



## **TECHNICAL RIDER**

(SUBJECT TO UPDATES AS REQUIRED)

**Schirmer Theatrical, LLC**  
part of the Music Sales Group  
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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 Unforgettable: Nat and Natalie, a symphonic experience. “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 "UNFORGETTABLE: NAT AND NATALIE" 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 30 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](http://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: Unforgettable  
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](mailto: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) jazz keyboard player who can read music, follow charted chord changes and is an expert improviser (if not hired by PRODUCERS)
- One (1) acoustic jazz bass player who can read music, follow charted chord changes and improvise (if not hired by PRODUCERS)
- One (1) drummer who can read music, follow charted chord changes and improvise (if not hired by PRODUCERS)
- One (1) video projectionist
- 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.

Suggested Equipment For Keyboard (required by Unforgettable arrangements):

- Acoustic Grand Piano (9' preferred, 7' or smaller acceptable if space a concern)

## **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:**

- Two (2) wireless mics for vocalists (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Four (4) wedge monitors
  - a. Two (2) for rhythm section
  - b. Two (2) front of stage
- One (1) mic for Sax solo

### **FOH:**

- One (1) console (Midas M32 or equivalent preferred)
- One (1) wireless receiver with a minimum of four (4) 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.

### **Suggested On-Stage Mixes:**

- Two (2) vocalists
- One (1) 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 Unforgettable, 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/184mgvEn4RyXmqiUorXYY5?si=GPpu7klUTYG7HSa94zrwPw>

## **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:

- One-two (1-2) follow spots/spotlights for solo vocalists (singers perform individually and as an ensemble)
- 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, scalers 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 three (4) dressing rooms, one for conductor, two for the solo vocalists and one for the rhythm section musicians if hired by PRODUCERS. Each dressing room should be stocked with towels (one for each artist) and paper towels. An ironing and ironing board and/or a clothes steamer should be made available for all artists. 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 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 (Aquafina preferred)
- A variety of fruit juices
- Hot water, honey and lemon for tea, including an assortment of tea bags (lemon, peppermint and chamomile preferred)
- An assortment of dried fruit and unsalted nuts (cashews, almonds, pecans, walnuts preferred)
- One (1) tray of fresh raw vegetables (must not contain onions of any kind, garlic or radishes)
- One (1) tray of a variety of fresh fruit, including bananas

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

## **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**

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 ten (10) 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 "UNFORGETTABLE" 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. PRESENTER must submit a proof of the audience program book to PRODUCERS before printing.

**UNFORGETTABLE: NAT AND NATALIE**  
a Schirmer Theatrical/Greenberg Artists co-production  
Arrangements by Jeff Tyzik

(GET YOUR KICKS ON) ROUTE 66, by Bobby Troup

DAY IN, DAY OUT, by Rube Bloom and John H. Mercer

WALKING MY BABY BACK HOME, by Fred Ahlert and Roy Turk

MONA LISA, by Ray Evans and Jay Livingston

IT'S ONLY A PAPER MOON, by Harold Arlen, EY Harburg and Billy Rose

DON'T GET AROUND MUCH ANYMORE, by Duke Ellington and Sidney Russell

THE VERY THOUGHT OF YOU, by Ray Noble

QUIZÁS, QUIZÁS, QUIZÁS, by Osvaldo Farres

SMILE, by Charles Chaplin, Geoffrey Claremont Parsons and James John Turner Phillips

L.O.V.E., by Milt Gabler and Bert Kaempfert

*Intermission*

WHEN I FALL IN LOVE, by Edward Heyman and Victor Popular Young

I'VE GOT LOVE ON MY MIND, by Chuck Jackson and Marvin Yancy

THIS WILL BE, by Chuck Jackson and Marvin Yancy

NO PLANS FOR THE FUTURE, by Chuck Jackson and Marvin Yancy

ALMOST LIKE BEING IN LOVE, by Alan Jay Lerner and Frederick Loewe

TO THE ENDS OF THE EARTH, Joe & Noel Sherman

NATURE BOY, by Eden Ahbez

STRAIGHTEN UP AND FLY RIGHT, by Nat King Cole and Irving Mills

INSEPARABLE, by Chuck Jackson and Marvin Yancy

UNFORGETTABLE, by Irving Gordon

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL, LLC

**schirmer**theatrical  
*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

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):

2 Vocalists

Presenter Provides (unless otherwise negotiated in writing):

2 Flutes

2 Oboes

2 Clarinets in Bb

1 Alto Sax doubling Tenor

1 Bari Sax

2 Bassoons

4 Horns in F

3 Trumpets in Bb

3 Trombones

1 Tuba

1 Jazz drum set player who is a specialist in jazz and Latin idioms\*

1 Harp

1 Jazz pianist who reads chords changes and is an expert improviser\*

1 Amplified Acoustic Jazz Bass player who reads chord changes and improvises\*

Strings (minimum 10/8/6/6/4 string count)

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

INSERT STAGE PLOT