



TECHNICAL RIDER

Schirmer Theatrical, LLC
part of the Music Sales Group
180 Madison Avenue, 24th Floor
New York, NY 10016
Email: Alyssa.foster@musicsales.com
www.schirmertheatrical.com

Greenberg Artists
36 Bender Way
Pound Ridge, NY 10576
Tel. 646.504.8084
Email: Jami@greenbergartists.com
www.greenbergartists.com/shows

Initial: _____

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 Queens of Soul. "PRODUCERS" shall jointly refer to the co-producers Greenberg Artists and Schirmer Theatrical, LLC, both legal entities incorporated and operating under the laws and jurisdiction of the State of New York.

All 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 and seating diagram, backline lists of lighting, audio and projection equipment, as well as any additional information such as working hours or labor stipulations that may be vital to the planning of this engagement.

All video, projection, 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).

The PRODUCTION's title "QUEENS OF SOUL" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS.

The concert is approximately 1 hour and 35 minutes long (inclusive of a 20 minute intermission)

2. 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: Various
Title: Queens of Soul
Publisher: Music Sales Corporation

Note – Music Sales Corporation 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.

3. STAGING

As the PRODUCTION is intended for performance in an orchestra hall or similar venue (such as an outdoor amphitheater), we understand the basic stage layout will be largely predetermined. 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 (see final page of rider) in advance of the first rehearsal. 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.

4. ORCHESTRA DRESS

As the PRODUCTION is intended for a more casual setting, PRODUCERS suggest that men wear dark suits with colorful ties, and women wear black with or without sparkles. Short-sleeved attire is also acceptable for outdoor, summer performances. PRODUCERS prefer not to have the orchestra in "formal wear," i.e. tuxes or white dinner jackets.

5. PERSONNEL

Unless otherwise negotiated with PRODUCERS, PRESENTER or VENUE shall hire the following rhythm section musicians with approval of the PRODUCERS:

- One (1) keyboard player who can read music, follow charted chord changes and improvise (if not hired by PRODUCERS)
- One (1) electric guitar player who can read music, follow charted chord changes and improvise (if not hired by PRODUCERS)
- One (1) bass guitar player who can read music, follow charted chord changes and improvise (if not hired by PRODUCERS)
- One (1) sound engineer
- One (1) lighting engineer
- Optional Expansion (if PRESENTER chooses this feature under "Projection/Video" below): one (1) camera operator to run one (1) stationary camera and one (1) hand-held camera with switcher for projecting live feed of singers onscreen, interspersed with projection design.

PRESENTERS agree to pay PRODUCERS local union scale for rhythm section members hired by PRODUCERS.

6. RHYTHM SECTION BACKLINE EQUIPMENT

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 and the personnel hired by PRESENTER no less than one month prior to PRODUCTION.

For Drums:

Full drum kit:

- 20" or 22" Bass drum
- 14" snare
- 10" and 12" mounted toms
- 16" floor tom

Cymbals:

- 14" hi hats
- 16" crash

- 18" crash
- 20" or 22" ride cymbal

Hardware:

- 3 cymbal stands
- Hi hat stand
- Bass drum pedal
- Drum rug

Suggested Equipment For Keyboard (required by Women Rock arrangements):

- Acoustic Grand Piano (9' preferred, 7' or smaller acceptable if space a concern)
- Synthesizer that has patches for Rhodes Electric Piano or Vintage Electric Piano, Hammond B3 Organ, general Brassy Synth Sounds.
Acceptable Synths: Roland RD 2000 Keyboard, Nord Keyboard, Voce organ module with Voce "Spin" Leslie pedal.
- Amp/speaker system with DI to sound engineer

7. 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:

Mics and Monitors:

- Three (3) in-ear monitors for vocalists (Shure PSM 900 or equivalent)
- Three (3) wireless mics for vocalists (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Seven (7) monitors
 - a. Four (4) floor wedges for rhythm section
 - b. Two (2) floor wedges for vocalists as a safety only in case IEMs malfunction
 - c. One (1) monitor for conductor on tall mic stand (Galaxy Micro Hot Spot or equivalent)
- Mics and stands as needed for brass, saxophones and percussion (Shure B57 & SM58 or equivalent)
- Mics and stands as needed for string section (DPA 4099 Clip on mics preferred if available, while KSM 137 and KSM 32 acceptable for basses)

