

## **BASIC RIDER**

### **GENERAL:**

1. PURCHASER agrees to supply one (1) dressing room for ARTIST, one (1) dressing room for 5 male band/cast members and one (1) dressing room for 2 female band/cast members. Dressing rooms shall be equipped with AC power, a lighted mirror, clothes rack, dressing table and bathroom (or close).
2. PURCHASER agrees to provide basic catering consisting of deli tray, chocolate candy like M&M's, bottled water, diet and regular soda, fruit juices, coffee, and tea with cream, sugar, honey and lemon. Same catering will be provided for rehearsal and sound check.
3. PURCHASER agrees to supply private king rooms for the PRODUCER/ARTIST and each band/cast member at reputable national chain hotel or in the case of a casino, at the casino hotel. Hotel must have a full service restaurant on premises or within walking distance. See ROOMING LIST for # of rooms.
4. PURCHASER agrees to supply three (3) meals per day for PRODUCER/ARTIST and each band/cast member or agreed upon per diem.
5. PURCHASER agrees to supply round-trip airline transportation for PRODUCER/ARTIST and each band/cast member from cities to be determined unless included in rate or travel buyout.
6. PURCHASER agrees to supply all necessary ground transportation between airport, hotel and venue by a professional car service or other agreed upon transportation.

### **LIGHTS, SOUND, & STAGE EQUIPMENT:**

1. PURCHASER agrees to supply at least one (1) follow spot with operator for each performance. Two (2) are preferred.
2. PURCHASER agrees to supply a first class lighting system, minimum of three (3) color wash, with an industry standard operator for the lighting board for each performance. SEE SCHEDULE "A" LIGHTING RIDER.
3. PURCHASER agrees to supply a first class sound system capable of producing an unequalized frequency response +/-3dB 50Hz to 16kHz at an undistorted signal of 120 dB SPL at the front of house console in any venue. PURCHASER also agrees to provide industry standard sound engineers for front of house and monitor consoles. SEE SCHEDULE "A" SOUND RIDER.

- A. House system must include four (4) UR series wireless vocal microphones and receivers, prefer one (1) Shure Beta 87C for LV, Shure Beta 58A for BGV and spare or equivalent, one (1) UR series wireless system with body pack for acoustic guitar, and sufficient microphones, stands and cables to individually mic drums, electric guitar, 2 keyboards and bass guitar.
  - B. House system should be equipped with 1/3 octave equalization for all sends and an industry standard effects processor with monitor send.
  - C. Monitor system must include separate mixes for each mic or line in. Twelve (12) monitor wedges and two (2) side fills (optional). Minimum of seven (7) mixes in addition to reverb and effects.
  - D. House system must include one (1) CD player for front of house playback with monitor send.
- 4. PURCHASER agrees to supply the following equipment with sufficient power supply, power strips, and extension cords:
    - A. Amps, keyboards and other accessories.
  - 5. PURCHASER agrees to supply ALL BACKLINE to include industry standard drum kit, bass amp and speaker cabinet, guitar amp(s), keyboard amp and two (2) keyboards. SEE BACKLINE RIDER.
  - 6. PURCHASER agrees to supply a stage or portable stage at minimum dimensions of 36'(wide) X 24' (deep) X 36" (high). In addition, PURCHASER agrees to supply a stage riser for the drums, minimum dimensions of 8' X 8' X 18", and two (2) 8' X 8' X 12" risers, one for background vocalists and one for keyboards. OR OTHER APPROVED BY ARTIST/PRODUCER. SEE SCHEDULE "A" STAGE RIDER.
  - 7. Stage is to be set up according to stage plot. SEE STAGE PLOT.
  - 8. When PRODUCER/ARTIST is performing a "CONCERT OR SHOW", audience must be seated at all times of performance, and there shall not be any space separating the stage from the audience (such as dance floor, partitions, etc.) unless approved by PRODUCER/ARTIST prior to concert or show.

**MISCELLANEOUS:**

- 1. A three (3) hour sound check and technical rehearsal shall be provided on the afternoon of the first performance, with full technical crew, equipment, lights, sound, and video.
- 2. PRODUCER/ARTIST must be informed of all acts appearing with them and shall have the sole right of approval of any and all acts, and

length of their performance, when PRODUCER/ARTIST is the headliner.

3. When PRODUCER/ARTIST is the headliner, PRODUCER/ARTIST shall receive 100% sole headline billing in all advertising, lights, displays, programs, marquees, and any and all other advertising and publicity media to include "Produced by Barrie Cunningham." Artwork available.
4. PRODUCER/ARTIST shall have the right to cancel the performance with thirty (30) days notice. In the case that PRODUCER/ARTIST cancels the performance, the PRODUCER/ARTIST will return the 50% deposit in full.
5. PURCHASER shall have the right to cancel the engagement however the 50% deposit will be retained by PRODUCER/ARTIST, if cancelled prior to 30 days from the date of the event. If cancelled within 30 days of the event, the PURCHASER will be responsible for full payment.
6. Corporate Identification or Sponsorship may not be displayed in any manner without prior written approval of PRODUCER/ARTIST.
7. For ticketed engagements, PRODUCER/ARTIST is to receive up to twenty (20) complimentary tickets per show.
8. For ticketed engagements, ABSOLUTELY NO ADVERTISING OF THIS ENGAGEMENT CAN BE MADE UNTIL A 50% NON-REFUNDABLE DEPOSIT IS PAID WITHOUT PRIOR WRITTEN APPROVAL OF PRODUCER/ARTIST.
9. PRODUCER/ARTIST must approve any videotaping of performance and must be given a copy.
10. Billing of show shall be:

