

TECHNICAL RIDER

(SUBJECT TO CHANGES AS REQUIRED)

Schirmer Theatrical, LLC
www.schirmertheatrical.com

Greenberg Artists
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 Paul Simon Songbook. “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 "PAUL SIMON SONGBOOK" 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 30 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: Paul Simon Songbook
    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

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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 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 and personnel with approval of the PRODUCERS:

- One (1) pianist (doubles keyboard) – Pianist must be a jazz/rock pianist who reads chords and can improvise
- One (1) bass guitarist
- One (1) sound engineer
- One (1) lighting engineer

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.

Suggested Equipment for Keyboard (required by Paul Simon Songbook arrangements):

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

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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 Guitar Player(s) – Vocalist will sometimes double on 2nd guitar part:

1. Two (2) acoustic guitar (MUST have a pick-up for DI; new strings a new 9V battery and strap also requested):
    a. Taylor Acoustic 600 series or above. (preferred models: 914ce, 816ce, 814ce, 714ce), OR
    b. Martin Acoustic OM series (preferred model: OM-28E)
2. Two (2) amps (Fender Blues deluxe preferred)
3. Two (2) stands
4. Two (2) DI boxes for acoustics

For Drummer:

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

-Five (5) in-ear monitors for vocalists and rhythm section (Shure PSM 900 or equivalent)
    - Three (3) in-ear monitors for vocalists, and two (2) 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 in case of IEMS malfunction
- One (1) monitor for conductor on tall mic stand (Galaxy Micro Hot Spot or equivalent)

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- One (1) solo mic on a stand for alto sax (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)

Any additional miking of orchestral instruments is up to the discretion of PRESENTER.

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. **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.

10. **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 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 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.

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 fifteen (15) 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. **PROGRAM INFORMATION**

The PRODUCTION's title "PAUL SIMON SONGBOOK" 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.**

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

GRACELAND, by Paul Simon

MRS. ROBINSON, by Paul Simon

SCARBOROUGH FAIR/CANTICLE, by Paul Simon and Art Garfunkel

HOMEWARD BOUND, by Paul Simon

CECILIA, by Paul Simon

EL CONDOR PASA (IF I COULD), by Daniel Alomia Robles, Paul Simon, and Jorge Milchberg
As performed by Paul Simon

59th STREET BRIDGE SONG, by Paul Simon

THE SOUND OF SILENCE, by Paul Simon

AMERICA, by Paul Simon

THE BOXER, by Paul Simon

KODACHROME, by Paul Simon

Intermission

YOU CAN CALL ME AL, by Paul Simon

TAKE ME TO THE MARDI GRAS, by Paul Simon

50 WAYS TO LEAVE YOUR LOVER, by Paul Simon

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MOTHER AND CHILD REUNION, by Paul Simon

STILL CRAZY AFTER ALL THESE YEARS, by Paul Simon

LOVES ME LIKE A ROCK, by Paul Simon

BRIDGE OVER TROUBLED WATER, by Paul Simon

ME AND JULIO DOWN BY THE SCHOOLYARD, by Paul Simon

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL, LLC





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

Creative Team
Jeff Tyzik, Producer & Arranger
Jami Greenberg, Producer & Booking Agent
Betsey Perlmutter, Producer
Alex Kosick, Producer
Evie Miller, Assistant Producer

For more information on the music and artists featured in the Paul Simon Songbook, use the code below to access the Digital Concert Program.

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16. **DIGITAL PROGRAM INFORMATION**

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

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INSTRUMENTATION & CAST

Producers Provides (unless otherwise negotiated in writing):
3 Vocalists
Bass Guitar
Drummer

Presenter Provides (unless otherwise negotiated in writing):
2 Flutes (doubling piccolo)
2 Oboes
2 Clarinets
1 Alto Sax
2 Bassoons

4 F Horns
3 Bb Trumpets
3 Trombones
1 Tuba

2 Percussionists – playing mostly hand held toys, mallet instruments, congas and minimal timpani

Harp

Pianist (doubles keyboard) – Pianist must be a jazz/rock pianist who reads chords and can improvise playing on an Acoustic Grand Piano and a synth

Electric Guitar

10/8/6/6/4 – minimum string count, preferably with clip-on mics

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SONG BY SONG INSTRUMENTATION

Graceland
2 , 2 , 2, 2, 1 alto sax
4,3,3,0 2 percussion (mostly toys, mallet Inst., Congas and minimal timp.)
Harp, Strings 10,8,6,6,4
Keyboard -1 jazz/rock pianist who reads chords and can improvise playing Acoustic Grand Piano and a Synth (preferably Motif) with Electric piano (Fender Rhodes sound), Brassy Synth sound, Harpsichord and B3 Organ patches. Listed as Keyboard for the rest of this document.
Guitar, Bass and Drums (listed as provided by producer for the rest of this document)

Mrs. Robinson
2 , 2 , 2, 2, 1 alto sax
0,0,0,0
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Scarborough Fair - Canticle
2 , 2 , 0, 1,
0,0,0,0
Perc., Harp, Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Cecilia
2 , 2 , 2, 2
4,0,3,0
Perc., Harp, Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

El Condor Pasa
2 (2nd Picc.) , 2 , 2, 0
4,0,0,0
Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

59th Street Bridge Song
2 , 2 , 2, 2
4,0,0,0
Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

The Sound Of Silence
2 , 2 , 2, 2
4,0,0,0
Harp, Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

America
2 , 2 , 2, 2

4,0,3,1
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

The Boxer
2 , 2 , 2, 2
4,0,3,1
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Kodachrome
0,0,0,0
4,3,3,0
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

You Can Call Me Al
2 (2nd picc.) , 2 , 2, 2, 1 alto sax
4,3,3,0
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Take Me To The Mardi Gras
2 , 2 , 2, 2,
0,0,0,0
Perc., Harp, Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

50 Ways To Leave Your Lover
2 , 2 , 0, 0
4,0,3,0
Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Mother & Child Reunion
2 , 2 , 2, 0, 1 alto sax
4,0,3,0
Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Still Crazy After All These Years
2 , 2 , 2, 2, 1 alto sax
4,0,3,1
Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Loves Me Like A Rock
0 , 0 , 0, 0, 1 alto sax
4,3,3,0

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Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Bridge Over Troubled Water
2 (2nd picc.) , 2 , 2, 0
4,3,3,1
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Me & Julio Down By The Schoolyard
2 (2nd picc.) , 2 , 2, 0, 1 alto sax
4,3,3,0
Perc., Strings 10,8,6,6,4
Keyboard *Guitar, Bass and Drums*

Initial: _____

