

LIVE LAB / RHYTHMICS
Technical Production Requirements
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THE BELOW REQUIREMENTS ARE GENERAL GUIDELINES ONLY. PLEASE CONTACT MIKE LEVESQUE AT (917) 922-0126 AT LEAST 10 DAYS PRIOR TO THE SHOW TO ADVANCE PRODUCTION FOR YOUR SPECIFIC SHOW SITUATION.

Purchaser agrees to provide and pay for the following necessary elements:

1. A stage with a working surface of minimum dimensions 20' wide X 20' deep. The stage floor should consist of standard staging with 3/4" plywood over the top along with an additional top surface of tempered Masonite layered over the plywood. This is to provide a stage surface that will resonate and allow the stomps to be heard as well as to protect the stage deck from damage. Masonite over standard hotel staging is acceptable as well as a 20 by 20 masonite area inserted/cut in on a carpeted stage deck. Masonite laid over carpeted decking does not provide a good sound source.

2. The stage should be draped at the back and skirted at the front and sides with stair access. ARTIST cannot perform if staging is to consist of carpeted, hotel risers. Also be advised that surfaces like Marley flooring deaden certain audio performance elements like Tap Dancing and our use of any object that is struck on the floor to create sound.

3. Up to four of the cast members (percussionists) should be fitted with wireless body microphones mounted mid chest pointing down that will allow for pickup of any percussion instrument that the performers utilize. The mics should be capable of handling vocal shouts and yells as well as being able to pick up more subtle elements like Tic Tac Boxes etc..

The performance is a physical act and mics must be able to withstand active movement. PRODUCER assumes no liability for damage to microphones.

4. If the performance includes tap dancing, each tap dancer must have a wireless lav mic placed on the top of one shoe (preferably both feet) to allow the tapping to be picked up anywhere on the stage.

5. If the performance includes the use of 5-foot sticks, that requires floor mics on the stage perimeter to allow for pickup of the stick impact with the stage floor. An additional mic should be placed beneath the stage if practical to pick up the thumping sounds of the sticks and foot stomping on the stage floor.

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6. If the performance includes our “Cone” number, we require the buyer to provide two of the following for the performance. Either (2) 55 gallon plastic trash



containers

or (2) Traffic drums



For either the Trash cans or Traffic Drums we require a single microphone (Shure SM57 or equivalent) to be mounted inside each prop. The Mics should be uni directional microphones capable of withstanding high sound pressure levels. Microphones should be duct taped or wire tied to a piece of foam on an inside wall of the prop with the pickup element facing toward the top of the prop. The mics mounted inside props should have adequate cabling so that performers can carry props on and offstage as needed.

7. Stage Monitors - ARTIST requires a minimum of two onstage monitors capable of delivering high volume clean sound for playback. Road manager shall advise as to the placement of monitors. Should we be working with any type of supporting tracks, our primary percussionists require in ear wireless monitors.

8. While almost all of our performances are totally live, we do on occasion work with supporting tracks. If the performances require any type of playback tracks, we can deliver those audio tracks as 48K AIFF or WAV files, Hi res MP3 or provide Audio CD's. Purchaser should specify what is their preferred format of any audio tracks that we intend on supplying as part of the performance

8. Lighting - No specific lighting requirements other than a well lit full wash of the stage.

9. Hospitality - separate, private dressing area for men and women capable of being locked with tables, chairs, mirrors, towels and hospitality food and beverage (including bottled water) for 10-12 persons. The dressing area should be proximate to a bathroom for Artist's exclusive use. In order to allow adequate time for costuming, makeup and ESSENTIAL pre-performance warmup, please schedule at least two hours of free time for ARTIST to accomplish these tasks prior to the onsite call time

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10. In addition to any technical rehearsals and blocking time, ARTIST will require a minimum of one hour of technical time specifically for ARTIST's sound check.

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