

This Technical Rider covers the basics of a *Radio Play(s) Series* performance. It is hereby attached to the Contract between the parties named herein. Any changes must be approved by both parties prior to the date of the engagement. For inquiries about the Technical Rider or the group’s travel plans, please contact Artist representative.

Radio Play(s) is designed to flexibly accommodate a range of theatres and stages. Please be in touch to discuss your theatre’s needs and capabilities.

- If your venue’s stage dimensions are smaller than the sizes indicated below, please consult with the rental specialist at your AV provider about wider zoom lenses to best serve your stage depth.
- If your venue is unable to accommodate the rear-projection screen as specified below please contact the production’s representative to discuss alternative presentation options.

Any alterations to screen/projector types mentioned herein must be confirmed in writing no less than sixty (60) days prior to the performance.

1. LOAD IN

A total time of thirty (30) minutes is required for load in prior to Set Up
Please see sample schedule below.

Hall will be available for load-in and setup by technical crew at _____, and for Artist load-in at _____.

2. SET UP

Artists/crew will require one (1) hour to set up. This includes Artist onstage setup.

3. TECHNICAL CHECK: SOUND, PROJECTION, LIGHTING FOCUS

A total time of three (3) hours is required for Technical Check of projections and sound. Hall will be available for sound check to begin promptly at _____.

All sound projection and sound reinforcement systems, including all microphones, stands, cables, screen and projector shall be in place prior to Artist Load In.
Speaker system shall be equalized with 1/3 octave equalizer and pink noise prior to Artist’s arrival for technical check. Overall sound should be of audiophile quality with no hum, buzzes, clicks or pops (wireless microphones are NOT to be used).

Presenter shall not permit the doors to open to audience until all technical and sound checks have been completed to Artist’s satisfaction. Presenter, technical crew and Artist agree to make every effort to begin the performance on time. Any additional expenses, like union overtime charges, shall be the sole responsibility of the Presenter when the expense occurs due to a late start.
Please see sample schedule below.

4. MEALS

Meal (Dinner or Lunch, depending on production schedule) shall be after technical check on arrival day. Please refer to Hospitality Rider for details.
Dinner shall be prior to Artist Dress on Performance Days. Please refer to Hospitality Rider for details.
In the event of residency, outreach or matinee engagement (in addition to performance) meal is also to be provided either prior to or after residency, outreach or matinee engagement, as mutually agreed.
Please see sample schedule below.



5. TECHNICAL REHEARSAL

A technical rehearsal will occur on Load In day if Company arrives early enough in the day to allow. Technical Rehearsal will occur the morning after if Company arrives at later time. The technical rehearsal enables the venue lighting operator to run through key lighting cues with the production’s stage manager, as well as running specific scenes as needed for projection and sound. A total of two (2) hours is requested for technical rehearsal. Please see sample schedule below.

6. STAGE

Minimum stage depth to easily accommodate rear-projection wide zoom lens with 0.84:1 throw ratio indicated below: 27’-5”. * ✂

16’-11” recommended distance from rear wall to screen

10’-6” from screen to edge of useable stage area

* Venues with smaller stage depths should contact their rental specialist at their AV provider to discuss wider zoom lenses that will better accommodate their stage depths.

✂ Venues with deeper stage depth should consider using a zoom lens (e.g. 1.0-1.2:1 ratio wide angle zoom lens) for ease of sizing image to the screen

Minimum proscenium width: 35’-0”

Width of fabric scenery: 35’-2”.

Stage must be solidly constructed with an even surface, in good condition and free of any hazardous cracks, holes or movement.

7. VIDEO REQUIREMENTS

Screen

- One (1) 16’-0” W x 9’-0” H Ground-Supported “Fast-Fold” Projection Screen with Rear Projection Surface and Full Dress Kit (including additional framing) [Da-Lite, AV Stumpfl, or equivalent]

NOTE: Guy Mendilow Ensemble will provide custom draperies to create scenic environment. DO NOT hang the black drape that comes with your dress kit. GME only needs the dress kit extension framing to be installed.

