



TECHNICAL RIDER
(SUBJECT TO CHANGES AS REQUIRED)

Schirmer Theatrical, LLC
www.schirmertheatrical.com

Greenberg Artists
www.greenbergartists.com/shows

Initial: _____

1. DEFINITIONS

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 Back to the ‘80s. “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). 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 "BACK TO THE ‘80S" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS.

2. 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) bass/rhythm guitarist
- One (1) sound engineer
- One (1) lighting engineer

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: Various
Title: Back to the ‘80s
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, UPS Airborne, or DHL, and all tracking numbers must be given to a representative of the PRODUCTION upon request.

4. 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 Keyboard: (subject to local musician’s needs)

1. Acoustic Grand Piano (9’ preferred, 7’ or smaller acceptable if space a concern)
2. Full 88-key electric keyboard with pitch modulation (Rhodes Electric, Nord Electro Keyboard or Roland RD 2000 preferred)
3. Amp/speaker system with DI to sound engineer

For Guitar Player:

1. Two (2) Fender Twin amplifiers (one for main and one for back-up)
2. One (1) 50’ instrument cable needed to connect onstage guitarist with amp placed offstage (*Daisy-chained cables an acceptable substitute*)
3. Two (2) 10ft instrument cables
4. One (1) Fender Stratocaster guitar
5. Two (2) guitar stands
6. One (1) guitar tuner (Boss pedal tuner or similar preferred)
7. One (1) Power cable for tuner

For Bass Player: (subject to local musician’s needs)

1. One (1) bass amp

For Drummer:

1. Kit brand: Ludwig or equivalent preferred
2. 22” kick (or 20”)
3. 12” rack tom, 14” floor tom & 16” floor tom
4. Tom stand (or second snare stand)
5. 14” snare (Black Beauty or Supraphonic, if not possible any metal snare is preferred)
6. Snare stand
7. Big, washy cymbals (Zildjian or Istanbul preferred) – Volume is a major concern, so nothing bright or heavy, please.
8. 15” or 16” hats
9. 19”-21” crash
10. 20”-22” crash/ride
11. 4 cymbal stands
12. Hi-hat stand (preferably something with 3 legs)
13. One (1) Drum stool

14. DW 5000 single bass drum pedal or similar (preferably Tama Iron Cobra)
15. Necessary mounting hardware for toms
16. Drum rug

5. 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:

- Seven (7) in-ear monitors for vocalists and rhythm section (Shure PSM 900 or equivalent)
 - Three (3) in-ear monitors for vocalists, and four (4) floor monitors for rhythm section can be substituted if ample in-ears not available
- Three (3) wireless mics for vocalists (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Seven (7) monitors: - *placement to be confirmed with conductor*
 - a. Four (4) for rhythm section
 - b. Two (2) for brass
 - c. One (1) “safety” vocal monitor as a back-up if IEMS malfunction
- One (1) monitor for conductor on tall mic stand (Galaxy Micro Hot Spot or equivalent)
- Three (3) mics on a stand for saxes (Shure SM57 or equivalent)
- Two (2) mics for trumpets (Shure SM57 or equivalent)
- Two (2) mics for French horns and trombones (SM58 or equivalent)
- Mics and stands as needed for string section (DPA 4099 clip mics preferred, if available)

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.

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
- One (1) rhythm section
- One (1) brass
- One (1) for conductor

PRESENTER should consider having floor wedges available in a separate mix as back-up reinforcement for vocalists.

6. LIGHTING

PRODUCTION recommends the following:

- Two-Three (2-3) follow spots/spotlights for solo vocalists
- Gels for Pops lighting (variety of colors and patterns)

7. 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.

8. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests five (5) dressing rooms: three for the solo vocalists and two for the rhythm section musicians 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. 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
- Assorted tea bags (lemon, peppermint and chamomile preferred)
- Hot water, honey and lemon for tea
- Pre-packaged snacks including fruit and nuts
- 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.

9. 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.

10. 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.

11. 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.

12. 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

Initial: _____

supply copies of photographs to PRESENTER at no charge.

13. **PROGRAM INFORMATION**

The PRODUCTION's title "BACK TO THE '80s" 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.](#)

BACK TO THE '80s

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

THE POWER OF LOVE, by Huey Lewis, Chris Hayes and John Colla
As Recorded by Huey Lewis

KISS ON MY LIST, by Daryl Hall and Janna M. Allen
As Recorded by Hall and Oats

BETTE DAVIS EYES, by Jackie DeShannon and Donna Weiss
As Recorded by Kim Carnes

THESE DREAMS, by Martin George Page and Bernard Taupin
As Recorded by Heart

UP WHERE WE BELONG, by Jack Nitzsche, Buffy Saint-Marie and Will Jennings
As Recorded by Joe Cocker

SWEET DREAMS ARE MADE OF THIS, by Annie Lennox and David Allan Stewart
As Recorded by the Eurythmics

TELL HER ABOUT IT, by Billy Joel
As Recorded by Billy Joel

TIME AFTER TIME, by Robert Hyman and Cyndi Lauper
As Recorded by Cyndi Lauper

I'M STILL STANDING, by Elton John and Bernard Taupin
As Recorded by Elton John

Intermission

SUSSUIDO, by Phil Collins
As Recorded by Phil Collins

HOLDING BACK THE YEARS, by Mick Hucknall and Neil Moss
As Recorded by Simply Red

ADDICTED TO LOVE, by Robert Palmer
As Recorded by Robert Palmer

RIGHT HERE WAITING, by Richard Marx
As Recorded by Richard Marx

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

EVERYBODY WANTS TO RULE THE WORLD, by Christopher Hughes, Roland Orzabal, and Ian Stanley
As Recorded by Tears for Fears

