



ATLANTA POPS ORCHESTRA RIDER - TIMOTHY MILLER & CHLOË AGNEW

'TIS THE SEASON TO BE MERRY

STAGE MANAGER – LEE WATTS - lwwatts77@yahoo.com

RIDER AS PART OF CONTRACT

ORCHESTRA SETUP (see diagram for placement) X = chair ;| or --- = stand.

CHAIRS – 27

STANDS: IF VENUE DOES NOT PROVIDE PLEASE NOTIFY ATLANTA POPS IMMEDIATELY.

CONDUCTOR'S PODIUM – 1

STAND LIGHT – ATLANTA POPS PROVIDES STAND LIGHTS WITH POWER STRIPS.

ATLANTA POPS PROVIDE POWER CORDS, PLEASE HAVE POWER AVAILABLE FOR STAND LIGHT POWER. PLEASE ALSO HAVE POWER CORDS AVAILABLE FOR BACK-UP.

ORCHESTRA CONFIGURATION (SEE STAGE PLOT:) X = chair; | or --- = stand .

5 VIOLIN 1	1 UPRIGHT BASS	1 DRUMMER,	2 TRUMPET
4 VIOLIN 2,	1 KEYBOARD (ACOUSTIC & ELECTRIC)	1 BASSOON	2 TROMBONE
2 VIOLA,	1 PERCUSSIONIST,	1 OBOE	2 FRENCH HORN
2 CELLO	1 FLUTE	1 CLARINET	

Chairs must all be armless, reasonably comfortable, level (not broken), and matching.

Podium or Conductor's Riser must be at least 4 feet X 4 feet square, 6" to 8" high and at least 2 lights must be attached to the conductor's music stand, orchestra provides lights.

Stage or Pit Dimensions (larger is fine) A minimum size of the stage should be 34 Ft. wide by 24 Ft. deep.

(See diagram) Consult presenter for appearance, drapes, etc. If elevated (on risers), all safety precautions must be made, including stable stairs, tacking strips, unencumbered accessibility and lighting. Stage should be level, solid and covered (if the concert is outdoors). Electrical extension cords and outlets for 30 stand lights will be needed and set in place by your staff.

**** RISERS: NOTE: ALL RISERS *MUST* HAVE KICK RAILS ON SIDES AND BACK.**

IF AVAILABLE PLEASE SET UP: (ACCORDING TO STAGE PLOT)

4, 4'X8' RISERS WITH SKIRTS FOR PERCUSSION,

3, 4 X 8 RISERS WITH SKIRTS FOR DRUM SET/TRAPS.

BASS IS NOT ON RISER.

TECHNICAL SETUP (see diagram) O = mics, A = amps, M = monitors

FM = floor mics (outside only), PS = power strips to plug in stand lights and amps

MICS:

VIOLINS - 1 TO 2 ACCORDING TO ROOM SIZE

CELLOS – 1 MIC ON A BOOM.

PIANO – MIC IN PIANO

SOLOISTS – 2 MICS IN FRONT, WIRELESS HAND HELD ON STANDS

CONDUCTOR – CONDUCTOR CAN USE SOLOISTS MICS.

MONITORS:

CONDUCTOR– 1 MONITOR FRONT OF STAGE.

SOLOISTS - 2 MONITORS

DRUMS - 1 MONITOR

KEYBOARDS – 1 MONITOR

DI BOX - OUTSIDE ONLY

Power source Normal 110 outlets for amps and lights Spotlights: One if available - follow spot

Other Lighting: Stage lighting can be varied as we will have stand lights, we will provide script if needed

RIDER AS PART OF CONTRACT

(Page 2)

DATE:

VENUE:

SCHEDULE: SCHEDULE SET ACCORDING TO START OF PERFORMANCE. PLEASE FOLLOW TIMINGS STATED BELOW.

Stage Manager/Percussionist/Drummer Arrival: 1:30

Musician's arrival: 2:30

Musician's Seated: 3:00

Rehearsal: 3:30- 5:00

Dinner: 5:00

Performance: 7:00

TIMES VARY ACCORDING TO START OF PERFORMANCE WITH ALWAYS THE SAME AMOUNT OF TIME INBETWEEN.

Staging and Microphones must be in place 1.5 hours prior to arrival of musicians.

