



TECHNICAL RIDER

(SUBJECT TO CHANGES 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 ENDLESS LOVE. "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 "ENDLESS LOVE " 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: Endless Love
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

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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 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
- One (1) guitarist
- One (1) bass guitarist
- One (1) sound engineer
- One (1) lighting designer

PRESENTERS agree to pay PRODUCERS local union scale for rhythm section members hired

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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. Two (2) Stools

For Keyboard:

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 with DI to sound engineer

For Electric Bass Player:

1. One (1) Aguilar (Tone Hammer 500 or 2SL 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. Four (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:

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Mics and Monitors:

- Three (3) in-ear monitors for vocalists and drummer (Shure PSM 900 or equivalent)
 - Two (2) in-ear monitors for vocalists and one (1) floor monitor for drummer can be substituted if ample in-ears not available
- Two (2) wireless mics for vocalists (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Four (4) monitors
 - One (1) for rhythm section
 - Two (2) for brass
 - One (1) “safety” vocal monitor as a backup 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:

- Two (2) vocalists
- One (1) rhythm section
- One (1) brass
- One (1) for conductor

PRESENTER should consider having floor wedges available in 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
- Gels for pops lighting (variety of colors and patterns)

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9. REHEARSALS

During the week of the concert(s), one (1) 90-minute sound check/rehearsal to include the conductor, rhythm section and vocalists is required, prior to one (1) 2.5 hour rehearsal to include the vocalists, rhythm section and orchestra.

10. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests four (4) dressing rooms: one for conductor, two for 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 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 as well as access to a printer and copier for duration of the 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 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 prior to each concert.

PRODUCTION also requests that a hot meal (breakfast for a morning concert, lunch for a matinee concert, or dinner for an evening concert) be provided backstage for solo vocalists and rhythm section musicians hired by PRODUCERS for each concert. This hot meal must include both vegetarian and gluten free options.

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 of thirty (30) minutes before rehearsal begins and a minimum of sixty (60) minutes before performances.

12. 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.

13. ARCHIVE AUDIO OR VIDEO

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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. PROGRAM INFORMATION

The PRODUCTION's title "ENDLESS LOVE" and the musical content of this concert may not be changed or altered in any way except by 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. PRODUCER reserves the right to grant written approval of a full color proof. It is also the responsibility of the PRESENTER to request high-quality copies of all logos from PRODUCERS. [Please see Schirmer Theatrical's website here to access a download link with the current marketing assets and program assets.](#)

ENDLESS LOVE

A Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

SIGNED, SEALED, DELIVERED (I'M YOURS), by Stevie Wonder, Lee Garrett, Lula May Hardaway and Syreeta Wright

As recorded by Stevie Wonder

COULD IT BE I'M FALLING IN LOVE, by Melvin Steals and Mervin Steals

As recorded by The Spinners

AT LAST, by Mark Gordon and Harry Warren

As recorded by Etta James

THE CLOSER I GET TO YOU, by Reginald Lucas & James Mtume

As recorded by Robert Flack & Danny Hathaway

DON'T LEAVE ME THIS WAY, by Kenneth Gamble, Leon Huff & Cary Gilbert

As recorded by Thelma Houston

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ME AND MRS. JONES, by Kenneth Gamble, Leon Huff & Cary Gilbert
As recorded by Billy Paul

FALLIN', written and recorded by Alicia Keys

STAND BY ME, by Ben E. King, Jerry Leiber & Mike Stoller
As recorded by Ben E. King

THE BEST, by Mike Chapman and Holly Knight
As recorded by Tina Turner

(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER, by Gary Jackson, Raynard Miner
and Carl Smith
As recorded by Jackie Wilson

Intermission

LOVE'S THEME, by Barry White
As recorded by The Love Unlimited Orchestra

FREEWAY OF LOVE, by Jeffrey Cohen and Narada Michael Walden
As recorded by Aretha Franklin

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

WHAT'S LOVE GOT TO DO WITH IT, by Graham Lyle and Terry Britten
As recorded by Tina Turner

LET'S GET IT ON, by Marvin Gaye and Ed Townsend
As recorded by Marvin Gaye

(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN, by Carole King
As recorded by Aretha Franklin

YOU'RE ALL I NEED TO GET BY, by Nickolas Ashford and Valerie Simpson
As recorded by Marvin Gaye and Tammi Terrell

AIN'T NO MOUNTAIN HIGH ENOUGH, by Nickolas Ashford and Valerie Simpson

As recorded by Marvin Gaye and Tammi Terrell

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL LLC



(To be printed in a smaller font on same page, or subsequent page.)

Creative Team

Robert Thompson, Producer
Jeff Tyzik, Arranger & Producer
Jami Greenberg, Booking Agent & Producer
Betsey Perlmutter, Producer
Alex Kosick, Associate Producer

For more information on the music and artists featured in Endless Love, use the code below to access the digital concert program.

16. DIGITAL PROGRAM INFORMATION

Schirmer Theatrical hosts and maintains digital concert programs inclusive of 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,



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emailed to patrons by eblast in preparation for the concert, or made accessible via signs printed in the VENUE's house or lobby.

