

**DOLLY PARTON'S
THREAD'S: MY SONGS IN SYMPHONY**

TECHNICAL RIDER

Version August 7th, 2025

(SUBJECT TO CHANGE)



Schirmer Theatrical, LLC
www.schirmertheatrical.com

Wasserman Music, Booking Agent
<https://www.teamwass.com/music-talent/>

Black Ink Presents, LLC – Production Management
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1. DEFINITIONS

At all times, the definition of the word “PRESENTER” shall refer to the legal entity that is engaging this production, which includes musicians, staff, management, etc. “VENUE” shall refer to the concert hall and location in which the production shall take place. “PRODUCTION” shall refer to the orchestral concert *Dolly Parton’s Threads: My Songs In Symphony*. “PRODUCERS” shall jointly refer to the co-producers Schirmer Theatrical, LLC and Sony Music Publishing.

All local equipment, materials, personnel and/or labor specified in this rider will be provided by the PRESENTER, at the PRESENTER’s own expense (except where rider specifically notes otherwise). Upon completion of the agreement or sixty (60) days prior to performance, the PRESENTER shall provide to the PRODUCERS plans and information about the VENUE, including a stage plot and seating diagram, lighting plot, audio equipment, video equipment, labor call sheet and any additional information such as working hours or labor stipulations that may be vital to the planning of this engagement.

All audio and lighting components, as described below, must be set-up, tested, and fully operational before first rehearsal of the PRODUCTION, whether that rehearsal is with or without the orchestra (see Rehearsals). This PRODUCTION cannot be rehearsed acoustically. All rehearsals are to take place in the show venue.

The PRODUCTION’s title “DOLLY PARTON’S THREADS: MY SONGS IN SYMPHONY” and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS.

2. CONCERT OVERVIEW

Dolly Parton’s Threads: My Songs in Symphony is a full-evening concert experience of Dolly Parton’s music, thoughtfully arranged for symphony orchestras worldwide, hosted by Dolly Parton on screen. The music and video vignettes, including animated elements, seamlessly flow into one another, while three singers and a band join the orchestra on stage in presenting Parton’s music.

The evening starts with a simple pre-show projection before formally beginning the concert with a video introduction from Dolly. Throughout the performance, Dolly shares on screen stories and reflections on her life, interspersed between symphonic arrangements performance by orchestra, three (3) singers and a rhythm band.

DURATION – The concert is approximately 120 minutes (2hrs) inclusive of a 20-minute intermission. This duration is subject to change until after the premiere performance.

3. MUSIC RENTAL & SHIPPING

The cost of music rental for the PRODUCTION is included in the fee for the engagement, but it is the responsibility of PRESENTER to place an order online through www.Zinfonia.com, the official music publisher portal, for all scores and parts to be shipped to PRESENTER. To use Zinfonia, PRESENTER must:

1) Create a free account, if needed.

2) Once logged in, go to the “Search” tab and enter the following data:

Composer: Dolly Parton

Title: Dolly Parton’s Threads: My Songs In Symphony

Publisher: Music Sales Corporation

Note – Music Sales Corporation (dba Wise Music Group) is the parent company of Schirmer Theatrical, and G. Schirmer, Inc. (a sister division of Schirmer Theatrical) will process the rental of all scores and parts on behalf of the PRODUCERS)

3) Once you find the listing, click “Request Materials” on the right-hand menu, then complete questionnaires as prompted. If this is your first-time ordering through Zinfonia, you will be required to enter the ASCAP and BMI Performer License numbers for your organization.

4) When prompted, check both boxes: “A quote is NOT required” and “I agree for Zinfonia to provide a copy of all information . . .” then continue with the questionnaire, ending with shipping address and ship by dates.

5) Place your order and save a record of your order number. Though there is a messaging function within the Zinfonia portal, please contact the G. Schirmer librarians directly at rental@schirmer.com, citing your order number, should you need to make any changes.

