

THE MAGIC OF **MICHAEL GRANDINETTI**

2019-20 TOURING SHOW TECH RIDER

This RIDER is attached to and made part of any agreement for an engagement of **The Magic of Michael Grandinetti** (ARTIST/COMPANY). It has been prepared for the THEATER &/or PURCHASER/PROMOTER to read, sign, and comply with, stating the basic requirements for a successful performance. Your cooperation and advance preparation will facilitate and efficient load-in, run and strike of the production.

PLEASE NOTE: The following specifications represent the optimum requirements for an ideal presentation of the show. If the PURCHASER cannot meet all of the requirements contained herein, please contact us so that we may explore acceptable alternatives. Whenever possible, we will aim to be flexible and tailor the production without jeopardizing the quality of the show.

PRODUCTION INFORMATION

1. LOAD IN/SET UP/LOAD OUT

- (a) The SHOW requires up to four (4) working hours in one (1) day to load-in and set up.
- (b) Lighting cue programming and rehearsal will take approximately 30 minutes. Sound cue rehearsal will take approximately 30 minutes.
- (c) FULL TECH RUN THROUGH is required with all hands on deck no later than 1 hour prior to the opening of the house on the day of the first performance
- (d) The SHOW requires up to three (3) hours after the final performance to load out.

2. THEATER AVAILABILITY

- (a) The COMPANY requires the exclusive use of the theater no later than 08:00am on load-in/set-up days and the day of an evening performance (20:00hrs or 08:00pm).
- (b) The Theater must be free and clear of all unnecessary equipment except that required by the COMPANY as outlined in this rider and the stage must be solid and without holes or weak spots.
 - a. On arrival, the stage and overhead areas must be clear of any and all items (i.e. chairs, risers, scenery, etc.). If there are obstructions, they should be noted accurately in advance of the COMPANY's arrival.
- (c) The COMPANY is to be the sole occupant of the theater from the beginning of load-in until the end of load-out, unless a written agreement is obtained from the COMPANY permitting the use of the theater by other groups or individuals.

- (d) Lighting and other rigging and soft goods are not to be installed/removed until COMPANY is able to safely organize and/or load in and out all show goods.

3. STAGEHANDS

- (a) The Magic of Michael Grandinetti IS NOT A YELLOW CARD ATTRACTION. As such, all labor arrangement must be handled by the THEATER &/or PURCHASER/PROMOTER.
- (a) The COMPANY travels with its own key magic staff. They will oversee the local crew and assure an efficient load-in, run, and load-out of the production.
- (b) The following tech crew and stagehands are required, to be provided by the PURCHASER, to serve the needs of the company and performance:

<u>MIN CREW REQUIRED</u>	<u>IN</u>	<u>RUN</u>	<u>OUT</u>
Loaders	2	0	2
Riggers/Rail	1	1	1
Electricians	1	1	1
Sound	1	1	1
Lighting	1	1	1
Spotlights	2	2	2
Props	2	2	2
Stage Mgr.	1	1	1

- (c) All hands must have basic tools and any other specialty tools as needed for each department and be present at call time.
- (d) Stagehands shall not move or inspect COMPANY equipment without a representative of COMPANY at such move.
- (e) THEATER &/or PURCHASER/PROMOTER agrees to employ and pay for these stagehands. There will not be a call for union stagehands by the COMPANY, and COMPANY will work with mature, competent local stagehands whether union or non-union. In the event, however, that local union regulations should require that union stagehands be employed locally, THEATER &/or PURCHASER/PROMOTER hereby agrees to employ and pay them according to union regulations even if this is a greater number of stagehands than listed above.
- (f) STAGE CREW IS NOT ALLOWED TO SMOKE IN, AROUND OR NEAR ANY OF THE SHOW EQUIPMENT OR PERSONEL AT ANY TIME INCLUDING DURING THE LOAD IN AND LOAD OUT OF THE SHOW.

4. EQUIPMENT ARRIVAL/HANDLING:

- (a) All COMPANY equipment will be shipped via truck, scheduled to arrive at the performance venue 1-2 business days prior to the first set-up day or performance. Contact name, job title, phone number (cell and desk), and email address of person receiving illusion prop shipments should be submitted to

COMPANY prior to prop shipments, no later than one month prior to arrival.

