



Pop Go The Classics

Season: 2018-2019

TECHNICAL RIDER

GENERAL INFORMATION:

NOTE: All deviations from this rider must be approved.

CONTACT: Each presenter should receive a minimum of two telephone contacts from the ARTIST or ARTIST'S representative before the arrival of the ARTIST. A representative of the ARTIST should contact the local presenter and/or the Venue Tech Director approximately two weeks prior to each engagement, and the ARTIST should contact the Venue Tech Director again approximately 48 hours before the performance date to reconfirm.

ALL aspects of this rider are negotiable. Please contact the advance for "Pop Go The Classics," Paul Garrett, to discuss any issues. Scream49@gmail.com (770) 605-2115.

If no contact by ARTIST is received, please contact the Live On Stage offices at (615) 672-7060 and we will arrange for an ARTIST representative to contact you.

ARRIVAL TIME: Upon initial contact, ARTIST to provide the actual arrival time.

Number of people in touring company: 6
Number of people performing on stage: 6

LOCAL PRESENTER/PURCHASER AGREES TO FURNISH AT OWN EXPENSE:

STAGE REQUIREMENTS: Standard concert set-up. Stage should be swept clean and cleared of all equipment, debris, etc., prior to ARTIST'S arrival.

STAGE DIMENSIONS: Minimum dimensions for staging are estimated to be 30' across and 20' deep. Larger staging areas are always better.

- Two (2) 8' X 8' risers (18" to 24" high) if available.

ELECTRICAL: There should be at least two quad boxes (see diagram) to accommodate music stand lights, amplifiers, and electronic equipment.

PIANO REQUIREMENTS: Mac Frampton is a Steinway Artist. If possible, One nine-foot (9') Model D Steinway concert grand piano is preferred, in excellent condition, to be tuned to "A-440" on the morning of performance and an adjustable piano bench. The tuner should be instructed to set the pins as tightly as possible to minimize slippage during the performance. The tuner should also be informed that the upper register should not be stretched sharp, since the piano must be in tune with the synthesizer in its entire range. When possible, the tuner should be on call for a touch-up after the sound check and during the intermission, if needed. A Steinway is preferred, but any other "excellent" concert grand piano should be acceptable. Please check with ARTIST or ARTIST's representative upon initial contact.

PIANO PLACEMENT: the piano should be placed center stage, within five feet of the apron line when possible (see stage plot). If the thrust covers an orchestra pit and is incapable of accommodating the weight of the piano, the piano should be placed as close as possible to the apron. Lighting should be altered, if necessary, to allow this downstage placement.

AUDIO REQUIREMENTS:

The sound system must be sufficient to meet minimum requirements for a high-quality, distortion-free amplification. *Pop Go The Classics* strives for an "acoustic" sound in performance and will utilize your sound system only to enhance the quality, when needed.

Minimum Requirements:

- Two (2) mics appropriate for piano.
- One (1) speaking mic on piano (SM58 or equivalent).
- One (1) instrument mic for trumpet (SM57 or equivalent).
- Three (3) direct boxes.
- Nine (9) music stands with lights.
- Two (2) power sources
- Four (4) wedge monitors, positioned according to stage plot with separate controls.

LIGHTING REQUIREMENTS: The lighting system must be sufficient to meet the minimum requirements for proper staging:

- Three general stage washes (a minimum of one wash is required) in Blue, Red, and Amber, on separate dimmer controls.
- Solo area lighting, each special on a separate dimmer, using licos and fresnels gelled in 'flesh pink' or 'bastard amber', on the following locations (refer to diagram).
 1. Piano bench and keyboard.
 2. Entire piano from stage right corner of bench to stage left corner of piano.
 3. One downstage center special focused at or near the apron for trumpet solos.
 4. Each supporting musician's area.
- One follow spot with operator (if available).
- Headset communication between all personnel.
- A crewperson should be backstage right, with headset communication, throughout the performance.

A cue sheet for each selection in the performance will be provided to the lighting person at load-in.

- A lighting "special" for each performer would work very nicely with some "color" added.
- ARTIST may provide a lighting plot with the willingness to work with what lighting is available.

LOCAL CREW REQUIREMENTS: A "knowledgeable" venue representative should be available to open doors (usually the Venue Stage Manager). The time to have the theatre open should be discussed between the ARTIST or ARTIST'S representative and the venue representative upon initial contact.

- A Master Electrician (lighting board operator) should be there to make sure the lighting focus suffices and to operate the show.
- A PROFESSIONAL Audio Engineer is required for sound check and to assist ARTIST'S engineer.

LOAD-IN CREW:

Number of crew needed for Load-in: 2 Load-out: 2
 How many hours prior to performance is load-in: 4 Hours

REHEARSAL REQUIREMENTS: Auditorium and concert piano should be available for load-in and rehearsal for approximately four hours on the day of performance. ARTIST or ARTIST'S representative to contact presenter approximately two weeks prior to engagement and again approximately 48 hours before ARTIST'S arrival to schedule rehearsal time, if necessary.

DRESSING ROOM REQUIREMENTS: Three (3) private dressing rooms (if available) on the same floor and with easy access to the stage, furnished with chair, table, mirror, clothes rack with adequate hangers, and wastebasket. The dressing room should have access to a private bathroom (for ARTIST only) with hot and cold running water, adequately supplied with fresh soap and clean towels, tissue and paper towels.

