

# Technical Rider and Information

**Prokofiev: Symphony No. 5: Pure Propaganda?**

**Show Length: ~62'**

## Materials (provided by CSO)

CSO shall provide to Presenter the materials listed below to be used according to the terms of the Agreement.

1. Scripts for Narrator and Actor
2. Stage Manager's score
3. Conductor's score and materials for Beyond the Score® parts
4. Hard drive of media (QLab or Isadora Format) for projections

## Travelling members (provided by CSO)

1. Production Stage Manager

## Performers and Personnel (provided by Presenter)

Presenter shall provide the performers listed below to be used according to the terms of the Agreement.

1. Conductor (who can serve as the pianist) (has speaking lines)
2. Orchestra of the following size:  
3[1.2.pic] 3[1.2.Eh] 4[1.2.Ebcl.bcl] 3[1.2.cbn] - 4 3[1/crt1.2/crt2.3] 3 1 - tmp+5  
- hp - pno - str
3. Narrator
4. 1 Male actor performing the role of Prokofiev
5. 1 Female actor performing various character roles
6. 1 Male actor performing various character roles
7. Pianist (playing an upright piano closer to the actors)
8. Projectionist experienced with computer-driven HD projections
9. Stagehand labor
10. Soundboard operator
11. Lightboard operator

## TECHNICAL INFORMATION

### **CSO agrees to furnish the following at CSO's expense:**

- Hard-drive and access to online storage with show multimedia in QLAB format.
- Scripts for actors
- Cuing score for Production Stage Manager

### **Presenter agrees to furnish the following at Presenter's expense:**

#### SOUND (Subject to advance)

- Sound equipment to amplify spoken word clearly and consistently throughout concert hall; 2 wireless headset microphones (DPA 4065 or equivalent); sound to be mixed from in-house position. Back-up microphones for actors are recommended.
- CD player or audio playback laptop (recommended) and operator are needed for all non-orchestral rehearsals to play orchestral excerpts. Excerpts will be provided as CD and as MP3/playlist, and should be played through the primary sound system.
- Clearcom system for communication between Production Stage Manager, soundman, lightboard operator and projectionist, and musical excerpt player for non-orchestral rehearsals.

#### LIGHTING (Subject to advance)

- Specials focused as follows:
  - narrator and actor (downstage left)
  - conductor/keyboards and soprano at fortepiano (center stage)
  - soprano/mimes/solo violinist (downstage right)
- Stand lights for orchestra members and conductor powered from light board and dimmable; recommend use of hoods or other masking device for orchestra stand lights to minimize spill onto screen. Stand lights to be removed at intermission (2<sup>nd</sup> half of concert in regular concert lighting).

#### PROJECTION/SCREEN for Primary projections (Subject to advance)

- Minimum 15' x 20' screen to accommodate 4:3 aspect ratio images centered above orchestra as needed for optimal sightlines (retractable screen is optimal).
- Appropriate location from which to project with appropriate power requirements for projection equipment.
- -- Projector should feature a minimum resolution of 1920 X 1200 and a minimum brightness of 14,000 lumens. Appropriate lenses based on throw distance and hall.
- A main projection computer consisting of a **MacPro [\*\*\*This is a desktop tower computer and NOT a MacBook Pro Laptop]\*\*\*** or similar model running MacOS 10.11 or later. The computer must have a Retina display and at least a quad-core processor, a Solid State Hard Drive, a minimum of 8GB of RAM, and a minimum of 2GB of video RAM. This computer should have its own wired dedicated monitor, keyboard, and mouse (or pointing device).
- This show has embedded audio. As such, the projection computer must have the ability to output audio. A stereo audio connection to the venue's sound system is necessary. This can be via the built-in audio output (3.5mm), or using a digital audio interface.
- Backup computer recommended. Backup computer should mirror the projection computer, but a MacBook Pro with Retina display (2014 or later) can be used as a backup as needed. Note that used in place of a second MacPro as a backup.

