

The magic of **SANREMO**

World tour 2023

VENUE TECH & HOSPITALITY FULL RIDER

Please pay attention to each page in order to have the nicest day possible, and of course, feel free to reach us if you encounter any problem, to find solutions together, (almost) everything is possible!

AN AGREEMENT made on the

Between hereinafter referred to as **"The Organizer"** of the one part

and EGOeast productions hereinafter referred to as **"The Company"** of the other part,

"The Magic of SANREMO", hereinafter referred to as **"The Show"**,
the Singers of the Show are, hereinafter referred to as **"The Artist"**.

GENERAL INFORMATION / RIDER

1. The Organizer agrees to sign this rider in the places indicated and to return it, still attached to the main body of the contract to the Artist at least three weeks prior to the Engagement or within one week of it being received by The Organizer, whichever is the sooner. Any proposed alterations to the Rider must first be agreed upon between the management and the Artist's representation before being made otherwise all clauses must be adhered to.

This contract Rider is hereby made a part of the attached contract and Organizer agrees to meet all terms and conditions contained herein at no cost to the Artist. Any changes or deletions must be approved

Important: This rider concerns only the Company team. The needs of the Orchestra will be arranged by the Organizer directly.

It is essential that a copy of this agreement is returned with clarification and contact names, email addresses and mobile/cell numbers for individual personnel responsible for dealing with the requirements of this rider.

2. ADVERTISING AND PUBLICITY

In all advertising and publicity pertaining to the engagement. The Organizer agrees to check with the Company for any specific artwork before printing any posters and advertising for this performance. Company's logos, where provided, must be used at all times. For all questions related to the interviews, media coverage or any other type of promotion please agree in advance with the Management of Company .

The Organizer agrees that the Company's Artist's name or likeness is not to be connected in any way with any form of sponsorship or endorsement of any kind including but not limited to commercial and political, without the prior written agreement of the Company.

3. THE SHOW

The Company will supply a production comprising of:

- a) 4 X Vocalists (2 males, 2 females – all of whom have played leading roles in the Show)
- b) Conductor
- c) Tour Manager
- d) All orchestral arrangements
- e) Full Artwork materials
- f) Soundman

The Organizer must provide all the following below:

- a) Orchestra (orchestra size to be agreed with the Organizer)
- b) Rhythm section

The local crew:

- a) 1st class stage manager
- b) Lighting Designer
- c) Qualified video operator (VJ)
- d) Stage crew and all technical crew, as necessary

Stage manager, Lighting Designer and VJ MUST speak good English.

IMPORTANT

It is the Organizer's obligation to be aware of and inform the Company manager of any Orchestra union compliance issues that may pertain to the engagement including, but not limited to, rehearsal times, performance times, break times, temperature controls, potential overtime or penalties, etc.

The Organizer must make sure that orchestra is provided with all instruments and supplies that an orchestra would typically require as per industry standards, necessary for the performance of the Show including, but not limited to, music stands (with lights) and chairs. Conductor podium (min 3ft x 3ft; height x 1ft) Either an orchestra manager or orchestral member must be available to act as Librarian, to pass out and pick up music. This person must be fully responsible for looking after the orchestral parts at all time and ensuring that all parts are present and complete.

Organizer should inform Orchestra that use of clip on microphones is strongly recommended for the string sections to ensure a high quality of sound. Orchestra Manager may wish to mention this when contracting musicians with valuable instruments.

4. RECORDING

The Organizer shall not, unless approved by the Company, permit any portion of the performance to be broadcast, photographed, recorded, filmed, taped or embodied in any form for any purpose and the Organizer agrees to not authorize any such recording. Nor shall Organizer admit to performance any such persons carrying tape, film, cassette or video recording devices.

5. ORCHESTRAL PARTS

If the Organizer is sent advance copies of the music (orchestral parts) it is understood that these are the property of the Company and must not under any circumstances be copied or used for any other purpose than the performance of the Show as agreed. From the time of delivery, the orchestral parts are the responsibility of the Organizer to look after.

6. FLIGHTS AND TRANSPORTATIONS

For all engagements the Organizer will provide at their own cost travel for all artists/personnel, the details of which must be agreed in advance with the Company. Where there is the option of a direct flight to the location, a direct flight must be provided. Multiple flights must only be proposed if there is no other option. Flights longer than four hours in duration must be with a major airline, to be agreed upon with the Company in advance of any booking being made.