ADVENTURES IN PARROTDISE – A Tribute to Jimmy Buffett

### **PRODUCER/ARTIST'S MERCHANDISE**

The Purchaser will provide a well lit secure place to sell merchandise. Purchaser shall provide one (1) eight (8') foot tables and a tent/canopy for any outdoor shows. This shall be in such a position as to be easily visible to the public using the main entrance. This is to be at no cost to the Producer/Artist. Purchaser agrees that its arrangement for presenting the engagement provided for herein shall prohibit the sale of bootleg souvenir or similar merchandise on the premises in connection with this engagement other than Producer/Artist's official merchandise furnished by Producer/Artist. The Purchaser and/or venue cannot sell or manufacture

any items with **SHOW** logo or any facsimile, name or likeness without prior written permission from Producer/Artist or his authorized representative. Producer/Artist is to retain 100% of the gross receipts resulting from the sale of Producer/Artist merchandise.

**AGREED AND ACCEPTED BY:**

**AGREED AND ACCEPTED BY:**

\_\_\_\_\_  
PURCHASER                      DATE

\_\_\_\_\_  
BC ENTERTAINMENT, INC.      DATE

## INPUT LIST FOH

<b>SNAKE CH.</b>	<b>FOH CH.</b>	<b>FOH INPUT</b>	<b>MIC</b>	<b>FOH INSERT</b>	<b>Sub Snake</b>	<b>Stand</b>
1	1	KICK	SM-91	GATE	A-1	
2	2	KICK	Beta 52	COMP & GATE	A-2	SM BOOM
3	3	SNARE TOP	SM-57	COMP & GATE	A-3	
4	4	SNARE BOT	Beta 56	GATE	A-4	
5	5	HAT	SM-81		A-5	
6	6	RK TOM-1	SEN 604	GATE	A-6	
7	7	RK TOM-2	SEN 604	GATE	A-7	
8	8	FLOOR TOM-1	SEN 604	GATE	A-8	
9	9	FLOOR TOM-2	SEN 604	GATE	A-9	
10	10	OVHD (SR)	SM-81		A-10	
11	11	OVHD (SL)	SM-81		A-11	
12	12	RYDE	SM-81		A-12	
13	13	KEYS-1 L	DI	COMP	B-1	
14	14	KEYS-1 R	DI	COMP	B-2	
15	15	KEYS-2 L	DI	COMP	B-3	
16	16	KEYS-2 R	DI	COMP	B-4	
17	17	E GTR	SM-57	COMP	B-5	SM BOOM
18	18	BASS	DI	COMP	B-6	
19	19	LV ACC GTR	DI	COMP	RF-1	BODY PACK
20	20	LV E GTR	DI	COMP	RF-2	BODY PACK
21	21	DRUM VOX	SM-58	COMP	B-7	TALL BOOM
22	22	KEYS VOX	SM-58	COMP	B-8	TALL BOOM
23	23	E GTR VOX	SM-58	COMP	B-9	TALL BOOM
24	24	BASS VOX	SM-58	COMP	B-10	TALL BOOM
25	25	LEAD VOX (LV)	BETA-87C	COMP	RF-3	TALL BOOM
26	26	BG VOX 1	BETA 58A	COMP	RF-4	TALL STAND
27	27	BG VOX 2	BETA 58A	COMP	RF-5	TALL STAND
28	28	SP VOX	BETA 58A	COMP	RF-6	
29	29					
30	30					
31	31					
32	32	VOX VERB L				
33	33	VOX VERB R				
34	34	VOX DELAY L				
35	35	VOX DELAY R				
36	36	DRUM VERB L				
37	37	DRUM VERB R				
38	38	DELAY				
39	39	TALK BACK				
40	40	VIDEO				
41	41	CD L				
42	42	CD R				
43	43					