Stage manager, percussionist & drummer will arrive prior to the musicians. All risers, chairs, stands, available power, mics, monitors, percussion instruments, must be set up prior to arrival of musicians.

Rehearsal must start on time. Performance must start at designated start time.

If vocalists or other soloists are being presented, their sound check will be done upon arrival (generally during the rehearsal).

House sound and lighting personnel must be available during the entire rehearsal and sound check plus the entire concert.

Allow for staging and mic adjustments during rehearsal. Rehearsal Schedule and Sound Check requirements are the same. Sound and light personnel should be in attendance for entire event.

LIGHTING

PLEASE PROVIDE A FOLLOW SPOT AND OPERATOR FOR SOLOISTS. FOLLOW SPOT IF APPLICABLE.

Lighting for the performance will be under the guidance of the lighting tech at the venue.

BACKLINE:

The orchestra requests the use of a baby grand or concert grand piano, whichever is available at your venue.

The piano should be in good repair with all keys working, no squeaks, and tuned the day of the performance.

If piano is not available orchestra will provide an electric keyboard. Keyboard will arrive for set up at least one hour before the start of rehearsal. PLEASE ADVISE IF THERE IS A PIANO.

Atlanta Pops requests that the venue supply percussion instruments including:

(To be finalized 2 weeks prior to show.)

3 timpani - sizes 26", 29" & 32"

Xylophone

Glockenspiel

Chimes

HOSPITALITY SETUP

Dressing Areas:

ALL DRESSING ROOMS MUST BE SECURED OR HAVE SECURITY.

Dressing rooms needed:

2 for Atlanta Pops Orchestra – men & women

1 for Jason Altieri

1 for Chloë Agnew – Please have hot water, lemon and honey, mirror and clothes rack in Chloë Agnew's dressing room.

1 for Timothy Miller – Please have water available.

Dressing areas should be private for changing, restrooms in the area, well lit, mirrored, clean and with trash receptacles. All areas should be equipped with chairs and tables or counters for cases, and with hanger racks for clothing, etc. should be as close to the performing area as possible. Please have a backstage representative available for assistance. Signage to be placed on doors of dressing rooms.

Meals or Refreshments: On arrival, a designated area reserved for 30 people should be set-aside near the dressing areas for use at any time, starting at 3:00 PM and remaining available for at least 30 minutes after the engagement. This area should be stocked with snacks, coffee and tea service, assorted juices, soft drinks and cold water.

Dinner: Please provide a healthy dinner with proteins i.e. chicken, meat/vegetable dish /salad with cheese on the side/dessert.

Salads: Please provide a salad with cheese on the side in addition to a salad with all condiments.

PLEASE NO PIZZA OR FAST FOOD. PLEASE PROVIDE A TOTAL OF 6 VEGAN MEALS AS PART OF THE FOOD SERVICE FOR VEGETARIANS, NO DAIRY IN VEGAN MEALS.

Meal should be available 2 hours prior to show directly after end of rehearsal i.e. dinner should be available at 5:00 PM for a 7:00 PM performance.

RIDER AS PART OF CONTRACT

(Page 3)

DATE:

VENUE:

PARKING: Bus or cars, Large instruments at loading dock. Crew of two to help.

If traveling by bus: The bus must be able to leave off musicians as close to dressing areas or as close to equipment load-in area as possible. Please have someone available to meet the bus and show each group where they are to go. If required, a proper pass that covers parking access and all fees for the driver and any other vehicles should be sent in advance or given to the driver upon arrival at the facility.

If traveling by individual cars: All drivers must be given proper passes that cover parking access and all fees for the duration of the required services, in advance or upon arrival at the facility. The general manager will give the presenter/purchaser the number of total passes needed at least one week in advance of the engagement. Any fees for parking being paid out of pocket, must be reimbursed by the presenter/purchaser (violations excluded). Any transportation delivering equipment or large instruments must be allowed access to the proper load-in area closest to the performing or rehearsal area. We must know where this area is at least a day in advance of arrival. (Parking for 25 cars)

All presenter/purchaser and house staff assigned to load-in areas must be alerted in advance that certain vehicles and personnel will need access to load-in areas. We want to avoid uncomfortable or confrontational situations at all times.

ALL OF THE ABOVE APPLY TO LOAD-IN AND LOAD-OUT.