The Organizer will provide the traveling party with all required ground transportation needs from arrival at the airport (or point of arrival) until departure. This will consist of either a van capable of transporting 8 people and 8-10 pieces of luggage and/or musical instruments, or alternative options to be discussed. All transport will be provided with an experienced driver and the Organizer shall be responsible for the security of and ensure that Artist's luggage is transported safely to and from or between Artist's hotel and/or if equipment remains on transportation vehicle(s) provided by Organizer. Transportation will be available at the discretion of the Tour Manager.

7. VISAS

The Organizer must procure, at their own expense, any necessary visas, work permits, customs clearances and any other documents of any nature whatsoever to enable the Production crew/ Artists and equipment to enter and leave the country of the engagement. Any information required must be requested in a timely manner to avoid any issues. Any costs associated with obtaining visas must be covered by the Organizer. Failure to secure any necessary visas or permits will make the Organizer liable for payment of the full contract fee.

8. ACCOMMODATIONS & HOSPITALITY

a) HOTELS

The Organizer will provide 6-8 Single rooms, at a four-star hotel for each night production is required in the city of performance, including, when necessary, the night prior to the first performance or rehearsal. A real priority for a hotel close to the venue must be given. Every room must have a free internet access. Breakfast will be at the hotel and at Organizer's cost. The Organizer must advance and review hotel accommodations with Tour Manager prior to final booking. Contact Tour Manager for rooming list and individual room needs for Artist.

b) LAUNDRY (Where there are more than 3 performances)

Show/Stage wear: where there are more than **3 performances** the Organizer must arrange and cover the cost for show/stage wear to be cleaned/laundered as required. General laundry services: where the touring period exceeds **five days**, the promoter/Organizer must arrange and cover the cost for the production personnel to have clothes cleaned/laundered on the sixth day and every six days thereafter.

c) PER DIEM

MEALS (not including venue refreshments on show day)

To be confirmed with Company Management: lunch or dinner (if applicable). Per diem to be discussed. If arriving the day before the show, please also provide buy outs (per diem) for dinner. If leaving after 12PM on the day after show, please also provide buy outs (per diem) for lunch.

9. REHEARSALS

We require at least 3 rehearsals before the show. The first with a conductor and Orchestra without the singers, the second and the third rehearsals with the singers and Orchestra.

The main (the 3rd) rehearsal should be contracted for 2 hours on the day of performance. Time of rehearsal should be arranged as late in the day as possible, but scheduled so that there will be a minimum of 2 hours between the end of rehearsal and show call.

CHAIRS - All orchestral members require chairs (no arms). Please see attached stage plan for guide. RAT stands (or Wenger stands plus lights) as required for the orchestra (please see the Stage Plan), plus lit conductor RAT stand. These must be in good working order.

A minimum sound check of one hour prior to main orchestra rehearsal is required for the rhythm section and singers to allow for in ear monitoring set up and vocal warmup (times will be confirmed). A minimum rehearsal of two hours with full orchestra is required (please advise) Stage risers required (as per stage plan). Additional– if rehearsing outdoors or in a room that is not air-conditioned, x 2 fans are required for guitarists to help keep equipment cool.

10. BACKSTAGE

ROOMS

- a) 1X dressing room for 2 male singers
- b) 1X dressing room for 2 female singers
- c) 1X dressing room for conductor
- d) 1X Green room for catering
- e) 1X production office.

Production office for Tour Manager with air-condition, good Wi-Fi connection and use of printer available.

Please provide:

- a) Table + 3 chair, 10 white A4 paper
- b) 2 extension cords
- c) 2 black sharpies
- d) 2 international power adapters
- e) 1 ironing board for costumes.

All dressing rooms to be lockable, fully lit and comfortable as possible, have power sockets available & full-length mirror, sofas, table & chairs, with private bathroom (with towels) and washing facilities. Bottles of still mineral water, hand towels and make-up table with light for the ladies. **Dressing rooms to be clearly marked.** A free Wi-Fi access will also be required.

Please provide additional dressing rooms for the orchestra according to the hospitality rider of the orchestra.

11. CATERING

We travel with special dietary requirements.

