensive musical theatre engagements include Casa Mañana, Dallas Summer Musicals, and many symphonic Broadway concerts. His musicals roles include Juan Peron in *Evita*, Fred Graham/Petruccio in *Kiss Me, Kate*, Billy Bigelow in *Carousel*, Caiaphas in *Jesus Christ, Superstar*, and Emile de Becque in *South Pacific*. Opera engagements include Dallas, Sarasota, Anchorage and semi-staged operas with the orchestras of Fort Worth and Auckland Philharmonia.



Alex Bumpas - Tenor

As Billy Bob

Alex Bumpas is a high energy, up and coming tenor who is well versed in opera, oratorio, recital, and concert performances. Mr. Bumpas has been a soloist in many professional organizations including the Dallas Symphony, Dallas Bach Society, Orchestra of New Spain, and Orpheus Chamber Singers. He has performed with and attended the Seagle Music Colony in New York and Festivalia di musica al Casalmaggiore in Italy. In addition to singing, Mr. Bumpas is also an accomplished trumpet player having performed with artist such as Steve Tyrell, Larry Willis, and former Blood, Sweat & Tears saxophonist Bill Tilman. Mr. Bumpas recently recorded a 21st century oratorio with the Russian National Orchestra entitled *Every Matter Under Heaven* by L. Johnson. The native Texan holds a bachelor degree in vocal performance from The University of North Texas.



Dinny McGuire - Bass

As The Colonel

In the earliest years of his illustrious career, Mr. McGuire found employment in such varied positions as choir director, music teacher on the Alaskan tundra, TV talk show host, sit-com warm-up guy, and Vaudeville director and MC at the nationally renowned *Great American Melodrama & Vaudeville Theatre*. He has spent the last quarter of a century as ringmaster for circuses around the world including *Ringling Bros. and Barnum & Bailey Circus* and most recently, New York City's *Big Apple Circus*.

Big City Music



Original Show Music

La Danza
Ave Maria Dixie
Lone Prairie
TV Theme Song Medley
La Donna e Mobile
Please Kind Sir
Green Grass of Home
Staying Alive
O Sole Mio
The Impossible Dream
Hound Dog
Viva Las Vegas
Patriotic Medley
You Light Up My Life
Nessun Dorma
Pink Cadillac
Beethoven 5th
Shenandoah

Christmas Show Music

Sleigh Ride
Grandma Got Run Over by a Reindeer
White Christmas
I Saw Mommy Kissing Santa Claus
I'll Be Home for Christmas
Santa Baby
TV Tree Toppers
Santa Claus is Coming to Town
Blue Christmas
O Holy Night
Winter Wonderland
Silent Night
March from the Nutcracker
Wish Upon a Star
and encore!

Broadway Bound Show Music

Tomorrow from Annie
Over the Rainbow from Wizard of Oz
Standing on the Corner from Most Happy Fella
I'm Not Wearing Underwear from Avenue Q
Moonshine Lullaby from Annie Get Your Gun
Greased Lightning from Grease
Sit Down You're Rockin' the Boat from Guys and Dolls
This is the Moment from Jekyll and Hyde
Music of the Night from Phantom of the Opera
Bring Him Home from Les Miserables
Fiddler Fantasy from Fiddler on the Roof
You Gotta Have a Gimmick from Gypsy
My Favorite Things from Sound of Music
The Impossible Dream from Man of La Mancha
Women Medley from Sweeney Todd, Music Man, Pacific
Overtures, Hello Dolly Ballet Sequence from Chorus Line,
Chicago, 42nd Street, West Side Story, Oklahoma
and encore!



Craig Bohmler

Composer/Arranger

Mr. Bohmler (b.1956) is a composer, pianist and conductor whose works have been frequently performed in Europe and North America. Primarily a composer for the lyric theater and the solo voice, Mr. Bohmler has three operas and eight musicals to his credit as well as 120 songs and numerous choral works. He has written operas for the Houston Grand Opera, Opera San Jose, and The Banff Centre. His musicals are performed regularly. His works are also published by Santa Barbara Music Publishing, Samuel French, and Rogers and Hammerstein as well as recorded by Columbus, Centaur, Original Cast, and BMS records.



