

The logo for 'LUSH LIFE' is set against a dark red background with a faint image of a jazz club interior. The word 'LUSH' is in a light teal color, while 'LIFE' is in white. Below it, the names 'DUKE ELLINGTON' and 'BILLY STRAYHORN' are written in the same color scheme.

LUSH LIFE

DUKE ELLINGTON
BILLY STRAYHORN

TECHNICAL RIDER

(SUBJECT TO UPDATES AS REQUIRED)

Schirmer Theatrical, LLC
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 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 Lush Life: Duke Ellington & Billy Strayhorn, 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 "LUSH LIFE: DUKE ELLINGTON & BILLY STRAYHORN" 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, 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: Lush Life: Duke Ellington & Billy Strayhorn
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) that 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, 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 within an acoustic shell. PRESENTER or VENUE to provide any needed 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

PRODUCERS request that men wear dark suits with colorful ties, and women wear black with or without sparkles. Short-sleeved attire is acceptable for outdoor, summer performances.

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
- One (1) acoustic jazz bass player who can read music, follow charted chord changes and improvise
- One (1) guitarist who can read music, follow charted chord changes and improvise
- One (1) drummer who can read music, follow charted chord changes and improvise
- One (1) video projectionist (optional)
- One (1) sound engineer
- One (1) lighting engineer

In the event that PRODUCERS hire rhythm section members, PRESENTERS agree to pay PRODUCERS local union scale for each musician.

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:

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

Suggested Equipment For Drumkit:

1. Ludwig kit with:
 - a. 22" kick (or 20")
 - b. 13" rack tom & 16" floor tom
 - c. 5x14" Supraphonic snare or similar
 - d. Big, washy cymbals (Zildjian or Istanbul preferred)

- e. 15” or 16” hats
- f. 19”-21” crash
- g. 20”-22” crash/ride
- h. 2 cymbal stands
- i. Hi-hat stand (preferably something with 3 legs)
- j. Snare stand
- k. Comfortable throne
- l. DW 5000 single bass drum pedal or similar
- m. Necessary mounting hardware for toms
- n. 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:

- One (1) wireless mics for vocalist (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- One (1) Galaxy Hotspot, Anchor AN1000X or similar powered speaker, with a volume control on the front, mounted on a microphone stand for the conductor
- Four (4) wedge monitors
 - a. Two (2) for rhythm section
 - b. Two (2) front of stage
- Mics for each of the following instrumental solos:
 - One (1) 1st Clarinet
 - One (1) 1st Alto Sax
 - One (1) 1st Tenor Sax
 - One (1) Bari Sax
 - One (1) 1st Trumpet
 - One (1) 1st Trombone

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 the solo vocalist
- Gels or LEDs 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) laptop with the current version of either 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 Please contact PRODUCERS to request the visual file.
- Cables, distribution amplifiers, scalers and splitters, as required.

10.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, vocalist and orchestra.

11.HOSPITALITY & DRESSING ROOMS

PRODUCTION requests three (3) dressing rooms, one for conductor, one 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.

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 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.

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

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 "LUSH LIFE" 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.](#)

LUSH LIFE: Duke Ellington & Billy Strayhorn
a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)
Music by Edward Kennedy "Duke" Ellington

SATIN DOLL
Music by Edward Kennedy "Duke" Ellington & William Thomas "Billy" Strayhorn

DON'T GET AROUND MUCH ANYMORE
Music by Edward Kennedy "Duke" Ellington Lyrics by Sidney Keith "Bob" Russell

LUSH LIFE
Music & Lyrics by William Thomas "Billy" Strayhorn,

IN A MELLOW TONE
Music & Lyrics by Edward Kennedy "Duke" Ellington

LIGHT from BLACK, BROWN & BEIGE SUITE

Music by Edward Kennedy “Duke” Ellington

COME SUNDAY

Music & Lyrics by Edward Kennedy “Duke” Ellington

CARAVAN

Music by Edward Kennedy “Duke” Ellington & Juan Tizol

Intermission

TAKE THE A TRAIN

Music by William Thomas “Billy” Strayhorn,

CHELSEA BRIDGE

Music by William Thomas “Billy” Strayhorn,

MULTI-COLORED BLUE

Music by William Thomas “Billy” Strayhorn,

MOOD INDIGO

Music by Edward Kennedy “Duke” Ellington & Barney Bigard

I LET A SONG GO OUT OF MY HEART

Music by Edward Kennedy “Duke” Ellington, Lyrics by Irving Mills, Henry Nemo & John Redmond

LOVE YOU MADLY

Music & Lyrics by Edward Kennedy “Duke” Ellington

NUTCRACKER SUITE

1. Overture
2. Toot Toot Tootie Toot
3. Dance of the Floreadors
4. Sugar Rum Cherry
5. Peanut Brittle Brigade

Music by Pyotr Ilyich Tchaikovsky, Arranged by Edward Kennedy “Duke” Ellington & William Thomas “Billy” Strayhorn

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 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
- 1 Jazz drum set player who is a specialist in jazz and improvisation

Presenter Provides (unless otherwise negotiated in writing):

- 2 Flutes
- 2 Oboes (2nd doubles English horn)
- 2 Clarinets in Bb
- 2 Alto Saxes (1st Alto doubles on Soprano Sax)
- 2 Tenor Saxes
- 1 Bari Sax (Bari Sax doubles on Bass. Clarinet)
- 2 Bassoons

- 4 Horns in F
- 3 Trumpets in Bb (all 3 doubling Flugelhorn)
- 3 Trombones
- 1 Tuba

- 2 Perc (including timpani)

- 1 Harp

- 1 Jazz pianist who reads chords changes and is an expert improviser*
- 1 Guitar player who reads chord changes and improvises*
- 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)

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