



Rennie Harris Puremovement

Lifted

Addendum to the Performance Agreement

Technical Rider

Revised: 01/26/19 rev8

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The technical requirements for performance are outlined below. Rennie Harris Puremovement will be as flexible as possible to accommodate the needs and/or limitations of the Presenter and venue. **The Presenter must contact the Production Manger to discuss any and all changes in Technical Rider before the Engagement Contract can be fully executed. 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. 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. 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 herein see **Set Addendum “A,”** and Audio and Video Files necessary for each performance
- Technical Information Package complete with light plot, lighting paperwork, audio input list, fold back, backline, microphones, video projection set up information and specifications outlining platforms, steps and benches see **Set Addendum “A,”** and corresponding paperwork at least two weeks prior to the first day of load in
- The Company travels with one (1) Lighting Director/Prod. Mgr. and one (1) Audio Engineer who mixes live/runs the audio console during rehearsals and performances. The Presenter must still provide an audio engineer who knows the house audio system to assist with setup, rehearsals, performances, and strike.

The Presenter shall provide:

- A production office with WiFi access, telephone and modem access lines 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 equipment inventory; line sets and stage dimensions (including ground plans, and section view 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.

- Choir Riser and escape steps, 4 simple benches, platform for keyboard, and steps/cube for inside pulpit – see **Set Addendum “A.”**
- Photos of the Rear/Upstage wall for possible use by Company as the scenic backing.
- The sound and video systems (including all permanently installed equipment, rental equipment, venue portable equipment) must be fully installed, setup, patched, wrung out prior to the arrival of the Company’s audio engineer. This gear includes audio and video playback equipment, projector, and douser, mic stands and microphones, speakers, subs, monitors, snakes, and all other pertinent equipment necessary to ensure a fully operational and working system per the Company’s Technical Rider. **For audio related questions, please contact the Company’s sound engineer at: 267-255-4275.**

The Presenter shall:

- Have a technical representative from the venue contact the Company’s technical director/production manager 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.
- Pre-Load and focus Audio, and Video gear into 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.

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 40’ wide by 30’ deep to the scrim and a 4’ lit crossover at the back of the stage. Stage is to be swept and mopped just before the house opens and as needed between pieces 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 -
Structural wall of flats to create a wall of up to 22’ tall by 50’ wide. Structure could be the rear side of choir shell or other rough/cinder block style wall.
-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.

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 **two weeks** prior to the engagement. General lighting requirement: 150 instruments, 150 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 10,000 lumens or greater that can produce an image that can fill the cyc, no smaller than 20' x 36' projection onto the cyc with minimal key stoning. **Projector or video playback must be capable of resizing image projection and location on the projection surface.**
- One (1) projector dower to be operated from the booth
- One (1) **computer with Qlab 4** and video license installed with appropriate hardware and memory to run live video with no delay or interruption (include simultaneous offline backup ready for online operation should the playback fail for any reason).
- 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.

AUDIO

The house sound system will be reinforcing live vocals 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.

Front of House – *The Presenter must provide and ensure that following equipment meets or exceeds the requested system and gear.*

The house mixer should have a minimum of 24 channels with capability for 10-post monitor sends. At the minimum, the channel EQ should be fully parametric and have dynamics controls per channel.

Front of House Accessories

- 1 digital mixing console with at least 24 channels that contain parametric EQ and dynamics controls per channel.
- Four (4) EFX Processor 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)
- **Two (2)** Monitors for the choir (to be placed behind choir platform)
- **One (1)** Monitor for the Keyboardist situated on or off the keyboard platform depending on speaker

size

- **One (1)** Monitor for the preacher or in-ear monitoring system for the preacher they will need earbuds provided by you
- **One (1)** in ear monitor for performer, Rodney Mason (**we will need earbuds provided by the presenter**)
- One mini stereo cable patched to the console for dancers to play music from a computer/iPod/Laptop during Lecture/Demonstrations and dancer warm-up **--OR---**
- 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.

