



Rennie Harris

FUNKEDIFIED

Addendum to the Performance Agreement

Technical Rider

Revision #5: 10/25/2019

Rennie Harris Funkedified:
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The technical requirements for performance are outlined below. Rennie Harris Funkedified will be as flexible as possible to accommodate the needs and/or limitations of the Presenter and venue. **Please Note:** A) **The Presenter must contact the Production Manger to discuss any and all changes in Technical Rider before the Engagement Contract can be fully executed.** B) **It is understood that the Technical Rider is an integral part of the Engagement Contract and no Engagement Contract will be considered complete without a Technical Rider signed by both parties.** C) **It is agreed the Presenter and Company shall participate in at least two (2) telephone production meetings. The Company's technical team will schedule and conduct two telephone production meetings with Presenter, their technical staff, and/or Venue Staff prior to our arrival. The first shall be scheduled between 12 – 8 weeks prior to first day of load-in. The second shall be scheduled no later than 2 weeks prior to the first day of load-in. Production meetings are mandatory and shall be considered part of the contract of this engagement between Artist and Presenter.** D) **Any changes to this rider by the Presenter must be approved and initialed by the Company's Production Manager.**

Presenter's Director or Technical Director

Date

Bob Steineck, Production Manager

Date

The Company shall provide:

- Costumes, Props, Scenic Pieces as noted in **Set Addendum "A."**
- Musical instruments and amps/audio gear as noted in **Audio Gear Addendum "C"**
- Audio and Video Files necessary for each performance
- Lighting plot and lighting show file
- Additional Technical Information shall be supplied by the Company at least four (4) weeks prior to the first day of load in including:
 - **1) LIGHTING:** one complete set of lighting documents with: Light Plot, Channel Hookup & Instrument Schedule, Magic Sheet, Focus charts for specials, Rep focus notes
 - **2) AUDIO/VIDEO:** Audio input list, Stage Diagram with microphone, monitor and musical instrument placement; Backline Gear list for Presenter to supply; Playback Audio & Video files in Qlab format; and video front projection set up information
 - **3) STAGE:** one ground plan reflecting all platforms, positions, steps, heights, and a hang schedule noting Legs/Borders, Scrim, Cyc & Bounce, and Scenery hanging positions
- The Company travels with one (1) Lighting Director/Prod. Mgr. and one (1) Audio Engineer who mixes and over dubs sampling live & runs the audio console during rehearsals and performances.

The Presenter shall provide:

- A production office with access to a telephone and copy machine
- Rehearsal space or dance studio in the venue or in close proximity
- Complete and current Technical Specifications for the venue, including lighting, sound, and video playback/projection equipment inventories; line set schedule; stage dimensions (including ground plans, and section views to scale) – to be sent to the Production Manager at the above address no later than **two (2)** months prior to the first day of load in.
- **The Presenter must provide an audio engineer and a qualified sound technician to troubleshoot musician issues on the fly. These persons should know and understand how to run the venue audio system and to assist with setup, rehearsals, performances, and strike.**
- Audio gear and Backline equipment as noted in **Addendum “D.”**
- Stage Riser/Platforms and steps for musicians, apple crates or black boxes for setting floor mounted lights on, as noted on Ground Plan **Addendum “F”**.
- All softgoods, including legs/borders, scrim, cyclorama, and blackout drop as noted on Ground Plan
- Black marley dance surface. See **“FLOOR”** for more detailed description and floor specifications.
- Lighting package of 200-236 lighting including Moving Lights as noted in **Addendum “E.”**

The Presenter shall:

- Have a technical representative from the venue contact the Company’s production mgr/lighting director no later than 60 days prior to the date of the Company’s arrival
- Pre-hang the light plot and focus company’s repertory systems prior to the first day of Company’s Load-in/Tech.
- Load in & setup decking, risers, steps once focus of specials is complete. Platforms and steps should be assembled prior to focus, set in place, and spiked per Company’s ground plan, and removed (if necessary) prior to Lighting Director focus call.
- Load in and setup venue and rental sound and video equipment, patch and rig and have Backline setup prior to the first day of Company’s Load-in/Tech.
- Provide 6 black music stands with stand lights covered with blue gel. Stand lights must be cabled to a stage dimmer for control by lighting console.