## INPUT LIST MONITOR

<b>SNAKE CH.</b>	<b>MON CH.</b>	<b>MON INPUTS</b>	<b>MIC</b>	<b>MON INSERT</b>	<b>Sub Snake</b>	<b>Stand</b>
1	1	KICK	SM-91	GATE	A-1	
2	2	KICK	Beta 52	COMP & GATE	A-2	SM BOOM
3	3	SNARE TOP	SM-57	COMP & GATE	A-3	
4	4	SNARE BOT	Beta 56	GATE	A-4	
5	5	HAT	SM-81		A-5	
6	6	RK TOM-1	SEN 604	GATE	A-6	
7	7	RK TOM-2	SEN 604	GATE	A-7	
8	8	FLOOR TOM-1	SEN 604	GATE	A-8	
9	9	FLOOR TOM-2	SEN 604	GATE	A-9	
10	10	OVHD (SR)	SM-81		A-10	
11	11	OVHD (SL)	SM-81		A-11	
12	12	RYDE	SM-81		A-12	
13	13	KEYS-1 L	DI	COMP	B-1	
14	14	KEYS-1 R	DI	COMP	B-2	
15	15	KEYS-2 L	DI	COMP	B-3	
16	16	KEYS-2 R	DI	COMP	B-4	
17	17	E GTR	SM-57	COMP	B-5	SM BOOM
18	18	BASS	DI	COMP	B-6	
19	19	LV ACC GTR	DI	COMP	RF-1	BODY PACK
20	20	LV E GTR	DI	COMP	RF-2	BODY PACK
21	21	DRUM VOX	SM-58	COMP	B-7	TALL BOOM
22	22	KEYS VOX	SM-58	COMP	B-8	TALL BOOM
23	23	E GTR VOX	SM-58	COMP	B-9	TALL BOOM
24	24	BASS VOX	SM-58	COMP	B-10	TALL BOOM
25	25	LEAD VOX (LV)	BETA-87C	COMP	RF-3	TALL BOOM
26	26	BG VOX 1	BETA 58A	COMP	RF-4	TALL STAND
27	27	BG VOX 2	BETA 58A	COMP	RF-5	TALL STAND
28	28	SP VOX	BETA 58A	COMP	RF-6	
29	29					
30	30					
31	31					
32	32					
33	33	ANC VOX	SM-58			
34	34	MON TB	SM-58			
35	35	FOH TB	SM-58			
36	36	SPX 1				
37	37	SPX 2				
38	38					

## MONITOR MIX AND LAYOUT

### Monitor Mixes

1. Lead Vocal (LV) -  
    DSC - 2 wedges  
    DSL - 1 wedges  
    DSR - 1 wedges
2. Keys - USR - 1 wedge
3. Guitar - SR - 1 wedge
4. Bass – SL - 1 wedge
5. Drums - USC – 1 wedge
6. Background Vocal (BGV #1) - 1 wedge
7. Background Vocal (BGV #2) - 1 wedge
8. 2 - Sidefills (Mono) Optional
9. SPX 1
10. SPX 2

Cue - 1 wedge  
Spare - 1 wedge

Total Stage Wedges - 12  
Sidefills – 2 Optional  
Two reverbs (SPX990 or equivalent).  
All outputs are subject to change.

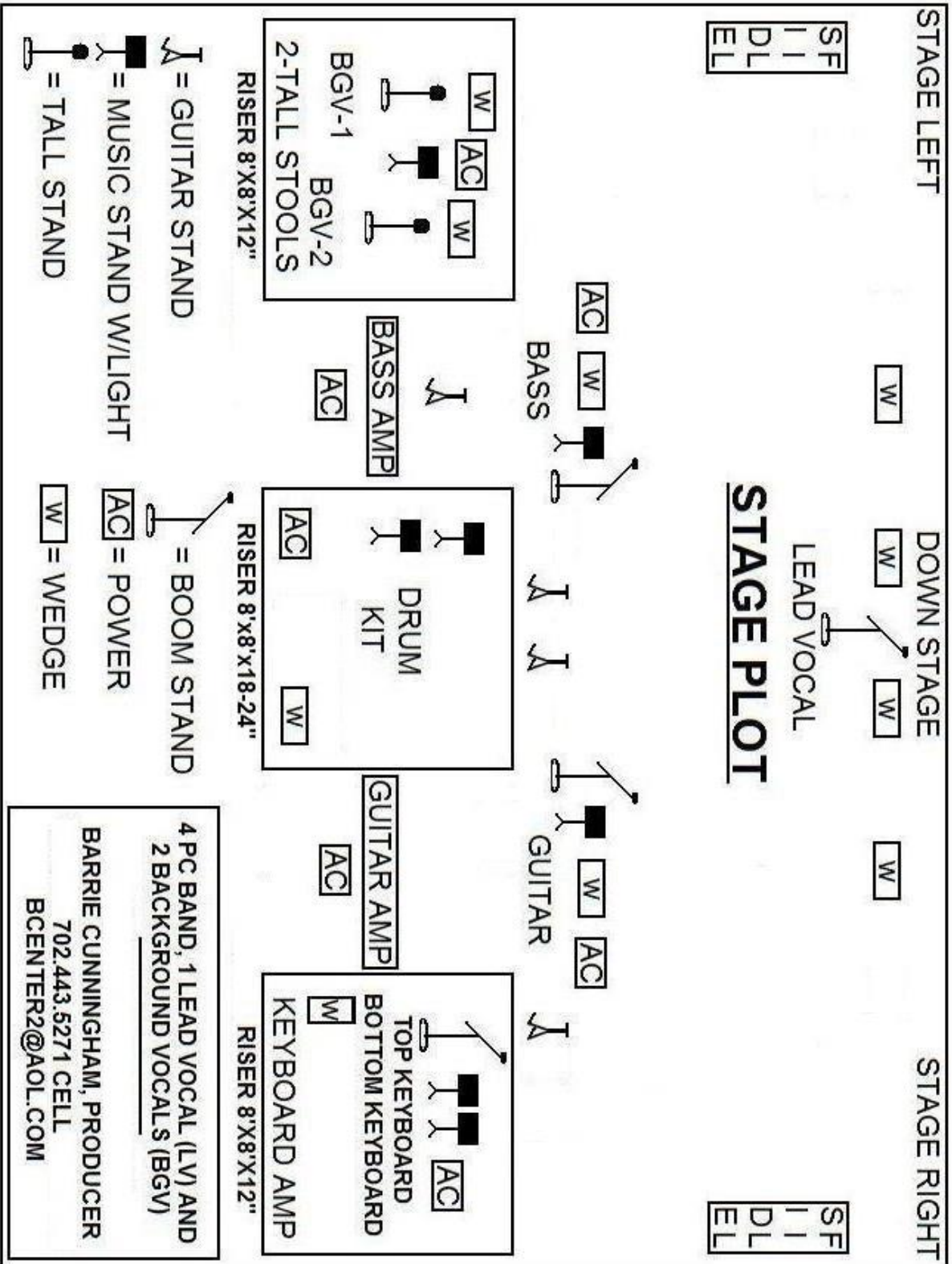
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PURCHASER                      DATE