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.
- (2) Countryman E6i wireless microphones with UHF Shure U1 wireless lavalier transmitters with WL50B-LO (or equivalent low profile/small, top of the line) tan colored mics with wind screens are required; must be omni directional. All packs must have cases that are anti perspiration or condoms must be provided
- (2) Shure or better wireless lavaliers with omnidirectional flat lead heads (OG) (**needs flat lead, NOT over ear**)
- One (1) Shure SM 58, Beta 58 or equivalent vocal microphone for Keyboardist on a **boom stand**
- Two (2) Shotgun Condenser microphones placed in the 2nd or 3rd wing near onstage leg.
- Three (3) **Audix m1250b (cardioid pattern)** or Audio Technica U853PMU Choir Microphones or equivalent to be hung in the air in front of choir platform (**See Photos – Addendum B**)
- Three (3) Crown PCC 160 microphones with foam and Gaff tape to be used unconventionally (**See Photos – Addendum B**)

Backline

One (1) Roland RD-700, RD-700NX or RD-700SX keyboard with 88 weighted keys with a **sustain pedal** or newer model equivalent

One (1) Keyboard bench

One (1) Keyboard Stand

Lifted Sound Board Input List

1	Qlab Computer or Laptop L	Aux 1
2	Qlab Computer or Laptop R	Aux 2
3-	CJ Lavalier 1	Aux 3
4-	Josh Somm Lavalier 2	Aux 4
5-	Rodney Mason OG Lavalier 3	Aux 5
6-	PCC STAGE RIGHT	Aux 6
7-	PCC STAGE CENTER	Aux 6
8-	PCC STAGE LEFT	Aux 6
9-	Shotgun condenser stage left	Aux 7
10-	Shotgun condenser stage right	Aux 7
11-	Keyboard Left	Aux 8
12-	Keyboard right	Aux 8
13-	Choir Microphone Left	Aux 9
14-	Choir Microphone Center	Aux 9
15-	Choir Microphone Right	Aux 9
16-	Laptop or Dancer phone L Right	Aux10
17-	Laptop or Dancer phone R right	Aux10
18-	effect 1 return reverb	
19-	effect 2 return delay 1	
20-	effect 3 return LCR delay	
21-	effect 4 return rev and delay	
22-	Backup Lavalier	

- 23- Talkback microphone at tech table for Darrin
- 24. Spare

Aux Set Up List

- Aux 1 Stage mix upstage (Dancers)
- Aux 2 Stage mix downstage (Dancers)
- Aux 3 Preacher/Singer-CJ
- Aux 4 OG Rodney Mason
- Aux 5 Keyboard player- Joshua Sommerville
- Aux 6 Choir Monitor

Audio effects to be programmed

1. **Hall or vocal plate reverb** 3.2 room size ,ini dly 36ms hi ratio 0.3 low ratio 1.4 E/R dly 8.4 ms E/R balance 34% Hold 896ms Decay 1.20
2. **LCR Delay** Left 392.1ms Center 750ms Right 661.2 FB delay 750.ms left level 94% Center Level 77% Right Level 84% FB gain 40%
3. **Mono Delay** 583.9 feedback 27%
4. **Pitch** -4 or -5 all audio effects will be adjusted as needed by company sound engineer

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 (12) hours in the theater, assuming all requirements in this agreement regarding load in and pre-hang are met. Optimally, the Company requests a minimum of six (6) hours on the day prior to the performance and up to six (6) hours on the day of the performance, ending no later than three (3) 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
12p-5p	Lighting: Spike, Focus, Set risers, Audio: Place mics, line check Video: Size and run	Tech
6p-7:30p	Sound check: All choir, Keyboard & miked dancers / Spacing	Tech / Choir / Dancers / All local performers
7:45p-10p	Full tech Rehearsal / Run	Tech / Choir / Dancers / All local performers
DAY 2		
9a	Notes & set for run	Tech
9:30a	Warmup	Dancers
10:30a-12:30p	Full Tech Run	
1p-2p	Note as nec'y Company returns to Hotel	
5p	Dinner	
8p	Performance	

CREW

The venue will provide a Production/Technical Director with authority to 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.