GENERAL CONDITIONS

The Company requires the exclusive use of the venue from load in to load out. The Presenter shall provide a venue that is clean, appropriately staffed and well maintained throughout, including public, stage and backstage areas

STAGE

Optimum performance area of 30’ wide by 32’ deep to the cyc/blackout drop and a 4’ lit crossover at the back of the stage. If rear/US wall is used as stage backing, crossover shall be provided through alternate behind stage passage or underneath the stage. Stage is to be swept and mopped prior to the house opening to patrons and as needed between pieces and programs to prevent injury.

Stage to have standard black leg and boarder masking.

The Presenter shall provide photos of the rear wall for possible use as backing for the show. Please forward photos upon receipt of this Rider:

- Rear/Upstage wall for possible use by Company as the scenic backing
- OR -
A white cyclorama - stretched with no wrinkles **as a last resort stage backing.**
- Ground row cover - no more than 2’ tall to mask cyc lights on the deck

If the venue’s architecture permits, the Presenter shall provide a direct route via stairs, a ramp, or any other device from the house to the stage so the rehearsal director can quickly and safely travel between the stage and the house during rehearsal only. Stairs into house shall be removed prior to performance.

LIGHTING / VIDEO

Presenter shall provide all necessary lighting equipment, gels, templates and template holders. All exposed cables or other obstructions in the crossover, wings, stage entrances/exits, stairways and other areas traveled by the Company shall be appropriately covered with cable ramps or rugs as necessary to prevent injury to the Company. The Company shall provide the Light plot, instrument schedule, channel hook up and corresponding paperwork at least **four (4)** weeks prior to the engagement. General lighting requirement: 200-236 instruments, 300 channels. The Presenter shall also provide:

- Two (2) Lemaitre Radiance Haze machines or equivalent
- Two (2) 7" box fans for fog dissemination
- One (1) video projector of at least 10,000 lumens or greater that can produce an image that can fill 75% of the cyc, no smaller than 15' x 22' projection onto the SCREEN (provided by Company) with minimal key stoning. **Projector or video playback must be capable of resizing image projection and location on the projection surface.**
- **One (1) exterior projector dowsler to be operated from the booth or Qlab position**
- One (1) computer with **Qlab 4** and video license installed with appropriate hardware and memory to run video with no delay or interruption (include simultaneous offline backup ready for online operation should the playback fail for any reason)
- The same MAC computer shall be used to run audio as well
- One (1) proficient and highly skilled Q-lab operator who can 1) troubleshoot all audio and video connections, files, and hardware. 2) size video and adjust video image as per the Company's requirements to achieve optimum placement and images for the show. 3) This operator must be present at all technical calls, rehearsals, and performances. If the Qlab operator is unable to attend all audio calls, rehearsals, and performances, then the Company must be informed immediately.
- **SEE ADDENDUM "E"**

AUDIO

The house sound system will be reinforcing live vocals, live instruments as well as music from Qlab or presentation software. The total system must be capable of 40-16,000 HZ with even coverage of all seats at 100-110 dB. This system must be free of noise, hiss or distortion. To handle low frequencies, the show requires a separate subwoofer amplification system controllable from the mixing console. All audio hook up, patch, rigging etc should be completed prior to the arrival of the Company's technical staff. The Company's Technician shall have control over the soundboard and system in the venue including rehearsals, sound checks, and all of the performances. A house audio engineer will be needed for all rehearsals and performances to assist company sound engineer and or mix the show as necessary. **For audio related questions, please contact the Company's sound engineer at: 267-255-4275 or email at Darrinm@aol.com.**

SEE ADDENDUM "D" for a full list of gear & back line supplied by the Presenter
SEE ADDENDUM "C" for a list of gear supplied by the Company

Front of House

The Company sound engineer/designer needs to be setup in the house at the most optimal mixing position for the duration of the run. The mixer should have a minimum of 34 channels with capability for 10- pre and post monitor sends. At the minimum, the channel EQ should be fully parametric and have dynamics controls per channel. The mixer needs to have two simultaneous delays, along with a plate reverb at the minimum.

