

Langston Hughes Project

Technical Rider

McCurdy/Wright Consort
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The following rider represents the requirements of the Artists on the attached contract. **Please read it Carefully.** By signing it, you are agreeing to supply the Artist with certain equipment and working conditions, which are essential to the performance. Any breach of the terms of this contract is a breach of the contract and may cause the Artist to refuse to perform, without releasing you from the obligation to pay them.

We look forward to a smooth and successful engagement and would be happy to assist in any way. If there are problems in fulfilling any of these requirements, please call immediately. Please do not make any changes without permission from the Langston Hughes Project Directors. Thank you for your cooperation.

A. Advertising and Promotion

A1. Billing on all advertising and publicity must appear as follows:

**Langston Hughes' Ask Your Mama: Twelve Moods for Jazz
Featuring the
McCurdy/Wright Consort**

A2. **ARTIST** is to receive 100% star billing on ALL publicity releases and paid advertisement, including without limitation: programs, flyers, signs, newspaper ads marquees, tickets, radio, TV spots, etc., unless otherwise authorized by Artist or representative.

A3. **PURCHASER** agrees to use only artwork, ad mats, photo and/or promotional materials provided or approved by Artist or representative.

A4. **PURCHASER** agrees not to commit Artist to any personal appearances, interviews, or other promotional or appearance without prior or written consent from the Artist or representative.

A5. **ARTIST** shall have the sole exclusive rights, but not the obligation, to sell souvenirs in connection with and at the performance hereunder and the receipts thereof shall belong exclusively to Artist.

A6. **Artist** will assume all liability for Insurance

A7. **Artist** will assume all tax deductions from fees

A8. There are to be no other acts on the bill without the prior written consent of the artist.

A9. **ARTIST** shall not be required to appear or perform before any audience that is segregated on the basis of race, color, or creed, or where physical violence or injury to the Artist is likely to occur.

A10. **PURCHASER** agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance, nor shall the Artist's appearance be sponsored by, or in any other way tie-in with any political candidate, commercial product or business.

B. Travel, Dressing Rooms and Catering

B1. Three (3) comfortable and private dressing rooms with clean lavatories, full-length mirror, table, chairs, garment rack and waste bucket.

B2. Food and refreshments for six (6) people are to be prepared and inside the Artist's Dressing room by Artist's specified load in time.

- Pasta salad

- One (1) fresh fruit/vegetable platter with dip

- Assorted sandwiches with condiments on the side

- Tea and coffee

- Assorted fruit juices

- Seven (7) liters of spring water

- Ten (10) cans of assorted sodas (including diet coke) on ice.

- All necessary items (i.e. Plates, napkins, etc.) for consumption of food specified above

- Sufficient cups for beverages and on stage drinks

- Clean ice for drinks

- Ten (10) clean hand towels

B3. Hot meal, to be catered at the venue, for six (6) people. Time to be specified by Artist's representative. Suggestion: BBQ chicken, ribs, grilled salmon, steak, with appropriate dishes. No fast food, please!

B4. **PURCHASER** agrees to provide Artist's representative with detailed directions to the place of performance at least 14 days prior to date of performance.

B5. If **PURCHASER** is providing hotel accommodations, a minimum of six (6) single rooms are required. Purchaser shall not be responsible for any extra charges during the stay if the Artists. Please list the name, address and phone number of hotel provided. The hotel provided must be of four (4) star quality or higher for the Artist.

B6. **PURCHASER** will provide ground transportation for six (6) persons in a passenger van or other vehicle large enough to accommodate all passengers and luggage.

C. Sound and Lighting Requirements

C1. **PURPHASER** shall provide a professional sound and lighting crew to operate systems, including video projection equipment described below, and assist with load In/set up/load out, and to work with artists for desired results.

C2. **PURCHASER** shall provide at his/her sole cost and expense a first-class professional sound reinforcement system with the minimum requirements as follows:

- a. Adequate 1500 watts sound system with 12 channel board with four (4) separate stage monitor mixes, pre-fade sends and two (2) post-fade sends, for effects. If a console with six (6) auxiliary sends is not available, a separate on-stage monitor console should be supplied. Minimum three (3) band EQ on each channel and overall 1/3 octave EQ.
- b. 1500 watt House speakers
- c. Microphones: 2 Shure Vocal Microphones, 5 high quality AKG, Sennheiser, Shure or equivalent
- d. 5 working telescopes boom stands, with clips; or appropriate amplification for ensemble of five performers.
- e. Five (5) active DI boxes with cables
- f. Five (5) stage monitors
- g. One (1) podium, with shielded lighting, for spoken word performer
- h. Audio CD player for musical preamble and intermission soundtrack

C3. Professional quality stage lighting.

C4. **BACKLINE REQUIREMENTS:**

- a. One upright acoustic bass, and one (12) bass amplifier, Gallen Kruger or equivalent 150 watts minimum
- b. One acoustic grand piano tuned to A 440 day of show
- c. A full drum kit, professional quality with 3 toms, bass drum, high hat, bass pedal and throne.
- d. Six music stands with lights

C5. **VIDEO PROJECTION REQUIREMENTS:**

- a. Projection screen preferably rear projection and as large as possible (20ft or larger for full size professional auditoriums; 12 ft. absolute minimum for small capacity [under 300])

performance spaces); screen should be mounted/flown center stage behind band and podium; screen should be masked on all sides to wings, floor, and teaser height.

b. Video projection of necessary lumens/angle to fill screens and still provides a sufficiently bright image to cut through ambient concert lighting.

c. Video lines to run videography from live video setup to projector (position will be determined after initial discussion with stage manager/tech director); video send will be S-video or composite NTSC; for long runs, it is preferable that video line be RGB-H/V, in which case a converter from S-video will be needed as well.

d. Video mixer, preferably a Panasonic MX-50 or comparable unit with four Y/C inputs, dual bus mixer with dissolve and rudimentary DVE (digital video effects) capability.