



## **TECHNICAL RIDER**

(SUBJECT TO CHANGES AS REQUIRED)

**Schirmer Theatrical, LLC**  
[www.schirmertheatrical.com](http://www.schirmertheatrical.com)

**Greenberg Artists**  
[www.greenbergartists.com/shows](http://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 *Country Hits: Songs from Nashville*. “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 equipment, 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).

The PRODUCTION’s title “COUNTRY HITS: SONGS FROM NASHVILLE” 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 45 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: Country Hits: Songs from Nashville  
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,

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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.

### **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 and women wear black. PRODUCERS prefer not to have the orchestra in "formal wear," i.e. tuxes or white dinner jackets.

### **5.PERSONNEL**

Unless otherwise negotiated PRESENTER or VENUE shall hire the following minimum personnel with approval of the PRODUCERS:

- One (1) sound engineer
- One (1) monitor engineer
- One (1) lighting engineer

### **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 no less than one month (four weeks) prior to PRODUCTION.

#### Suggested Equipment for Keyboard (required by Country Hits arrangements):

1. Acoustic Grand Piano (9' preferred, 7' or smaller acceptable if space 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. Amp/speaker system with DI to sound engineer

#### 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) acoustic guitar tuner (with power supply)
3. Two (2) 20' guitar cables
4. One (1) guitar stand
5. One (1) capo

#### For Electric/Acoustic/Steel Guitar Player:

1. Two (2) Fender Princeton Reverb tube amps (preference is '64 hand-wired reissue)
2. One (1) Fender Telecaster (preference is a 1952 reissue, but need to be a standard two pickup model), with a strap. Blonde or sunburst finish, please. (Standard tuning, .010-.046 gauge strings)
3. Adjustable height drum throne. NON-hydraulic and round seat, please.

4. Three (3) 10' long guitar cables.
5. One (1) three guitar side by side stand
6. Unless otherwise confirmed, Producer's musician will bring his own steel guitar

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) acoustic guitar with strap (no Dradnoughts - must have an LR Baggs Anthem pickup - Martin OM-28E or similar)

For Electric Bass Player:

1. One (1) Aguilar (Tone Hammer or AG series head with 1x12 speaker preferred), OR One (1) Ampeg (B-15 Portaflex or modern equivalent head/speaker combo)
2. 1/4" instrument cables
3. One (1) Guitar Stand
4. One (1) tall stool

For Drummer:

1. Kit brand: Ludwig or equivalent preferred
2. 22" kick (or 20")
3. 13" rack tom
4. 16" floor tom
5. 5x14" Supraphonic snare or similar
6. Big, washy cymbals (Zildjian or Istanbul preferred) – Volume is a major concern, so nothing bright or heavy, please.
7. 15" or 16" hats
8. 19"-21" crash
9. 20"-22" crash/ride
10. Two (2) cymbal stands
11. Hi-hat stand (preferably something with 3 legs)
12. Snare stand
13. One (1) Drum stool
14. DW 5000 single bass drum pedal or similar
15. Necessary mounting hardware for toms
16. Drum rug

## 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 KSM-11 or equivalent)
- Two (2) wireless mics for rhythm section back up vocalists (Shure KSM-11 or equivalent)
- Rhythm section:
  - One (1) input per instrument as outlined in section 6 above (backline)
  - Five (5) inputs specific to the drums (Kick, snare, high-hat and two overheads)
  - One (1) Shure SM81 or equivalent specific to the banjo and mandolin
- One (1) wireless mic for conductor
- Five (5) monitors: Wedge

- a. One (1) shared by drums and bass
  - b. Two (2) out front for vocalists
  - c. Two (2) for Guitarists (one for each player)
- One (1) monitor for conductor on tall mic stand (Galaxy Micro Hot Spot, Anchor or equivalent)
  - Mics and stands as needed for string section (Countryman or DPA 4099 clip mics preferred if available, while KSM 137 and KSM 32 acceptable for basses)
  - Remainder of orchestra (sans strings) to be miked by section at the discretion of PRESENTER
  - PRESENTER should consider having floor wedges available in a separate mix as back-up reinforcement for vocalists.

**FOH:**

- One (1) console (72 inputs recommended) – Yamaha CL-5 worked well for first performance
- 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 (72 inputs recommended) - Yamaha CL-5 worked well for first performance
- Three (3) amp channels min.
- Cables/wires as required

**Suggested On-Stage Mixes:**

- Conductor
- Downstage (vocalists)
- Guitar/Banjo/Mandolin
- Pedal Steel Guitar/Guitar
- Piano/Keyboard
- Full Rhythm Section
- Brass

**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:

- Two follow spots/spotlights for solo vocalists
- Movers for Pops lighting (variety of colors and patterns)

**9.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 a minimum of one (1) 2 ½ hour rehearsal to include the rhythm section, vocalists, and orchestra.