- a) 1 kosher
- b) 1 gluten and dairy free
- c) 1 dairy and fish free.

VENUE CATERING ARRANGEMENT

The catering for Artist rooms must be separate from Orchestra and local crew Green room.

GREEN ROOM CATERING

Please have the catering set up and ready before crew arrival. Catering must be kept clean and refreshed all day long. Especially for the Artist arrival.

Dinner : In the evening, please provide 7-8 hot meals (starter, main, dessert, drinks and coffee) at the venue / Depending on show time, please check with our TM if the crew and Artist will have dinner before or after the show.

PRESHOW: set up for Tour Manager and Artists and must be ready 30 minutes prior to arrival and replenished and checked on continuously the day and until **load out** begins. Please provide one dedicated catering assistant to attend to the hospitality.

FOOD & BEVERAGES FOR ARTIST ROOM

Hot coffee and Hot Water in a designated hot water pot (no coffee previously brewed), lemon, honey, sugar, condiments, plates, napkins, utensils, salt & pepper - Assorted Teas (herbals, black-English breakfast, earl gray, and green tea-with jasmine, chamomile) & soft drinks(juice, cola, cola zero, high quality still bottled water). Fresh milk, almond or oat milk (**nondairy**), cookies, snacks, mix nuts, fresh fruit (not sliced) to be available for all Production team and artists upon arrival at the venue.

FOOD (not including venue refreshments on show day)

To be confirmed with Company Management: full lunch or dinner (if applicable)/Per diem to be discussed.

FOR STAGE

- a) 12 x 500ml bottles of **room temperature still water** to be available for the stage.
- b) 6 clean black towels for stage.

12. STAGING, PA AND LIGHTING

- a) A copy of all plans must be delivered to the TM manager at least 30 days prior to the event. All staging, lighting & PA should be supplied by The Organizer.
- b) STAGE PA – It is essential that (we recommend) a flown PA system is used (not PA wings attached to the stage) as this is the only way of ensuring noise separation on stage (ground stack PA on the stage can lead to unacceptable levels of bass on stage).
- c) In-Ear packs require generic ear-phones (not all musicians carry molds).The Organizer agrees to provide and pay for a PA system with on-stage monitor desk and a stage lighting system (with all operators) suitable to the size and capacity of the venue. The Organizer agrees to provide a front-of-house mixing desk operated by a competent mixing engineer, for use by the Artist throughout the Engagement. The Promoter agrees that the technical specifications of such provided systems will be supplied to the Artist not later than 30 days prior to the performance. Sound – as per spec below.
- d) The Organizer agrees to provide a central area in the auditorium of the venue for control and mixing of the PA and stage lighting systems.
- e) It is agreed that the Artist shall have exclusive control of the house lighting system, operated by a competent lighting technician and lighting designer for the duration of the Artist's performance including any encore the Artist may wish to perform.

STAGE

- a) Recommended stage size - 12x10m, handrails on the three sides. Stage dress - Black Cabinet. All cabling must be laid upstage to the sides of the stage, neatly covered with black tape or black cable matting. In the aisles marked with colored tape. The stage must be cleared of equipment not related to the show. **Please have the stage ready on time.**
- b) 2 x stage risers for drums 3x2x0,4m and 8x1x1m for led-screen. Both risers with black carpet and black cloth.

LIGHTING

- a) First and foremost, these concerts should be treated as “**Bright and Colorful**” shows with an orchestra. The lighting plot is based upon an overall orchestra wash (Lee 180, Dark Lavender) a four-colour Par can wash and dynamic elements from 24 moving lights.
- b) There are four singers, we recommend to use a separate follow-spots or to **light the front of stage equally bright**. When not taking lead vocals downstage, singers are located downstage left, from where they supply backing vocals, this area also needs **separate key lighting**.
- c) The conductor also requires his own key light, two profiles from the front, one from behind. You will find whereas the musicians are static the singers will operate within a stage wide strip downstage of the orchestra.
- d) **No flicker lights(!)**

RECOMMENDED LIGHTING RIG:

Please note the following is purely for guide purposes. Please advise us of what spec is available at your venue