INSURANCE

All musicians engaged for this event are members or the American Federation of Musicians through their home local and are hired as independent, sub-contracted personnel. They are covered by workmen's compensation agreements as set forth by the AFM or by each individual musician's insurance plans.

This document is part and parcel of the contracts signed by both parties to effectively execute the details of this particular engagement. Please initial this document signifying understanding of an agreement to its specific items. We will sign waivers as required by your venue when presented.

PHOTOGRAPHS, VIDEO, AND SOUND RECORDING

The use of all cameras and recording devices is prohibited unless specifically arranged for via written agreement by the purchaser and orchestra management, or used solely by the orchestra management. All programs must be printed with this announcement and any opening remarks must include this statement.

We would appreciate allowing our Operations and Tech Manager to consult with your staff upon arrival.

PROMOTIONAL MATERIALS

ALL PROMOTIONAL MATERIALS, INCLUDING PHOTOS, LOGO & VIDEO MUST BE FROM THE ATLANTA POPS, PROVIDED MATERIALS. INTERNET IMAGES INCLUDING FACEBOOK IMAGES ARE STRICTLY PROHIBITED UNLESS APPROVED BY ATLANTA POPS ORCHESTRA.

STAGE LIGHTING

Lighting is more important **overhead** than from the house. Please try to avoid use of bright house lights and spot lights that blind the musicians. Please make sure that all overhead stage lights are working and aimed properly to give the maximum light for reading music. Light cues will be discussed at set up if colors are available and there is a qualified technician to operate them. Travel spots can be used for soloists or speakers only. The orchestra does travel with stand lights and power stripsPlease see stage diagram.

TEMPERATURE VARIANCE

Indoor or outdoor temperatures are important for the quality of performance. Temperature must not be over 95 degrees or under 60 degrees Fahrenheit, on the performing stage, for the performance to begin. Venues must be readied accordingly before starting time, either by air-conditioning, fans, heating systems, heating elements, or generators. Musicians may be asked to dress accordingly to aid in their comfort.

POWER SOURCE REQUIREMENTS AND AMPLIFIED SOUND

Standard AC 110 outlets are all that is needed for amplifiers used by the orchestra. Please have a house person present at set up who knows where power sources are and can access them. We may need extension cords, adapters, or other assistance to complete our set up. We usually use a house microphone for announcements and definitely for soloists (Please consult orchestra set up plan sent to the producer). You will need to provide qualified sound personnel for this requirement. House personnel must be available for assistance throughout our stay at your venue (from arrival to departure).

HALL ACCESS AND MARQUEE DISPLAY

Management and set up personnel must have access to the venue at least 1 ½ hours before the scheduled rehearsal or sound check. The required items must be readily accessible for use upon our arrival (piano, stands, lights, mics, chairs, etc.). Even though we supply the set up plan in advance there are always final adjustments to be made. Heating or cooling must be on and already adjusted by this time. Soloists and percussionist may arrive as early as 1 ½ hours before rehearsal. Please allow all access to hall.

The Atlanta Pops Orchestra must be the only attraction displayed on the marquee on the day of the show.

MERCHANDISE SALES

We will provide a person from our staff to handle Atlanta Pops sales. We will need a table and chair for this set up. The house may assign someone to assist if needed. Merchandise sells 100% to artists if possible.

NON-DISCLOSURE OF FEE

A presenting organization is prohibited from disclosing the negotiated fee to any other venue or presenting organization. We thank you for your compliance with this request.

PAYMENT OR REFUND FOR PERFORMANCE

Management will already have a deposit for the performance. The balance, if not paid in advance, will be due upon arrival of the tour manager or agent. The producer or purchaser representative should be available to present the balance to the tour manager, at the venue, during set up. If other arrangements need to be made, advance notice must be given to the tour manager or the home office before arrival. In the event that an adjustment of any kind is due, the home office will send that refund within one month after the scheduled performance, barring any legal proceedings. All deposits are non-refundable as per contract. The full price of the concert is still due and payable even if a scheduled concert is cancelled for any reason except acts of God then the following applies. If the orchestra is on site and the event is cancelled 50% of the total is due. If the orchestra has been notified in advance of a cancellation and does not travel to the site nothing is due but the deposit will be retained to cover advance expenses.

Venue Signature

Date