Front of House Accessories

- 1 digital mixing console with at least 34 channels that contain parametric EQ and dynamics controls per channel.
- Four (4) EFX Processor **Yamaha SPX 2000** or Equal **-OR-** Digital Console with capabilities to run at least 4 digital effects on the fly & simultaneously.
- (1) Qlab 4 presentation software enabled computer that can run audio directly to the sound mixing console and be near the sound console and run by the sound engineer on a headset with TD.
- The sound console must be located in an optimum mix position on orchestra seating level preferably near the center line of the venue. Mix position cannot be in a booth, behind glass or in a corner.

Stage

- **Four (4) Monitors** – stage mix. Full range audio (quad stereo mix onstage for the dancers)
- **(6) Aviom, Behringer or similar in ear self-monitoring system with independent levels For each band members 2 vocals and Qlab track for all band members including earbuds (They will need to be able to self-mix their audio feeds at their stations)**
- **One (1) Wireless in ear monitoring system choose from these, Shure GLXD16, Shure GLXD14R with GLXD4R rack mountable receiver or Line 6 relay G50 Digital wireless system (refer to pics Addendum D) rent with earbuds.**
- One mini stereo cable patched to the console for dancers to play music from a computer/iPod/Laptop during Lecture/Demonstrations and warm-up
- SR iPod / cell phone hookup to small portable sound system that does not require a sound engineer to operate for dancer class and warm-ups prior to tech and performance calls. (if applicable)

Mics

- One (1) switched talkback mic at the tech table for the company's technical director to use during rehearsals.
- One (1) Wireless handheld talkback mic for rehearsal director and/or production manager.
- **(4) Shure SM58 or better microphones for the drummer, bass, guitar, and keyboard player vocals to be placed on straight stands to sing vocals.**

RH Funkedified Sound Input list

1. Kick
2. Snare
3. Hi- hat
4. Tom1
5. Tom2
6. Tom3
7. Drum Overheads l
8. Drum Overheads r
9. SM 58 (Bass Amp TBD if needed)
10. Bass (DI)
11. Nord Stage 3 Keyboards L (DI)
12. Nord Stage 3 keyboard R (DI)
13. Matt Guitar left (He has XLR outputs from his guitar processor)
14. Matt Guitar right (He has XLR outputs from his guitar processor)
15. Trumpet
16. Saxophone (He has his own microphone attached to his effects board (he will need a Di to connect)
17. Korg Microkorg S mini keyboard L (DI)
18. Korg Microkorg S mini keyboard R (DI)
19. Qlab L FOH
20. Qlab R FOH
21. **Matt Guitarist vocal**
22. **Nick Keys vocal**
23. Doron drummer vocal
24. Matt Guitar vocal
25. Osei Bass vocal
26. Darrin comp L Peavey sound output card L (XLR)
27. Darrin comp R Peavey sound output card R (XLR)
28. Effect 1 return slap back delay 125ms
29. Effect 2 return plate reverb
30. Effect 3 return delay 500 ms
31. Background vocal group
32. Band group mix
33. Darrin FOH and GOD mic

Monitors or Aux sends

- 1 Dancers stereo on deck
- 2 Drummer
- 3 Bass
- 4. guitar
- 5 Keyboards
- 6. Sax
- 7. Trumpet
- 8 Stereo mix feed to laptop for Darrin (feed to Darrin's Tascam audio recorder XLR inputs)

Audio Playback: Venue's Qlab4/MacPro system (Same computer runs video)

SEE ADDENDUM "B" for audio plan and mic layout

FLOOR

The Company requires a sprung wood floor, not wood laid over concrete or similar hard surface. The stage floor should be covered with masonite, in good condition, painted black, and attached with counter-sunk screws. The floor surface must be free from cracks, gaps, holes, breaks, hardware, bumps, splinters, and other obstructions. If a clean masonite floor is not available, then a Marley dance floor is required, black side up.

