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**The Frog Bride**  
by  
**David Gonzalez**  
**Tech Rider – v8**

This rider is attached to and made part of the contract between RainArt Productions, representing David Gonzalez (hereinafter referred to as “Artist”) and \_\_\_\_\_ (hereinafter referred to as “Presenter”).

In addition to terms and conditions listed elsewhere in this agreement, the following requirements are necessary for the best performance of The Frog Bride. If you have any questions or problems fulfilling any of these items, please immediately contact RainArt Productions.

**TECHNICAL REQUIREMENTS**

1. **STAGE:** A smooth, flat stage area of black painted masonite or similar black flooring. Minimum dimensions of playing area downstage of projection screen are 12’ deep x 28’ wide. Depending on venue sightlines and lighting positions The Frog Bride optimum playing area may be with the orchestra pit at stage level. There must be entrances to the playing area from stage right and stage left. A crossover is necessary either upstage of the projector or via under stage but by no means out side of the building. Presenter to provide Soft Goods, pre-hung per line-set schedule to be provided by the Artist’s stage manager (see attached stage plot):
  - a. Minimum 2 sets of legs and borders
  - b. Screen (see PROJECTION)
  - c. The Frog Bride does not use the house curtain.
  - d. Crew to hang goods.
  
2. **PROJECTION:** The Frog Bride uses 50 minutes of continuous video clips as scenery upstage of the Artist. There is no audio playback on the clips. Artist will provide clips from a computer sending DVI-I (best quality picture) or VGA signal, and an operator. Presenter to provide:
  - a. Rear projection (3:4 video ratio) screen, pre-hung on pipe to be specified in line-set schedule, so that bottom of screen rests on the stage floor. A screen with floor supports is unacceptable. In some theaters Artist’s stage manager may determine that it is possible to project onto an opera cyc or other similar material. Appropriate standard screen size for the Presenter’s theater:

| Width of Proscenium | Minimum Screen Size               |
|---------------------|-----------------------------------|
| Less than 30’       | 9’ tall x 12’ wide                |
| 30’ – 35’           | 10’-6” tall x 14’ wide, however , |

|           |   |
|-----------|---|
|           | 15' tall x 20' wide looks best at this size |
| 35' – 40' | 15' tall x 20' wide                         |
| 40' – 45' | 15' tall x 20' wide                         |

Artist may be able to provide assistance in locating rental of 15' x 20' screen.

- b. Minimum for 12' & 14' screens a 2000 lumen projector, minimum for 20' screen 4200 lumen projector for theaters seating less than 800 people, 4700 lumen projector for theaters seating over 800 people. Projector should have left/right and up/down keystone correction with lens appropriate for throw from projector to screen. Projectors with native resolution of 1024x768 will provide best image. Projector to be located on the floor upstage center and also serves as source illumination for shadow work in the performance. The chart below serves as a guide only in determining if the throw ratio of your zoom lens is appropriate; confirm lens with your projection vendor:

| Distance to screen | lens for 12' wide screen | lens for 14' wide screen | lens for 20' wide screen |
|--------------------|--------------------------|--------------------------|--------------------------|
| 15'                | 1.25                     | 1.07                     |                          |
| 16'                | 1.33                     | 1.14                     |                          |
| 17'                | 1.41                     | 1.2                      |                          |
| 18'                | 1.5                      | 2.2                      | .9                       |
| 19'                | 1.58                     | 1.35                     | .95                      |
| 20'                | 1.66                     | 1.4                      | 1.                       |
| 21'                | 1.75                     | 1.5                      | 1.05                     |
| 22'                | 1.83                     | 1.57                     | 1.1                      |
| 24'                | 2                        | 1.7                      | 1.2                      |
| 26'                | 2.1                      | 1.85                     | 1.3                      |

Presenter may supply either mechanical douser unit on projector or crew member to do so physically.

- c. Cable connecting projector to computer stage left at stage manager's calling position and any signal boosters required by the length of cable run.
- d. Minimum 15" LCD computer monitor, 17" is best.
- e. Qualified labor to set up and trouble shoot projection equipment.
- f. PLEASE NOTE THAT PROJECTOR AND SCREEN MUST BE SET UP AND FOCUSED FOR ARRIVAL OF ARTIST.

- 3. **POWER:** Adequate power should be supplied separately for sound and lights, and must be installed and overseen by a qualified electrician. Four separate non dim 20-amp circuits with power strips are needed: 1 for keyboard, 1 for violinist, 1 for projector, 1 for video computer. If video computer power is supplied by a system that does not have battery backup please provide one for computers; computers are NOT laptops.