FOH:

- One (1) console (Midas M32 or equivalent preferred)
- One (1) wireless receiver with a minimum of five (5) channels (Shure UHF-R or equivalent preferred) with KSM9 Caps
- FOH mixing console and effects must be located in house, on main (orchestra) level, free from sightline obstructions to stage and must NOT be positioned under balconies. Placing FOH in control booth is NOT acceptable.

Monitor Mix Engineer:

- One (1) console (Midas M32 or equivalent preferred)
- Three (3) amp channels min.
- Cables/wires as required

Suggested On-Stage Mixes:

- Three (3) vocalists
- Three (3) rhythm section

8. PRE-CONCERT PLAYLIST (optional)

PRESENTERS that have a Public Performance License (PPL) are encouraged to stream PRODUCER'S

curated playlist of music in the style of Queens of Soul, in the house or lobby, 30-minutes prior to the start of each concert. The playlist is hosted on Spotify, but can be supplied via other services, upon request:

<https://open.spotify.com/user/schirmertheatrical/playlist/6S0rHRaCDW4oMMRRTmKh79?si=RxVZzT6VQT6O0xQUjCd-bQ>

9. LIGHTING

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. PRODUCTION requires the following:

- Two-Three (2-3) follow spots/spotlights for solo vocalists (singers perform individually and as an ensemble. 2 min., 3 preferred)
- Gels for Pops lighting (variety of colors and patterns)

10. PROJECTION/VIDEO (optional)

PRODUCTION includes an optional projection design at no additional cost. In the case that PRESENTER elects to include the projections, PRESENTER or VENUE shall provide the following, which should be installed and tested before the first rehearsal:

- Two (2) projectors (8K lumen min.), stacked and synced (Christie, DP Barco or equivalent). Projectors will preferably be mounted FOH in a soundproof enclosure to ensure acoustic isolation, but rear projection may also be used as long as the projection image is clean and fills the screen. One (1) projector (16K lumen min.) also acceptable.
- One (1) screen with a 16:9 (widescreen) or 4:3 aspect ratio. Visuals can be projected directly onto a white cyc if necessary, but PRESENTER must discuss this alternative with PRODUCERS. Screen should preferably be hung upstage of orchestra, downstage of a black scrim.
- One (1) Mac laptop with Keynote software installed for projections. Projection design is triggered at the start of each song and can be run by Lighting Engineer. If Keynote software is not available, please contact Alyssa Foster of Schirmer Theatrical, LLC (Alyssa.foster@musicsales.com).
- Cables, distribution amplifiers, scalars and splitters, as required.
- Optional Expansion for venues with enhanced video capability: one (1) camera operator to run one (1) stationary camera and one (1) hand-held camera with switcher for projecting live feed of singers onscreen, interspersed with projection design.

11. REHEARSALS

During the week of the concert(s), one (1) 90 minute sound check/rehearsal to include only the conductor, rhythm section and vocalists is required, prior to one (1) 2 ½ hour rehearsal to include the rhythm section, vocalists and orchestra.

12. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests four (4) dressing rooms, three for the solo vocalists and one for one for the rhythm section musicians hired by 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

- Raw almonds
- Assorted fresh fruit
- Hummus and assorted sliced vegetables
- Cups, napkins and utensils as needed

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 hot meal must include both vegetarian and gluten free entrees.

13. TRANSPORTATION

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

14. MERCHANDISE

Upon explicit request by PRODUCERS, PRESENTER agrees to provide a skirted table and sales staff to sell the PRODUCTION-related CDs, DVDs, program books and other merchandise, per the General Agreement, where vocalists have the option to greet audience following concert(s) to take photos and sign merchandise. The PRODUCTION shall retain the right to provide its own banners, signage, and table signage that is recommended for use, if possible.