HOSPITALITY: ARTIST would greatly appreciate bottled water, and several cans of Coca-Cola Classic (NOT diet), and other various beverages and any assortments of small snacks such as, a fruit, veggie or sandwich tray at approximately 1-1 ½ hours before show time. Please verify this with the ARTIST during the initial contact conversation.

- A hot meal would be greatly appreciated. Please verify food options upon initial contact.

RECEPTIONS: The ARTIST will be happy to attend receptions, however due to the rigorous tour schedule; sometimes the ARTIST may not be available. Before attending a reception, the company may also need to complete their touring duties and equipment load-out. Please clear all receptions in advance with the representative of the tour upon initial contact. The ARTIST will ALWAYS try to accommodate.

MERCHANDISE: The ARTIST may have merchandise for sale. If so, Presenter agrees to provide table(s) and volunteer(s) to sell merchandise before the concert, at intermission, and after the concert, if ARTIST requests.

PARKING:

PRESENTER agrees to obtain all permits and authorizations where necessary to allow ARTIST'S vehicle with direct access to loading doors for the duration of the load-in, running of productions, and load out.

I have read and accept the terms of this Technical Rider:

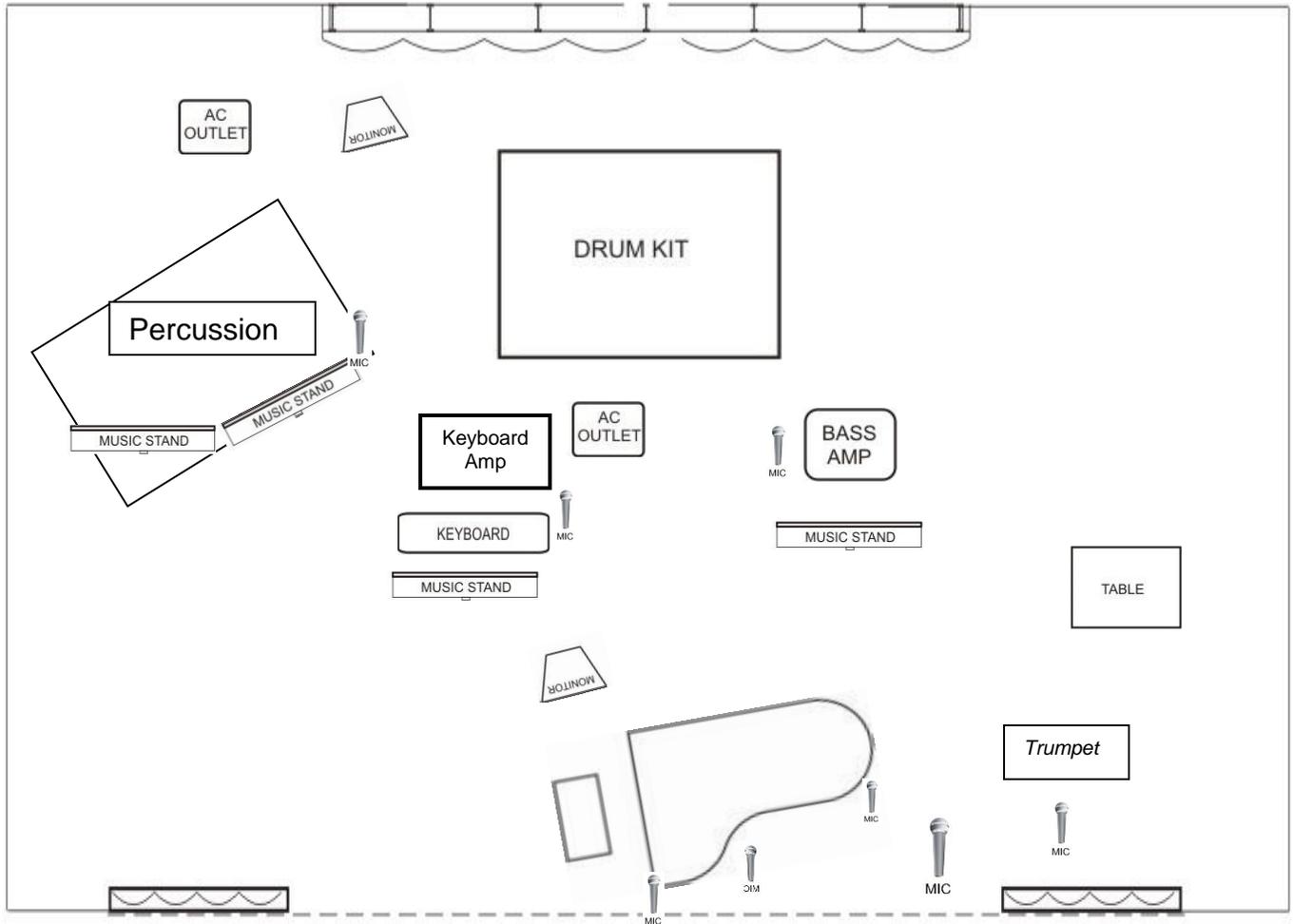
PRINT NAME: _____

SIGNATURE: _____

CONCERT ASSOCIATION: _____

Stage Plot

UPSTAGE CURTAIN OR CYC
(BACKSTAGE)



Additional Notes:

See Audio Requirements.

Initials: _____ Date: _____

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