- (b) Venue or purchaser representatives and loaders are to meet the truck when it arrives, supervise the unloading of the equipment and inspect for peripheral damage, according to the guidelines below, and move the cases to storage, at no additional charge to COMPANY
- (c) Truck will unload at the venue's loading dock. For venues without a formal loading dock, truck will unload at nearest entry point to venue, at ground level, utilizing the truck's built in lift gate. Truck should be unloaded/loaded no further than 20ft away from the nearest indoor entry point to the venue. At no times, if weather is inclement, should cases be exposed to rain, snow, or any harmful element. Unload/load should take place undercover when possible.
- (d) Any visible loss or damage occurring to the props or cases during shipment (scratches, dents, fork lift punctures, crushed sides, broken wheels, etc.) must be documented both with the shipping representative/truck driver on the Bill of Lading, and in photos, immediately once they are delivered and received at the venue, before the truck driver departs from the delivery. COMPANY must be notified immediately at via email as well. This will transmit all liability for damage to the trucking company. Failure to do so will result in liability for damage transferring to PURCHASER.
- (e) Any internal damage will be inspected and noted by COMPANY on their arrival at the performance venue and is not the responsibility of the PURCHASER
- (f) All cases are on wheels and they are to always remain on wheels and in properly oriented direction at all times. PURCHASER acknowledges that failure to do so may result in damage to both illusion equipment and cases.
- (g) The cases, at no times, should ever be stacked or have any other objects placed on top of them, regardless of size or weight.
- (h) On arrival, departure, or any time in between, cases should not be lifted or moved with a forklift without COMPANY supervision. Cases are to be rolled to all necessary locations
- (i) Once unloaded from the truck, all props are to be **immediately moved and held** in a secure, private, and locked location, indoors and climate controlled, until COMPANY arrives at venue for performance set-up. Once stored, cases should not be moved from that location without COMPANY's supervision. Theater stage is acceptable for storage as long as the above criteria are met and the theater is locked and secured.
- (j) When COMPANY arrives on set-up date, they will supervise the moving of the performance equipment from the secure storage location to the stage for uncasing and set-up.
- (k) If the load in or storage area is not on level with the stage, a ramp, 48" wide, and four (4) loaders are required to move the large show elements onto the stage. Cases should only be moved up the ramp with COMPANY supervision. The same shall be required at load-out. A forklift may be used to move the cases onto the stage only when COMPANY is present to supervise.

- (l) The performance set-up area must contain the following:
 - i. Adequate stage lighting for intricate assembly work
 - ii. Adequate space to accommodate all road cases once emptied plus all illusion equipment once uncased
 - 1. Road cases can be moved back into the storage location once assembly is complete, if needed.
 - iii. Low traffic as to not interfere with illusion assembly
 - 1. Heavy traffic in the set-up area during show assembly time may result in a delay of assembly and performance start time
 - i. Minimum assembly space of 30' by 20' required
 - ii. Height clearance of at least 10ft required at all points between the storage, set-up, and performance areas.
- (m) A clear, unobstructed access path between the storage/set-up area and the performance area is requested.
- (n) Due to the delicate nature of the involved illusionary equipment, once set-up is completed, equipment shall not be adjusted, touched, removed or altered in any way by the PURCHASER, production staff, event attendees, or any third party or individual. ARTIST only shall be involved with all placement/movement of all illusion props and cases at all times.
- (o) Loss or damage occurring to the props while on-site at the venue, due to PURCHASER negligence or not following the guidelines set forth in this rider, is the full responsibility of PURCHASER.
- (p) After the final performance, once all obligations to the audience have been met and house is 100% cleared, COMPANY will immediately begin disassembly and packaging of show equipment for return shipment.
- (q) Once loaded, cases will then be returned to the secure, locked storage location until pickup. Equipment will be picked up via truck for departure from the performance venue on the nearest following business day after the final performance date.
- (r) PURCHASER or venue representatives and loaders will assist with the equipment pickup from performance venue for return shipment, including moving the cases from storage to the loading area and assisting with moving the cases onto the truck, at no charge to COMPANY.

