

**The Rhythmics
Technical Production Requirements
Contract rider
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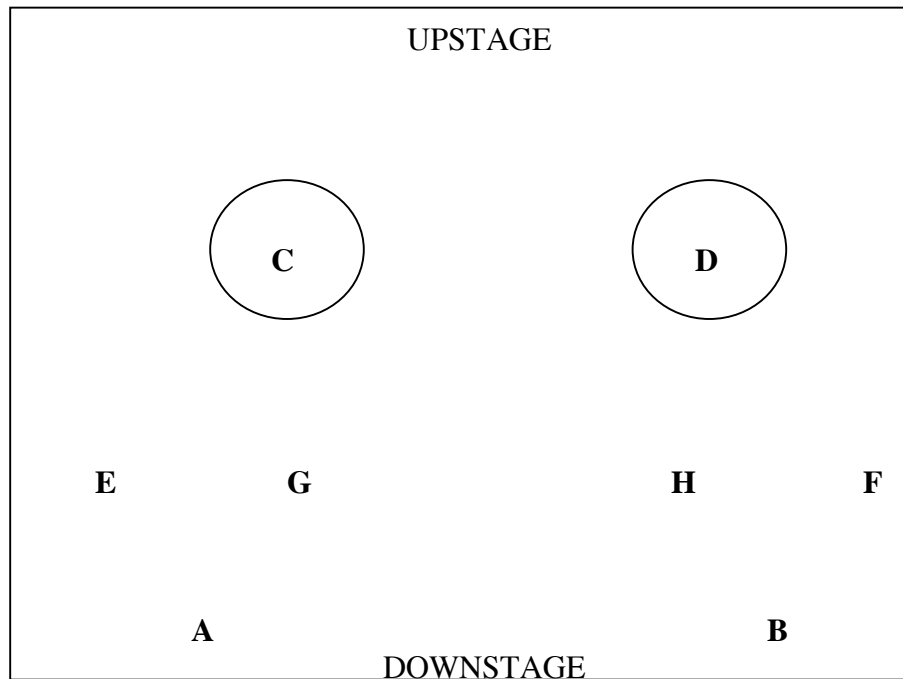
THE BELOW REQUIREMENTS ARE GENERAL GUIDELINES ONLY. PLEASE CONTACT MIKE LEVESQUE AT (917) 922-0126 AT LEAST 10 DAYS PRIOR TO THE SHOW TO ADVANCE PRODUCTION FOR YOUR SPECIFIC SHOW SITUATION.

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

- 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.** The stage should be draped at the back and skirted at the front and sides with stair access. ARTIST can not perform if staging is to consist of carpeted, hotel risers.

- Four of the cast members should be fitted with wireless body microphones. The mics should be capable of handling vocal shouts and yells as well as being able to pick up more subtle elements of our performance such as playing with Tic Tac Boxes and Bags of Pretzels. The performance is a physical act and mics must be able to withstand active movement. PRODUCER assumes no liability for damage to microphones.

- In addition, based upon the drawing below of the minimum stage size of 20' by 20', PURCHASER shall provide the following mics



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1. Microphones A/B/E/F must be PZM type floor mics mounted at the working surface perimeter designed to pick up all foot and stick hits on top floor surface.

2. Microphones G/H are any microphone of the sound company's choice **mounted under the floor to pick up low end thumps of performers working on top.** Two mics are preferred, one is acceptable mounted midway between G and H placement location.

3. Mics C and D should be uni directional microphones capable of withstanding high sound pressure levels that will be mounted inside our main working props (Constructed cones for one number/aluminum trash cans for another - We do not require separate mics for cones and cans, Mics can be moved between numbers). Microphones should be duct taped 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 off stage as needed.

All microphone placements are approximate and can be adjusted on site to reflect other staging elements of the show. The purpose of the layout is to show the best possible locations for pickup of the performance.

4. Stage Monitors - ARTIST requires two onstage monitors for DAT playback. Road manager shall advise as the the placement monitors. Additionally, if DAT or CD playback are being utilized, PURCHASER shall provide a DAT and CD player tied into the main sound system.

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

6. 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 warm-up, please schedule at least two hours of free time for ARTIST to accomplish these tasks prior to the onsite call time.

7. 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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