NOTE: The screen frame with dress kit valence extension should be assembled to achieve a maximum height of 14’-2” from the stage floor to the top of the valence bar (plus or minus two inches max). The custom draperies are sized to fit this height only.

- Four (4) 20lb sandbag to weight the base of the screen frame
- Screen to be assembled and in-place prior to Ensemble load in
- The black drape that comes with your dress kit must be hung prior to Ensemble load in.

Projector

- One (1) 10,000 lumen DLP 16:9 1920x1080 projector with 0.84:1 throw ratio wide angle zoom lens.

(For venues with stage depth of 32’, 1.0-1.2:1 throw ratio wide angle zoom lens is preferred)

Panasonic PT-DZ10KU

Panasonic PT-RZ970

Christie HD10K-M

Epson Pro L1500UH

Or equivalent

The lens suggested should be the widest zoom lens available for most projectors. Some variations may be necessary depending on the dimensions of your stage and the distance from the screen to the upstage wall of your space. A wide angle zoom lens is preferable to allow for precise adjustments in image size without the need to reposition the projector. Your rental agent at your AV vendor should be able to help determine the most suitable lens for your configuration.



- Two (2) HD-SDI cable of necessary length to run from Video Operator station front of house, backstage SL or SR to USC projector position. (One operational, one spare)
- Two (2) HDMI to HD-SDI converter (One operational, one spare)
- Decimator Design MD-HX
- Two (2) 19" to 24" 1080p computer display with HDMI cable at Video Operator station
- One (1) Audio feed from FOH (headphones or wedge monitor) to Video Operator station, unless station is in Front of House
- One (1) Sturdy stand to elevate projector 6'-0" to 8'-0" from stage deck (scaffolding, vertical truss stand, etc.)
- Projector to be assembled and in-place prior to Ensemble load in

NOTE: Guy Mendilow Ensemble will travel with the video playback system (Mac OS QLab-based) and will output to a single HDMI cable to connect to your equipment.

NOTE: A rear projection presentation is advised to maximize the audience's experience.

To accommodate the indicated lens, stage space should allow for 16'-11" of throw distance from the screen surface to the front lens of the projector. In most cases this will require around twenty feet of distance from the screen to the rear wall of the space. (These distances are based on the 0.84:1 projector lens specified above. Where stage depth accommodates 32", a 1.0-1.2:1 projector lens is preferred. Your application may vary.)

Venues with smaller stage depths are encouraged to speak with their rental agent at their AV service provider to discuss wider lenses to better accommodate their stage size.

8. Screen Requirements

The projection screen will be placed on the stage with the following parameters in mind.

- The screen should be evenly placed on your centerline.
- The minimum distance downstage of the screen to the front edge of your stage will be 10'-6".
- The minimum distance upstage of the screen to the rear wall of your stage will be determined by the projector lens rented. Twenty feet is a good guideline as recommended above.
- Ideally the screen should be placed slightly upstage of your second lighting electric pipe to allow for backlight on the performers.
- There are a number of possibilities in determining the placement of the screen. The idea is to have sufficient distance for the projection throw, adequate lighting possibilities, and space for the performers onstage while keeping the performers close enough to the audience for an intimate experience.
- The screen and dress kit extensions should be assembled prior to artist's arrival.
- The projector, stand, lens, and video lines should be assembled ahead of artist's arrival.

Black velour soft goods are required to mask around the screen and dress kit assembly. One border should be hung with a trim height of 14'-2" just upstage of the screen. Black legs or a traveler should be hung upstage of the border with an opening of 17'-6" wide. Other soft goods to mask lighting electric pipes and lighting fixtures are to be hung as suitable for your space. Please see the stage plot for more details.

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9. SOUND REINFORCEMENT SYSTEM

Presenter agrees to provide two A1 level sound engineers (one for FOH and one for monitor desk) and a professional system in good to excellent working condition appropriately sized to cover the entire room. Please be in touch if you have any questions about the sound requirements.

