



This Technical Rider covers the basics of a performance of Different Ships, Same Boat It is hereby attached to the Contract between the parties named herein. Any changes must be approved by both parties prior to the date of the engagement. For inquiries about the Technical Rider or the group's travel plans, please contact Artist representative.

Any alterations to the equipment/specs mentioned herein must be confirmed in writing no less than sixty (60) days prior to the performance.

1. LOAD IN & SET UP

A total time of ninety (90) minutes is required for load-in and on-stage set up.

All sound reinforcement systems, including all microphones, stands and cables shall be in place prior to Artist Load In. Speaker system shall be equalized with 1/3 octave equalizer and pink noise prior to Artist's arrival for technical check. Overall sound should be of audiophile quality with no hum, buzzes, clicks or pops (wireless microphones are NOT to be used).

Please see sample schedule below.

Hall will be available for load-in and setup by technical crew at _____, and for Artist load-in at _____.

2. SOUND CHECK

A total time of two (2) hours is required for Sound Check. Hall will be available for sound check to begin promptly at _____.

Presenter shall not permit the doors to open to audience until all technical and sound checks have been completed to Artist's satisfaction. Presenter, technical crew and Artist agree to make every effort to begin the performance on time. Any additional expenses, like union overtime charges, shall be the sole responsibility of the Presenter when the expense occurs due to a late start. Please see sample schedule below.

3. MEALS

Meal (Dinner or Lunch, depending on production schedule) shall be after sound check on arrival day. Please refer to Hospitality Rider for details. Dinner shall be prior to Artist Dress on Performance Days. Please refer to Hospitality Rider for details.

In the event of residency, outreach or matinee engagement (in addition to performance) meal is also to be provided either prior to or after residency, outreach or matinee engagement, as mutually agreed. Please see sample schedule below.

4. STAGE

Minimum proscenium width: 20'-0"

Stage must be solidly constructed with an even surface, in good condition and free of any hazardous cracks, holes or movement.





5. SOUND REINFORCEMENT SYSTEM

Presenter agrees to provide two (2) A1 level sound engineers (one for FOH and one for monitor desk) and a professional system in good to excellent working condition appropriately sized to cover the entire room. Please be in touch if you have any questions about the sound requirements.

System shall minimally consist of:

House console:

- Professional sound-board (e.g. Soundcraft, Mackie, Midas or equivalent), receptive to a frequency range of 30 –15,000 Hz and capable of sound-level pressure not to exceed 100 db SPL.
- Minimum of 16 inputs, 4-band EQ on each channel with sweepable mid-range

House Rack (outboard gear):

- Digital reverb unit. Reverbs should be professional in quality and be adjustable to performer's needs. In all cases, reverb shall not sound artificial (Roland, Lexicon, T.C. electronic M2000 or M3000).
- Compressor/Limiter (DBX, Behringer, Drawmer-Aphex, K/T, BSS)
- 1/3- Octave Equalizer for stereo setup
- Ipod hook-up / CD player

House Speakers:

- Minimum 3 way system with 18" subs capable of providing 110db though out the Venue. (20HZ-20KHZ) (Preferred brands: EAW, McCauley, EV, Meyer, QSC, Apogee, Turbo sound, Klipshe, JBL) With subs. Prefer cone mid-range. Horn mid-ranges should be avoided, when possible. Column speakers and CDP horn-type trumpets should be avoided, when possible. Speaker types to be avoided, when possible, are Peavey and house brands of unknown manufacturer. Speaker system should be equalized with 1/3 octave equalizer and pink noise before sound-check.

House mix position:

- Stage Right Center or Stage Left Center. Unacceptable Mix Positions: Behind walls, under balconies, in balcony
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station.

Stage Monitor System:

- Minimum 16 channel console, 4 monitor mixes. (Monitors 4 & 5 can receive same mix)
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station.
- 3-band sweepable EQ on each channel
- Capable of producing sound level pressure of 100db at four feet and with a frequency response of 50-15,000 Hz.
- System will be free of any hums, buzzes, clicks or pops and will be properly tuned to venue before sound check. (Preferred bands: Yamaha, Soundcraft, Mackie, Midas).
- 1/3 octave equalizer
- Reverb for monitors (1-2 reverb settings, put into each mix at various amounts)
- Five (5) identical monitor wedges capable of handling a minimum of 100 watts (Preferred brands: QSC, EAW, McCauley, Meyer, Klipshe, JBL). Monitors 4 & 5 receive same mix.
- Artists request that all changes made in monitor mixes are gradual, steadily using smallest increments. Please avoid volume jumps or large changes.