SCHEDULE

For load in, set up and focus, **the Company requires twelve to fourteen (12-14) hours in the theater, assuming all requirements in this agreement regarding load in and pre-hang are met.** **DAY 1** Optimally, the Company requests three (3) hours for touch up & specials focus followed by two (2) hours of lighting programming while platforms and instruments are placed and miked. Sound check to commence immediately after the stage is set for 1.5-2 hours. Three (3) hours of rehearsal following sound check. **DAY 2:** Three to Five (3-5) hours on the day of the performance, ending no later than two (2) hours before curtain. The exact schedule will be mutually agreed upon by the Presenter and the Production Stage Manager closer to the time of the engagement. In multi-performance engagements, the Company shall have access to the theater and sound system three (3) hours before each performance for warm up and rehearsal. From one hour to a half hour before house opens will be reserved for technical issues, requiring full crew support from the venue.

DAY 1	TASKS	CO. STAFF CALLED
9a-1p	Focus specials / hang screens / set platforms & backline	Tech
2p-4p	Ltg Programming / Size & focus video / Sound Line check	Tech
4p-6p	Band sound check / Ltg cues & programming / Spacing	Tech / Band / Dancers
7p-9:30p	Full Tech Run	Tech / Band / Dancers
DAY 2		
9a	Notes & Set for run	Tech
10a	Warmup	Dancers
11a-1p	Full Tech run (w/ or w/out band - TBD)	Tech / Dancers / [Band?]
2p-5p	Notes & Return to hotel - Dancers Rest	
5p	Dinner	

CREW

The venue will provide a Production/Technical Director with authority to act on behalf of the Presenter who shall be present at all times when the Company is in the theater. The Presenter must arrange and pay for all crew personnel. The crew must be dressed in all black for the run of the show(s). The same crew personnel must work the rehearsal(s) and show(s) for the run of the engagement, unless otherwise informed. **It is Agreed that once the full sound check has been completed, no changes to the audio/sound system can be made without express permission of the show's audio engineer.**

Load In, Set Up and Focus Crew:

4 Electricians (min.)
1 Moving light programmer (as nec'y)
1 Sound Engineer (+1 assistant as nec'y)
1 video Technician (if Necessary)
1 Qlab proficient Operator
(The video person could be the audio assist.)
1 Fly Person (If Necessary)
2-3 Carpenters (with tools to assemble
Platforms , hang screens.)
1 Wardrobe (Schedule flexible)

Running Crew (Verify w/ Company TD):

1 Electrician/Brd Op/Prgmr
2 Stagehands (SL/SR)
1 Moving light programmer (as nec'y)
1 Qlab proficient Operator
1 Sound / Video (1 for each depending upon Playback Mode)
1 Fly Person (may double as stage hand)
1 Wardrobe

WARDROBE

The Presenter shall launder and prepare all costumes before each performance and dress rehearsal as requested by the Company. On a single performance load-in, costumes will only need to be prepped for the show. The Company shall have access to laundry facilities, iron, ironing board, detergent and fabric softener. Please have a dry cleaning service available at the Company's disposal.

