

NAT KING COLE songbook

TECHNICAL RIDER

(SUBJECT TO UPDATES AS REQUIRED)

Schirmer Theatrical, LLC
part of the Music Sales Group
www.schirmertheatrical.com

Greenberg Artists
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 will include, 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 Nat King Cole Songbook 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 "NAT KING COLE SONGBOOK" 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; 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: Nat King Cole Songbook
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 the listing is found, click “Request Materials” on the right-hand menu, then complete questionnaires as prompted. If this is the first time ordering through Zinfonia, ASCAP and BMI Performer License numbers of the organization will be required.
- 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 the order and save a record of the order number. Though there is a messaging function within the Zinfonia portal, please contact the G. Schirmer librarians directly at rental@schirmer.com, citing the order number, should changes need to be made

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), it is understood the basic stage layout will be largely predetermined. Should the PRODUCTION take place in an indoor orchestra hall, PRODUCERS prefer staging in the blacks, rather than in the acoustic shell. The PRESENTER or VENUE is 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 strings and brass on either side and adequate space downstage of the conductor's podium for 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 with experience in improvisation (if not hired by PRODUCERS)
- One (1) acoustic jazz bass player who can read music, follow charted chord changes with experience in improvisation (if not hired by PRODUCERS)
- One (1) drummer who can read music, follow charted chord changes with experience in improvisation (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 is the responsibility of the PRESENTER to confirm backline requirements with PRODUCERS and personnel hired by PRESENTER no less than one month prior to PRODUCTION.

Equipment For Vocalist who doubles Acoustic Guitar on select songs:

- One (1) electro-acoustic guitar (Martin or equivalent) with low action, medium or light-gauge strings, and an installed guitar strap
 - o Guitar to be delivered to artist's hotel prior to or soon after arrival
- One (1) digital tuner

- One (1) guitar stand
- One (1) DI box for electro-acoustic guitar input
- One (1) instrument cable

Suggested Equipment For Keyboard (required by Nat King Cole 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:

- One (1) wireless mic for vocalist with mic stand (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Four (4) wedge monitors
 - Two (2) for rhythm section
 - Two (2) front of stage

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:

- One (1) vocalist
- One (1) rhythm section

8.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 vocalist
- Gels for Pops lighting (variety of colors and patterns)

9.PROJECTION/VIDEO (optional)

PRODUCTION includes an optional projection design at no additional cost. In the case that PRESENTER elects to include 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 or PowerPoint software installed for projections. Projection design is triggered at the start of each song and can be run by Lighting Engineer. If Keynote or PowerPoint 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.

10. REHEARSALS

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

11. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests three (3) dressing rooms, one for the conductor, one for the solo vocalist and one for the rhythm section musician(s) if hired by PRODUCERS. Each dressing room should be stocked with towels (minimum of one for each artist) and paper towels. An iron and ironing board and/or a clothes steamer should be made available for all artists. PRODUCERS and artists require free access to the internet/WiFi as well as access to a printer and copier for the duration of the engagement. Please provide keys to each dressing room during the length of the engagement for use by PRODUCERS and artists. 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
- A variety of fruit juices
- An assortment of dried fruit and unsalted nuts (cashews, almonds, pecans, or walnuts preferred)
- One (1) tray of various fresh fruit

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

12. 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 arrival at VENUE is a minimum of thirty (30) minutes before the start of rehearsal, and a minimum of sixty (60) minutes before performances.

13. 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.

14. 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 the reproduction solely for archival purposes.

15. 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.

16. PROGRAM INFORMATION

The PRODUCTION's title "NAT KING COLE SONGBOOK 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 Schirmer Theatrical's website here to access a download link with current marketing and program assets.](#)

NAT KING COLE SONGBOOK
a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik

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

WALKIN' MY BABY BACK HOME, by Fred Ahlert and Roy Turk

MONA LISA, by Ray Evans and Jay Livingston

NATURE BOY, by Eden Ahbez

ROUTE 66, by Bobby Troup

SMILE, by Charlie Chaplin, Geoffrey Parsons and John Turner

TO THE ENDS OF THE EARTH, Joe & Noel Sherman

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

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

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

Intermission

AMAZING GRACE, arr. by Denzal Sinclair

I'M GETTING READY, by Michael Kiwanuka

FOLLOW YOU FOLLOW ME, by Tony Banks, Phil Collins, and Mike Rutherford

YOU AND THE NIGHT AND THE MUSIC, by Arthur Schwartz and Howard Dietz

ALWAYS ON MY MIND, by Johnny Christopher, Mark James, and Wayne Carson Thompson

LUCKY DAY, by Ray Henderson, Les Brown, and Buddy DeSylva, arr. by Denzal Sinclaire

I'VE GOT THE WORLD ON A STRING, by Harold Arlen and Ted Koehler

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL, LLC



(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
Alex Kosick, Associate Producer
Eric Tarlo, Technical Coordinator

For more information on the music and artists featured in Country Hits, use the code below to access the Digital Concert Program.



17. DIGITAL PROGRAM INFORMATION

Schirmer Theatrical hosts and maintains digital concert programs inclusive of the program and credit information outlined above on its website. These programs are accessible to PRESENTERS and their patrons via QR code, which can be printed in the concert programs, emailed to patrons by eblast in preparation for the concert, or made accessible via signs printed in a VENUE'S house or lobby. [The QR code and a sample poster are also available for download here on Schirmer Theatrical's website.](#)

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):

1 vocalist

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)

STAGE PLOT