Agreed and accepted,

Schirmer Theatrical, LLC and/or Greenberg Artists
PRODUCERS

Date:

Presenting Organization
PRESENTER

Date:

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INSTRUMENTATION & CAST

PRODUCER provides (unless otherwise negotiated in writing):

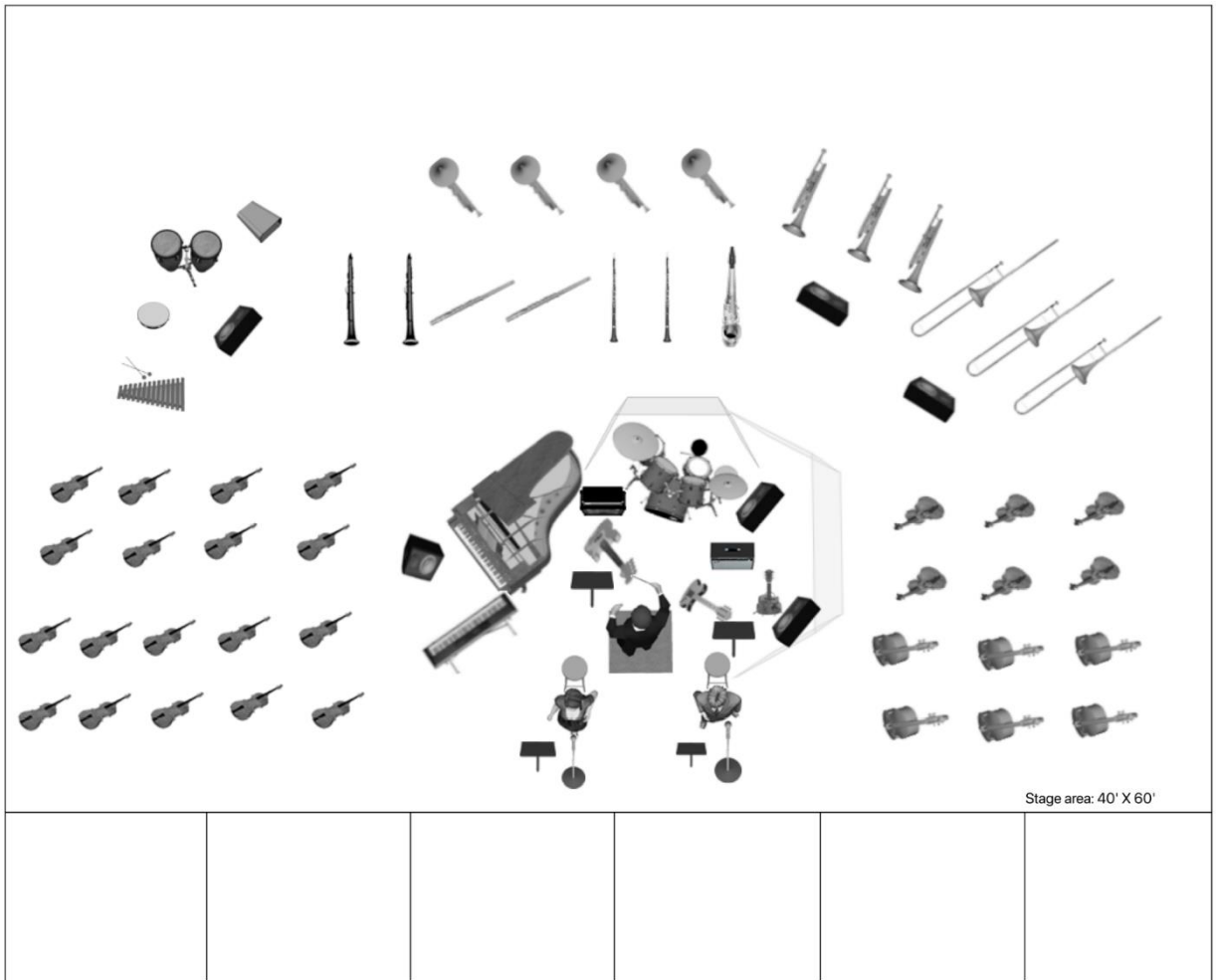
- Two (2) Vocalists
- Drummer

PRESENTER provides (unless otherwise negotiated in writing):

- Two (2) Flutes
- Two (2) Oboes
- Two (2) Clarinets
- Alto Sax
- Four (4) Horns in F
- Three (3) Bb Trumpets, doubling Flugelhorns
- Three (3) Trombones
- Two (2) percussionists
 - Congas
 - Bongos
 - Tambourine
 - Shakers
 - Triangle
 - Vibes
 - Bells
- One (1) Keyboardist, doubling Grand Piano, synth, electric piano
 - Must be a jazz/pop player who reads chord changes and can improvise
- One (1) Electric Guitarist
 - Must be a jazz/pop player who reads chord changes and can improvise
- One (1) Bass guitarist
- Strings (10/8/6/4/0)

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STAGE PLOT



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