15. COMPLIMENTARY TICKETS

PRESENTER agrees to furnish PRODUCTION's producers with up to twelve (12) 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.

16. 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.

17. 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.

18. PROGRAM INFORMATION

The PRODUCTION's title "QUEENS OF SOUL" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS. The following credit information must be printed verbatim in all audience program books:

- a. 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 contact Alyssa Foster of Schirmer Theatrical, LLC (Alyssa.foster@musicsales.com) for logos.

QUEENS OF SOUL

a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik

PROUD MARY, by John Cameron Fogerty
As Recorded by Tina Turner

AT LAST, by Mack Gordon and Harry Warren
As Recorded by Etta James

NEW ATTITUDE, by Jonathan Gilutin, Bunny Hull, Sharon Robinson
As Recorded by Patti LaBelle

MIDNIGHT TRAIN TO GEORGIA, by James Weatherly
As Recorded by Aretha Franklin

DON'T LEAVE ME THIS WAY, by Kenneth Gamble, Leon Huff, and Cary Gilbert
As Recorded by Thelma Houston

ROLLING IN THE DEEP, by Adele Laurie Blue Adkins and Paul Richard Epworth
As Recorded by Adele

THE BEST, by Holly Knight and Mike Chapman
As Recorded by Tina Turner

FALLIN', by Alicia Augello-Cook
As Recorded by Alicia Keys

I'M EVERY WOMAN, by Valerie Simpson and Nick Ashford
As Recorded by Whitney Houston

Intermission

WHAT'S LOVE GOT TO DO WITH IT, by Terry Britten and Graham Lyle
As Recorded by Tina Turner

I WANNA DANCE WITH SOMEBODY, by George Merrill and Shannon Rubicam
As Recorded by Whitney Houston

WILL YOU STILL LOVE ME TOMORROW, by Carole King and Gerald Goffin
As Recorded by Amy Winehouse

YOU KNOW I'M NO GOOD, by Amy Winhouse
As Recorded by Amy Winehouse

HELLO, by Adele Laurie Blue Adkins and Gregory Allen Kurstin
As Recorded by Adele

RESPECT, by Otis Redding
As Recorded by Aretha Franklin

I NEVER LOVED A MAN THE WAY I LOVED YOU, by Ronny Shannon
As Recorded by Aretha Franklin

FREEWAY OF LOVE, by Narada Michael Walden and Jeffrey Cohen
As Recorded by Aretha Franklin

YOU MAKE ME FEEL LIKE A NATURAL WOMAN, by Carole King, Gerald Goffin and Gerald Wexler
As Recorded by Carole King

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL, LLC

schirmertheatrical
part of the Music Sales Group



(To be printed in a smaller font on same page, or on a subsequent page.)

Creative Team

Robert Thompson, Producer
Jeff Tyzik, Producer & Arranger
Jami Greenberg, Producer & Booking Agent
Alyssa Foster, Producer
Mary Helen Gustafson, Assistant Producer

PRESENTER must submit a proof of the audience program book to PRODUCERS before printing.

Agreed and accepted,

Schirmer Theatrical, LLC, and/or Greenberg Artists
(PRODUCERS)

Presenting Organization
(PRESENTER)

Name:

Name:

Date:_____

Date:_____

INSTRUMENTATION & CAST

Producers Provides (unless otherwise negotiated in writing):

3 Female Vocal Artists
Drummer

Presenter Provides (unless otherwise negotiated in writing):

1 Alto/tenor sax
1 Bari sax player

2 F Horns
2 B-flat Trumpets
2 Trombones

2 Percussionists - Hand held toys and congas (no timpani)

Keyboardist (doubles Synth keyboard)* *(Needs to be a strong reader of music and chord changes, as well as ready for solo improvisation)*