System shall minimally consist of:



House console:

- Professional sound-board (e.g. Soundcraft, Mackie, Midas or equivalent), receptive to a frequency range of 30 –15,000 Hz and capable of sound-level pressure not to exceed 100 db SPL.
- Minimum of 24 inputs, 4-band EQ on each channel with sweepable mid-range

House Rack (outboard gear):

- Digital reverb unit. Reverbs should be professional in quality and be adjustable to performer's needs. In all cases, reverb shall not sound artificial (Roland, Lexicon, T.C. electronic M2000 or M3000).
- Compressor/Limiter (DBX, Behringer, Drawmer-Aphex, K/T, BSS)
- 1/3- Octave Equalizer for stereo setup
- Ipod hook-up / CD player

House Speakers:

- Minimum 3 way system with 18" subs capable of providing 110db though out the Venue. (20HZ-20KHZ) (Preferred brands: EAW, McCauley, EV, Meyer, QSC, Apogee, Turbo sound, Klipshe, JBL) With subs. Prefer cone mid-range. Horn mid-ranges should be avoided, when possible. Column speakers and CDP horn-type trumpets should be avoided, when possible. Speaker types to be avoided, when possible, are Peavey and house brands of unknown manufacturer. Speaker system should be equalized with 1/3 octave equalizer and pink noise before sound-check.

House mix position:

- Stage Right Center or Stage Left Center. Unacceptable Mix Positions: Behind walls, under balconies, in balcony
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station.

Stage Monitor System:

- Minimum 16 channel console, 7 monitor mixes.
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station.
- 3-band sweepable EQ on each channel
- Capable of producing sound level pressure of 100db at four feet and with a frequency response of 50-15,000 Hz.
- System will be free of any hums, buzzes, clicks or pops and will be properly tuned to venue before sound check. (Preferred bands: Yamaha, Soundcraft, Mackie, Midas).
- 1/3 octave equalizer
- Reverb for monitors (1-2 reverb settings, put into each mix at various amounts)
- Eight (8) identical monitor wedges capable of handling a minimum of 100 watts (Preferred brands: QSC, EAW, McCauley, Meyer, Klipshe, JBL)
- Artists request that all changes made in monitor mixes are gradual, steadily using smallest increments. Please avoid volume jumps or large changes.

Details About Guy's Rig:

- The rig's purpose is to quickly get the sounds GME needs, especially for some of the unusual/ homemade instruments, making it as easy as possible for sound engineers. The rig is a Universal Audio Apollo 8P, connecting to a mac laptop on which we run Mainstage with UAD plugins. The rig allows us to pre-treat select channels with EQ, compression, 8va drop (in the case of guitars) and reverbs. We make changes ourselves via a midi footswitch rather than relying on the engineer to make cued changes for us (e.g. changing EQ preset for overtone singing vs normal singing; punching out reverb on Guy's voice for narration, etc)
- Each channel goes into the Apollo unit via an XLR and comes back out to the house as an independent XLR through the unit's fan. If available, a subsnake downstage stage left allows the rig's fan



to connect directly without additional extension cables. For simplicity and ease of pack up, it is generally best to use the sound provider's XLRs. GME has the ability to pack extra cables if advised in writing a minimum of sixty (60) days in advance.

- The following inputs are connected to the Apollo:
 - Guy Vocals at Piano & Guitar stations (KSM9 — GME will supply mics if you do not pack this model)
 - Female Vocals (KSM9 — GME will supply the mic if you do not pack this model)
 - Steel String Guitar (balanced in to Apollo, balanced out to you)
 - Nylon String Guitar (balanced in to Apollo, balanced out to you)

10. ON-STAGE SOUND EQUIPMENT AND INPUT LIST (PLEASE REFER TO STAGE PLOT FOR PLACEMENT AND NOTES

An asterisk (*) denotes equipment that artist is able to provide, when arranged in advance

