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PERFORMANCE-CONTRACT RIDER: THE FLYING KARAMAZOV BROTHERS – CLUB SANDWICH Touring
(revised 2-March-2018) pp. 1 of 9

ANY CHANGES TO THIS RIDER MUST BE MADE IN WRITING AND APPROVED BY ARTISTS' REPRESENTATIVES. This rider regarding THE FLYING KARAMAZOV BROTHERS (hereinafter referred to as Artist) engagement is herein made a part of the attached contract. SPONSOR (as defined on attached contract) agrees to meet the following requirements at his/her/its' expense.

The following technical information is SUBJECT TO CHANGE. This document is provided to allow you to estimate expenses to confirm your engagement terms for the ARTIST.

It is understood and agreed that the requirements delineated below are to be provided by the Sponsor at no expense to the ARTIST. IF YOU ARE UNABLE TO COMPLY WITH ANY OF THE FOLLOWING REQUIREMENTS, PLEASE NOTIFY THE STAGE MANAGER and SRO ARTISTS IMMEDIATELY.

I. GENERAL INFORMATION

- A. The Flying Karamazov Brothers is a non-Yellow Card Attraction.
- B. The running time of The Flying Karamazov Brothers is approximately one hundred and five (105) minutes including a fifteen (15) minute intermission. Some portions of the program are improvisational and the length of the performance can vary up to ten (10) minutes.
- C. The traveling ARTIST company consists of four (4) performers, and one (1) Stage Manager.
- D. The Stage Manager is responsible for the lighting focus, lighting and audio level setting, rehearsing and calling of the performance(s).
- E. The Sponsor is responsible for providing a house technical director and sufficiently trained crew, lighting equipment, professional sound system, rigging equipment, black masking soft goods and all provisions as herein described.
- F. The Sponsor agrees to provide the Stage Manager with the following data at least two (2) months in advance of the engagement:
 - 1. theatre ground plan;
 - 2. section drawing;
 - 3. dimensional description (including seating arrangement, capacity, labor type, stage floor and condition);
 - 4. an updated inventory of operational audio and lighting equipment with a description of the lighting control system;
 - 5. and this technical rider returned initialed and signed.

H. BILLING: Billing for all advertising, marketing materials, announcements, marquees etc., shall be billed as follows:

(100% size)	The Flying Karamazov Brothers
(optional 50% size)	present CLUB SANDWICH
(optional 25% size)	Juggling, Music, Comedy, Millionaires

This billing is to be adhered to, for the benefit of both the presenter and Artist.

I. Original contract and rider are to be returned to the ARTISTS'S REPRESENTATIVE SRO Artists Inc.

II. OPTIMAL STAGE REQUIREMENTS

Proscenium Opening:	34'-0" wide by 22'-0" high
Stage Depth:	28'-0"
Electrics Trim Height:	24'-0"
Off-stage Wing Space:	12'-0" both stage left and stage right

The stage floor should be black, please consult Stage Manager for other stage types.

Should your venue not fit within the above optimal stage requirements (such as non-proscenium theaters) please speak with the Stage Manager. The production requirements of ARTIST can most likely be modified to work within your venue with advance planning.

III. LABOR REQUIREMENTS

- A. The production does not travel with any crew other than the AV-Audio Technician who will oversee projection, audio set up and audio level setting, and the Stage Manager who will oversee the lighting focus, lighting, rehearsing and calling of the performance(s).
- B. It is expected that when a stagehand accepts a job on the running crew said stagehand must remain on the job for the duration of all performances.
- C. ANY STAGE HANDS SHOWING UP FOR WORK OR SHOW CALLS SHOWING ANY SIGNS OF DRINKING OR SUBSTANCE ABUSE WILL BE DISMISSED ON THE SPOT.

D. LOAD IN

One (1) - Technical Director
One (1) - Master Electrician
Two (2) – Stagehands
One (1) – Wardrobe Master Additionally
A sufficient number of deck electricians to conduct lighting focus.

This is a required number of crew members provided the stage has been prepared and the ARTIST Light Plot has been hung, circuited and troubleshot prior to the ARTIST’s arrival.