4. **INSTRUMENTS:** Presenter to provide:

- a. Minimum 6' concert grand piano, Steinway, Yamaha or Baldwin (in order of preference), tuned day of show.
- b. Presenters beyond the metropolitan New York area to provide Korg Triton LE76 keyboard and stand.
- c. Presenters beyond the metropolitan New York area to provide amp for violin, Roland Jazz Chorus, Acoustic Image, Crate Acoustic, Line 6 Flextone (in order of preference)

**5. SOUND:** Presenter to provide a complete professional quality sound system supplied with enough amplifier power to adequately cover the audience area:

- a. Main mixing console with a minimum of sixteen (16) fully operable channels with separate equalization on each channel. System shall also have a minimum complement of outboard effects (i.e., limiter, compressor, graphic eq, reverb, echo, etc...)
- b. Mics:
  - Mr. Gonzalez*—RF DPA 4065 or 4066 cardioid mic. Can be a lavalier taped to his face rather than on a countryman rig. Backup mic can be wireless handheld.
  - Piano*—Hi and Lo Shure SM81's or similar.
  - Keyboard*—(2) 1/4 "male to male" jacks to go into artist provided effects box, and (2) 1/4 "male to male" jacks to go into (2) Whirlwind Hotbox or BSS AR-133 Active DI's (1 each left & right)
  - Ipod Sampler*—(2) Whirlwind Hotbox or BSS AR-133 Active DI's (note that sampler has a single 1/8" male mini out cable that splits into (2) 1/4 " male jacks).
  - Violin*—(1) Whirlwind Hotbox or BSS AR-133 Active DI's. Violin travels a Yamaha VNP1 Acoustic Violin pickup on it. Violin also needs one (1) mic on its amp.
- c. Monitors: A minimum of three (3) on-stage monitor speaker cabinets. Speakers should be professional quality, two-way speakers to reproduce full audio range. It is preferred that the 2 downstage monitors be of a low profile variety. Two separate monitor mixes are needed for Mr. Gonzalez and the pianist. Violinist does not use a monitor.
- d. A minimum of two (2) loudspeakers with mid-range, horn and tweeters. Size depends on the venue.
- e. Artist will provide Ipod and effects box for keyboard, and effects pedals for violin.
- f. Qualified and experienced operators and engineers to install, operate and remove the above equipment. The professional sound technician must be present during the entire performance to take cues.

**6. LIGHTING:** Presenter to provide:

- a. Copy of theater's line-set schedule, rep light plot and hookup. Plot must include accurate section of theater showing balcony site-lines and proscenium speaker cluster. Upon receipt Artist's Stage Manager will provide appropriate scale light plot for the venue.
- b. Piano Light, run into dimmer.
- c. Run light for stage manager position.
- d. Qualified and experienced crew to hang, focus, cue and run show.
- e. PLEASE NOTE THAT LIGHT PLOT MUST BE HUNG FOR ARRIVAL OF ARTIST. ARTIST'S STAGE MANAGER WILL FOCUS.
- f. No follow spot is needed for show.

\*\*Artist to provide any non rep gel color or templates.

**7. COMMUNICATION:** Presenter to provide:

- a. 1 channel headset from stage manager call position to light and sound, and video operators.
- b. Stage manager prompt desk to accommodate prompt book and 4' table for computer.
- c. Minimum 13" video monitor with full stage camera shot at prompt desk.

**8. PROPS:** Presenter to provide:

- a. 1 black orchestra chair and music stand for violin

- b. 1 chair off stage right and left
- c. tall stool at stage manager call position

**9. WARDROBE:** Please make available wardrobe facilities for pressing and steaming as needed pre show and between shows. No wardrobe crew is needed to run show.

**10. SAMPLE TECHNICAL SCHEDULE:**

- 9:00am-10:30am - spike deck, focus lighting specials, set up computer
- 10:30-11:30am - write light cues
- 11:30am-12:00pm - set up musicians, sound check
- 12:00-1:00pm - dress rehearsal
- 1:00pm - preset stage
- 1:30pm - open house
- 2:00pm - curtain

Please note that the same technicians must run rehearsal and performance.

**11. INTRODUCTION:** A brief introduction to the audience for the Artist can be done on-stage or off stage at the top of the show. Please provide an emcee to make this announcement. Also, please let the audience know that after the performance the Artist(s) would be delighted to meet them in the lobby where he (they) will be signing autographs.

**12. BILLING:** The Frog Bride with David Gonzalez shall receive 100% exclusive headline billing in any and all advertising and publicity, including, but not limited to, marquee, air time, newspaper, trade ads, etc.