The PRESENTER will be billed by G. Schirmer, Inc. for the cost of shipping the scores and parts to the VENUE/PRESENTER. The PRESENTER is also responsible for the cost of shipping to return the scores and parts to the PRODUCTION’s music rental facility in Chester, NY. Shipping must be made by FedEx Ground, UPS Ground, Airborne or DHL and all tracking numbers must be given to a representative of the PRODUCTION upon request. Rush charges may apply should PRESENTER place an order too close to their desired delivery date.

4. STAGING

As the PRODUCTION is intended for performance in an orchestra concert hall, theater or similar venue (such as an outdoor amphitheater), we understand the basic stage layout will be largely predetermined.

Stage size of 60’ wide by 40’ deep is preferred.

Should the PRODUCTION take place in an indoor orchestra hall, PRODUCERS prefer PRODUCTION be staged in the blacks, out of the acoustic shell. PRESENTER or VENUE to provide all soft goods.

The stage is to be set-up according to the Stage Plot at the back of rider. PRESENTER should be prepared to provide necessary risers/stage decks to accommodate the stage design. Rhythm section should be placed directly upstage of the podium, close to the conductor, with the strings and brass on either side and adequate space downstage of conductor’s podium for the vocal soloists.

The use of clear, full-height, Plexi, acoustic baffles between the rhythm section and the orchestra players is highly encouraged. Specific placement to be advanced.

5. ORCHESTRA DRESS

PRODUCERS suggest that orchestra dress is black with men in black suits. Formal wear or summer whites allowed with prior written consent from PRODUCERS.

6. TOURING PERSONNEL

Unless otherwise negotiated PRODUCERS shall provide the following personnel:

- One (1) Technical Director/Playback Operator
- Three (3) Vocalists
- Three (3) Guitar Players
- One (1) Electric Bass Player
- One (1) Drummer
- *Optional*
 - *One (1) Keyboard Player to negotiated at booking or separately.*
 - *One (1) FOH Audio Engineer to be negotiated at booking.*

7. RHYTHM SECTION BACKLINE EQUIPMENT (subject to change)

PRESENTER shall provide the following equipment. This list is subject to change, and it is the responsibility of the PRESENTER to confirm the backline requirements with PRODUCERS no less than one month (four weeks) prior to PRODUCTION.

Rhythm Backline Addendum ***Dolly Parton's Threads: My Songs In Symphony***

PRESENTER shall provide the following equipment. This list is subject to change, and it is the responsibility of the PRESENTER to confirm the backline requirements with PRODUCERS no less than one month (four weeks) prior to PRODUCTION. A comprehensive breakdown of backline needs per player can be found online [HERE](#).

Suggested Equipment for Keyboard:

1. Acoustic Grand Piano (7' preferred; 9' acceptable, or smaller acceptable if space is a concern)
2. Full 88-key electric keyboard with a Fender Rhodes patch, Brass patches and a B3 organ patch (Motif, Rhodes Electric, Nord Electro Keyboard or Roland RD 2000 preferred)
3. Percussion trap table for laptop

For Vocal 1/Acoustic Guitar Player:

1. One (1) acoustic guitar with strap and onboard electronics (i.e. volume and tone control): Martin D-28, Gibson Hummingbird or equivalent body style preferred
2. One (1) boss acoustic guitar tuner (with power supply and 9V battery)
3. Two (2) 20' guitar cables
4. One (1) guitar stand
5. One (1) capo

For Electric/Acoustic/Steel Guitar Player:

1. One (1) Fender Princeton Reverb tube amps (preference is '64 hand-wired reissue)
2. One (1) Fender Telecaster with a strap (preference is a 1952 reissue, but needs to be a standard two pickup model). Blonde or sunburst finish, please. (Standard tuning, .010 gauge strings)
3. One (1) classical guitar preferred model Cordoba 55FCE. MUST have a pickup, preferably with an onboard preamp-EQ even if the model is not a Cordoba. Standard E tuning, high tension string size.
4. One (1) Martin D-28 or Gibson J45 acoustic guitar, with pickup and .13 gauge strings. Standard tuning with a strap.
5. One (1) Goldtone PBS Squareneck Dobro with pickup (fishman pickup preferred if possible)
6. Adjustable height drum throne. NON-hydraulic and round seat, please.
7. Three (3) 10' long guitar cables.
8. One (1) five-guitar side by side boat