INPUT	INSTRUMENT	MIC	STAND	INSERT	HOUSE MIX NOTES <i>Please see additional mix notes section 14, page 7.</i>
1	Narration	Shure KSM9, Shure SM7 or equivalent vocal narration mic	Tall Boom		
2	Violin 1	DPA 4099		Phantom Power	- For reverb, try 2.5 second tail, warm hall.
3	Violin 1	XLR Cable only			- For violin effects include octave drop. Please do not roll off lows to allow space for octave drop
4	Violin 2	Artist's DPA 4099*		Phantom Power	- For reverb, try 2.5 second tail, warm hall. - Blend with violin 1
5	Violin 2	XLR Cable only			- For violin effects include octave drop. Please do not roll off lows to allow space for octave drop
6	Viola	DPA 4099		Phantom Power	- Match reverb to violins. Try 2.0-2.5 second tail, warm hall. - Blend with cello
7	Cello	DPA CC 4099 Audio-Technica Pro 35 or equivalent		Phantom Power	- Match reverb to violins. Try 2.0-2.5 second tail, warm hall. - Blend with viola
8	Keyboard	Stereo DI			
9	Keyboard	Stereo DI			
10	Female Vocals	Shure KSM9*	Tall boom	Phantom Power	-Sent to you via Guy's rig, stage L -Co-lead with Guy's vocals—equal presence in mix
11	Piano	AKG 451, AKG C1000S or equivalent	Tall Boom	Phantom Power	
12	Piano	AKG 451, AKG C1000S or equivalent	Tall Boom	Phantom Power	
13	Guy Vocals (piano station)	Shure KSM9*	Tall Boom		-Sent to you via Guy's rig, stage L -Co-lead with female vocals—equal presence in mix



14	Guy Vocals (guitar station)	Shure KSM9*	Tall Boom		-Sent to you via Guy's rig, stage L -Co-lead with female vocals—equal presence in mix
15	Guitar (Steel String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
16	Ambient loop	DI Box			Repertoire specific. Please check with Artist whether specific episode performed will use ambient loops
17	Vocal Reverb Send (L)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L
18	Vocal Reverb Send (R)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L

Tall Booms: 6

Short Booms: 0

Direct Input Boxes: 1 stereo DI

Music stands (black) with clip-on lights: 6

One (1) Small, low tables or piano benches can be as small as 2' x 2' x 2'

Four (4) 9 volt batteries

Please email or fax a listing of all technical equipment and specifications to be used in performance no fewer than sixty (60) days before performance.

Anything out of the specifications of this rider must be agreed to in writing before concert. Specifications of any unknown equipment must be forwarded to Artist production team no fewer than sixty (60) days prior to performance.

All technical questions regarding specific equipment and Artist’s requirements must be directed to Artist representative / production team.

11. BACKLINE

- One (1) Grand piano (Yamaha, Steinway, Mason & Hamlin or equivalent; minimum 6’1”). Regulated and voiced; tuned immediately prior to performance) with artist bench/seat of adjustable height (e.g. Jansen or equivalent)
- One (1) snare drum with snare drum stand
- One (1) bass drum with kick pedal

12. VENUE TECHNICAL PERSONNEL

Presenter agrees to provide a professional technical team (whether in-house or outsourced) including:

- Two (2) A1 level audio engineers, one for FOH, one for Monitors;
- One (1) lighting operator(s);
- One (1) master electrician;

- Two (2) stage hands.

The name and contact numbers of theatre technical director will be forwarded to Artist production team no less than sixty (60) days prior to performance date.



13. ARTIST PERSONNEL

Artist team includes Nine (9) people consisting of:

- Seven (7) performing artists
- One (1) production manager, to coordinate with theatre's technical team
- One (1) projection engineer

14. PARKING FOR ARTIST VEHICLES

Please refer to Hospitality Rider and Contract.

- When Artist arrives via Artist's own transportation, parking is required for two (2) mini-vans near stage door of venue for load-in and load-out and for the duration of the performance.
 - When Artist arrives by means other than own transportation, Purchaser will provide local ground transportation between local public transportation facility (airport/train/ferry, etc) hotel, and venue for rehearsal, engagement, and performance activities. Purchaser shall provide ground transportation as specified in Contract Rider.
- Artist may require Purchaser to provide local transportation and driver on day of performance to fulfill media and promotional interviews to promote the performance.