E. PERFORMANCE

One (1) - Light Board Operator
One (1) - Audio Technician/Operator
One (1) - Follow spot Operator
One (1) - Wardrobe Master
Two (2) - Stagehands (Flyman may be required at house discretion to operate main curtain)

Additional crew may be needed according to theatre conditions, time constraints or labor divisions.

Ninety (90) minutes prior to each house opening, the ARTIST will warm-up onstage with show crew.

F. LOAD OUT

One (1) - Technical Director
Four (4) - Strong and Active People
One (1) – Wardrobe

VI. SCHEDULE

The theatre should be available for the exclusive use of the ARTIST during its residency. Scenery, fixtures or an orchestra shell pertaining to other productions should be stowed away and the theatre cleared prior to the ARTIST's arrival.

The ARTIST will typically load-in the morning of the day of the first performance. A typical schedule is as follows:

9:00 am Load-in: including scenery, lighting focus, audio set-up, and laundry
12:00 pm: Lunch Break
1:00 pm: Focus and level setting continues
5:00 pm: Dinner Break
6:00 pm: Sound Check and Warm-up (Show crew required)
7:30 pm: Doors Open
8:00 pm: Curtain
9:00 pm: 15 Minute intermission
10:00 pm: End Show/Strike Begins
11:00 pm: Load-out

The ARTIST requires rehearsal space upon arrival; in the event that they are arriving the day before their scheduled performance date. Please hold the stage from 3pm-7pm unless otherwise specified.

The ARTIST requires at least ninety (90) minutes to warm up on stage with show lighting and to sound check prior to house open before each performance. This includes a call for the master electrician, audio engineer, wardrobe, and (2) stage hands. (i.e. 6:00pm to 7:30pm for an 8:00pm performance or 1:00pm to 2:30pm for a 3:00pm performance).

If the ARTIST should perform a separate program on an additional performance day, an additional five (5) hours for the purpose of technical preparation and rehearsal with technical support may be required on that day.

If television, radio, film or other activities programmed by the Sponsor should cause a delay in the preparation of the production, the Sponsor shall be responsible for the time, personnel and costs required to complete the necessary tasks.

V. THEATRE PREPARATION

- A. ARTIST does not use the orchestra pit, the pit should be at house level and seated.
- B. The stage must be level and true. If there are stage elevators, traps or other irregular areas in the floor, the presenter must provide materials to create a flush, level stage floor.
- C. When using an extended apron or lift, additional overhead stage lighting must be available for that area.
- D. The following is a list of basic needs that MUST be completed before the start of load-in:
 - 1. Hanging the goods: legs, borders, back drops and prop tables as shown by the ARTIST Ground Plan;
 - 2. Hanging, cabling, patching and troubleshooting all lighting instruments, including computer projector;
 - 3. Setting up or installing the sound equipment and the clear-com system;
 - 4. Clearing out and preparing the wings and backstage prop areas;
 - 5. Cleaning and/or preparing the dressing rooms;
 - 6. Clearing the loading dock.
- E. The Sponsor agrees to furnish and pay for a high quality electric piano for use onstage to be delivered prior to the ARTIST's arrival. Please consult with Company Manager.

VI. MASKING

- A. Black velour masking shall be provided according to the ARTIST Ground Plan or Light Plot. Minimum Three (3) sets of legs and borders shall be hung according to the ARTIST Light Plot.
- B. A Flat Star Cloth should be hung upstage allowing a 3' crossover space for the performers behind it.
- C. Please hang the soft goods to a 38' opening when possible.
- D. The farthest upstage soft goods must extend to the sides of the 18' wide stage set on either side.
- E. There should be space for quick changes on either side of stage.
- F. The stage must be level and true. If there are stage elevators, traps or other irregular areas in the floor, the presenter must provide materials to create a flush, level stage floor.