For Guitar/Banjo/Mandolin Player:

1. Three (3) Guitar Stands
2. One (1) Resonator banjo with strap (Deering, Gold Tone or Recording King preferred)
3. One (1) mandolin with strap (Kentucky, Eastman or The Loar preferred)
4. One (1) Stool
5. One (1) Martin 00-18 or Martin 000-18 acoustic guitar (no dreadnoughts - must have an LR Baggs Anthem pickup - Martin OM-28E or similar)
6. Two (2) boss tuners with power supplies and batteries
7. Three (3) 10' long guitar cables.

For Electric Bass Player:

1. One (1) Ampeg B-15 Portaflex or modern equivalent head/speaker combo, 1x12 speaker preferred
2. One (1) Aguilar Tone Hammer or AG series head (backup only)
3. Two (2) 1/4" instrument cables
4. One (1) Guitar Stand
5. One (1) tall stool or chair with backrest and foot rest

For Drummer:

1. Yamaha Recording Custom or Maple Custom Absolute (NO Birch or Rydeen)
2. 22" kick (or 20")
3. TOM OPTION #1: 12" rack tom, 14" floor tom
4. TOM OPTION #2: 13" rack tom, 16" floor tom
5. 5x14" Supraphonic snare or similar
6. Big, washy cymbals (Istanbul Agop preferred, Zildjian second preference) – Volume is a major concern, so nothing bright or heavy, please.
7. 15" or 16" hats
8. 19"-20" crash
9. 20"-22" crash/ride
10. Three (3) cymbal stands
11. Hi-hat stand (preferably something with 3 legs)
12. Snare stand
13. One (1) Drum throne
14. DW 9000 single bass drum pedal or similar
15. Necessary mounting hardware for toms
16. Drum rug

For Orchestra:

- (50) Musician Chairs
- (6) Cello Chairs
- (4) Bass Stools
- (40) Music Stands and music stand lights

8. AUDIO

In addition to a high-quality sound reinforcement system (flown or partially flown systems preferred), PRESENTER shall provide the following equipment and staff necessary for sound reinforcement:

PA System:

- High quality PA recently tuned. Examples include L'Acoustics, Meyer, d&b, Coda. To be advanced with PRODUCTION's PM. Flown and/or ground stacked PA is acceptable along with necessary front fills and delays as required for even audio coverage. Minimum of two subwoofers per side.

Mics and Monitors:

- Please refer to input list at the back of rider for details on microphone selection and output mixes.
- Adequate number of high-quality DI boxes for instrument backline
- One (1) bluegrass style mic (ex. Ear Trumpet Labs Myrtle Microphone, 55SH style on straight stand)

FOH Console:

- High quality digital mixing console is a must. Digital consoles from brands such as DiGiCo, Avid, Yamaha, and Allen & Heath are good examples of preference. Exact make and model to be advanced by PRODUCTION's PM.
- FOH mixing console must be located in house, on main (orchestra) level, free from sightline obstructions to stage and best efforts made to not be positioned under balconies. Placing FOH in control booth is NOT acceptable.

Monitor Console/Equipment:

- Rhythm section requires a separate on-stage monitoring system. If applicable, FOH can send 7ch. of STEMS back to monitor console for ease of use. Otherwise, a copper split should be provided – no gain sharing or shared head amps.
- High quality digital mixing console is a must. Digital consoles from brands such as DiGiCo, Avid, Yamaha, and Allen & Heath are good examples of preference. Exact make and model to be advanced by PRODUCTION's PM.
- PRESENTER will need to provide wired and/or wireless in-ear system for the rhythm section. Eight channels of Shure PSM1000 or equivalent. Four Shure P9HW packs for conductor, piano, electric bass, drummer. All three vocalists also require separate in-ear mixes. Exact details to be advanced by PRODUCITON PM. Please refer to the input list at back of rider for additional information.

Clear Com

- Up to eight packs of comms. Can be wired or wireless. Example positions include venue Stage Manager, Lighting Operator, FOH Engineer, 3x Follow Spots, and tour Playback Operator.