The Redneck Tenors Band



MULLETS AND MUSIC

'Redneck Tenors' is down home fun.

By MARK LOWRY
STAR-TELEGRAM STAFF WRITER

FORT WORTH -- You know you're a redneck tenor if you can yodel in the middle of La donna e mobile from the Verdi opera Rigoletto -- and not mess up your mullet or spill a drop of Lone Star.

And you're definitely a redneck tenor if you've got a crowd-pleasing new show on your hands, one that could potentially become a hit with audiences that would usually rather sit in grandstands than in seats at a chichi place like Bass Performance Hall.

3 Redneck Tenors -- A New Musical Adventure, which originated in Grapevine, ended the first leg of an American tour at Bass Hall on Wednesday night, and the representatives of the Koozie crowd -- a respectable turnout, considering it was the night before Thanksgiving -- ate up every gimmicky minute of it.

Conceived and written by Matthew Lord, with musical arrangements by Craig Bohmler, Tenors introduces us to Billy Bob (Alex Bumpas), Billy Joe (Lord) and Billy Billee (John Wilkerson), yokels from Paris, Texas, who happen to have legit operatic voices. The enterprising Colonel (Dinny McGuire, who is also the narrator) hears them and books them in venues nationwide, from rasslin' matches to Medieval Times to a Masonic Lodge to a livestock show.

Dreaming of fame, the boys agree. They also want to raise money for grieving widow and Hee Haw-esque hottie Edna Mae (Lindsay Hilliard), who lost her cousin-husband Billy Ray in a tragic wood-chipper incident.



Starring in 3 Redneck Tenors, which came to Bass Hall on Wednesday night, are, from left, Alex Bumpas as Billy Bob, Matthew Lord as Billy Joe, and John Wilkerson as Billy Billee.

Some of the so-stupid-they're-funny bits include a drag number (as the 3 Tenorinas) doing You Light Up My Life and a rendition of Please Kind Sir in nonflattering tie-dyed Spandex. Hearing YMCA sung in operatic harmony, complete with the arms-as-letters choreography, is also a hoot.

Even funnier: an over-enunciated Hound Dog and an intriguing mixture of Ave Maria and Dixie. There are also serious moments, including the terrific Carnegie Hall finale of Nessun dorma from Turandot.

Every time these guys sing, all is well with the world. The collective resumes of Wilkerson, Bumpas and Lord include serious Broadway and opera credits. Vocally, they're phenomenally talented. (Their physical comedy and timing ain't bad, either.)

The Dallas Morning News

'Redneck Tenors' a hoot at the Majestic

By MATT WEITZ / Special Contributor to The Dallas Morning News

What do you get when you cross good ol' redneck humor with a classical repertoire?

If you answered with something like a hybrid of *Mama's Family* and *Der Rosenkavalier*, you'd be close. If you replied by pointing to *3 Redneck Tenors*, which visited the Majestic Theatre on Thursday night, you'd be even closer to the mark.

The concept is this: A trio of vocally gifted country boys comes together to benefit a widow after one of their number is consumed in an unfortunate chipper-shredder accident. They then go on to fame and fortune.

Billy Bob (Alex Bumbas), Billy Joe (Matthew Lord) and Billy Billee (John Wilkerson) are trailer-park-dwelling troglodytes with one redeeming feature: They can sing like angels.

When they're discovered by The Colonel (Dinny McGuire), they embark on a fast track of livestock shows, bars and wrestling arenas. At each, they display their bumpkin foolishness and awesome vocal chops, often with unintended results.

The humor is Stooges-broad but family-friendly. It might seem dumb if it weren't for the indisputable talent of the three central characters, all of whom have solid operatic backgrounds.

Which leaves one able to chuckle at "Ave Maria Dixie" – an unlikely blending of the two signature songs – while still marveling at the skill and power of the singers. Likewise full-throated versions of "O Sole Mio" and "YMCA."