VII. ELECTRIC DEPARTMENT

- A. The Sponsor agrees to provide the minimum ARTIST lighting requirements as specified by the ARTIST Light Plot. If the Theatre or Sponsor is unable to meet these requirements, please notify the Stage Manager. Special adaptations, reductions or any abbreviations of the ARTIST Light Plot can be made in consultation with the Stage Manager. THE ARTIST LIGHT PLOT MUST BE HUNG, CIRCUITED, PATCHED AND TROUBLESHOT PRIOR TO LOAD-IN.
- B. Instrumentation: The ARTIST light plot typically calls for:
 - Twelve (12) - 2K Fresnels on separate Floor Mounts
 - Eighteen (18) - Source Four 19 degree
 - Forty-four (44) - Source Four 26 degree
 - Twenty (20) - Source Four 36 degree
 - Twenty (20) - Source Four Par WFL
 - Twelve (12) - Template holders
 - One (1) Martin Atomix 3000 Strobe light, or similar with DMX control
 - Two (2) MDG Atmosphere HO Hazer
 - One (1) - Lycian 1266 SuperArc 400 Follow Spot (or something similar with a throw of 150')
 - One (1) Star Cloth to be hung upstage aprox. the width of the proscenium with DMX control

Please consult with Stage Manager for any necessary alterations to ARTIST Light Plot.
- C. The presenter must provide a computer controlled lighting console for the performance capable of storing a minimum of 200 cues.
- D. The Sponsor shall provide all gel color media for the lighting and template holders as per the ARTIST Light Plot.

VIII. PROJECTOR

- A. One large format projector rigged from above the stage and set at a steep angle to project onto 25'x10' scenery provided by FKB (freestanding, US of performance space). Angle needs to be steep enough to avoid hitting actors within the performance space.
- B. Projector should meet the following specifications: Short throw lense capable of 25' wide projection from above stage At least 1080px wide resolution At least 10-20k lumens Contrast ratio of 2000:1 Geometry correction and edge blending a bonus,
- C. Cabling to run video playback from soundboard via either DVI, or HDMI (playback console provided by FKB).
- D. At least 1 replacement bulb and technician on hand to assist in projector troubleshooting/maintenance/ repairs.

IX. SPECIAL EFFECTS

- A. Matches and cigars are briefly used in this production. The Sponsor agrees to procure all permits or disposition from local authorities for use of open flame onstage. The cost of any fire marshal, fire watch, etc. required because of said open flame shall be the sole responsibility of the Sponsor.
- B. The Sponsor agrees to provide two (2) high quality stage hazers with auxiliary fans, one each on SL & SR. The hazers should possess a remote control feature to be operated together off-stage or via dmx through the lighting control.
- C. The Sponsor agrees to provide sufficient haze fluid for the hazers to run approximately fifteen minutes per performance.

X. SOUND DEPARTMENT

- A. The show will utilize the house sound system in the venue. ARTIST will travel with limited sound equipment to use alongside house system – see below. If there is no existing house sound system the presenter must provide one to the standards that meet the shows needs.
- B. The house sound system should cover the entire audience seating area and be of good quality equipment from recognized manufacturers. The sound system should be capable of delivering a minimum of 100db+_3 throughout the house.
- C. We must be notified at least 60 days in advance of load-in date if there is not a house sound system in place. A local vendor will have to be engaged then to supply the necessary gear at the sole cost of the presenter.
- D. The house dressing room intercom system should be in operating order. It should include a speaker system with connections to send show program to each dressing room and backstage common areas.
- E. Any charges to use the house sound system and the house dressing room intercom system, the FOH speaker system, or any other house sound equipment shall be at the sole expense of the presenter.
- F. PIANO: The Sponsor agrees to furnish a high quality electric piano for use onstage to be delivered prior to the ARTIST's arrival. Please consult with Company Manager.
- G. Upon arrival at the theatre, the Sponsor shall ensure the following sound equipment is installed, tested and in good working order ready for use:

1. FRONT OF HOUSE

MIX CONSOLE: (High end - 18 inputs, 1 Stereo Main Output, 4 Aux sends). We travel with additional digital sound mixing equipment. All inputs may be routed to and mixed on our system (at the discretion of our AV Tech) and only the main LR and Aux busses will then be routed from there to the house system. House system must include a snake or appropriate cabling to get all inputs from the stage to our system located at the house audio mixing console.

INPUTS: 7x – Countryman E6 wireless earset mics w Shure QLX-D or equivalent transmitters & receivers;
1x – Beyerdynamic M201 TG or equivalent Piano mic (stereo pair a bonus);
1x – Shure SM57 or equivalent Guitar amp mic;
1x – Beyerdynamic M201 TG or equivalent electric Bass amp mic;
2x – Shure WB98H/C or equivalent wireless Marimba mics (stereo matched);
1x – Wireless handheld announcer mic on weighted straight stand.