Load In, Set Up and Focus Crew:	Running Crew (Verify w/ Company TD):
4 Electricians	1 Electrician/Brd Op (Co. TD may run Lt Console)
1 Sound Engineer	2 Stagehands (SL/SR)
1 video Technician (if Necessary)	1 Sound / Video (1 for each depending upon Playback Mode)
1 Fly Person (If Necessary)	1 Qlab proficient Operator (can be audio or video operator)
2 Carpenters (with tools to assemble Screw gun, etc.)	1 Fly Person (may double as stage hand)
1 Wardrobe (Schedule flexible)	1 Wardrobe
1 Qlab proficient Operator	

WARDROBE

The Presenter shall launder and prepare all costumes before each performance and dress rehearsal as requested by the Company. 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 chorus room for Choir 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.

HOUSE MANAGER

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; 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 from the venue to the hotel for any time the company is travelling between the venue and the hotel, including when the company's technical director needs to travel independently of the rest of the Company.

ADDEMDUM A:

Company will provide:

*Pulpit: front and sides and castered base along with red fabric (Must be assembled on site by crew prior to Company's arrival)

All above items to ship inside crate: 8' x 4' x 2' that will be delivered to the venue 5 – 10 business days prior to scheduled load-in.

Presenter to provide:

*Four (4) simple benches: Ideal dimensions are 5'L x 16"W x 18"H. Dark or black base with red top/seat.

*One (1) Choir platform: 3'W x 12'L x 2'H platform with:

*2- 12'L x 8"rise x 11"run steps with black facings for front of platform

*escape stairs for rear of platform; ideal dimensions are 3'W x 8"rise x 11"run

*black facing for stage left side of platform and steps (can be hard or soft masking); Stage right side of choir platform and rear steps will not be visible to audience.

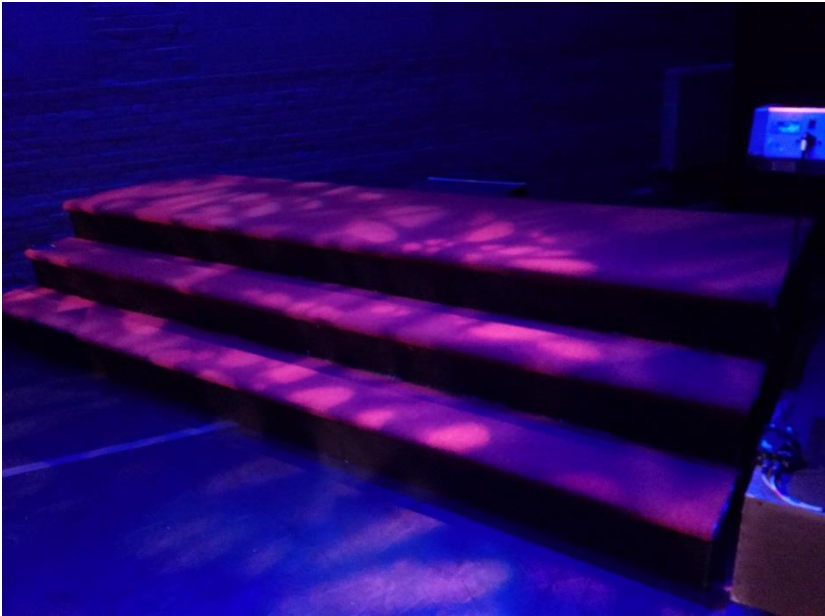
*Tops of choir platform and tops of front steps will be covered with red carpet.

*One (1) Keyboard platform: 4'W x 4'L x 1'H platform. Ideal paint treatment is dark stained wood.