Details About Guy's Rig:

- The rig's purpose is to quickly get the sounds GME needs, especially for some of the unusual/ homemade instruments, making it as easy as possible for sound engineers. The rig is a Universal Audio Apollo 8P, connecting to a mac laptop on which we run Mainstage with UAD plugins. The rig allows us to pre-treat select channels with EQ, compression, 8va drop (in the case of guitars) and reverbs. We make changes ourselves via a midi footswitch rather than relying on the engineer to make cued changes for us (e.g. changing EQ preset for overtone singing vs normal singing; punching out reverb on Guy's voice for narration, etc)





- Each channel goes into the Apollo unit via an XLR and comes back out to the house as an independent XLR through the unit's fan. If available, a subsnake downstage stage left allows the rig's fan to connect directly without additional extension cables. For simplicity and ease of pack up, it is generally best to use the sound provider's XLRs. GME has the ability to pack extra cables if advised in writing a minimum of sixty (60) days in advance.
- The following inputs are connected to the Apollo:
 - Guy Vocals at Piano & Guitar stations (KSM9 — GME will supply mics if you do not pack this model)
 - Female Vocals (KSM9 — GME will supply the mic if you do not pack this model)
 - Steel String Guitar (balanced in to Apollo, balanced out to you)
 - Nylon String Guitar (balanced in to Apollo, balanced out to you)

6. ON-STAGE SOUND EQUIPMENT AND INPUT LIST (PLEASE REFER TO STAGE PLOT FOR PLACEMENT AND NOTES)

An asterisk (*) denotes equipment that artist is able to provide, when arranged in advance

INPUT	INSTRUMENT	MIC	STAND	INSERT	HOUSE MIX NOTES <i>Please see additional mix notes section 14, page 7.</i>
1	Violin I	XLR Cable only			- For violin effects include octave drop. Please do not roll off lows to allow space for octave drop
2	Narration	Shure KSM9, Shure SM7 or equivalent vocal narration mic	Tall Boom		
3	Female Vocals (bass station)	Shure KSM9*	Tall boom	Phantom Power	-Sent to you via Guy's rig, stage L -Co-lead with Guy's vocals—equal presence in mix
4	Electric Bass	DI Box from bass head			
5	Guitar (Nylon String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
6	Guitar (Steel String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
7	Ambient loop	DI Box			Repertoire specific. Please check with Artist whether specific episode performed will use ambient loops
8	Guy Vocals (guitar station)	Shure KSM9*	Tall Boom		-Sent to you via Guy's rig, stage L -Co-lead with female vocals—equal presence in mix
9	Guy Vocals (piano station)	Shure KSM9*	Tall Boom		-Sent to you via Guy's rig, stage L -Co-lead with female vocals—equal presence in mix
10	Piano	AKG 451, AKG C1000S or equivalent	Tall Boom	Phantom Power	
11	Piano	AKG 451, AKG C1000S or equivalent	Tall Boom	Phantom Power	
12	Vocal Reverb Send (L)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L
13	Vocal Reverb Send (R)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L





Tall Booms: 6

Short Booms: 0

Mono Direct Input Boxes: 1

Stereo Direct Input Boxes: 1

Music stands (black) 3

One (1) Small, low table or piano benches can be as small as 2' x 2' x 2'

Two (2) 9 volt batteries

Six (6) AAA batteries

Please email or fax a listing of all technical equipment and specifications to be used in performance no fewer than sixty (60) days before performance.

Anything out of the specifications of this rider must be agreed to in writing before concert. Specifications of any unknown equipment must be forwarded to Artist production team no fewer than sixty (60) days prior to performance.

All technical questions regarding specific equipment and Artist's requirements must be directed to Artist representative / production team.