The 900-odd folks assembled at the Majestic on Thursday got the first peek at this locally inspired production since it premiered in Grapevine last August.

This will be its only area showing as it hits the national bricks.

Led by their Svengali, Mr. McGuire (showing to good effect his steady real-world gig as circus ringmaster), the three oafs battle their way up the ladder of fame, from in front of their own Christmas-light festooned trailer all the way up to the Masonic Lodge and, finally, Carnegie Hall.

These full-bodied guys in their mullet wigs actually have a skill: The power of the trio's classical training keeps the production on track, providing something beyond the booger eating that this kind of humor too often relies on and lending things a gravity that nicely balances the deliberately clumsy choreography and goofy humor.

Shows like *Greater Tuna* have proved that humor from the sticks can find wider appeal. Given Thursday night's performance, there's no reason to think that *3 Redneck Tenors* doesn't have an equally viable shot at success.

Review: 3 Redneck Tenors serve up Texas-size serving of music and laughter

by Marilyn Bauer - Entertainment Editor, TC Palm

October 29, 2009

STUART — The mullet heads are back, this time offering up their own cockeyed take on the Great White Way. They are like troll dolls with big voices, bad wigs and hairy legs.

The 3 Redneck Tenors are in town for an extended two-week run to refine their latest show, "Broadway Bound." They opened Thursday night in the world premiere at The Lyric, tackling everything from "Les Miz" to "Gypsy." Talk about a love affair with the audience; by the time the trio was finished the capacity crowd (of all ages) was on its feet — this after clapping, singing, woo-hooing, wolf-calling and breaking out in laughter that was pure glee.

It was my first time seeing the Rednecks and I had no idea what to expect. I found myself laughing out loud. They're crazy fun, and add in those classically trained voices, a virtuoso violin player called Billie Pickle (Adam Moss) and you've got an evening of pure entertainment.

The curtain rises on the boys' Paris, Texas, trailer park and before you know it Billy Bob (Alex Bumpus) is singing "Willkommen" from "Cabaret" in cutoff shorts and a raveled orange sweatshirt. The show has a plot line narrated by The Colonel, Dinny McGuire, who in real life has spent 25 years as the ringmaster for Ringling Bros. and Barnum & Bailey Circus and the Big Apple Circus. He also sings bass.

The set features an outhouse, Airstream and plastic furniture — all the better to pop beers and wish upon a star peeking out from behind an oil rig. The cousins decide to follow their dreams and head for Broadway. "Hold on to your badoobies," Bill Bob says. Their trip takes about 15 minutes, and when we rejoin the Rednecks after intermission they've installed their Airstream in Times Square, adding bars on the window and a New York City portable toilet.

Their first job in the Big Apple is at a haunted Howard Johnson's, which leads the trio into a beautifully sung slapstick takeoff on "The Phantom of the Opera." They audition — "A Chorus Line" in "Flashdance" dancer togs to "Everything is Beautiful at the Ballet" and bring down the house with their rendition of "One" complete with silver sequined top hats.

The boys finally get a job — I'm not sure where, but they left the audience gasping when they showed up on stage in women's bathing suits. Billy Bob's leopard number with a Centurion head piece was outrageous. Billy Billee (Blake Davidson), who sings baritone, opted for a hot pink bikini with sparkling Christmas lights, and Billy Joe (Matthew Lord who wrote and directed the show) wore some kind of belly-dancing-diaphanous number.

When they sang "You Gotta Have A Gimmick" from "Gypsy" it was pandemonium. This number also allowed for Bumpus, who is a virtuoso trumpet player, to show his stuff (pun intended).

Toward the end of the show, Billy Pickle finally gets his solo and plays a medley from "Fiddler on the Roof" that was simply divine.

The Rednecks on Broadway is a sure cure for what ails you. It is more than a few laughs, It is a revue put on by talented opera singers who have a Texas-size sense of humor.

3 Redneck Tenors Presenter References

“Loved it!”