*One (1) Pulpit step: 2'x2'x2' rehearsal cube with 1' step. The inside of the pulpit to be draped with Red fabric to mask the steps and add inside of pulpit.



Benches (do not need bottom plate) & Pulpit



Risers as specified hererin

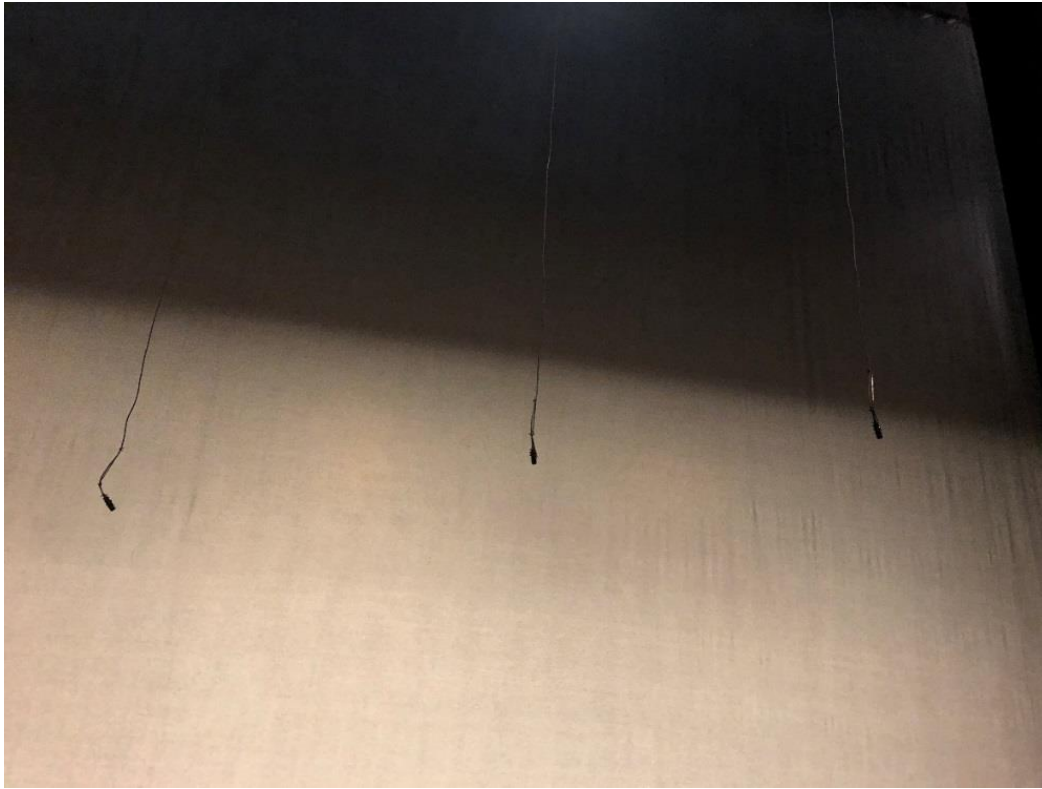


Red fabric (by Company) must be stapled to inside of pulpit, once assembled

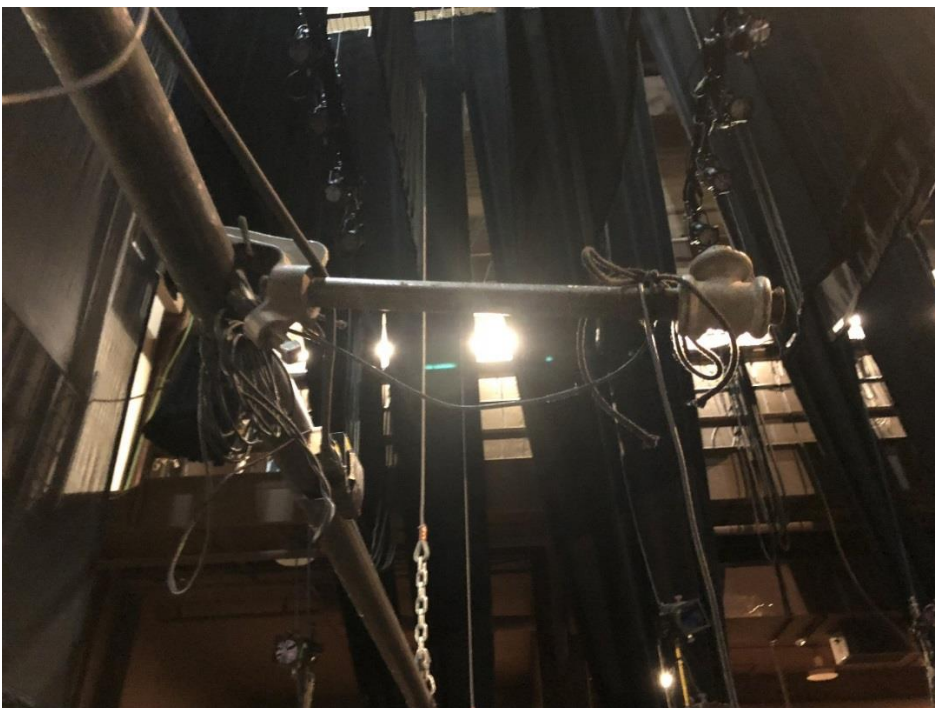


Pulpit dis-assembled – sides, front, base