15. STAGE PLOT

A stage setup diagram, audio stage plot with line input chart and lighting plot will be provided at a mutually agreed date.

16. LIGHTING

Artist will provide a lighting plot and program for the performance.
Lights to be hung prior to artist arrival and focused during set-up.
Lighting cues will be called by *Radio Play(s)* stage manager.
Venue's lighting operator will operate lights.

17. IMPORTANT MIX NOTES**Vocal Co-Leads**

- Female vocalist and Guy are frequently co-leads, often swapping roles as lead/backup vocalists verse to verse within the same song. Please keep them equally present in the mix.

Strings

- Violins, violas, cello are a unit and should be well blended.

Reverb

- Guy Mendilow Ensemble will supply vocal reverb for singers through Guy's rig. Guy will mute his own reverb for narration. Vocal reverb for Regie is not supplied from rig.
- Reverb must be sent to monitors at levels different from FOH.



18. LOAD OUT

Load Out typically occurs on the night of the final performance, unless agreed otherwise. A total of one-and-a-half (1.5) hours is needed for load out. Assistance from local stagehands is requested and appreciated

See next page for sample production schedules



19. SAMPLE PRODUCTION SCHEDULES

Note: Ensemble will make every effort to arrive early enough so as to complete all technical setup and technical rehearsal on arrival day. However, travel constraints may mean that some setup elements may have to be completed the day after arrival. The production's representative will provide travel details and work with you and your team to devise the most effective schedule for all.

19.1 Scenario A: Early Afternoon Arrival, 7:00 PM Curtain**Day 1: Arrival, Load In & Technical Setup**

- 12:45 PM — Company Arrival
 - Projection screen, dress kit, projector assembled and ready by company arrival.
 - Audio reinforcement ready by company arrival.
 - Green Room hospitality ready by company arrival.
 - Dressing rooms ready by company arrival.
- 1:00 PM — Load In (30 min)
- 1:30 PM — Artist onstage set up (1 hr)

Technical Check

- 2:30 PM — Technical check: Sound, Projection, Light focusing (3 hrs)

Meal Break

- 5:30 PM — Meal Break (1 hr if at Venue)

Technical rehearsal

- 6:30 PM — Technical Rehearsal (2 hrs)
 - Stage Manager runs through lighting cues with venue lighting operator
 - Run scenes as needed for projections and sound

Day 2: Performance**Merchandise Hand-Off, Dinner, Performance**

- 5:00 PM — Artist Call
- 5:10 PM — Merchandise Hand-Off
- 5:30 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
- 6:30 PM — Artists Dress (25 min)
- 6:40 PM — *Cue: 15 minutes to places*
- 6:50 PM — *Cue: 5 minutes to places*
- 6:55 PM — *Cue: Places*
- 7:00 PM — Curtain. Performance runtime: 75 minutes, no interval
- Post-performance conversation (duration TBD)*

Load Out

- Load Out typically occurs on the night after the final performance (1.5 hrs)

19.2 Scenario B: Late Afternoon Arrival, 7:30 PM Curtain**Day 1: Arrival, Load In & Technical Setup**

- 4:45 PM — Company Arrival
 - Projection screen, dress kit, projector assembled and ready by company arrival.
 - Audio reinforcement ready by company arrival.
 - Green Room hospitality ready by crew arrival.
- 5:00 PM Load In (30 min)

Set Up

- 5:30 PM — Artist on-stage set up (1 hr)

Technical Check

- 6:30 PM — Technical check: Sound, Projection, Light focusing (3 hrs)

Day 2: Technical Rehearsal, Performance**Technical rehearsal**

- 9:00 AM — Company Call
- 9:30 AM — Technical Rehearsal (2 hrs)
 - Stage Manager runs through lighting cues with venue lighting operator
 - Run scenes as needed for projections and sound

Merchandise Hand-Off, Dinner, Performance

- 5:25 PM — Merchandise Hand-Off
- 5:45 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
- 6:45 PM — Artists Dress (25 min)
- 7:10 PM — *Cue: 15 minutes to places*
- 7:20 PM — *Cue: 5 minutes to places*
- 7:25PM — *Cue: Places*
- 7:30 PM — Curtain. Performance runtime: 75 minutes, no interval
- Post-performance conversation (duration TBD)*