\_\_\_\_\_  
BC ENTERTAINMENT, INC.      DATE

# STAGE PLOT





## **BACKLINE**

### **Keyboards**

#### Keyboards

- First Choice:  
Top Keyboard-Motif 7. Volume and sustain pedals  
Bottom Keyboard-YAMAHA S-90 ES with 88 weighted keys. Sustain pedal
- Second Choice:  
Top Keyboard-YAMAHA S-03. Volume and sustain pedals  
Bottom Keyboard-Motif ES8 or ES7 with 88 weighted keys. Sustain pedal
- Third Choice:  
Top Keyboard-Yamaha S-09. Volume and sustain pedals  
Bottom Keyboard-Korg Extreme with 88 weighted keys. Sustain pedal

#### Keyboard Amp

- 2 input keyboard amp like the Roland KC500 or equivalent

#### Miscellaneous

- A 2-tier keyboard stand, not "Ultimate" type. Prefer scissors type with second tier
- 2 - Music stands w/lights

The producer must approve all substitutions

### **Guitar Amps**

- First Choice  
Fender Blues DeVille 2 X 12's
- Second Choice  
Fender Twin 2 X 12's
- Third Choice  
Fender Hot Rod DeVille 2 X 12's

#### Miscellaneous

- 1 - Music stand w/light
- 2 – Guitar stands
- The producer must approve all substitutions

### **Bass Guitar Amps and Heads**

- First Choice:  
Gallien - Kruger 800RB head with a Hartke 410 cabinet

- Second Choice:  
SWR with similar configuration
- Third Choice:  
Ampeg SVT for very large/loud shows

#### Miscellaneous

- 1 - Music stand w/light
- 1 – Guitar stand
- The producer must approve all substitutions

#### Drums

Drum Kit - DW with maple shells or Gretsch Catalina with maple shells

- 1 - Bass drum. Standard 22" with Evans E-Mad, Remo Powerstroke or Aquarian Super Kick heads
- 2 - Rack toms. 10" and 12" with Evans G2 (clear) or Remo Pinstripe heads
- 2 - Floor toms. 14" and 16" on legs with Evans G2 (clear) or Remo Pinstripe heads. No floor toms on stands!
- 1 - Snare drum. 14" x 5 ½", 10 and 6 maple with Remo Ambassador coated heads
- 1 - Snare drum spare. 14" x 5 ½", wood or metal with Remo Ambassador coated heads

#### Hardware

- 4 - Double braced boom cymbal stands. DW 9000 series
- 1 - Hi-hat stand. 2 leg DW 9000 series
- 1 - Single pedal. Chain drive DW 9000 series

#### Cymbals

- Zildjian A Custom or Sabian AA series
- 1 - 20" ride
- 1 - 16" crash
- 1 - 18" crash
- 2 - 14" hi-hat
- 1 - 12" splash

#### Miscellaneous

- 2 - Music stands w/lights
- 1 - Cow Bell and clamp
- The producer must approve all substitutions

**BGV (Background Vocalists #1, #2)**

- 2 – High Stools
- 1 – Music stand w/light
- 2 - Tambourines
- 1 - Maracas

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## ROOMING LIST

1. Cunningham, William Barrie – Lead Vocals
2. TBA - Keys
3. TBA - Guitar
4. TBA - Bass
5. TBA - Drums
6. TBA - Guitar 2
7. TBA - Background Vocals 1
8. TBA - Background Vocals 2

**Check-In Day Before Show. Check-Out Day After Show.**

Total: \_\_\_ rooms, \_\_\_ nights  
Please have everyone pre-checked in.

## **SCHEDULE "A"**

THE AUDIO AND LIGHTING SYSTEM SHALL BE A CLASS "A" SYSTEM. THIS MEANS PRO AUDIO & LIGHTING CONTRACTORS ONLY. ABSOLUTELY NO HOBBYISTS, MUSIC STORE SYSTEMS OR SUPPORT ACT SYSTEMS WILL BE ACCEPTED.

SOUND AND LIGHTING PROVIDERS AND PURCHASERS UNDERSTAND THAT ARTIST IS A CONTINUALLY TOURING GROUP AND ANY PRODUCTION RIDER SIGNED MORE THAN 60 DAYS PRIOR TO ENGAGEMENT IS SUBJECT TO CHANGE TO ACCOMMODATE ARTIST'S CURRENT SHOW PRESENTATION.