The Frog Bride

David Gonzalez

100%

directed by Lenard Petit

75%

**GENERAL MISCELLANEOUS REQUIREMENTS**

**1. COMPLIMENTARY TICKETS:** Artist shall be given twelve (12) complimentary tickets at the highest price level for this engagement at no cost to the Artist. Upon Artist's arrival at the venue, Artist shall release all unused tickets to the box office to be placed on sale.

**2. HOSPITALITY:** Artist requires 6 café lattes at load in and 4 café lattes before 1<sup>st</sup> performance, as well as herbal tea, chilled soft drinks, bottled water and juices, fresh fruit and healthy light snacks and sandwiches for four (4) people to be stocked in the dressing rooms or Green Room ninety minutes from sound check on. Six (6) fresh clean towels are also required. For evening performances a hot meal for four is required.

**3. SUPPORT ROOMS:**

- a. A minimum of three dressing rooms (Mr. Gonzalez, and 2 musicians) with mirrors, clothing racks, steamer, iron, chairs and private restroom facilities, preferably with direct access to the stage. This area must be securable in some fashion, either by lock or with security guard while artist is on stage or out of the room.
- b. A small office space for stage manager.

**4. RECORDING:** No portions of the performance hereunder may be broadcast, photographed, recorded, filmed, taped in any form for any purpose of reproducing such

performance and Presenter agrees that it will not authorize any such recording without prior consent of the Artist. Presenter will deny entrance to any person(s) carrying tape or video recording equipment. Without limiting in any way the generality of the foregoing prohibition, it is understood to include members of the audience, press and Presenter's staff.

### **TRAVEL ARRANGEMENTS**

1. **HOTEL:** Presenter will reserve and pay for four hotel rooms for Artist and each member of band that is as close as possible to location of engagement. The number of nights is TBD at time of contract negotiation.
2. **LOCAL TRANSPORTATION:** Presenter agrees to provide all of Artist's local transportation needs. This includes to and from the airport, hotel, sound check and performance via vehicle with storage capacity and room for 4 company members and baggage.

### **PRODUCT SALES REQUIREMENTS**

1. A 6' concession table with cloth in prime lobby location and staff to display and sell Artist's product before and after the performance.
2. A table and chair for the Artist to use during the autograph session after the performance. Please place table next to concession table.
3. It is very important to encourage people to line up to meet the Artist in an orderly fashion. Please provide ushers/volunteers to help in this regard.

### **PROMOTIONAL SUPPORT**

1. **INTERVIEWS:** Artist is available for phone interviews with local press and radio shows prior to the concert date and in-person interviews surrounding the event.
2. **PRODUCT:** A limited number of Artist's CD's and DVD's are available for radio promotion prior to the event

ACCEPTED AND AGREED:

\_\_\_\_\_  
Presenter                      Date

\_\_\_\_\_  
Artist                                      Date

#### **ARTIST'S REPRESENTATION**

Booking Agent:  
Jeanette Gardner  
Gardner Arts Network  
155 W. 72nd St., # 605  
New York, NY 10023  
212 496-9121 FAX: 212 496-9123

[jgardner@gardnerartsnetwork.com](mailto:jgardner@gardnerartsnetwork.com)  
[www.gardnerartsnetwork.com](http://www.gardnerartsnetwork.com)

# The Frog Bride

## Stage Plot a/o 3/06

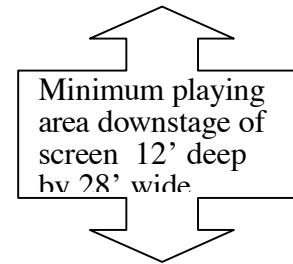
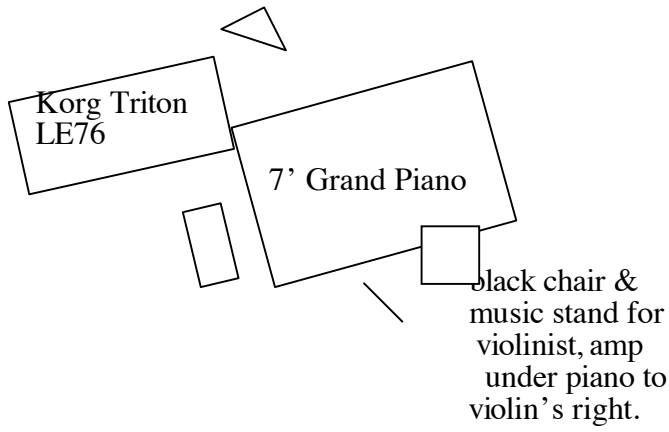
not to scale

8' Leg

Projector  
on floor @  
upstage  
wall

4' Leg

20' wide by 15' tall Rear Projection Screen



3 monitors

Edge of Stage

CL