- a) Ideally the lighting rig should be based on three 40' wide trusses, in front of a black back drop.
- b) The front truss should be populated with four bars of 6 x Par 64 par cans (CP62s), two source 4 profiles (conductor) and four moving wash lights (700w with CMY colour mixing.) Also four 4 cell DWE blinders.
- c) The middle truss should have 4 bars of 6 x Par 64 par cans (CP62s,) one source 4 profile (conductor back- light) also eight moving wash lights and four moving spot lights (700w with CMY colour mixing.). The rear truss should have 6 bars of 4 x Par 64 par cans (CP60s,) two strings of ACLs, and eight moving spot lights.
- d) The four colour Par wash is as follows. Lee 132 (blue,) Lee 106 (red,) Lee 116 (medium blue-green,) Lee 104 (amber).
- e) There should also be 2 water based hazers, one upstage right, one upstage left.

SOUND & STAGE LIGHTING CHECKS

The Organizer agrees to ensure that the Artist's Crew have full and exclusive access to the venue, stage and power supply not less than five (5) hours prior to the admission of the audience and that provisions are made for the Artist to have full sound and lighting checks to commence approximately two (2) hours prior to the admission of the audience. The Organizers' sound and lighting technicians should be in attendance throughout the sound and lighting check and during the show time. Under no circumstances should the public be admitted to the auditorium before the Artist has finished the sound and lighting check to their satisfaction. The Organizer should provide a back line company's technician to be available at the equipment arrival time and for the duration of the show.

13. FOH SPECIFICATIONS

A stereo professional P.A. system of a suitable size and type for the venue, flying where necessary and giving full coverage of the auditorium, including the area directly along front of the stage, using In Fills when required in a LR SUB with separate Aux control of the sub. Must be of adequate power to reproduce high sound pressure levels without distortion. The system must be of the highest quality, in good repair, and of known manufacture. Tour manager must be able to monitor SPL level and will have final say on suitable level.

NOTE: a space and chair needs to be available at FOH position for the Tour Manager, who will assist to lighting designer and VJ.

14. LED SCREEN

We need a High quality Led Screen with Pixel Pitch 3.9/5 mm in size 8x3m. The screen must be installed on the riser specified in "Stage section". To display a video content you need a computer with legal Resolume VJ Software. The Organizer must provide a qualified video operator (VJ) to manage the video content. Video content will be provided by the COMPANY with a clear setlist. In case of screen size change, please report it no later than 30 days before the start of the tour, to change the size of video materials.

15. BACKLINE

Promoter must cover the cost of backline hire. A full backline list will be provided which must be fully supplied.

16. SCORES OF THE ORCHESTRA:

The scores will be send in digital format pdf by the Company. The Organizer is responsible for printing them and handing them over to the Orchestra. These scores must be given to the Tour Manager of the Show after the show. Under no circumstances shall they be allowed to be kept or used outside the performance referred here.

17. MISCELLANEOUS

10 guest tickets will be available for our production

DURATION OF THE SHOW: 90 MIN WITHOUT BREAK

AUDIO TECHNICAL SPECIFICATION

Please see below and advise us of any issues/questions regarding PA

Sound Equipment Approval List						
Event Date						
Event Location						
Rental COMPANY Name						
Rental COMPANY Contacts		Phone:				
		Email:				
Category	Device	Qty	Device	Qty	Provided Rental's Alternative Brands/Models	Band's Preferred Brands/Models
Band			Rental			
PA System	Pa. Proc					High Quality Line Array Systems
	Amps					
	Subs					
	Tops					
	Front Fills					
FOH Console	Console	1				Yamaha CL5/ Similar
	Stage Box	2				Rio 32/16 or Similar
In-Ear Systems	Stereo In-Ear Monitor Systems	4				Shure PSM 1000/900
	In-Ear Monitor Combiners	1				
	Directional Antenna	1				
Monitors		9				High Quality 15" Monitors
Drum Riser	3x2x0,4 M	1				Carpet Covered
Drums	BD 22" X 20"	1				High Quality Drum System
	SD 14" X 6"	1				
	TT 12" X 10"	2				
	FT 16" X 14"	1				
Drum Hardware	Drum Carpet 3x2	1				
	Drum Stool	1				
	Kick Pedal	1				
	HH Stand	1				
	Snare Stand	1				
	Cymbal Boom Stand	3				
	Drum Shield	1				Minimum x 4 Sheets of 4ftx6ft Perspex (or equivalent)
Cymbals	Hi Hat: 13 Or 14"	1				Sabian HHX, Zildjian A Custom, Zildjian K Custom
	Crash: 19"	1				
	Ride: 20-22"	1				
Keyboard/Stage Piano	Keyboard	1				Roland RD-800/Similar
	Sustain Pedal	1				
	Piano Stool Or Drum Throne	1				
Wireless Mic System	Handheld Mic	4				Shure UR4D
Drums Microphone		8				HQ Drums Microphone System
Instrument Microphone		18				DPA 4099 with clips for each instrument/Similar
Di-Box	Di-Box	6				Radial
Key Stands	1-Tier X Shaped	1				K&M/Similar
Guitar Stands	Guitar Stand	2				K&M
Mic Stands	Mic Stand Boom	12				K&M
	Mic Stand Short	3				K&M
Cat5e(Cat6) Ethernet Cable	Length (≈100m)	1				
Video Background	HDMI Cable	1				For Connect To Local Media Server 80(M)/depend on a venue