## **SOUND RIDER**

### **GENERAL**

If Artist's production package is unavailable for use, then the sound, lighting and backline requirements listed within this production rider are to be provided by and paid for by Purchaser. Purchaser MUST confirm that Artist's production package is not available prior to contacting other production companies. If available, Artist's production package MUST be utilized!

Any company providing sound and/or lights for Artist should have letters of recommendations on file with Purchaser. Sound/Light Company must have a certificate of insurance and proof of workmen's compensation on file and must be presented upon request. Sound/Light Company is subject to Artist's production staff's approval and is based on reputation and ability to provide the equipment required as listed on the following pages.

### **F.O.H. SOUND**

Purchaser agrees to furnish at Purchaser cost and expense a COMPLETE, PROFESSIONAL QUALITY, CLASS "A" ACTIVE 4 WAY STEREO sound reinforcement system. The model, construction and crossover frequencies are contingent upon the venue and Sound Company being used. The system must be capable of producing 106dB, A-weighted at 120 feet from the stage. There will be an appropriate number of power amps, equalizers and other related equipment to operate the system properly per Artist's technical staff. Purchaser must provide Artist's production staff with the name and contact number of the contracted sound company ten (10) days prior to load-in. Purchaser will provide sound company access to venue

and power by 8:00AM on show day, unless otherwise decided by all parties concerned. Artist will not perform unless the artist and his production staff have sole authority in mixing and controlling all sound and light equipment during the performance. Purchaser agrees to verify that union regulations for the venue will not interfere in any way with the work of the Artist's production staff or the quality of the Artist's show. ALL SOUND REQUIREMENTS ARE SUBJECT TO ARTIST'S TECHNICAL STAFF APPROVAL.

Purchaser will provide the following:

1 - Midas XL-4, Heritage 2000, Yamaha M7CL, Yamaha PM5D or PM5000 with 48 mono, 4 stereo inputs minimum console (or other approved board).

TBD - JBL Vertec, V-DOSC, Nexo, EV X-Array, or other commercially available line array speaker system. PLEASE, no "proprietary" boxes. We know you believe they are a copy of or sound better than a commercially available brand, but once bit, twice shy.

We know what we're getting with one of the above listed systems.

TBD – Crown (preferred), Crest or QSC amplifiers.

Example: Crown IT-8000 to power subs.

Crown IT-6000 to power mids.

Crown IT-6000 to power mid-high and highs.

TBD - Klark-Teknik, BSS or T.C. Electronics equalizers. Separate 31 band equalizers for main system, front fills, subs and delays.

8 - Noise Gates with key filters will be Drawmer (preferred) or dbx.

12 - Limiters will be Drawmer (preferred) or dbx.

3 - Digital Reverb Units: Yamaha SPX 990, Lexicon 480, PCM70, 80 and/or T.C. Electronics M-5000, 2000 or 3000.

1 - Digital Delay Unit will be Roland SDE-3000 or T.C. Electronics 2290.

1 - Professional CD player with routing to monitor system.

1 - Professional DVD player or computer set up to project images on multi-media screens if show uses video. Check with Prod. Mgr.

4 - Shure UHF-R wireless systems with one (1) handheld Beta 87C mic capsules head for LV, two (2) Beta 58A for BGV's and one (1) Beta 58A spare.

2 - Shure UHF-R wireless systems with two (2) body pack transmitters with instrument cables for Artist's guitars.

4 - Shure UHF-R wireless systems with four (4) body pack transmitters with Countryman Isomax headset mics. **For shows with dancers only.** Check with Prod. Mgr.

TBD - Microphones and stands per input list.

Except in cases where the venue provides a permanently installed mixing area, the Front-of-House (F.O.H.) mix position shall be placed no more than 100 feet (pref. 80 feet) from the front of stage in the center of the house and be assembled on a riser one (1) foot high so that the operator has a clear, unobstructed line-of-sight view of the stage and sound reinforcement system. Riser shall be large enough to accommodate F.O.H. and lighting consoles (typically 16'X 8').

Sound Company is responsible for providing adequate professional gear, cables, adapters, speakers, spare parts, microphones and personnel to sufficiently cover the venue and associated sound requirements for this show.

In the event there are other groups performing, separate F.O.H. console, microphones and processing must be provided for their use. Artist's console, processing effects, EQ and crossover settings must not be disturbed upon completion of Artist's sound check.

## **MONITOR SYSTEM**

Purchaser will provide a COMPLETE PROFESSIONAL QUALITY CLASS "A" on-stage monitor system (stage left preferred) to include the following:  
1 - 48 X 20 min. Midas Heritage 3000, Yamaha M7CL, Yamaha PM5D, Yamaha PM1D, PM5000M or Midas XL250 console (or other approved board).

CREST, RAMSA OR OTHER CONSOLES OTHER THAN WHAT IS LISTED ABOVE ARE NOT ACCEPTABLE! THEY DO NOT WORK FOR THIS ARTIST! Please provide one of the consoles listed above.

8 - BSS (preferred) or Drawmer noise gates (N/A when PM5D is provided).

8 - BSS (preferred) Drawmer or dbx limiters (N/A when PM5D is provided).

3 - Yamaha SPX 990 digital reverb units or equivalent high-quality reverbs.

12 - Graphic Equalizers will be Klark-Teknik DN 360 / Helix, T.C.

Electronics 1128 / EQ Station or Ashley Protea.