Load Out

- Load Out typically occurs on the night after the final performance (1.5 hrs)



19.3 Scenario A: Morning Arrival, 7:00 PM Curtain

Day 1: Arrival, Load In & Technical Setup

- 9:45 AM — Company Arrival
 - Projection screen, dress kit, projector assembled and ready by company arrival.
 - Audio reinforcement ready by company arrival.
 - Green Room hospitality ready by company arrival.
 - Dressing rooms ready by company arrival.
- 10:00 AM — Load In (30 min)
- 10:30 AM — Artist onstage set up (1 hr)

Technical Check

- 11:30 AM — Technical check: Sound, Projection, Light focusing (3 hrs)
- Meal break as mutually determined

Technical rehearsal

- 3:30 PM — Technical Rehearsal (2 hrs)
 - Stage Manager runs through lighting cues with venue lighting operator
 - Run scenes as needed for projections and sound

Evening — Possibility for residency/outreach event (best if light, given the long day)

Day 2: Residency/Outreach Event, Performance

Residency/Outreach Event

Morning — Artists available for residency/outreach event.

Merchandise Hand-Off, Dinner, Performance

- 5:00 PM — Company Call
- 5:10 PM — Merchandise Hand-Off
- 5:30 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
- 6:30 PM — Artists Dress (25 min)
- 6:40 PM — Cue: 15 minutes to places
- 6:50 PM — Cue: 5 minutes to places
- 6:55 PM — Cue: Places
- 7:00 PM — Curtain. Performance runtime: 75 minutes, no interval
- Post-performance conversation (duration TBD)

Load Out

Load Out typically occurs on the night after the final performance (1.5 hrs)

The parties hereto acknowledge that the following additional terms and conditions are incorporated in and made part of this Contract.