DRESSING ROOMS

The dressing rooms shall be cleaned daily; equipped with toilets, sinks and showers with hot and cold running water, or have such facilities in close proximity; and adequately supplied with soap and towels. The accommodations necessary are as follows:

- One (1) single large room for lead artistic staff
- Two (2) chorus rooms or several individual rooms to accommodate a cast of 16
- One (1) chorus room for band members to warmup and leave personal items

SAFETY/MEDICAL

At all times when the Company is in the theater, rehearsal studio or otherwise engaged in performance or residency activities, the Presenter shall maintain, within close proximity, a basic First Aid Kit complete with ace bandages, band-aids, anti-bacterial ointment, and ibuprofen; ice with ice bags or ice packs; and, for all stage performances, ten (10) shower towels to be used throughout the course of the performance. The Presenter will provide, upon request of the Company, contact information for local doctors including a chiropractor. The temperature for the backstage and stage area shall be 72°-75° Fahrenheit at all times the Company is present. These items and conditions are a matter of safety for the Company and are non-negotiable.

HOUSEMANAGER

The House Manager must clear the opening of the house with the Production or Stage Manager. The Company generally starts on time, unless the Company TD or Presenter's needs require holding the curtain. Holding the top of the show will be no longer than ten minutes.

Please retain adequate house staff to keep public from entering the backstage area after the performance. The Company will meet their guests in the lobby or other designated area after the performance. Exceptions to this will be made at the discretion of Company management.

HOSPITALITY

Presenter shall provide cold bottled water for all rehearsals, residency activities and the entire run of the show; plus coffee, tea, cold juices, fresh fruit and assorted snacks (cookies, candy, nuts etc.) at all times when the Company and/or Technical Staff is present in the theater, including any and all times that the Production Manager, Lighting Director, or any other member of the company is present. The presenter will provide an assortment of sandwiches, hot soups and/or pasta entrees along with assorted cold salads for the entire Company between matinee and evening performances and between the dress rehearsal and performance if technical scheduling does not allow for an adequate meal break which shall be three hours from end of rehearsal/performance to show call. If the company, or any member of the company is scheduled

to be in the theater for five (5) hours or more without an adequate meal break, the Presenter will provide a meal appropriate to the time of day for which the company is present. All meals must be in the same building as the venue, in close proximity to the theatre and dressing/green rooms. Meal buyout options can be discussed with the Company manager. Any meal buyout does not exclude general snacks and beverages as listed above.

The presenter shall also provide at least **sixteen (16) 12oz.** or more bottles of water on either side of the stage during any and all performances; as well as **1 clean towel for each performer** in their respective dressing room.

For multi-week engagements, Presenter shall provide free access to health club/gymnasium facility and a physical therapist and/or certified masseuse as necessary.

TRANSPORT

Presenter shall provide ground transportation from the airport to the hotel for every company member regardless of the arrival times of any other members of the company. Unless the venue and the hotel are in the same building, the presenter shall provide ground transport between the venue and hotel for any time the company or tech staff is travelling between the venue and the hotel. This includes tech staff who might need to travel independently of the rest of the Company.

ADDENDUMS FOLLOW:

ADDENDUM A:

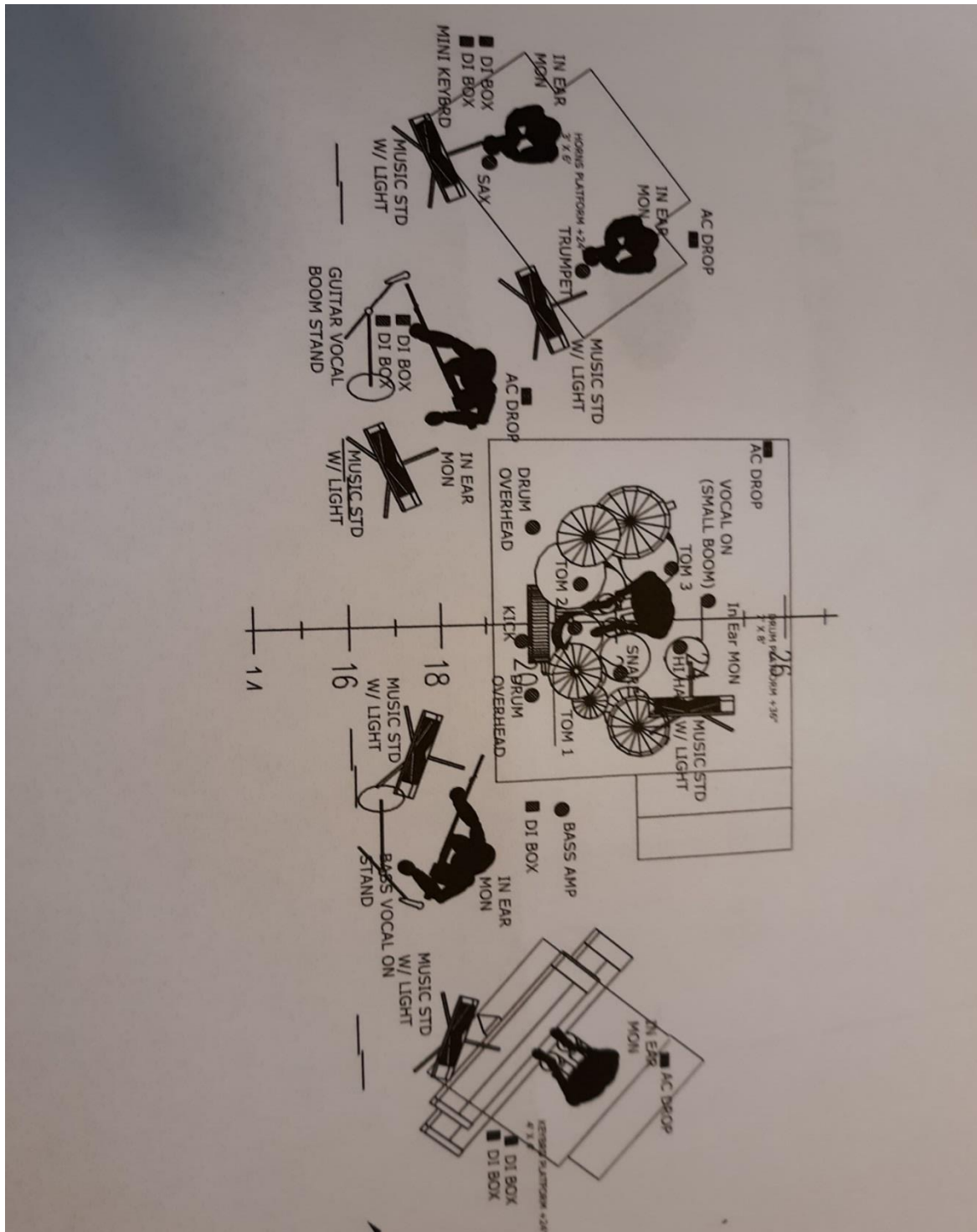
Scenic Items the Company will provide:

Seven window screen panels with hanging hardware for installing on two (2) venue battens (See Hang Schedule). Panels shall be hung off the battens as indicated on the plan. Panels are labeled DS / US and where they hang on the batten. Screen panels are approx. 3' wide and vary in length between 13' and 16'.



The DS panels are 14' and 14.5' tall. 14' hang on the inside and the 14.5' panels hang on the outside. The 3 US panels are 17' tall. Each panel is equipped with a 12' (finished length) wire rope lift line, screw pin shackles, quick adjust cable glide, and 18" spanset for attaching to the batten.

ADDENDUM B: AUDIO LAYOUT/PLAN



ADDENDUM C:

Audio Gear the Company will provide:

1- laptop 15inch (to reside FOH at sound console) 1-Steinberg C1 soundcard,1- M Audio miniature keyboard controlled with 15 inch laptop (FOH),1-Peavey XLR laptop sound output box (All above are brought by Darrin Ross) May need a keyboard stand if there is enough space.