2 - Sidefills will be Tri-Amplified with active crossovers and separate hi/mid and sub (preferable a dbl. 18") with as low of a profile as possible(optional).

1 - Drumfill will be a bi-amplified wedge (part of wedge count below) WITH a double 18" subwoofer (on a separate mix). PLEASE, no Meyer 650 subs! SUB MUST BE DOUBLE 18", NOT 15"! Wedge only OK in some cases.

12 - Matching monitor wedges will be bi-amped with active crossovers (includes cue wedge and spare).

IN NO CASE ARE PASSIVE WEDGES ACCEPTED! PURCHASER IS RESPONSIBLE FOR ANY PROBLEMS OR COSTS RESULTING FROM

**SOUND COMPANIES PROVIDING PASSIVE MONITORS! ALL MONITORS MUST BE BI-AMPLIFIED.**

The band and cast will utilize conventional wedges as listed above. When possible, the monitor mix position will be on the main stage deck, but not take away from stage size as specified on the stage plot. The monitor mix platform will be stage left and must have a clear, unobstructed line-of-sight view of the stage and all performers.

In the event there are other groups performing, separate monitor console, microphones and processing must be provided for their use. Artist's console, processing, effects, monitor EQ and crossover settings must not be disturbed upon completion of Artist's soundcheck.

**IT IS THE RESPONSIBILITY OF THE SOUND COMPANY TO HAVE ALL MICROPHONES PLACED, CONNECTED, "RUNG OUT" AND LINE CHECKED, ALL MONITOR MIXES FUNCTIONING PROPERLY AND ALL MONITOR & F.O.H. PROCESSING PATCHED & WORKING TWO HOURS PRIOR TO SOUNDCHECK.**

If Artist is travelling with technical staff, they will then ring out monitor mixes, EQ F.O.H. and line check all instruments.

**CLEAR-COM COMMUNICATION SYSTEM (SOUND)**

Sound Company will provide a Clear-Com two-way communication system with all necessary cables with stations positioned at:

- 1 - F.O.H. position (telephone-style hand-set preferred)
- 1 - Monitor position (telephone-style hand-set preferred)
- 1 - Stage Manager position (single-muff headset preferred)

Sound and Lighting providers and Purchasers understand that Artist is a continually touring group and any production rider signed more than 60 days prior to engagement is subject to change to accommodate Artist's current show presentation.

**AGREED AND ACCEPTED BY:**

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\_\_\_\_\_  
**PURCHASER**

\_\_\_\_\_  
**DATE**

\_\_\_\_\_  
**BC ENTERTAINMENT, INC.**

\_\_\_\_\_  
**DATE**



## LIGHTING RIDER

1 - Conventional Lighting Console: Leprechaun LP2000 or equiv. w/20 submasters min. (24 preferred) w/Bump Buttons and Bump Master.

1 - Moving Light Console: AVO LITE Pearl 2400, Whole Hog 1000, Whole Hog II or III, or ETC consoles. Can run conventionals from AVO LITE Pearl 2400.

120K - Par 64 Cans (pre-loaded Thomas or Thomas-like trussing preferred) or 575W Source 4 pars (especially if trim is low). If not pre-loaded truss, then enough trussing must be supplied to accommodate required lighting (*refer to light plot*).

TBD - Dimmers of best quality and response time along with all cables and power to run required lighting with no limitations.

4 - Genie SuperTowers or equivalent ground support for safe lifting of the system whenever not flown.

Chain hoists with all distro and rigging hardware. Superlifts may be substituted for chain hoists if necessary.

2 - Lycian 1271 or appropriate-for-venue Followspots with experienced & capable operators!

2 - Lekos on downstage truss for Principal Act specials.

1 - Leko on upstage truss (centered for Principal Act backlight).

12 min. - Moving head fixtures, in order of preference - Mac 500 & 600's, Mac 2000's,

Studio Spots and Colors, X-Spots or CyberLights. Please refer to light plot for placement. Please advance fixture types available with LD/Production Manager.

4 - Banks of Par 64 ACL's overhung on upstage truss.

2 - Banks of Par 64 ACL's on floor bases upstage behind risers.

3 - Banks of Par 64 ACL's on floor bases downstage of risers.

2 - Banks of 9-Light (Molefey) audience blinders overhung on upstage truss facing audience.

TBD - All chain motors, wire rope, span-sets, shackles, controllers, cable, power and personnel to fly system safely.

60 - All par bulbs on upstage truss will be 1000-watt narrows.

48 - Par bulbs on downstage truss will be 1000-watt mediums.

12 - Par bulbs on downstage truss will be 1000-watt very narrows.

5 - All Lekos will be Source 4 (NO Altman or other ancient Lekos, please), 26 degree w/750W or 575W lamps, no color.

24 - All ACL's will be 250 watt, no color.

6 - Martin Atomic 3000 Strobe Lights to be tied into same DMX line as moving head fixtures.

2 - DF-50 Hazers with fans

Lighting Company must provide separate controllers for conventional and moving light instruments as well as separate DMX runs - one for dimmers (conventionals) and one for moving lights. Refer to lighting plot for colors, lamp and channel assignments.

\* Lighting Vendor must contact Artist's Lighting Director/Production Manager at least 3 weeks prior to engagement to advance lighting requirements.