7. BACKLINE

- One (1) Grand piano (Yamaha, Steinway, Mason & Hamlin or equivalent; minimum 6'1". Regulated and voiced; tuned immediately prior to performance) with artist bench/seat of adjustable height (e.g. Jansen or equivalent)
- One (1) Bass amp: Aguilar Tone Hammer 500 or Gallien-Krueger MB150S/112 w / Aguilar 2 x 10 cabinet

8. VENUE TECHNICAL PERSONNEL

Presenter agrees to provide a professional technical team (whether in-house or outsourced) including:

- Two (2) A1 level audio engineers, one for FOH, one for Monitors;
- One (1) lighting operator(s);
- One (1) time-keeper. To cut down on expenses to Purchaser, Purchaser agrees to provide a person(s) acting in the role of time-keeper to a). connect with Purchaser, enabling flexibility to begin the performance when Purchaser deems most appropriate, including holding start to accommodate late audience, etc and b) alert Artist prior to performance start. Where theatres do not have internal intercom direct to dressing room(s), Time keeper must come to Artist dressing room(s) to give Artist the following calls: Fifteen (15) minutes to places; Five (5) minutes to places; physically walk Artist to places in time for curtain speeches/introduction. Where theatres have internal intercoms direct to dressing room(s), fifteen (15) minutes to places; and five (5) minute to places cues can be given through intercom. Time-keeper must physically walk Artist to places in time for curtain speeches/introduction. This is a role that can be assigned to a reliable volunteer. Please note that Artists must prioritize giving 120% to the audience through the performance. The time immediately prior to the performance is vital, and means that Artists will devote their entire attentional space to focusing on the performance. "Watching the clock," or any other non-performance task, essentially means deprioritizing the performance and, by extension, deprioritizing the audience's experience. This is to be avoided.

The name and contact numbers of theatre technical director will be forwarded to Artist production team no less than sixty (60) days prior to performance date.

9. ARTIST PERSONNEL





Artist team includes Five (5) people consisting of:

- Four (4) performing artists, One (1) crew

10. PARKING FOR ARTIST VEHICLES

Please refer to Hospitality Rider and Contract.

- When Artist arrives via Artist's own transportation, parking is required for one (1) mini-vans or, when local to Boston, MA, four (4) small cars near stage door of venue for load-in and load-out and for the duration of the performance.
- When Artist arrives by means other than own transportation, Purchaser will provide local ground transportation between local public transportation facility (airport/train/ferry, etc) hotel, and venue for rehearsal, engagement, and performance activities. Purchaser shall provide ground transportation as specified in Contract Rider. Artist may require Purchaser to provide local transportation and driver on day of performance to fulfill media and promotional interviews to promote the performance.

11. STAGE PLOT

A stage setup diagram, audio stage plot with line input chart and lighting plot will be provided at a mutually agreed date.

12. LIGHTING

When lighting is available:

- Acceptable Flesh Tone Gels: pale lavender, pale pinks and light reds.
- Acceptable Mood Gels: reds, blues, purples, ambers

Artist shall instruct operator regarding specific light cues or mood changes during sound check. Unless otherwise instructed, lighting and color changes should be kept to a minimum and compliment the performance at all times.

13. IMPORTANT MIX NOTES

Vocal Co-Leads

- It is vital that narration be clearly heard above the music at all times.
- GME Female vocalist and Guy are musical co-leads, often swapping roles as lead/backup vocalists verse to verse within the same song. Please keep them equally present in the mix.
- Female vocalist and Guy are go-leads, often swapping roles as lead/backup vocalists verse to verse within the same song. Please keep them equally present in the mix.

Reverb

- Guy Mendilow Ensemble will supply vocal reverb through Guy's rig. Guy will mute his own reverb for narration.
- Violin will supply own reverb.
- Reverb must be sent to monitors at levels different from FOH.

14. LOAD OUT

Load Out typically occurs on the night of the final performance, unless agreed otherwise. A total of one hour is needed for load out.

Assistance from local stagehands is requested and appreciated





15. SAMPLE PRODUCTION SCHEDULES

Note: Ensemble will make every effort to arrive early enough so as to complete all technical setup and technical rehearsal on arrival day. However, travel constraints may mean that some setup elements may have to be completed the day after arrival. The production’s representative will provide travel details and work with you and your team to devise the most effective schedule for all.

19.1 Scenario A: Late Afternoon Arrival, 7:00 PM Curtain

Day 1: Arrival, Load In & Technical Setup

- 5:00 PM — Company Arrival, Load In & Setup (90 minutes)
 - Audio reinforcement ready by company arrival.
 - Green Room hospitality ready by company arrival.
 - Dressing rooms ready by company arrival.