						Server 80(M)/depend on a venue
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INPUT LIST

1	Bass Drum	Shure Beta 91A	
2	Snare Drum	Sennheiser e904	
3	Hi Hat	Shure SM81	Boom Stand Short
4	Tom 1	Sennheiser e904	
5	Tom 2	Sennheiser e904	
6	Floor Tom	Sennheiser e904	
7	Overhead L	Shure SM81	Boom Stand
8	Overhead R	Shure SM81	Boom Stand
9	Bass	DI	Left Stage Side, 220V. High Quality Bas Amplifire
10	Guitar	Shure SM57	Right Stage Side,220V, High Quality Guitar Amplifire
11	Keyboard L	DI	Right Stage Side 220V
12	Keyboard R	DI	Right Stage Side 220V
13	Vocal 1	Shure UR4D/Similar	
14	Vocal 2	Shure UR4D/Similar	
15	Vocal 3	Shure UR4D/Similar	
16	Vocal 4	Shure UR4D/Similar	
17	Vocal 5 (Conductor)	Shure ULX-D	
18	Firs Violin 1	DPA 4099	Clips For Instrument
19	Firs Violin 2	DPA 4099	Clips For Instrument
20	Firs Violin 3	DPA 4099	Clips For Instrument
21	Firs Violin 4	DPA 4099	Clips For Instrument
22	Second Violin 1	DPA 4099	Clips For Instrument
23	Second Violin 2	DPA 4099	Clips For Instrument
24	Violas 1	DPA 4099	Clips For Instrument
25	Violas 2	DPA 4099	Clips For Instrument
26	Cello 1	DPA 4099	Clips For Instrument
27	Cello 2	DPA 4099	Clips For Instrument
38	Doublebass	DPA 4099	Clips For Instrument
39	Clarinet	DPA 4099	Clips For Instrument
40	Flute	DPA 4099	Clips For Instrument
41	Oboe	DPA 4099	Clips For Instrument
42	Bassoon	DPA 4099	Clips For Instrument
43	Trumpet	DPA 4099	Clips For Instrument
44	Horns 1	DPA 4099	Clips For Instrument
45	Horns 2	DPA 4099	Clips For Instrument
46	TB	Shure SM58	Plug On The FOH. Mic With On/Off Switch

OUT/Matrix (for Yamaha CL5)

Aux/Mix/MTX	Mix/Aux/Group	
1	Vocal 1	In-Ear
2	Vocal 2	In-Ear
3	Vocal 3	In-Ear
4	Vocal 4	In-Ear
5	Bass	Monitor
6	Drums	Monitor
7	Guitar	Monitor
8	Keyboard	Monitor
9	Vocals	4 Monitors
10	Conductor	Monitor
MTX 1	P. A.	Matrix 1
MTX 2	P. A.	Matrix 2
MTX 3	SUBS	Matrix 3
MTX 4	FRONT FILL	Matrix 4
MTX 5	OUT FILL	Matrix 5
MTX 6	OUT FILL	Matrix 6
MTX 7	DELAY	Matrix 7
MTX 8	DELAY	Matrix 8

Agreed and Accepted By:

Agreed and Accepted By:

By _____
Organizer

By _____
Company

Date _____

STAGE PLOT

Tour 2023