John Loesser
Executive Director
Stuart Lyric Theatre
Stuart, FL
(772) 220-1942

Ms. Shelley Brown
President & CEO
State Theatre Center for the Arts
Easton, PA
(610) 258-7766

Mr. David Schein
Executive Director
Reg Lenna Civic Center
Jamestown, NY
(716) 484-7070

Barbara Rearden
Executive Director
Sumter Shaw Comm. Concert Assoc.
Sumter, SC
(803) 469-0508

Ms. Tammy Scruggs
Executive Director
Alleghany Highlands Arts Council
Covington, VA
(540) 962-6220

Mrs. Leah Blackard
Executive Director
Navarro Council of the Arts
Corsicana, TX
(903) 874-7792

Merle Dickert
Executive Director
The Paramount Theatre
Bristol, TN
(423) 274-8920

Leigh Woodham
Theatre Director
Dolly Hand Cultural Arts Center
Belle Glade, FL 33430
(561) 993-1160

Jane Schumacher
Executive Director
Aiken Etheridge Center
Aiken, SC
(803) 641-3328

Elsbeth McDonald
Managing Director
Uptown Theater
Grand Prairie, TX
(972) 237-8409

Nancy Warren
Executive Director
Turner Center for the Arts
Valdosta, GA
(229) 630-6999

Ms. Loretta J. Parks
Supervisor
Farmington Civic Center
Farmington, NM
(505) 599-1145

Mark Breimhorst
General Manager
Union Colony Civic Center
Greeley, CO
(970) 350-9768

Sally Palao
Executive Director
Ogdensburg Command Performances
Ogdensburg, NY
(315) 393-0168

Joy Novota
Director
Live! at the Civic
East Helena, MT
(406) 227-6588

Cathy Weiss
Executive Director
Del E Webb Center for the Performing Arts
Wickenburg AZ
(928) 684-6624

3 Redneck Tenors

Technical and Production Requirements

Updated 1/1/10

For all Shows:

- 3 Redneck Tenors a New Musical Adventure
- 3 Redneck Tenors Christmas SPEC-TACK-YULE-AR
- 3 Redneck Tenors Broadway Bound

THEATER SPACE

3 Redneck Tenors (“3RNT”) can adjust programming and performances to fit any venue. Full performances require a theater space with performance area (from the onstage side of the proscenium) of at least 30' W x 25' D. The stage floor should be level, clean, and free of obstructions. An upstage crossover free of obstructions and lit for safety is required (clip-lights, rope-lights, etc.).

Load-in

3RNT travels with two vans and truck with 26' ground load trailer. The presenter must provide a 10'+ standard moving ramp, if the venue has a loading dock above ground level. There must also be adequate parking for our vans, truck and 26' trailer. Load in will start approximately 8 hours prior to the scheduled performance.

Load-out

All 3RNT tour equipment shall be loaded out before house equipment is re-hung or put up. Load out will begin 15 minutes after the end of the second act. Running time of the show is approximately TWO AND ONE-HALF HOURS (2 ½ hrs), including ONE (1), TWENTY MINUTE (20 min.) intermission. Load-out will begin FIFTEEN MINUTES (15 min) after curtain closes to allow for a road and running crew a break. Load out should take less than 2 hours with appropriate help from local crews.

VENUE CREW (Required)

LOAD-IN CREW	RUNNING CREW	LOAD-OUT CREW
4 Stage Hands (for truck unloading and setting up)	1 Grand Curtain Technician	4 Stage Hands
1 Fly Rail Technician (can double as Stage Hand)	1-2 Spot Operators	1 Fly Rail Technician (can double as Stage Hand)
1 Wardrobe Asst. (can double as Stage Hand)	1-2 Dressers	
1 Electrician/Lighting		
1 Audio Technician		

Please note: due to scheduled production changes, crew requirements may change.