#### CLEAR-COM COMMUNICATION SYSTEM (LIGHTING)

Lighting company will provide a Clear-Com two-way communication system (hard-wire only, no wireless!) with double muff headsets, mutable mics and all necessary cables with stations positioned at:

1 - Stage Manager/Dimmer Beach position

1 - LD position @ conventional console (single-muff headset, please)

2 - Spotlight operators (1 each)

**AGREED AND ACCEPTED BY:**

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PURCHASER

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DATE

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BC ENTERTAINMENT, INC.

\_\_\_\_\_  
DATE

## GELS S. LEFT

M	M	VN	M	M	M	M	M	VN	M	M	M	M	M	M
14	15	25	19	16	17	18	14	20	19	15	16	19	19	17
R27	R22	L202	R33	R49	R58	R74	R27	R33	R33	R22	R49	R33	R33	R58

VN	M	M	VN	M	M	VN	M	M	M	M	M	M	M	VN
21	14	15	16	17	18	18	14	24	15	16	21	17	18	23
L202	R27	R22	R49	R58	R74	R74	R27	L202	R22	R49	L202	R58	R74	L202

Downstage

Stage Left

Center

N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
12	12	12	9	7	9	1	3	5	1	3	5	8	10	8
R312	R312	R312	R22	R39	R22	R27	R56	R74	R27	R56	R74	R39	R22	R39

N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
1	3	5	1	3	5	7	9	7	11	11	11	2	4	6
R27	R56	R74	R27	R56	R74	R39	R22	R39	R89	R89	R89	R27	R56	R74

Upstage

## GELS S. RIGHT

M	M	M	M	M	M	VN	M	M	M	M	M	VN	M	M
17	19	19	16	15	19	20	14	18	17	16	19	25	15	14
R58	R33	R33	R49	R22	R33	R33	R27	R74	R58	R49	R33	L202	R22	R27

VN	M	M	M	M	M	M	M	VN	M	M	VN	M	M	VN
23	18	17	21	16	15	24	14	18	18	17	16	15	14	21
L202	R74	R58	L202	R49	R22	L202	R27	R74	R74	R58	R49	R22	R27	L202