9. LIGHTING

SETUP: All lighting components must be set-up, tested, and fully operational before first technical rehearsal of the PRODUCTION.

The principal goal with lighting is to ensure that the videos of Dolly Parton on screen are visible at the desired brightness, and that the lighting cues called by the Technical Director accent the mood of each video without deterring from the Projection's baseline brightness. Additional equipment may need to be hung in order to allow for proper lighting of the Conductor and isolation of the film

screen from general house lighting. IT IS ESSENTIAL THAT THE LIGHTING IS FOCUSED OFF THE PROJECTION SURFACE.

The additional lighting equipment listed below must be provided by the PRESENTER or VENUE. Use of both up-lighting and orchestral wash lighting is preferred. Traveling Technical Director shall have approval of final colors and will be responsible for calling lighting cues on the comms system during each concert.

All lighting equipment and/or changes to the house light plot, including color changes, are to be pre-hung prior to the arrival of the PRODUCTION's technical staff. The final lighting plot will be negotiated with PRODUCTION during advance discussions. Please note that we anticipate needing a minimum of 2-4 hours of programming time for PRODUCERS' Technical Director with PRESENTER'S Lighting Operator. This programming time should be taken into consideration when the load-in and rehearsal schedules are being finalized. PRESENTER should plan to have the following, or comparable substitutes:

- Follow spots/spotlights (3) for solo vocalists (singers perform individually and as an ensemble) with R33 in all spotlights.
- Adequate and even front lighting for bows.

Please refer to stage and lighting plot at the back of rider for more details. Detailed programming notes can be found in the [Run Of Show document](#)

10. PROJECTION

Unless otherwise negotiated, PRODUCTION includes a continuous one-screen projection design (with visuals planned pre-concert and during intermission, in addition to during both halves of the concert). This show cannot be performed without an adequate projection system.

PRESENTER or VENUE shall provide the following which should be installed and tested before the first rehearsal:

1. Two (2) professional grade Full HD 20K lumen projectors, both on, stacked and converged, with appropriate lensing. Projector placement to be advanced with PRODUCTION's PM. Preference is projection booth, balcony rail, and FOH on tower truss.
2. One (1) screen with minimum 24-feet wide with a 16:9 aspect ratio. A large screen is not preferred for this production since the focus is more on the stage and not on the screen. Screen should be hung upstage of orchestra, downstage of an upstage black. If projection screen does not have a built-in black lining, a black curtain (without fullness) shall be hung behind the screen to avoid light spillage and loss of luminosity.
3. Cables, distribution amplifiers, scalars and splitters, as required.

The PRODUCTION's Technical Director travels with all playback equipment. Please refer to signal diagram at the rear of rider for detailed signal path.

11. SCHEDULE

Below is an example of schedule for a single show engagement:

Day 1

- Load In – 8:00 AM to 4:00 PM
- Lunch – 12:00 PM to 1:00 PM
- LX Programming – 1:00 PM to 4:00 PM
- Dinner – 4:00 PM to 5:00 PM
- Rhythm Section/Vocalist Sound Check – 5:00 PM to 7:00 PM

Day 2

- Crew Call – 9:00 AM
- Rehearsal #1 – 10:00 AM to 12:30 PM
- Break – 12:30 PM to 1:30 PM
- Rehearsal #2 – 1:30 PM to 4 PM

Day 3

- Doors – 6:30 PM
- Show – 7:30 PM to 10 PM

12. LOCAL LABOR

PRESENTER agrees to provide the following SHOW CREW (to be advanced with PRODUCTION PM):

- One (1) English-speaking representative of the PURCHASER with decision-making authority, on-site at the venue at all times
- One (1) house PM/SM
- One (1) Audio Head who has extensive knowledge of house systems
- One (1) FOH Engineer (as per advance)
- One (1) Monitor Engineer (with knowledge of mixing bands)
- One (1) Deck Audio
- One (1) Lighting Programmer/Operator
- Three (3) Spotlight Operators
- One (1) Backline Technician
- One (1) Projectionist or LED Wall Tech

PRESENTER agrees to provide the following personnel for LOAD IN/OUT (to be advanced with PRODUCTION PM):