LIGHTING

The Light Plot

The light plot will be determined according to venue specifications. 3RNT reserves the option to re-hang/move lighting instruments as necessary. It will be the responsibility of the Presenter and local crew to restore all house instruments to their original position after load-out. A light plot with specific lighting needs will be sent to the presenter prior to load-in. Also a detailed plan of lighting positions, circuits, inventory, and line set list should be provided by the Venue to 3RNT’s Technical Director at least TWO (2) weeks before show date.

Prior to load-in

Plot will be hung and circuited, with color dropped. Plot should also be rung out and all units should be functional. Any problems or changes to plot will be discussed with Designer before load in. Barrel Sizes/Unit Type may be substituted depending on the throw of the house or house equipment, upon confirmation with Designer. 2 circuits should be available on the floor for onstage practicals for the Regular Shows and 4 circuits for the Christmas Show, and 1 circuit should be standing by for hanging practical, location to be determined on-site upon Load-In. A single Follow spot will be ready in house with the colors R24, R333, and R132 loaded into the color frames.

Load-in

At time of load in paperwork with dimmer patch numbers will be made available to the designer. House lighting console should be made available and set up in FOH position. Focus and final System Ring Out will occur at load in.

Load-out

At the close of the show all 3 Redneck Tenors tour equipment shall be loaded out before house equipment is re-hung.

SOUND

There needs to be clean power that is only used for FOH, the PA, monitors, and the band. There needs to be a 24 in x 8 out snake that terminates at the FOH console and runs to the stage.

PA

- The house PA must have professional quality loudspeakers that are at least bi-amped
- There must be at appropriate delays and fills to provide professional quality and intelligible sound to every seat in the house
- PA must be free of hums and buzzes

FOH

- Console with at least 32 channels in and 8 aux outs (that can be routed pre and post fader).
- Each channel must have a 4 band eq and high pass filters. The subs need to be controlled through one of the aux mixes. If there is a center cluster we need to be able to individually assign channels to it. **The console must be in good working condition.**
- One CD player with a single cue function
- Four channels of compression and one channel of reverb
- 32-band graphic equalizers for the mains and each aux out
- Mix position must be in the house and at orchestra level so that the engineer can hear what the audience is hearing. It cannot be in a room behind the audience and it cannot be on a balcony.

ON STAGE

- Power for a keyboard, two guitar amps, and one bass amp
- 3 chairs with backs but no arms
- 7 music stands
- Appropriate stock of sub-snakes, XLR cables and mic stands for the input list below (for the regular show the band lives upstage left, for the Christmas show the band lives upstage right)
- The band needs five wedges and the singers need low profile side fills. The wedges all need their own aux mix. The side fills need to be on the same aux mix. All of the band gack can be staged off stage left but cannot be placed until the projection screen is hung and the set is in place.

COM

- 3RNT needs eight com units; two down stage right (one is for the stage manager the other needs at least a 25' cable on it), one down stage left in the wing, one on fly rail, one at FOH lights, two for spot-ops, one at FOH sound
- Clearcom and telex are both acceptable

Input	Instrument	Mic
01	Kick	D-112/RE-20/M88
02	Snare	SM 57/E604
03	High Hats	SM-81/KSM-137/451
04	Tom 1	SM-57/Beta 98/E604
05	Tom 2	SM-57/Beta 98/E604
06	Floor Tom	SAM-57/Beta 98/E604
07	OH – Left	SM-81/KSM-137/451
08	OH – Right	SM-81/KSM-137/451
09	Toys	SM-81/KSM-137/451
10	Bass	Passive DI
11	Electric Guitar	SM-57/E609
12	Acoustic Guitar	Passive DI
13	Violin	*X-less
14	Ukulele	SM-81/KSM-137
15	Keys Left	Passive DI
16	Keys Right	Passive DI
17	Denny	*X-less
18	John	*X-less
19	Matt	*X-less
20	Alex	*X-less
21		
22	CD – Left	
23	CD – Right	
24		
25	Reverb	
26		
27	Keys TB	*SM-58
28	FOH TB	*SM-58

Aux	Mix
1	Side Fills
2	Keys
3	Violin/Ukulele
4	Guitar
5	Bass
6	Drums
7	Reverb
8	Subs