OUTPUTS: ... LR/Stereo - FOH Mains

... Aux 1,2/Stereo - Two (2) QSC KW122 or equivalent loudspeakers at rear of house audience left and right hung, wall mounted, or on stands
... Aux 3,4(not in stereo) - Two (2) QSC K12.2 or equiv stage monitor wedges at DS right and left

2. CLEAR COM This production requires clear com at the following locations:

- a) lighting console; b) audio console; c) stage manager; d) stage left; e) stage right.

XI. PROPERTY DEPARTMENT

- A. Two (2) six foot (6') prop tables should be placed on both SR and SL. Please include off-stage running lights with on/off or dimmer switches. Two (2) six foot (6') prop tables should be placed upstage. Two (2) costume racks should be placed by SR and SL.
- B. An empty garbage can is needed next to each prop table.
- C. The stage will need to be damp-mopped immediately before the performance. A broom, mop and mop-bucket should be standing by backstage during the show in case they are needed.
- D. The performance involves juggling potentially messy items such as eggs and champagne. The Sponsor will want to cover any seams in the stage decking that the items may potentially seep into and be prepared to thoroughly clean the deck after each performance and during intermission when there is one.
- E. Sponsor must provide two (2) water coolers one for each side of the stage. Bottled water for each performance is also acceptable.
- F. The Sponsor shall provide the following PERISHABLES which will need to be replenished for EACH PERFORMANCE. These items shall be pre-purchased and available to the ARTIST at the time of Load In:
 - One (1) can Shaving Cream (non-menthol) such as Colgate;
 - Eight (8) half-liter bottles of non-carbonated spring water;
 - Two (2) rolls of white paper towels, no print;
 - One (1) pack Antonio y Cleopatra Grenadier cigars;
 - Seven (7) Regular Non-Lubricated Trojan Condoms (Red Box) to protect Wireless Mics;
 - One (1) roll black gaffer's tape;
 - One (1) canister of One hundred (100) 22 caliber acorn blanks are needed.

XII. WARDROBE DEPARTMENT

- A. The Sponsor agrees to provide the following:
 - 1. One (1) Wardrobe Master available for Load In, Performance and Load Out. The Wardrobe Master must be able to speak fluent English and must be able to kneel to make costume changes. It is imperative that the same person work the load-in, load-out, and all performances;
 - 2. Non-coin operated Washer and Dryer (two of each if available);
 - 3. "ALL Free and Clear" Brand Detergent;
 - 4. Steamer;
 - 5. Iron;
 - 6. Ironing Board;
 - 7. Two (2) six-foot (6') racks (backstage);
 - 8. Four (4) metal folding chairs (backstage)
- B. The Sponsor shall be responsible for dry cleaning ARTIST costumes once per week during an extended run. This includes pick-up and delivery, as well as dry cleaning costs.
- C. The Wardrobe Master shall launder, steam and press all necessary costumes prior to each performance.
- D. Light Maintenance may also be required.
- E. If only a slop sink is available for the wardrobe for hand washing, it must be thoroughly cleaned and designated for use only by the ARTIST during the engagement. It may not be used for floor mops, rags, etc.

XIII. HAIR / WIG DEPARTMENT

There is NO Hair Department for ARTIST.

XIV. MUSICIANS

There is NO Music Department for ARTIST.

XV. DRESSING ROOM REQUIREMENTS

Our ARTIST consists of four (4) Performers and one (1) Stage Manager.

- A. The Sponsor shall provide four (4) secure dressing rooms for the use of the ARTIST only. All dressing rooms must be clean; floors, make-up tables, mirrors, sinks and bathrooms prior to the START of the load-in and maintained daily. These rooms must be heated, well illuminated with burned out bulbs replaced daily. They must have hot and cold running water. Chairs (not stools or benches) are required at each space to be used by performers.
- B. The dressing rooms should be clean, heated, well lighted, equipped with costume racks, tables, chairs and mirrors. Clean toilet and shower facilities should be near and accessible to the ARTIST only.
- C. Additionally we will need one (1) secure room for the Stage Manager which shall include one (1) separate, outside unrestricted telephone line with access to long distance. The phone lines should not have call waiting. In addition this room will need to have Two (2) 4ft or 6ft tables and three (3) chairs need to be provided in this room as well.
- D. High Speed Wireless Internet and telephone service shall be provided at Sponsor's sole expense.
- E. The Sponsor shall solely be responsible for the security of the ARTIST's effects as entrusted to the dressing room area. Keys to all rooms shall be made available to the Stage Manager at time of Load-In.