ADDEMDUM B: Audio / mic positioning for best results



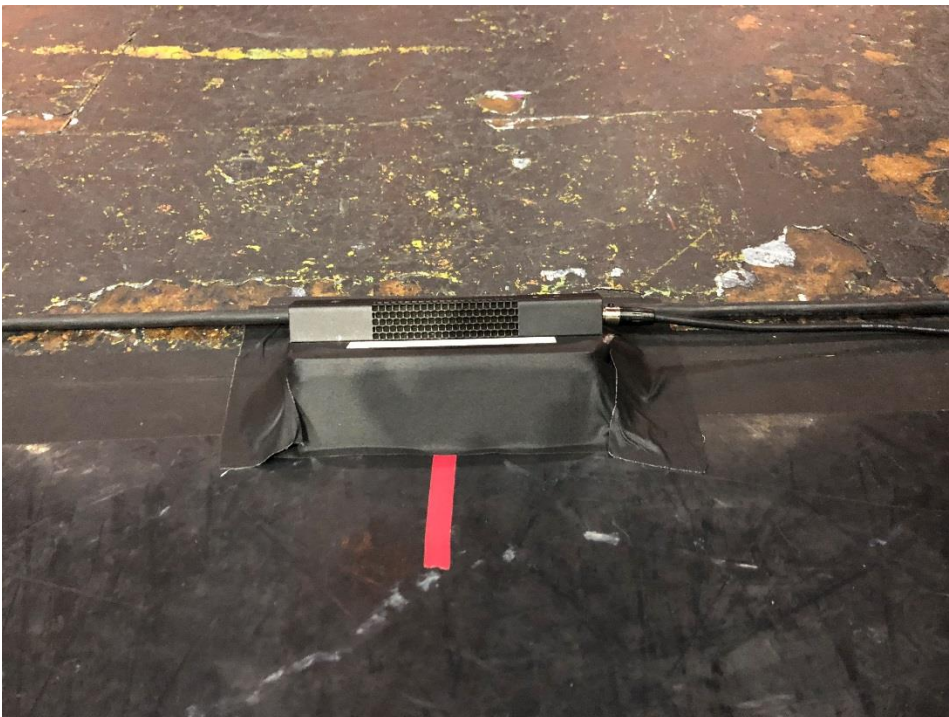
Hanging Choir Mics



Rigging of choir mics for best positioning



Positioning of PCC mics for best pick up (side view)



Positioning of PCC mics for best pick up (Top view)

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
or Company Representative with Authority

Date

For Presenter, Representative with Authority

Date

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