SOFT GOODS

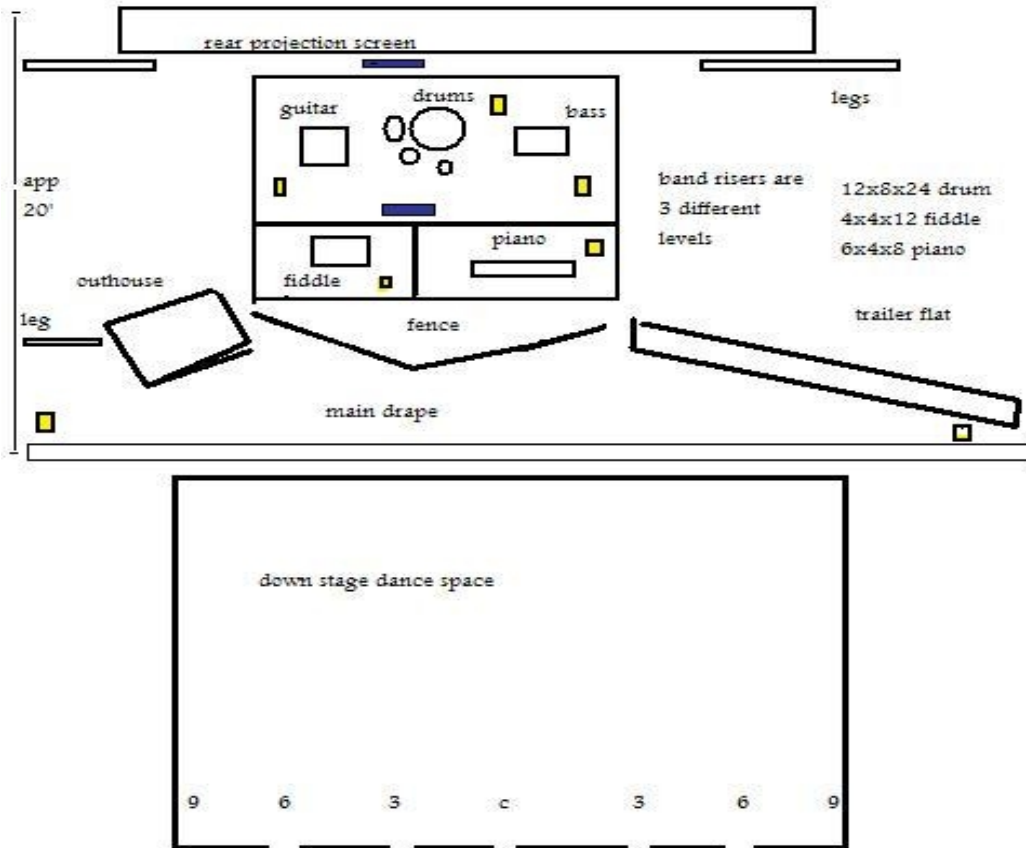
The Venue must provide a full set of masking with legs adequate for the stage space. Stage should have a full compliment of soft goods hung with no fullness to fully mask the sides and back of stage. 3RNT reserves the option to re-hang or move any soft goods deemed necessary. One set of legs each spaced 9 feet from center of baton, and a border hung down stage on the same baton will be required for 3RNT projection screen. This baton should generally be located on the first upstage Baton of the 2nd electric but will differ depending on the venue. A rough stage plot will be attached for further explanation of soft goods and stage orientation.

RISERS

Risers will be used only if the venue already has them available. The stage plot is written with risers and that would be our optimal set up. Risers should be set up and put together before the designated load-in time. The dimensions would be:

- 12 x 8 x 24 - drum riser
- 4 x 4 x 12 - fiddle riser
- 6 x 4 x 8 - piano riser

STAGE LAYOUT



15 to 20' of throw space needed behind the rear projection screen

monitors

backline and stand light power

HOSPITALITY AND CATERING

It is the responsibility of the Presenter to arrange for TWO (2) meals on load-in days.