- One (1) House PM/SM
- One (1) Audio Head who has extensive knowledge of house systems
- One (1) FOH Engineer
- One (1) Monitor Engineer

- Three (3) Audio Techs
- One (1) Backline Technician
- Four (4) Carpenters
- Three (3) Props
- One (1) Head Electrician
- One (1) Lighting Programmer/Operator
- Three (3) Electricians
- One (1) Projectionist or LED Wall Tech

13. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests one dressing room for each of the artists hired by PRODUCERS, inclusive of the conductor and technical staff. Dressing rooms can be shared upon approval of PRODUCERS. Each dressing room should be stocked with towels (one for each artist) and paper towels. PRODUCERS and artists require free access to the internet as well as access to a printer and copier for duration of engagement. Please provide keys to each dressing room during the length of the engagement for use by PRODUCERS and artists. Please be aware that these dressing room requirements are specific to the PRODUCERS and are not inclusive of orchestra and conductor needs. A refreshment table must be set-up in or near the dressing room area and include the following:

- 6-8 bottles of spring water
- Assorted tea bags (lemon, peppermint and chamomile preferred)
- Hot water, honey, and lemon for tea
- Assorted fresh fruit
- Hummus and assorted sliced vegetables
- Cups, napkins, and utensils as needed

Please ensure all snacks are nut free to accommodate the allergies of Artists hired by PRODUCTION.

Refreshments must be restocked each day of engagement. Local takeout menus and kitchen hours should also be presented to PRODUCERS before or upon arrival.

PRODUCTION also requests that a hot meal (breakfast for a morning concert, lunch for a matinee or dinner for an evening concert) be provided backstage for solo vocalists and rhythm section musicians hired by PRODUCERS prior to each concert. This meal must include both vegetarian and gluten free entrees.

14. TRANSPORTATION

Unless otherwise negotiated with PRODUCERS, please schedule ground transportation rides for all visiting personnel. Vocalists and rhythm section musicians hired by PRODUCERS, as well as any executives in attendance on behalf of PRODUCERS, should arrive at VENUE a minimum thirty (30) minutes before rehearsal begins and a minimum sixty (60) minutes before performances.

15. MERCHANDISE (optional)

PRESENTER shall ensure that in the absence of PRODUCTION'S prior written agreement to the contrary, no merchandise using PRODUCTION'S name, image, likeness, and/or logo other than merchandise provided by PRODUCTION'S representatives shall be sold at the VENUE for the duration of the event.

The percentage of gross merchandise sales paid to PRESENTER as a commission will be determined by PRESENTER and the show's designated merchandise provider prior to the event.

For Merchandise, please contact Carl Gibbs (Carl@ManHeadMerch.com)

16. COMPLIMENTARY TICKETS

PRESENTER agrees to furnish PRODUCTION's producers with up to forty (40) complimentary tickets, per performance, in a prime location of the venue. PRESENTER reserves the right to request these tickets up to the day of the performance.

17. ARCHIVE AUDIO OR VIDEO

If PRESENTER or VENUE wishes to make an archival or video copy of rehearsal/concert(s), the PRODUCTION must give written approval for such requests a minimum of 48 hours in advance of taping. Upon such approval, PRESENTER agrees to provide the PRODUCTION with a copy of such audio or video, with the explicit understanding that the PRODUCTION shall use such reproduction solely for archival purposes.

18. PHOTOGRAPHY

The PRODUCTION may choose, upon written agreement with PRESENTER, to supply its own photographer to photograph rehearsals and/or performances for publicity and promotion purposes. PRESENTER agrees to grant the PRODUCTION such rights, and the PRODUCTION agrees to supply copies of photographs to PRESENTER at no charge. The PRESENTER may choose to supply its own photographer to photograph rehearsals and/or performances for publicity and promotion purposes. PRESENTER agrees to supply copies of photographs to PRODUCERS.