5. STAGING

- (a) All stage curtains shall be high enough to block the view of the audience from the highest seats to the backstage.
- (b) There must be center-oriented or side oriented steps into the audience from the front edge of the stage. There must also be escape steps on the backstage/offstage left and right sides in venues where the stage is not at ground level at all points backstage.
- (c) For performances on raised platforms/risers, hand railing is required along the entire offstage left, offstage right, and upstage perimeters of the stage, as a safety measure to prevent equipment from rolling off of the platform. Sections

are to be removed to accommodate stair units.

- (d) Adequate stage left and stage right wing space, non-visible to the audience, is required at each venue. For venues where this does not already exist, pipe and drape barriers will be provided by PURCHASER to create the necessary wing space.
- (e) Wing space and back of stage crossover must be clear of obstructions and crossover must be lighted with minimal work lights.
- (f) The stage must be completely level on all areas.
- (g) The Orchestra pit, if applicable, must be covered with a surface strong enough for live performance conditions.
- (h) Smoking is prohibited by all personnel onstage, backstage, or in the dressing rooms during the days of engagement.

6. CURTAINS AND SET PIECES

DRAPERY TO BE PROVIDED AND HUNG BY THE THEATER &/or PURCHASER/PROMOTER:

- (a) Front/House Main Curtain
- (b) 3 sets of Black Legs [Thirty (30) feet high x Ten (10) feet wide]
- (c) 3 sets of Black Borders [Ten (10) feet high x Fifty (50) feet wide]
- (d) 1 Black Traveler/Guillotine with a center split approx 15ft back from the front edge of the stage (In-One Curtain)
- (e) One Black Curtain hung approx. 15ft downstage of the cyc (Back of Stage Curtain for 90% of the show)
- (f) One (1) White Cyc Backdrop (with colored lighting options)

*NOTE: If your venue has similar yet different curtains/set pieces from the above, please contact COMPANY and we will do our best to work with what you have on hand.

7. FLY SYSTEM

- (a) A capable rail/fly-system operator is required to move/operate the curtains during set-up, tech rehearsal, performance, and tear down.

8. SIGHT LINES / SEATING

- (a) All venues must be set up "theater style". Side and back views are prohibited.
- (b) The show can be adjusted for "in the round" style of performances. COMPANY must be notified of this arrangement at least one month prior to performance date.

9. LIGHTING

- (a) All available theater stage lighting should be working and in readiness before COMPANY's arrival. All stage lighting instruments, cable and lighting control equipment in the house should be available for the use by the COMPANY for the production.
- (b) The COMPANY will provide performance cue sheets for all lighting techs.
- (c) Final lighting design will be set based on venue capabilities and COMPANY-provided general lighting outline.
- (d) All lights must be pre-hung with a general pre-focus prior to COMPANY's arrival, as per COMPANY's general lighting description.
- (e) One (1) or two (2) follow spots and operators are preferred for the production when available. All follow spots must have headset communication with the lighting technical director/stage manager.
- (f) TOTAL black out capabilities are preferred at all performances. PURCHASER agrees, when possible, to provide any necessary masking needed to achieve the black out, to the best of their ability.

10. SOUND

- (g) The COMPANY will require a complete sound system to be provided by PURCHASER/VENUE as described below.
- (b) The THEATER system with basic amplification should include:
 - i. Stage monitors
 - ii. Mix for music and voice
 - iii. 2 wireless "lav" microphones (1 main, 1 backup)
 - iv. Theater to supply playback capabilities for music in WAV format.
- (d) The COMPANY will carry and provide detailed performance cue sheets for all audio techs.
- (e) It is vital that ARTIST's microphone be a wireless lavalier lapel mic or facial microphone, with a backup mic, of the same style, on standby in the wings.
 - i. Handheld microphones are not permitted for ARTIST as ARTIST must use hands throughout the performance
 - ii. For facial style microphones, regulation grade mic tape is required to make sure that the microphone/earset has a tight fit.
- (f) One hand-held microphone is required for audience member use
- (g) Sound Console must be placed in the house with a clear, unobstructed view of the stage.