1. **LUNCH:** A hot or cold lunch (sandwiches, party trays, etc.) must be provided for 3RNT crew of six (6) people upon arrival approximately 8 HOURS (8 hrs) before the scheduled performance.
2. **DINNER:** One hot meal must be provided to entire company and remaining local crew needed to run the show (approximately 14 people plus local crew). The meal should be ready TWO HOURS (2 hrs) before the scheduled performance and should remain available until House opens.
3. Separate from the above; Coke, Diet Coke, Sprite, Root Beer, Dr. Pepper, fruit juices, coffee, tea, cool water, a variety of chips and snacks, and fresh fruit must be provided and available for all road and local personnel (approximately 21 people) from time of load-in, until the final company member has departed.
4. Presenter will provide two cases of bottled water at room temperature (one of these is same as referenced in Wardrobe below): one, 6-pack beer to be used on stage (non-alcoholic can be used if necessary) and one bag of ice.
5. In the event the Presenter schedules two-performance on the same day with less than 5 ½ hours between announced curtain times, Presenter shall provide a hot meal to the cast and crew in order to give them sufficient time to prepare for the show.
6. The Company Manager or Production Manager will set meal schedules if times are altered.

*If there are any questions about hospitality or catering, please contact the Production Manager before load-in.

WARDROBE

It is necessary for a wardrobe personnel to be at load-in and be present during the run of the show. If laundry facilities are not available on site, a driver should be available to transport a 3RNT crew member or local crew member to and from the closest facility.

For the run of the show the venue must provide:

- ONE-TWO (1-2) full length mirrors stage left.
- ONE (1) case (24 bottles of water) per show stage left.
- Access to an electrical outlet stage left.
- Adequate off stage space stage left for quick change areas for THREE (3) actors
- ONE six foot tables and SIX chairs stage left for quick change areas.
- If stage left area is not large enough to hold THREE (3) eight foot tall/three foot wide/two foot deep wardrobe cases, the venue must provide TWO (2) wardrobe racks stage left.

DRESSING & OFFICE SPACE REQUIREMENTS

All dressing rooms MUST be clean (floors, make-up tables, mirrors, sinks, bathrooms, showers) prior to the start of load in. The dressing rooms must be well-lit (please replace all burned 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.

The following are the dressing room and office space requirements:

- ONE-TWO (1-2) large chorus dressing rooms to accommodate FOUR (4) actors and FIVE (5) band members. (Two separate dressing rooms are preferred.)
- ONE (1) principal FEMALE dressing room (seats 2 or more total)
- ONE (1) large orchestra changing room to accommodate FIVE (5) people.
- ONE (1) Production/Manager office where Internet is available.

HOUSING

The 3 Redneck Tenors Company consists of FIVE (5) performers, FIVE (5) traveling band members and SIX (6) road crew personnel. Presenter shall provide a total of TEN (10) hotel rooms (6 singles and 4 doubles) for ONE (1) night prior to performance and all performance dates and a late check-out scheduled for the day following the final performance unless otherwise agreed. The hotel should be as close as possible to the venue.

HOUSE SEATS AND COMPLIMENTARY TICKETS

Presenter shall provide Producer with FIVE (5) pairs of house seats in the center section, within the first TWENTY (20) rows of the orchestra, which the company, at its discretion, may purchase up to TWENTY FOUR HOURS (24 hrs.) prior to each performance. Presenter shall additionally hold up to FIVE (5) pairs of complimentary seats for each performance. Such seats not specifically allocated by the Producer or his representative TWENTY-FOUR HOURS (24 hrs.) prior to the performance may be released with the provision that TWO (2) pairs of complimentary tickets be held until ONE HOUR (1hr) prior to performance.

Additional information including marketing materials and artwork is available online at:
www.3rednecktenors.com/presenters.htm

CONTACTS

Paul Houser
Production Manager
Cell: 469-358-7694
superpaulh@hotmail.com

Kurt Baxter
General Manager
Direct: 972.395.0364
kbaxter@3rednecktenors.com