THE ONSTAGE AND BACKSTAGE TEMPERATURE MUST BE KEPT COMFORTABLE AND HEALTHFUL AT ALL TIMES DURING THE PERFORMANCE. This must be achieved by 2 hours prior to and maintained throughout the performance, with as little air movement as possible on stage. If portable heaters / cooling units are required to achieve this, they shall be obtained at the Sponsor's expense.

Whenever possible, the ARTIST shall be provided with a rehearsal space for its sole use during its residency. Such space should be lockable and keys should be provided to the ARTIST Stage Manager.

This rehearsal space should be at least 20' x 20', have high ceilings (approximately 17') and be well lit, heated and clean. Ideally, the space should have two (2) six foot (6') tables and six (6) chairs.

XVI. SECURITY INFORMATION

We require security personnel for each performance to arrive at the theater two-hours before each performance and remain at the theater until the last ARTIST member has departed. We also require that one usher be posted at the sound mixing console when the house is open. The security personnel will receive their instruction from the Stage Manager. Daily doormen, security and access to the stage and backstage area must be provided at all times when a ARTIST member is in the building.

XVII. PRESENTER AVAILABILITY

The Presenter or a representative must be available at all times to the Stage Manager from one hour prior to the load-in to the end of the first performance. This person must be able to make decisions on behalf of the Presenter.

XVIII. HOUSE MANAGEMENT

The Sponsor agrees not to open the auditorium to the public prior to the performance without obtaining specific consent from the Stage Manager. Furthermore, seat location viewing and "hospitality" tours of the auditorium are prohibited during the ARTIST's focus, cueing and rehearsal times during which the house shall be dark. The ARTIST shall have control of the house level setting at these times.

Immediately following the performance, the performers may go to the front edge of the stage or lobby to talk with interested audience members for up to twenty (20) minutes. The House Manager and ushers should be informed of this possibility and not make any attempt to clear the house until after this informal greeting has ended. (Striking of equipment may continue during this period).

XIX. PRE-SHOW ANNOUNCEMENT

There can be no pre-show announcement made, live or taped, without the express permission of the Stage Manager. ARTIST may have a specific pre-show announcement that will be used at every performance.

XX. CONCESSIONS / MERCHANDISE

The ARTIST regularly sells t-shirts, juggling balls, posters and other small items. The Sponsor agrees to provide a six (6') foot skirted table in the lobby and additional items to be discussed with the concession manager for use solely by the ARTIST concessionaire.

The ARTIST will retain all gross receipts from concession sales unless otherwise negotiated between the Sponsor and ARTIST prior to the signing of the attached contract.

Concessions are managed by Jeremy Perkins, Company Manager of The Flying Karamazov Brother. He can be reached at: (781)752-6265 or jeremyperky@gmail.com .

XXI. TICKETS

The Sponsor agrees to provide the ARTIST with twelve (12) complimentary tickets in the center orchestra per performance. Two (2) of these tickets shall be held until fifteen (15) minutes before the start of the performance. The ARTIST shall return or release the balance of unused tickets no later than one (1) hour prior to the performance. The ARTIST will also have the option to buy additional tickets at the lowest publicly available price (including subscription prices) or 50% of the box office price, whichever is lower.

XXII. MISCELLANY

- A. **Please email the following information to: Company Manager Jeremy Perkins at jeremyperky@gmail.com no later than sixty (60) days before the first performance in your venue:**
1. List of current, local doctors to include general practitioner, ear nose and throat, orthopedist, physical therapist, massage therapist, chiropractor, dentist, podiatrist, acupuncturist and appropriate hospital or medical center for emergency treatment.
 2. A list which includes local attractions/services such as restaurants, health clubs, taxi services, bus companies, drug stores and banks.
 3. Name(s) and telephone number(s) of theatre personnel including department heads, box office staff, administration, etc.
 4. All local union contracts (together with rules for local work conditions) and Tech Packages; including a line plot, ground plan, section and the dressing room layout for your theater.
- B. Meet & Greet Guidelines - Should Sponsors wish to do a private donor or investor meet & greet post show, below are a two options to help it run smoothly:
1. Option one is to have the FKB's greet the general public first before heading to the private greetings. The FKB's enjoy greeting their audience.
 2. Option two, if your investors and donors are pressed for time, you may have two of the FKB's greet the general public and the other two can greet the private guests.