11. CAMERA OPERATOR / PROJECTION SCREEN

- (a) When possible, PURCHASER may utilize at least one camera operator with live feed image projection. This is not necessary for the show but may be used if preferred by PURCHASER.

12. HOUSE POLICIES

- (a) We prefer that the house open no earlier than one hour prior to the announced curtain time. The house must get approval from the COMPANY Production Manager before opening the house.
- (b) During the testing of magic and all rehearsals, no one is allowed in the house that is not directly involved with the production. This includes House Managers, Box Office Managers, Cleaning Personnel, etc.

13. AUDIENCE ACCESS

- (a) This production involves audience participation, therefore, we require steps to house level. If the aisles are house center left and right, one staircase for each aisle acceptable. Center stairs, when possible, are preferred.

14. AIR TRAVEL

- (a) PURCHASER agrees to arrange and provide the following (non-inclusive of performance fee):
1. Three (3) round trip air coach class travel for COMPANY based on the travel dates contracted
 2. COMPANY can make flight recommendations when preferred.

15. GROUND TRANSPORTATION:

- (a) THEATER &/or PURCHASER/PROMOTER agrees to provide round trip ground transportation between Airport, Hotel, and Venue for ARTIST and STAFF for duration of engagement (non-inclusive of performance fee):
1. Ground transportation arrangements to be made by PURCHASER based on ARTISTS recommendations and flight schedule:
 - Car/shuttle service or driver required
 - Rental cars not permitted

16. HOTEL

- (a) PURCHASER agrees to arrange/book and provide the following (non-inclusive of performance fee):
- i. Hotel accommodations for ARTIST (1) and STAFF (2), 3 people total, for all necessary dates pertaining to engagement. Hotel arrangements and reservations are to be made by PURCHASER based on ARTIST'S recommendations:
 1. Minimum 4 star hotel required

2. Individual non-smoking rooms, clean condition, with queen/king size bed
3. Wifi internet is to be included in each room, during entire stay at the hotel, at no extra charge to ARTIST

17. MEALS

- (a) PURCHASER agrees to arrange/provide meal service for COMPANY during dates of engagement, including travel days (non-inclusive of performance fee):
 1. 3 meals to be provided for daily, via prepared food or restaurant vouchers.
 - i. All gratuities to be included as well.
 2. Alternate option is per diem of \$85 per person per engagement day or meal receipt reimbursement (travel dates included)

18. VENUE CATERING

These requirements are in addition to but not to replace the meal per diem as stated in the contract.

- (a) To be included throughout the day:
 - 1) Four dozen (48) half-liter bottles of drinking water per day on-site at room temperature
 - 2) Healthy snacks including fresh fruit and vegetable trays with dip and granola/health/protein bars
 - 3) Coffee and Hot Water for tea, Tea, Honey, and Lemon

The THEATER shall not remove or strike the beverages or uneaten foods until the completion of the load-out (some members of the COMPANY will not be able to eat until after the performance):

19. DRESSING ROOMS

- (a) Three (3) backstage dressing rooms are needed as follows:
 - o Michael Grandinetti to receive "star dressing room" when available.
- (b) All dressing rooms must be climate-controlled and contain tables, mirrors, comfortable chairs, couches (when available), adequate lighting for applying makeup, costume racks and hangers, wastebaskets, clean towels, 110volt electricity.
- (c) Each dressing room, especially the star dressing room, should contain a private bathroom with hot and cold running water when possible.
- (d) On a regular basis, the dressing rooms should be properly cleaned, dusted and mopped or vacuumed with all wastepaper baskets dumped. Each day the dressing rooms should be unlocked and ready for the use before the COMPANY's arrival. The backstage area must also be heated or cooled as necessary.
- (e) If actual dressing rooms are not available, alternate spaces are acceptable, as

long as they meet with the above requirements and are approved by the COMPANY in advance.