Meal Break

6:30 PM — Meal Break (1 hr)

Sound Check

7:30 PM — Sound check (2 hrs)

Day 2: Performance

Artists available for outreach engagement in late morning

Merchandise Hand-Off, Dinner, Performance

- 5:00 PM — Artist Call
- 5:10 PM — Merchandise Hand-Off
- 5:30 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
- 6:30 PM — Artists Dress (25 min)
- 6:40 PM — Cue: 15 minutes to places
- 6:50 PM — Cue: 5 minutes to places
- 6:55 PM — Cue: Places
- 7:00 PM — Curtain. Performance runtime: 75 minutes, no interval
- Optional post-performance conversation (duration TBD)*

Day 3: Travel

The parties hereto acknowledge that the following additional terms and conditions are incorporated in and made part of this Contract.

Presenter/Organization’s Name

Artist Representative Date

Authorized signature

Authorized Signature Date



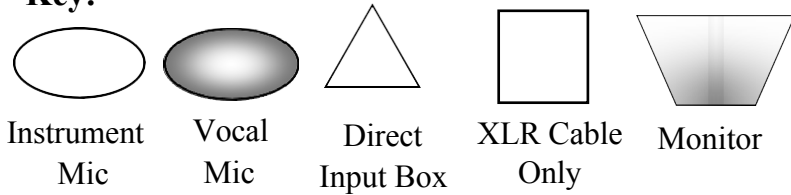
STAGE PLOT | DIFFERENT SHIPS, SAME BOAT



GUY MENDILOW
ENSEMBLE

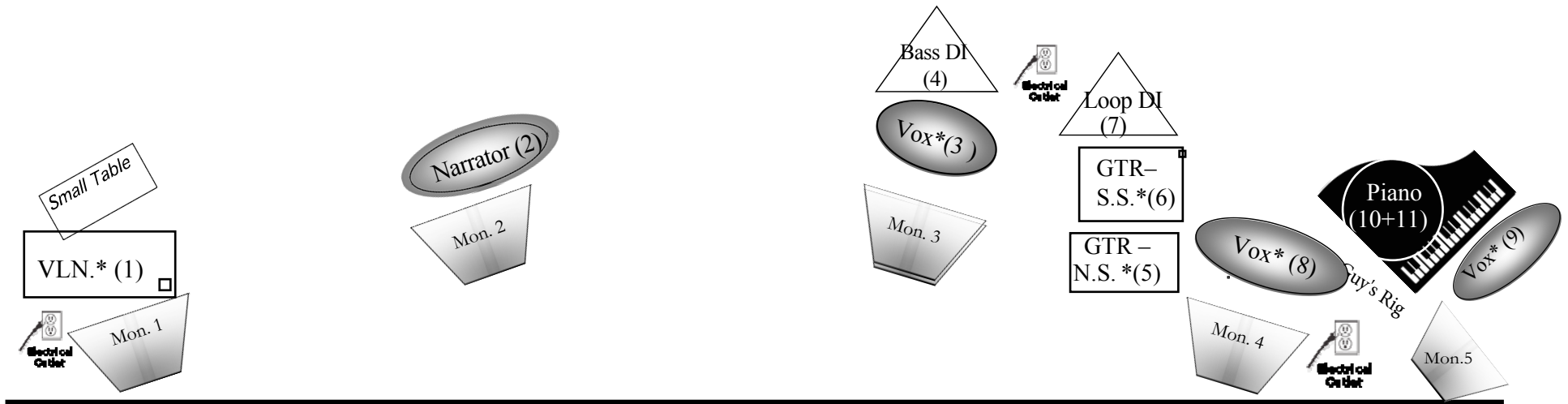
To be used with line input chart on pg.2

Key:



Minimum Stage : 20' wide x 15' deep

An asterisk (*) denotes equipment that artist can provide when arranged in advance



FRONT OF STAGE



INPUT LIST | DIFFERENT SHIPS, SAME BOAT



GUY MENDILOW
ENSEMBLE

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Music stands (black) 3

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NOTES

Narration and GME VOCAL CO-LEADS

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REVERB

- We will supply vocal reverb for GME vocals. Guy will mute his own reverb for narration.
- Violin will supply own reverb.
- Reverb must be sent to monitors at levels different from FOH.

DETAILS ABOUT GUY'S RIG

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 - Steel String Guitar (balanced in to Apollo, balanced out to you)
 - Nylon String Guitar (balanced in to Apollo, balanced out to you)

MONITOR LEVELS

- Artists request that all changes made in monitor mixes are gradual, steadily using smallest increments. Please avoid volume jumps or large changes.
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station. Remote digital mixing must be via a tablet (e.g. iPad). Mixing using laptops with mouse trackpads is not acceptable.