XXIII. HOSPITALITY

The Sponsor agrees to provide the following hospitality for the ARTIST's consumption only. This hospitality will be set up in an appropriate green room or large dressing room.

- A. Please make a regular, full-size refrigerator available for the exclusive use of the ARTIST in which to put the luncheon items.

- B. Please make the following items available thirty (30) minutes prior to the ARTIST's load-in time:
 - Coffee (regular and decaffeinated);
 - Hot water for tea;
 - Assorted Herbal Teas and breakfast tea
 - Two (2) large bottles San Pellegrino sparkling water;
 - Two (2) large bottles of assorted unsweetened fruit juice;
 - Two (2) gallon jugs of spring water (non-carbonated);
 - One (1) quart 2% milk;
 - Assorted soft drinks;
 - Fresh whole fruits;
 - Vegetables with dip;
 - Peanuts and/or cashews;
 - Assorted cookies and or brownies;
 - Assorted chips and / or crackers;
 - Cups, napkins, plates, silverware etc. (no styrofoam, please).

- C. The following sandwich makings:
 - One (1) loaf whole wheat bread;
 - One (1) dozen assorted bagels;
 - Two (2) tomatoes;
 - One (1) onion;
 - Lettuce;
 - A selection of cheeses including cream cheese;
 - Lox, tuna salad, and turkey, etc;
 - condiments, including mustard, mayo, etc.

- D. Before EACH performance, three (3) hours prior to the scheduled house opening, please provide a HOT MEAL TO FEED SIX (6) PEOPLE CONSISTING OF THE FOLLOWING:
 - A green salad with dressing on the side;
 - Rolls or French Bread & butter;
 - Fresh cooked vegetables;
 - Brown and wild rice, baked potato, or roasted new potatoes;
 - A Hot Entree consisting of three (3) meat or chicken dishes, and three (3) Fish dishes (Please avoid serving pork or shellfish);
 - Dessert;
 - Beverages;

Please discuss the menu for the Hot Meal with the Stage Manager in advance of the date. There are varying dietary and allergy constraints within the ARTIST.

XXIV. TRANSPORTATION

- A. The Sponsor agrees to provide local ground transportation for the ARTIST to and from the airport, to and from the hotel and to and from the local venue. Hotel or Airport shuttles are not an acceptable form of ground transportation. Additionally, a cargo van or other vehicle free of seats shall be required to transport the ARTIST stage equipment from the airport to the local venue and return. Sponsor may offer to reimburse ARTIST for rental cars / vans in lieu of providing said ground transportation.

- B. Sponsor agrees to pay three hundred dollars (\$300.00) for prop cartage (flown baggage). The Stage Manager will arrange for the shipping in consultation with the Sponsor in order to ensure the safe and timely arrival of the equipment.

XXV. TOUR PERSONNEL

Paul Magid/Artistic Director & Founder
pauldmagid@gmail.com
(917)754-2191

Rebecca Van De Vanter/Stage Manager
rebecca.vandevanter@gmail.com
(650)906-3322

Jeremy Perkins/Company Manager (Logistic/travel inquiries, Press/Interview requests)
jeremyperky@gmail.com
(781)752-6265

Jeff Laramie/Booking Agent
SRO Artists, Inc. 6629 University Ave., #206, Middleton, WI 53562
(608)664-8160
(608)664-8161 fax

If there is any further information you require, or if you anticipate any difficulty in meeting the needs as stated above, please contact the Stage Manager, as soon as possible.

XXVI. AGREED & ACCEPTED:

I have read the terms of this rider and understand that they are an integral part of the attached contract. I agree to the terms of the contract and this accompanying rider.

SPONSOR SIGNATURE

Date

PRINT NAME & TITLE

ARTIST REPRESENTATIVE SIGNATURE

Date

Jeffrey C. Laramie/President – SRO Artists, Inc. f/s/o The Flying Karamazov Brothers