



## **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)

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## **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 Dancing in the Street: The Music of Motown. “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 "DANCING IN THE STREET: MUSIC OF MOTOWN " 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](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: Dancing in the Street  
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) and 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. 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) guitarist
- 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.

#### For Vocalists:

1. Three (3) stools

#### For Keyboard (required by Dancing in the Street arrangements):

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

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- Roland RD 2000 preferred)  
3. Amp/speaker system with DI to sound engineer

For Electric Bass Player:

1. One (1) Aguilar (Tone Hammer 500 or 2 SL 1x12 cabinets preferred), OR Ampeg (B-15 Portaflex or modern equivalent head/speaker combo preferred)
2. One (1) Guitar stand
3. One (1) tall stool

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. 5x14" snare (Black Beauty or Supraphonic, if not possible Metal is preferred)
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. 4 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 (Tama Iron Cobra is preferred)
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:

- 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:
  - 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)
- Two (2) mics on a stand for saxes (Shure SM57 or equivalent)
- Mics and stands as needed for string section (DPA 4099 clip mics preferred if available, while KSM 137 and KSM 32 acceptable for basses)
- Two (2) mics for trumpets (Shure SM57 or equivalent)
- Four (4) mics for French horns and trombones (SM58 or equivalent)

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
- 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.

## 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-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)

## 9. 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 Alex Kosick of Schirmer Theatrical, LLC ([Alex.Kosick@WiseMusic.com](mailto:Alex.Kosick@WiseMusic.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 to include only the

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conductor, rhythm section and vocalists is required, prior to one (1) 2 ½ hour rehearsal to include the rhythm section, vocalists and orchestra.

#### 11. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests five (5) dressing rooms: one for conductor, three 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
- 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.

#### 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 they arrive at VENUE a minimum thirty (30) minutes before rehearsal begins and a minimum 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 such reproduction solely for archival purposes.

#### 15. PHOTOGRAPHY

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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 "DANCING IN THE STREET: MUSIC OF MOTOWN" 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.](#)

### **DANCING IN THE STREET MUSIC OF MOTOWN**

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

DANCING IN THE STREET, by Marvin Gaye, Ivy George Hunter and William Stevenson  
As Recorded by Martha Reeves

YOU REALLY GOT A HOLD ON ME, by Smokey Robinson  
As Recorded by The Miracles

MAN'S WORLD, by James Brown, Betty Jean Newsome and Dwight Grant  
As Recorded by James Brown

REACH OUT I'LL BE THERE, by Holland, Dozier and Holland  
As Recorded by the Four Tops

TOUCH ME IN THE MORNING, by Michael Masser and Ronald Norman Miller  
As Recorded by Diana Ross

JUST TO SEE HER, by Jimmy George and Louis Pardini  
As Recorded by Smokey Robinson

HOW SWEET IT IS, by Holland, Dozier and Holland  
As Recorded by Marvin Gaye

AIN'T NO MOUNTAIN HIGH ENOUGH, by Nick Ashford and Valerie Simpson  
As Recorded by Nick Ashford and Valerie Simpson

SONG FOR YOU, by Leon Russell  
As Recorded by Donny Hathaway

SUPERSTITION, by Stevie Wonder  
As Recorded by Stevie Wonder

*Intermission*

LET'S GROOVE TONIGHT, by Maurice White and Wayne Lee Vaughn  
As Recorded by Earth, Wind & Fire

I FEEL GOOD, by James Brown  
As Recorded by James Brown

MY GUY, by Smokey Robinson  
As Recorded by Mary Wells

MY GIRL, by Smokey Robinson and Ronald White  
As Recorded by The Temptations

ENDLESS LOVE, by Lionel Richie  
As Recorded by Lionel Richie and Diana Ross

COULD IT BE I'M FALLING IN LOVE, by Melvin Steals and Mervin Steals  
As Recorded by The Spinners

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

HIGHER AND HIGHER, by Gary Jackson, Raynard Miner and Carl William Smith  
As Recorded by Jackie Wilson

ALL NIGHT LONG, by Lionel Richie  
As Recorded by Lionel Richie

SIGNED SEALED DELIVERED, by Stevie Wonder, Lee Garrett, Lula Mae Hardaway and Syreeta Wright  
As Recorded by Stevie Wonder

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  
Betsey Perlmutter, Producer  
Alex Kosick, Associate Producer



For more information on the music and artists featured in Dancing in the Street, 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):

3 Vocalists

Bass Guitarist

Drummer

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

Tenor sax

Baritone Sax

2 Horns in F

2 Bb Trumpets, doubling Flugelhorns

2 Trombones

2 Percussionists (congas, tambourine, sus cym, bells)

1 Keyboardist, doubling Grand Piano, Synth, electric piano

Bass Guitar

Strings (6/6/6/4/0) – minimum string strength