MATERIAL GIRL, by Peter Brown and Robert Rans
As Recorded by Madonna

(I GET) LOST IN YOUR EYES, by Debbie Gibson
As Recorded by Debbie Gibson

I'VE HAD THE TIME OF MY LIFE, by John Albert DeNicola, Donald Jay Markowitz and Franke Jon Previte
As Recorded by Bill Medley

HIGHER LOVE, by Steve Winwood and Will Jennings
As Recorded by Steve Winwood

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 Back to the 80s, use the code below to access the Digital Concert Program.



14. **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):

3 Vocalists

Electric Guitarist

Drummer

Presenter Provides (unless otherwise negotiated in writing):

2 Flutes

Soprano sax (doubling alto sax)

Tenor Sax

Baritone Sax

2 Horns in F

2 Bb Trumpets, doubling Flugelhorns

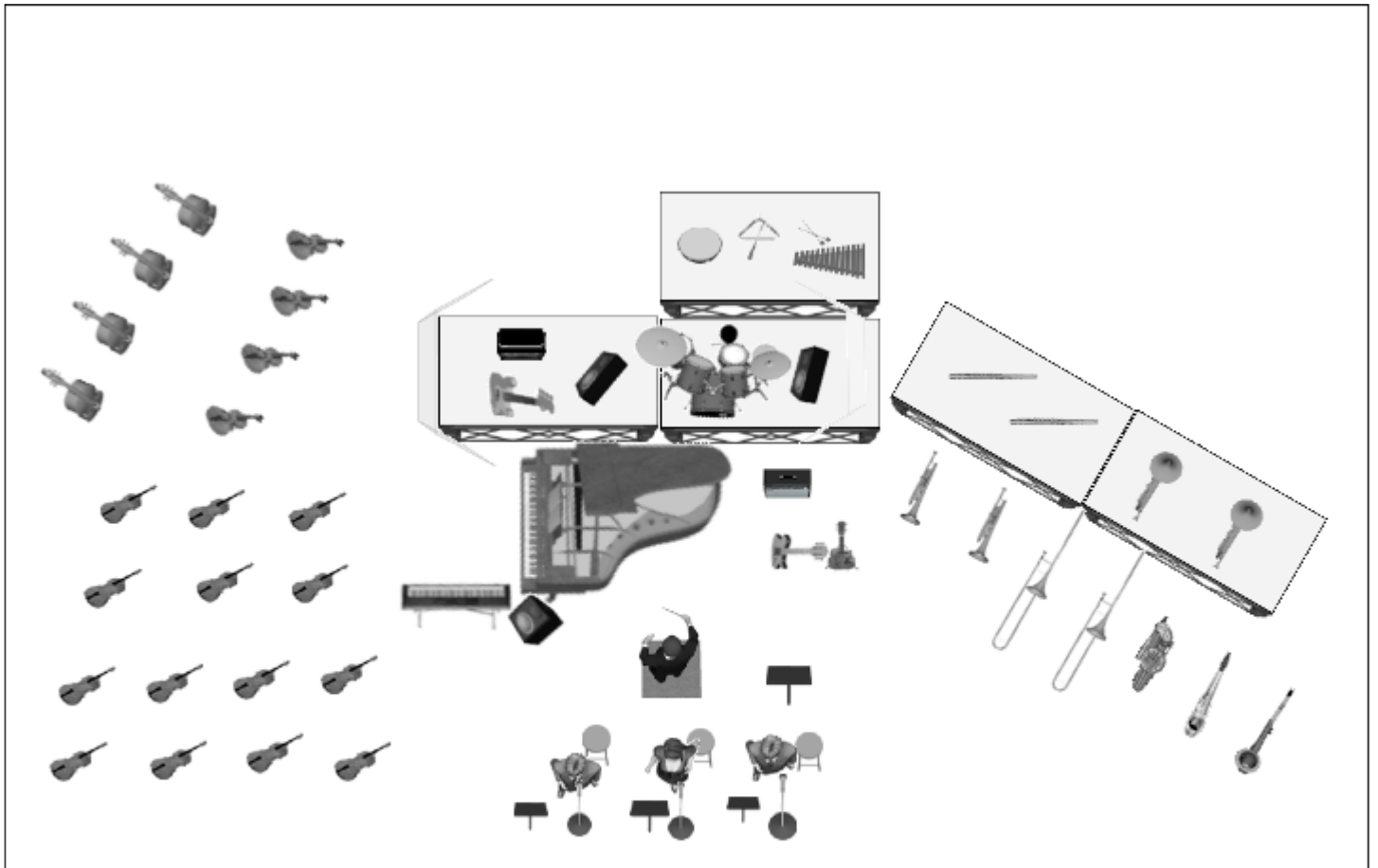
2 Trombones

2 Percussionists (congas, mallets and toys – no bass drum or timpani)

1 Keyboardist, doubling Grand Piano & Keyboard

Bass Guitarist

Strings (4/4/3/3/0) – minimum string strength



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