- (f) Dressing rooms should contain bottled water (6 each daily)

20. SECURITY

- (a) No persons other than the stagehands and theater executives are to be allowed access to the performance area after load-in during the day of the show. Access to the performance area is to be cleared through the COMPANY's staff.
- (b) At no time are photographers, video cameras, or reporters allowed onstage or backstage at any time without COMPANY's permission.
- (c) Security for the performance is to remain at all backstage points until the house is empty and COMPANY and COMPANY's staff have all left the building. The act curtain is to remain closed until the house is emptied. All of THEATER's backstage and front of house staff must be out of eyesight range of a view of the show from backstage, including security.
- (d) Security personnel ARE NOT ALLOWED TO SMOKE AT ANY TIME BACKSTAGE OR NEAR COMPANY EQUIPMENT OR ARTISTS AT ANY TIME, INCLUDING DURING LOAD IN AND LOAD OUT.
- (e) If ARTIST does a meet and greet in the lobby or theater pre or post-show, at least one member of the security personnel is to accompany ARTIST at all times.

21. BILLING

- (a) MICHAEL GRANDINETTI shall receive billing in all forms of advertising and promotion produced and distributed by PROMOTER/VENUE. All billing for performance shall be as follows:

Michael Grandinetti	100% to 75%
Magic Beyond Impossible	100%

- (b) Said billing shall appear wherever MICHAEL GRANDINETTI's name appears, including marquees, tickets, billboards, front of house and all forms of paid advertisement and promotion materials used by agent/venue in the presentation of the Show.
- (c) The names of no other magic related productions are to appear on the program, marquee, local billboards, or any other advertising or promotional materials without permission of ARTIST.

22. PROMOTION

- (a) For public events, advance notice of SHOW must be included and promoted on PURCHASER/VENUE's social media channels (Facebook, Twitter, Instagram, etc.), PURCHASER/VENUE's internal marketing channels (newsletters, mailing lists, website, etc.) with links to ARTIST's website & social media, and on external physical sources including poster displays, marquee, and available

outside advertising channels.

- (b) Whenever possible, ARTIST will be happy to participate in all advance promotion events such as personal appearances, TV interviews, newspaper, and radio interviews.
 - i. Complete press kit available including photos, video clips, biographical information, etc.
- (c) All publicity releases, advertisements, billboards, direct mail items, handbills, commercials, and other materials of every kind intended for promotion of ARTIST or the engagement that is the subject of this agreement, in any medium, will be created from information provided or approved by ARTIST.
- (d) No materials, whether primarily for promotion or otherwise, shall be sold without ARTIST's permission.

23. PERFORMANCE ITEMS REQUIRED

- (a) Items needed on site, to be provided by PURCHASER on a per show basis:
 - Two (2) large conference tables, dressed in black when possible, (approximately 6' x 4'), one in each wing
 - One (1) loaf of unsliced bread approx 12" by 6" by 6" (per show)
 - One dozen (12) red roses with water tubes (per show)
 - 6ft Step Ladder
 - Four (4) 24-bottle packages of drinking water (room temperature) per day on-site
 - Two wooden stools (black preferred)
 - Two chairs
 - Eight-Ten (8-10) 36" Stanchions – Posts with Ropes (velvet) between each post
 - Two stagehands to assist with the assembly and disassembly of props and movement of props during the show

24. CONFIDENTIALITY / SECRECY

- (a) Video/Audio recording and still photography of shows are prohibited without ARTIST's knowledge/permission. PURCHASER shall actively prohibit others from making any broadcast, video, or sound recording of ARTIST's performance.
- (b) If the show is filmed or recorded, with permission, Michael Grandinetti Magic is to receive a copy of all raw footage in HD or comparable top quality format. Michael Grandinetti Magic must approve all footage prior to its public display or usage.
- (c) It is understood that the creative illusion designs discussed, developed and performed by Michael Grandinetti for this performance remain the sole property of Michael Grandinetti Magic. Any and all trade secrets and business arrangement details learned by any of the on-site production crew, union workers, venue staff, and all others, must be kept in complete confidentiality and not transferred by any means to any others.

25. TERMS

- (a) This RIDER, and the AGREEMENT to which it is attached, constitute the sole Agreement between the parties, and may not be modified except by a subsequent written instrument executed by the parties.

Please contact Michael Grandinetti Magic with any questions or requests for additional information:

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