Guitar and portable guitar effects amp (brought by Matt Dickey)

Bass Guitar (brought by Osei Kweku)

Trumpet player brings his instruments (Shareef Clayton)

Saxophone player brings his saxophone along with an effect rack for his sax. It will need a DI box so it can be patched into the sound mixing console.

Drummer brings only his sticks (Doron Lev)

ADDENDUM D:

Audio Gear & Backline the Presenter shall provide:

1-Keyboard stand Onstage WS8540 or Quiklok RS540 or Gator frameworks 2 tier stand X style with a padded adjustable height storage keyboard bench

1-Standard Keyboard stand for Korg keyboard at Sax player's position (DS on horn platform)

1- Korg MicroKorg S vocoder keyboard (refer to pic)

1-Six piece Drum set choice between Yamaha, DW,or Pearl kits 1- Tama rock star drum throne ,1- 22 inch kick drum, 1-14inch snare drum, 1-Zildian quick beats 13 inch hi hat w stand , 1- single bass DW or Yamaha pedal, 4- (four) cymbals 2- Zildian (K) 1- 13-14 inch thin and 1 14-16 inch regular custom Crashes 1- Zildian 16-18inch Dry ride (K) 1- 16 inch China swish Zildian stands

1-Bass Amps- choices Ampeg 2X10 or Fender rumble 2 X10

1-Nord Stage 3 Keyboard 88 keys preferred with keyboard stand, sustain pedal and expression pedal al (he will download his sound banks used for the show into the keyboard at load in)

1-Yamaha FC7 volume pedal (see pic)

1-Qlab 4 MacPro w/ pro license for video and playback (preferably on a laptop to be positioned at the sound console and operated by RHPM sound engineer). For setup of video onto the screens we will need a proficient Q-lab video designer who can adjust and resize video cues as needed.

6-black Music stands with stand lights covered with blue gel



KORG Micro Keys

Korg MicroKorg S vocoder keyboard



KORG Micro Key side view



Yamaha FC7 volume pedal



Line 6 relay G50 Wireless guitar



Shure GLXD14R wireless receiver system



GLXD16 Wireless guitar receiver

ADDENDUM E:

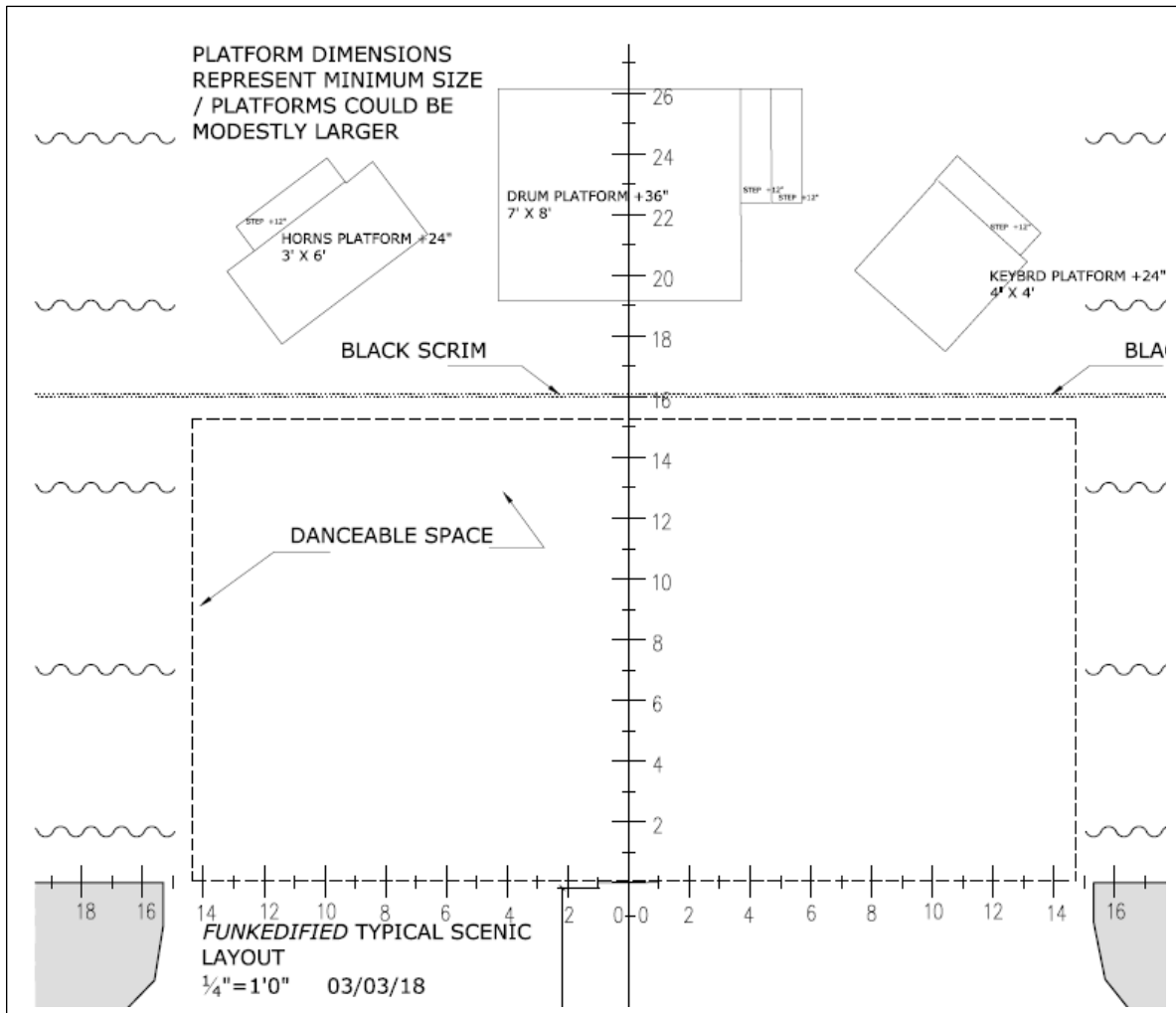
Stage Lighting Gear the Presenter shall provide:

- | | |
|--------------------------------------|--|
| Front-of-House Lighting: | 25-35 Ellipsoidal spot lights |
| Over Stage Lighting: | 100-125 Mix of Ellipsoidals, PAR (Source 4 or 64's), 1kW Fresnels |
| Moving Light Package: | 6 - VL3500 spots
10 – Martin Mac Auras |
| Cyclorama Lighting: | LED or 3 Cell cyc strips sufficient to create an even wash both top & bottom |
| Boom Side Lighting: | 38 – Ellipsoidal spots at 36°. However 50° units could be substituted. |
| Stage Deck Lighting: | 6 – PAR style units & two Mac Auras from the M.L. package |
| Video Projector:
out lamp | 10,000 or better Lumen video projector with mechanical shutter to fully block
Light. Projection image shall be approx. 18'x17' and shall be adjustable.
Projector to hang or be mounted by venue in a position to minimize sight by
audience and also dramatic keystoneing. |

ADDENDUM F:

Stage decking/platforms & Stairs the Presenter shall provide:

See diagram on BELOW for location and orientation of musician platforms



INTERNATIONAL ENGAGEMENTS

When English is not the primary language, a translator fluent in the native language and English along with a full knowledge of theater technical language shall be provided by the Presenter and shall be available to the Company at all times the Company is present in the theater and for scheduled meetings as necessary. The Presenter agrees to provide a separate translator for all public events including activities and performances.

Agreed,

Bob Steineck, Production Manager/RHF
or Company Representative with Authority

Date

For Presenter, Representative with Authority

Date

Rennie Harris Funkedified Contact:
Rodney S. Hill
Company Manager/Director
P.O 1254
Sharon Hill PA 19079
Email: rhill@rhpm.org
Phone: 267-236-4097