Presenter/Organization's Name

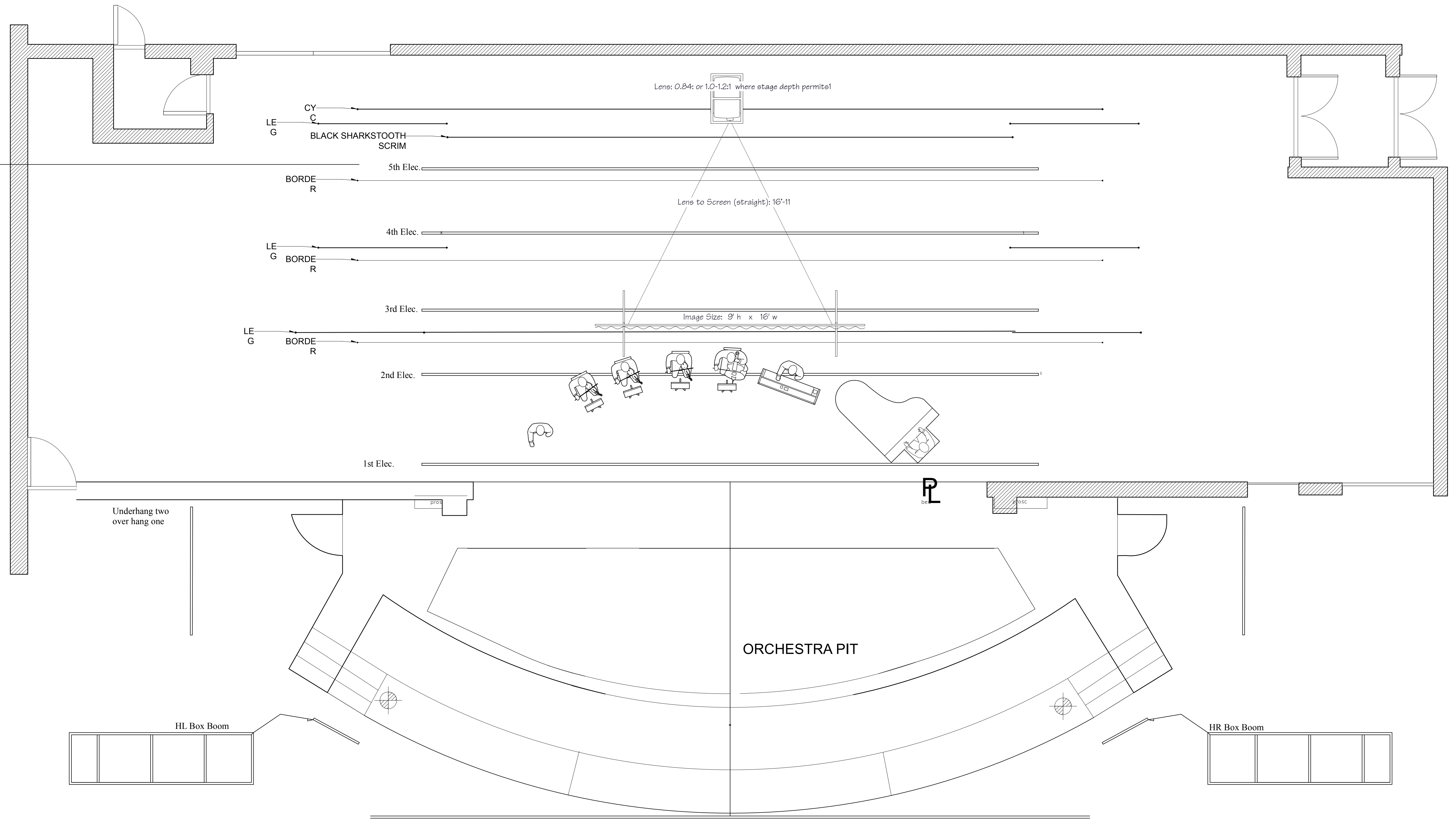
Artist Representative Date

Authorized signature

Authorized Signature Date

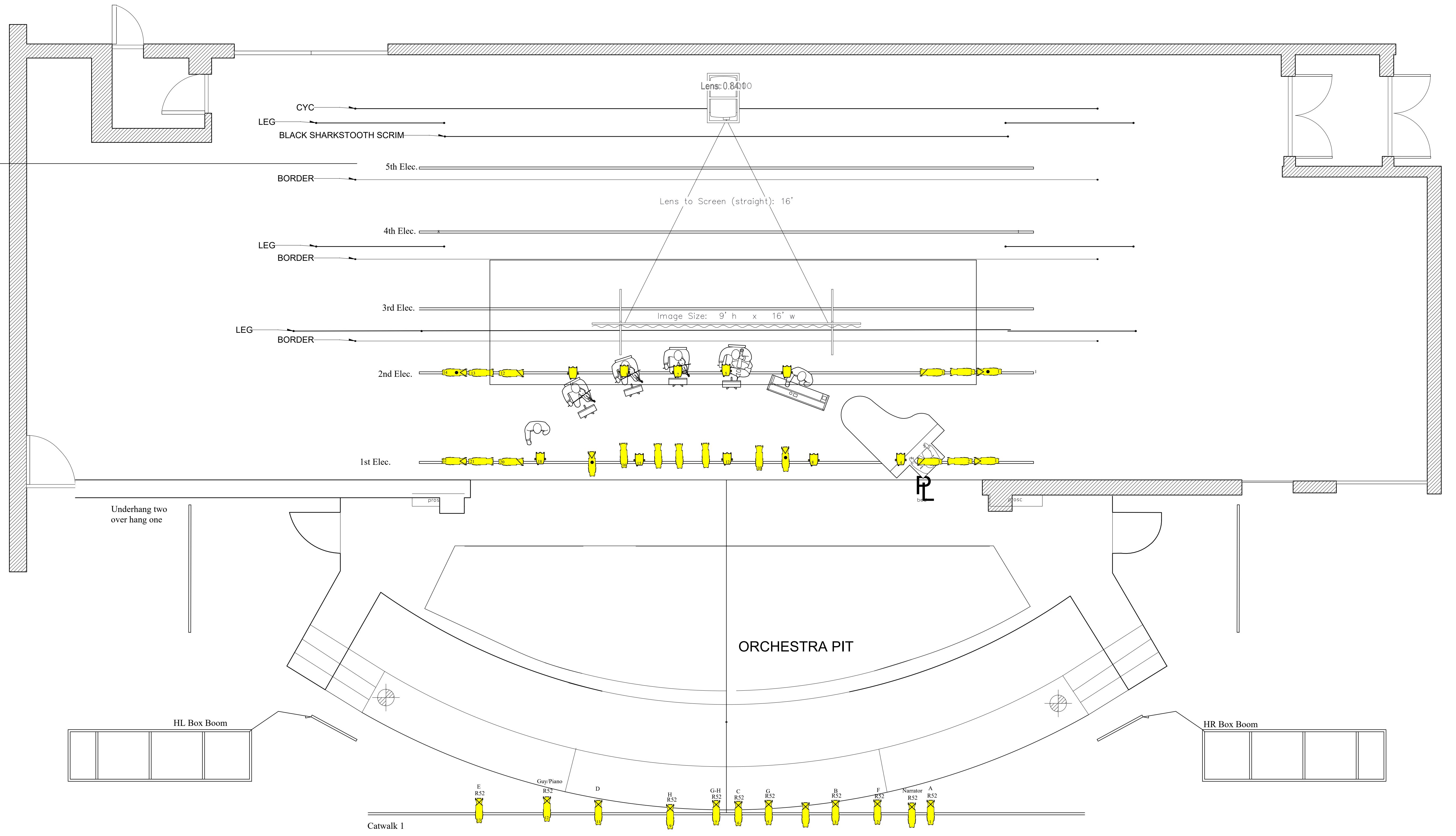


30	-	+30'-0"
29	-	+29'-0"
28	CYC	+28'-0"
27	4th LEG	+27'-0"
26	-	+26'-0"
25	-	+25'-0"
24	5th ELECTRIC	+24'-0"
23	4th BORDER	+23'-0"
22	UPSTAGE TRAVELER	+22'-0"
21	-	+21'-0"
20	-	+20'-0"
19	4th ELECTRIC	+19'-0"
18	3rd LEG	+18'-0"
17	3rd BORDER	+17'-0"
16	-	+16'-0"
15	-	+15'-0"
14	2nd ORCH CLOUD	+14'-0"
13	3rd ELECTRIC	+13'-0"
12	midstage Traveler	+12'-0"
11	2nd BORDER	+11'-0"
10	scrim	+10'-0"
9	-	+9'-0"
8	2nd ELECTRIC	+8'-0"
7	-	+7'-0"
6	-	+6'-0"
5	-	+5'-0"
4	-	+4'-0"