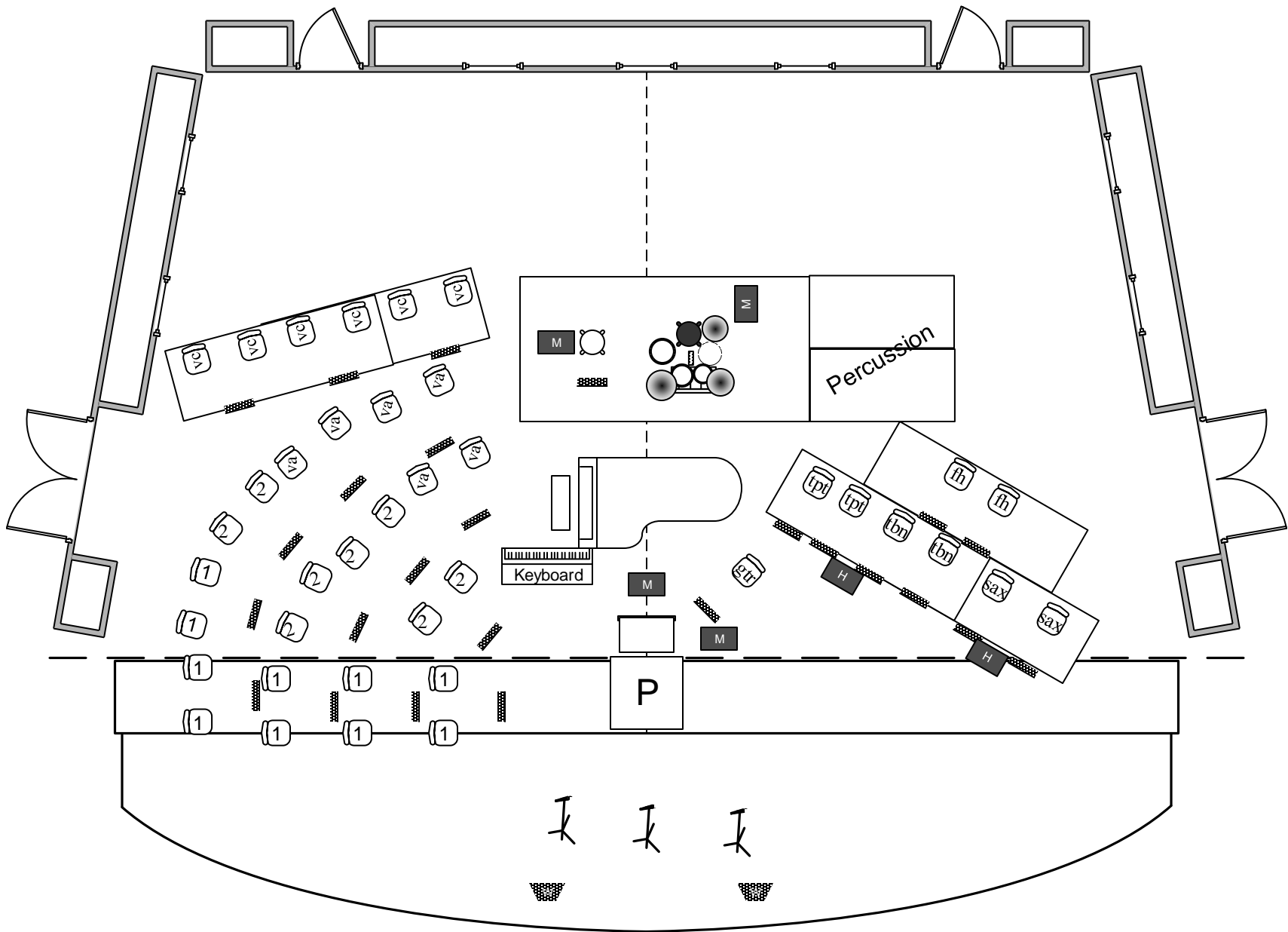
Electric Guitar* *(Needs to be a strong reader of music and chord changes, as well as ready for solo improvisation)*

Guitar effects: overdrive, reverb (can be on amp, spring reverb or spring simulated reverb)
& flanging

Electric Bass* *(Needs to be a strong reader of music and chord changes)*

Strings (8/8/6/6/0) – minimum string strength

(* Musicians to be hired by Presenter at approval of Producers)



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