- 2 “now serving” [downstage left, downstage right or in house] number displays indicating to orchestra the current/next excerpt. Librarian (or other qualified person) follows along in script and advances numbers with remote when appropriate. Effect can be accomplished with laptop running PowerPoint and 2 monitors onstage in view of the musicians. We recommend this be operated by the same individual who operates music examples for non-orchestral rehearsals.
- Presenter will be required to download and rent via temporary license appropriate projection software as required by show. Projection format will be in QLab format.
- A Folsom Screen Pro switcher (or similar switcher) is necessary if using a backup computer
- All necessary cables and distribution

### PROPS and COSTUMES

- Upright piano/bench (in addition to orchestral piano)
- Chairs for narrator and actors.
- Costumes:
  - Male Actor 1 (Prokofiev)  
Period suit and tie.
  - Male Actor 2 (character role)  
Period non-specific uniform (more spare, no tie/or official-looking suit)
  - Female Actor (character role)  
Simple period dress/hair for female actor performing character roles.
  - Pianist (Period suit and tie)

### OTHER

- Placement for Production Stage Manager in front of house position (i.e., booth) or backstage with video monitors (one large overall stage view and one conductor view) and audio monitor.
- Music stand with stand light and ClearCom in central main-floor location for rehearsals as requested by Production Stage Manager
- Stagehand labor required to focus and run lighting, mix amplified sound, and rig screen. Projectionist to set and run projection, including switching of called images. (Soundboard operator, light board operator, projectionist and other personnel involved in concert should be present at all rehearsals, including run-throughs.).
- 1 stand or podium (that can accommodate stand light) for narrator (actors hold folders/binders with script).

## MARKETING AND PROMOTION

Presenter must adhere to the following guidelines for all promotion of Beyond the Score®:

- i. Unless given prior written consent, the title text as presented on all text only written material, including but not limited to program books, press releases, ad copy, etc.) shall be presented as below, of the same font and size, and included in a font equal to at least the average font on the promotional materials. The title shall appear as follows:

**Beyond the Score®: Pure Propaganda?  
Prokofiev: Symphony No. 5**

\*\*It is understood that presenter may have institutional styles and guidelines for the spelling or formatting of certain titles of works. As such, agreement for any changes to the above title is per mutual agreement between presenter and CSO.

- ii. All promotional materials, including but not limited to program books, internet pages or other form of printed or digital advertising, shall have the following credit lines in a font no smaller than size 7.

“Beyond the Score® is a production of the Chicago Symphony Orchestra  
Gerard McBurney, *Creative Director* for Beyond the Score®

- iii. The program book for the performance must include the Beyond the Score® biography as provided by CSO. Presenter agrees to give to CSO up to five (5) copies of said program book upon request.
- iv. Presenter must provide CSO with a copy of all promotional materials at least thirty business days prior to their release or distribution to the public. CSO shall have five business days to approve the promotional materials, in the sole reasonable discretion of CSO. If CSO informs Presenter within the five business days that the promotional materials are not acceptable to CSO, presenter will not release or distribute the materials. CSO shall not unreasonably withhold its approval of promotional materials. For the avoidance of doubt, if CSO fails to inform the Presenter of CSO’s disapproval of the promotional materials within four business days, CSO’s approval of the promotional materials shall be deemed to have been granted
- v. Presenter will not record or broadcast the Performance or rehearsals for the Performance. Presenter must obtain prior written authorization from CSO for any archival audio/video recording of the performance, or any or promotional photographs or video recording of the performance that may occur. Requests for promotional or archival recording or photography will not be unreasonable held.

**Restrictions and Requirements on Use.** The following additional restrictions and requirements apply to use by Presenter of the Beyond the Score service mark, the Materials and the Services:

- i. Presenter must use the Materials and Services in their entirety during the Performance. Presenter cannot make any intentional revisions to the Materials and Services, cannot use only portions of the Materials and Services, and cannot intentionally eliminate any portion of the Materials and Services during the Performance without the previous written consent of CSO.
- ii. All music in the Performance must be played live unless CSO provides the music in pre-recorded format and CSO agrees in writing in advance that the pre-recorded music may be used in place of live music.
- iii. CSO will have final approval for all promotional materials, including but not limited to program books, digital media, internet advertising, related to Beyond the Score and associated performances of such. Requests for approval may be forwarded to Randy Elliot, Director of Artistic Administration, at [elliotr@cso.org](mailto:elliotr@cso.org). CSO will make reasonable efforts to provide Presenter with official logos and photographs that may be used for promotion of the performance.

**Interviews.** All requests for interviews by CSO personnel pertaining to Beyond the Score®: Prokofiev: Pure Propaganda? must be approved by the CSO public relations office.