3	-	+3'-0"
2	1st ELECTRIC	+2'-0"
1	MAIN	+1'-0"



OF THEATER

30	-	+30' - 0"
29	-	+29' - 0"
28	CYC	+28' - 0"
27	4th LEG	+27' - 0"
26	-	+26' - 0"
25	-	+25' - 0"
24	5th ELECTRIC	+24' - 0"
23	4th BORDER	+23' - 0"
22	UPSTAGE TRAVELER	+22' - 0"
21	-	+21' - 0"
20	-	+20' - 0"
19	4th ELECTRIC	+19' - 0"
18	3rd LEG	+18' - 0"
17	3rd BORDER	+17' - 0"
16	-	+16' - 0"
15	-	+15' - 0"
14	2nd ORCH CLOUD	+14' - 0"
13	3rd ELECTRIC	+13' - 0"
12	midstage Traveler	+12' - 0"
11	2nd BORDER	+11' - 0"
10	scrim	+10' - 0"
9	-	+9' - 0"
8	2nd ELECTRIC	+8' - 0"
7	-	+7' - 0"
6	-	+6' - 0"
5	-	+5' - 0"
4	-	+4' - 0"
3	-	+3' - 0"
2	1st ELECTRIC	+2' - 0"
1	MAIN	+1' - 0"




 OF THEATER

Catwalk 2