19. PRINTED PROGRAM INFORMATION

The PRODUCTION's title "DOLLY PARTON'S THREADS: MY SONGS IN SYMPHONY" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS. The logos, credit information for the PRODUCERS, and set list complete with songwriters (an example of which is included below), must be printed verbatim in all audience program books. It is the responsibility of the PRESENTER to contact the PRODUCERS for updated program information prior to printing their programs. PRODUCERS reserve the right to grant written approval of a full color proof. It is also the responsibility of PRESENTER to request high-quality copies of all logos from PRODUCERS.

Please see [here](#) to access current marketing and program assets.

DOLLY PARTON'S THREADS: MY SONGS IN SYMPHONY

A Dolly Parton/Schirmer Theatrical/Sony Music Publishing Co-Production

All songs written by Dolly Parton, unless otherwise noted

Arrangements by David Hamilton

THREADS OVERTURE, arranged by David Hamilton

TWO DOORS DOWN

MY TENNESSEE MOUNTAIN HOME

BLUE SMOKE

THE BRIDGE

BETTER GET TO LIVIN', co-written with Kent Wells

JOLENE

IF YOU HADN'T BEEN THERE

BACKWOODS BARBIE

EAGLE WHEN SHE FLIES

LIGHT OF A CLEAR BLUE MORNING

INTERMISSION

THREADS ENTR'ACTE, arranged by David Hamilton

HERE YOU COME AGAIN, written by Cynthia Weil and Barry Mann

ISLANDS IN THE STREAM, written by Barry, Robin & Maurice Gibb

COAT OF MANY COLORS

TRAVELIN' THRU

BABY I'M BURNIN'

I WILL ALWAYS LOVE YOU

ENCORE: 9 TO 5

ALL MUSIC UNDER EXCLUSIVE LICENSE FROM SONY MUSIC PUBLISHING TO SCHIRMER
THEATRICAL LLC UNLESS OTHERWISE NOTED.

BETTER GET TO LIVIN' UNDER LICENSE FROM SONY MUSIC PUBLISHING AND BMG RIGHTS MANAGEMENT.
ISLANDS IN THE STREAM UNDER LICENSE FROM UNIVERSAL MUSIC GROUP

Creative Team

Dolly Parton, Executive Producer & Songwriter
Betsey Perlmutter, Creative Director & Producer
Robert Thompson, Producer
Todd Ellis, Producer
David Hamilton, Arranger & Orchestrator
Adam Grannick, Director of Video and Animation
Alex Kosick, Associate Producer

Creative Services

Emily Yoon for Wasserman Music, Booking Agent
Black Ink Presents, Technical Services
Paul Bevan, Sound Design
Ten Two Six Music Group, Vocal Coaching & Casting
Stephen Lamb, Copyist
Immediate Family, Digital Marketing
NoisyBird Media, Logo Design



**FOR MORE INFORMATION ON THE MUSIC AND ARTISTS FEATURED IN *DOLLY PARTON'S
THREADS: MY SONGS IN SYMPHONY*, USE THE CODE BELOW TO ACCESS THE DIGITAL
CONCERT PROGRAM.**



INSTRUMENTATION

Producer Provides:

- Three (3) Vocalists
- Three (3) Guitarists/Utility Players
- One (1) Bassist (electric and upright)
- One (1) Drummer

*PRODUCER encourages PRESENTER to engage the show's arranger/orchestrator, David Hamilton, to serve as the concert's conductor or keyboard player. Please reach out to Alex Kosick (alex.kosick@wisemusic.com) for more information.

Presenter Provides (unless otherwise negotiated in writing):

- One (1) Piano/Keyboard – player will be part of the rhythm section and must be comfortable with reading music, chord changes, and improvisation. Please confirm with PRODUCTION that you do not already have David Hamilton engaged for keys
- Two (2) Flutes
- Two (2) Oboes
- Two (2) Clarinets
- Four (4) F Horns
- Three (3) Bb Trumpets
- Three (3) Trombones (3rd Trombone on bass trombone)
- Strings (Minimum)
 - Ten (10) first violins
 - Eight (8) second violins
 - Six (6) violas
 - Six (6) cellos
 - Three (3) double basses
- Timpani
- Two (2) Percussionists
 - List of specific instruments TBC

STAGE PLOT For Reference

