

Jenny Scheinman

Kannapolis: A Moving Portrait

TECH / PRODUCTION RIDER (VERSION 2.0 / 21 APRIL 2015)

This rider is an integral part of this agreement. Alterations made by Buyer are not implicitly accepted and must be agreed and countersigned to be in effect.

The safety of the Artist, Artists employees, venue staff, subcontractors and patrons is the most important issue and while the Duty Of Care for above is outside of Artists responsibility we encourage you to meet or exceed all relevant OSHA, UK Purple Guide, Event Safety Alliance (<http://eventsafetyalliance.org>) or other local safety guidelines for your show. Safety First.

Performance overview:

This show is a live trio performance with a movie. The video content is projected on a screen via a hard drive / laptop which should be positioned adjacent to the FOH audio and lighting operators. The visual component is extremely important and as such the highest quality video projector and screen should be deployed. Please keep this in mind when selecting vendors / staff.

The band sets up close together ***stage right in a slightly diagonal line*** with Robbie Fulks (guitar/banjo/vox) furthest downstage and stage right. Jenny Scheinman (violins, vox) will be upstage a little and slightly more toward the middle, and Robbie Gjersoe (resonator guitar, electric guitar, dobro) furthest upstage and furthest toward the middle (his dobro chair/mic should be to his left).

The band members all want to be able to see the audience, and without too much neck craning, turn around and see the screen, although as many as 3 video monitors will be required on stage, positioned DS of the musicians, to play back the video content. Exact size and number can be discussed during the show advance,

Purchaser SHALL NOT have the right to record, broadcast, televise, stream or otherwise reproduce the visual and / or audio performance without prior written permission from artists representative.

PLEASE PROVIDE THE FOLLOWING BACKLINE:

- Fender Deluxe Reverb (reissue or vintage) or a Fender Hot Rod Deville w/ 1 12" or 1 15" speaker
- Square-neck dobro. Example here: <http://goo.gl/xYnMyQ>
- 3 x barstools, unpadded
- 3 x small tables to water, picks, capos, etc.
- 6 x sturdy, high quality music stands with lights
- 6 fully functional guitar stands, old school tubular style only please. (here's an example: http://ecx.images-amazon.com/images/I/51wbOv0990L._SY355_.jpg)

PLEASE PROVIDE THE FOLLOWING VIDEO EQUIPMENT:

_____ Initial

- 1 dedicated House Crew member – well versed with AV Projection, to assist in set-up and operate the laptop. **The lap-top and operator must be at FOH adjacent to the lighting and FOH audio desks.**
- Clearcom & Headset for AV operator, connected to house stage manager and FOH sound position
- 1 x Professional Quality Projector: 10K-lumen or higher projector with minimum native resolution of 1400x1050 (for venues under 1500 people) e.g. a Barco CLM R10+ or Cristie equivalent
- 1 x professional quality film screen, free of any dirt, stains or creases, adequate to the size of the stage - minimum 14 feet (4.25 meters) wide
- Rear projection preferred unless not available at venue.
- Full dressing of screen is required.
- HDMI (or DVI) Splitters and Distribution Amplifiers - to accommodate Five (5) monitors / projector
- 1 x Video Switcher for switching DVD players - Preferably not a “crash” switcher.
- Five (5) CAT-5 Extenders if VGA (or DVI) cable lengths are not adequate
- 3 x Video Flat Screen or TV Monitors for use on stage, plus spare
- 20 inches (50 cm) or larger - and all necessary cabling, power, and distribution from Laptop.
- HDMI or DVI Cable - Long enough to run from the Projector to Front of House Laptop position.
- If more than 100ft (30.5m) please provide VGA Distribution Amplifiers.

* The film is shown during live musical performance, so the screen must be positioned so that the musicians are not blocking the image during performance on-stage, and so that the audience can still view the screen.

* Video Operator should set up at FOH adjacent to Audio / lighting consoles. The movie will be played via a hard drive / laptop that will be provided by Jenny. There is a sound design score that is synched to the computer and that stereo feed needs to be sent to the FOH and MON desks.

PERSONNEL:

We will need a professional audio person, a video tech, and a lighting person. There are about 6 simple lighting changes throughout the show which we will go over during soundcheck/rehearsal. Please be certain that all staff are fully versed at their jobs. Particular attention should be paid to the video tech: interface of the laptop to the switcher /

LIGHTING REQUIREMENTS:

Because this is a projection-based performance lighting should be minimal. Audience attention should be focused more on the images on the screen rather than on the band itself.

Washes and dark, subtle colors are preferred, and all musicians should be equally lit. Lights must be carefully focused / positioned to not wash onto the screen.

INPUT LIST:

The input list can be found on the following page.

JENNY SCHEINMAN / Kannapolis: A Moving Portrait

| chan | Insert | Input / Location | Mic / Input type | Stands / Etc |
|------|--------|-----------------------------|----------------------|------------------------|
| 1 | | violin mic | provided (clip on) | none |
| 2 | | violin DI | | none |
| 3 | | octave violin mic | provided (clip on) | none |
| 4 | | octave violin DI | | none |
| 5 | | Robbie F. guitar & banjo | hi quality condensor | small boom |
| 6 | | Robbie G mic #1 (resonator) | see below ** | medium boom |
| 7 | | Robbie G mic #2 (dobro) | see below ** | medium boom |
| 8 | | Robbie G guitar amp | SM57 | medium boom |
| 9 | | Robbie G Vocal | SM58 | tall boom / heavy base |
| 10 | | Robbie F Vocal | SM58 | tall boom / heavy base |
| 11 | | Jenny Vocal | SM58 | tall boom / heavy base |
| 12 | | spare vocal | SM58 | tall boom / heavy base |
| 13 | | | | |
| 14 | | | | |
| 15 | | Video sync playback LEFT | | from laptop at FOH |
| 16 | | Video sync playback RIGHT | | from laptop at FOH |

** Neumann KM 84, KM 184 or KM 150, any AKG condensers or Shure SM 81