Downstage

Center

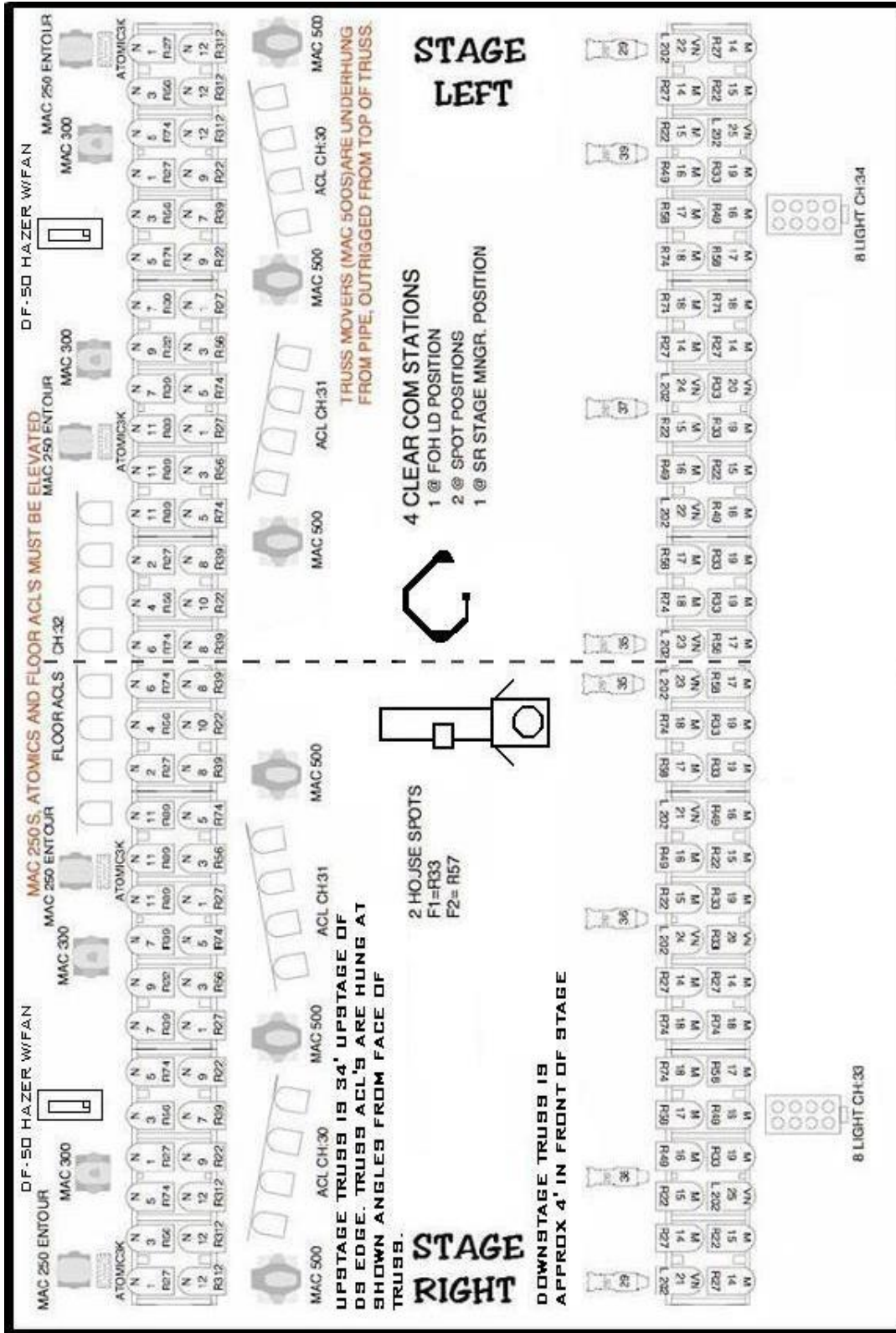
Stage Right

N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
8	10	8	5	3	1	5	3	1	9	7	9	12	12	12
R39	R22	R39	R74	R56	R27	R74	R56	R27	R22	R39	R22	R312	R312	R312

N	N	N	N	N	N	N	N	N	N	N	N	N	N	N
6	4	2	11	11	11	7	9	7	5	3	1	5	3	1
R74	R56	R27	R89	R89	R89	R39	R22	R39	R74	R56	R27	R74	R56	R27

Upstage

# LIGHTING PLOT



## **STAGE RIDER**

### **STAGE SIZE**

Stage will be 40' wide X 32' deep X 4' high (No carpet or concrete permitted if dancers are in the show). The utilization or positioning of stage-stacked PA, monitor world, DJ's, etc. shall not take away from the above stage size. The entire stage size as listed above will be free of any and all obstructions (i.e. tent poles, support beams, etc.). Purchaser MUST contact Artist's Production Manager or Producer to discuss ANY variation to the above stated stage requirements!

### **SURFACE AND APPEARANCE**

It is very important that the stage is of the HIGHEST QUALITY!

In the event of a temporary stage, the stage must be provided by a reputable staging company, experienced in providing quality staging for full production rock and roll concerts with flown sound and lights per Artist's production rider. Homemade, city-made, "Yeah, we can do that" and "Gee, my dad owns a construction company and can build a stage" scenarios are NOT acceptable!

The stage surface must be LEVEL and capable of supporting 125 lbs. per sq. foot. All edges of stage and steps must be taped with "glow tape" or white tape for safety.

### **DANCERS NEED DANCEABLE SURFACE**

If dancers are used in the show, the sub-surface should be wood with a danceable surface such as Marley or similar industry standard product covering the stage surface from down-stage portion of drum riser to the downstage edge of stage. The surface must be smooth and free of holes or protrusions. All joints of Marley must be taped.

### **NO CARPETING OR CONCRETE IS PERMITTED**

Stage surface must be completely dry. Artist reserves the right to delay, suspend or cancel performance in the event rain or other forces causes the stage surface to become wet, slippery and/or dangerous.

If Marley is used, it is not to be laid over carpeted staging as Marley laid over carpeting becomes too soft to dance on. There may be as many as six (6) dancers on the stage at different times during some shows in addition to the musicians and principal act (s).

Any injury sustained by dancers/performers on a poorly constructed, unlevelled, improperly prepared or wet stage will become the liability of Purchaser.

For public concerts, the front of the stage should be solid plywood facing, or the like, to prevent passageway underneath stage.

In other cases black masking or skirting must be provided for the front of the stage.

A backdrop curtain must be provided. There must be a clear and unobstructed passageway for performers to cross over to opposite sides of the stage from behind the stage or backdrop curtain.

## **STAIRS**

Two (2) sets of sturdy stairs, one (1) placed on stage left and one (1) placed on stage right. All stairs must be equipped with handrails and lights (night shows) for safety. In addition, step(s) must be provided for all stage risers over 12" in height. One (1) set of sturdy stairs is to be placed downstage center for performer access to the audience if requested.

## **STAGE RISERS**

Purchaser shall provide and pay for the following stage risers and have them available the day of show prior to Artist's production crew arrival. They should be of sturdy construction and skirted with black masking on all sides. Two (2) 8' X 8' X 12" carpeted risers, one (1) for keyboards and one for back-up singers, horn section or steel drums/percussion placed upstage right and left respectively and one (1) 8' X 8' X 24-36" carpeted drum riser placed upstage center. Stage sections must be firmly attached.

## **QUICK CHANGE ROOM (STAGE LEFT)**

**For shows featuring dancers**, purchaser shall provide two (2) 10' X 10' "Quick Change Rooms" constructed off-stage left and off-stage right. These rooms must be within 20' of the stage and be constructed of "peek-proof" walls and ceiling for costume changes by Artist and/or dancers during the show (ABSOLUTELY NO BANJO CLOTH TO BE USED). Room must be equipped with two (2) chairs, one (1) small table, one (1) full-length mirror, one (1) garment rack, AC & lighting (clip-on lamps or similar are acceptable).

**WINGS**

Wings stage left and right must be provided to blind audience from viewing cast entering and exiting stage.

**AGREED AND ACCEPTED BY:**

**AGREED AND ACCEPTED BY:**

\_\_\_\_\_  
**PURCHASER**

\_\_\_\_\_  
**DATE**

\_\_\_\_\_  
**BC ENTERTAINMENT, INC.**

\_\_\_\_\_  
**DATE**