**10.HOSPITALITY & DRESSING ROOMS**

PRODUCTION requests five (5) dressing rooms: one for conductor (if supplied by PRODUCERS), two for the solo vocalists and two for the rhythm section musicians. Each dressing room should be stocked with towels (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 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
- 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 meal must include both vegetarian and gluten free entrees.

#### **11. 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.

#### **12. COMPLIMENTARY TICKETS**

PRESENTER agrees to furnish PRODUCTION's producers with up to twenty (20) 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.

#### **13. 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.

#### **14. 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.

#### **15. PRINTED PROGRAM INFORMATION**

The PRODUCTION's title "COUNTRY HITS: SONGS FROM NASHVILLE" 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.](#)

**COUNTRY HITS: SONGS FROM NASHVILLE**  
A Schirmer Theatrical/Greenberg Artists co-production  
Arrangements by Jeff Tyzik  
Creative Consulting by Rick Brantley

CALLIN' BATON ROUGE, written by Dennis Linde  
As performed by The Oak Ridge Boys

WILL THE CIRCLE BE UNBROKEN, written by Charles H. Gabriel and Ada R. Habershon  
As performed by the Carter Family

KEROSENE, written by Stephen Earl and Miranda Lambert  
As performed by Miranda Lambert

CRAZY, written by Willie Nelson  
As performed by Patsy Cline

FOLSOM PRISON BLUES, written by Johnny Cash  
As performed by Johnny Cash

ALL MY EX'S LIVE IN TEXAS, written by Lyndia Shafer and Sanger D. Shafer  
As performed by George Strait

GOOD HEARTED WOMAN, by Waylon Jennings and Willie Nelson  
As performed by Waylon & Willie

FANCY, written by Bobbie Gentry  
As performed by Reba McEntire

INDEPENDENCE DAY, written by Gretchen Peters  
As performed by Martina McBride

RAINBOW, written by Natalie Nicole Hemby, Shane McAnally, and Kacey Lee Musgraves  
As performed by Kacey Musgraves

DEVIL WENT DOWN TO GEORGIA, written by Charlie Daniels, Tom Crain, "Taz" Digregorio, Fred Edwards, Charles Hayward, and James W. Marshall  
As performed by The Charlie Daniels Band

*Intermission*

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

As performed by Willie Nelson

WIDE OPEN SPACES, written by Susan Lauralee Gibson  
As performed by The Chicks

BRAND NEW MAN, written by Leon Brooks, Don Kirby Cook, and Ronnie Dunn  
As performed by Brooks & Dunn

WHEN YOU SAY NOTHING AT ALL, written by Paul Overstreet and Donald Alan Schiltz  
As performed by Alison Krauss & Union Station

CHATTAHOOCHIEE, written by Alan Eugene Jackson and Jimmy Ray McBride  
As performed by Alan Jackson

WICHITA LINEMAN, written by Jimmy Webb  
As performed by Glen Campbell

JOLENE, by Dolly Parton  
As performed by Dolly Parton

I WILL ALWAYS LOVE YOU, by Dolly Parton  
As performed by Dolly Parton

9 TO 5, by Dolly Parton  
As performed by Dolly Parton

I HOPE YOU DANCE, written by Mark Daniel Saunders and Tia Sillers  
As performed by Lee Ann Womack

JACKSON, written by Jerry Lieber and Billy Edd Wheeler  
As performed by Johnny Cash and June Carter

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  
Rick Brantley, Creative Consultant  
Jami Greenberg, Producer & Booking Agent  
Betsey Perlmutter, Producer  
Alex Kosick, Associate Producer



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



**16. DIGITAL PROGRAM INFORMATION**

Schirmer Theatrical hosts and maintains digital concert programs inclusive of the program and credit information outlined in 15 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)

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## INSTRUMENTATION

### Producers Provides (unless otherwise negotiated in writing):

Two (2) Vocalists  
Acoustic Guitar, Banjo & Mandolin Doubler  
Guitar, Electric Guitar & Steel Guitar Doubler  
Bass Guitar Player  
Drummer

### Presenter Provides (unless otherwise negotiated in writing):

Two (2) Flutes  
Two (2) Oboes  
Two (2) Clarinets

Four (4) F Horns  
Three (3) Bb Trumpets (doubling flugelhorn)  
Three (3) Trombones

Pianist – must read chord changes – this player will be part of a rhythm section

### Strings (Minimum)

- Ten (10) first violins
- Eight (8) second violins
- Six (6) violas
- Six (6) cellos
- Three (3) double basses

# STAGE PLOT

