

MISCELANEOUS

-Four (4) Sturdy, comfortable chairs with NO arm rests

-Six (6) music stands with lights and all necessary cables

-Twelve (12) white clean towels put on stage (two for each musician) along with two bottles of unopened spring water for each musician

-Sufficient sturdy and maintained mic stands and sufficient working and maintained cabling.

D7. PIANO TUNER:

(1) qualified Piano tuner to Tune the piano to 440 BEFORE sound check- load in time. Piano tuning must be TOUCHED UP at the conclusion sound check and during intermission. Plus after any other act uses the piano or when the piano is moved.

D8. AMPLIFICATION & SPEAKER SYSTEM

- a. High quality professional sound reinforcement system capable of providing clear undistorted sound of at least 120db, 20-16,000Khz with less than 1% total distortion.
- b. Minimum 3-way tri-amped speaker system. **PREFER LINE ARRAY SYSTEMS!!**
- c. A high quality sub-woofer system.
- d. Crossovers available at FOH Mix position.
- e. System should be configured in stereo with (2) Professional 1/3 Octave EQ's for the mains and one 1/3 Octave EQ for any clusters or balcony fills. (BSS, Klark etc.)

D9. MIXING CONSOLE

One 24 channel mix console with 4 band fully parametric (with Q), capable of (7) seven discreet monitor mixes. Preferences: Midas, Soundcraft

Front of House mixing console with a minimum of 32 inputs and 8 subgroups. With 6 pre fader auxiliary sends, four band FULLY parametric EQ (with Q) on each input channel, also, insert points on all channels and subgroups is required. Both consoles must be capable of 48 v. Preferences: Midas Pro, Soundcraft Vi6

Speaker systems must be high quality for ex: D&B, L-ACOUSTICS, Meyer

High quality bi-amped monitor wedges with 1-2 x 12"speakers Prefer Meyer, D&B,,Martin, Claire Bros

D10. MONITORS

A stage monitor system with independent volume and equalization controls from the main sound system. Eight (8) bi-amped active crossover movable floor monitors with SEVEN (7) independent mixes, each mix with its own 1/3 octave equalizer, as well as cue system for the monitor mix engineer. Each monitor will have two (2) twelve inch (12") speakers and one (1) compression loaded horn drive with a minimum of two hundred fifty (250) watts RMS power. Every input on the stage plot must be able to be used in the monitors, if necessary.

House outboard system shall include: Five (5) one third (1/3)

octave equalizers, one for each monitor mix. Three (3) professional digital reverb units as:

Yamaha: REV 5, REV 7, SPX900, or SPX9011, Lexicon: PCM70,, unless high quality reverb unit is available in FOH console processing

Eight (8) channels of patchable compression such as: DBX 160X or

DBX166. BSS, Klark Technics if FOH console does not contain compression on board PER EACH CHANNEL

ALL MONITORS MUST BE OF THE SAME MAKE + MODEL.

PURCHASER MUST PROVIDE MIXING ENGINEERS FOR HOUSE AND MONITOR SYSTEMS.

D11. PROCESSING

(1) One professional stereo digital reverbs. (Lexicon 480,960 ,PCM 91, TC M1, TC 6000)

(1) Compact disc player

D12. **COMMUNICATIONS**

Headset or handheld communication system with stations at FOH & Monitor desks.

D13. **LIGHTING / ELECTRICAL**

a) A professional quality lighting system which includes seventy-five (75) Par 64 1000 Watts Units; Twenty-five (25) very narrow spots or ACL; Twenty-five narrow spots; and Twenty-five (25) medium floods.

b) One (1) follow spot.

c) One (1) lighting console with a minimum of: Sixty (60) channels, three (3) pre-set modes, and thirty-six (36) pin matrix.

d) Circuiting should be One (1) unit per dimmer. In addition, five (5) separate floor lines are needed.

e) Ten (10) cuts each of the following ROSCOLUX colors: 10, 17, 22, 26, 37, 45, 57, 59, 68, 78, 83 and 95.

f) One (1) communications system between monitor mix position, house mix position, lighting console and follow spot operator.

1. ARTIST prefers a two (2)-truss system with a minimum of ninety (90) Par 64 instruments. We will require, no matter what the lamp size and array is: a professional lighting console with programmable memory. **NO FOLLOW SPOTS NEEDED.**

2. Two (2) separate services are required consisting of one (1) 400 amp three phase service for lighting, one (1) 200 amp single phase for sound.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST's booking agency. All attachments and addendum are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

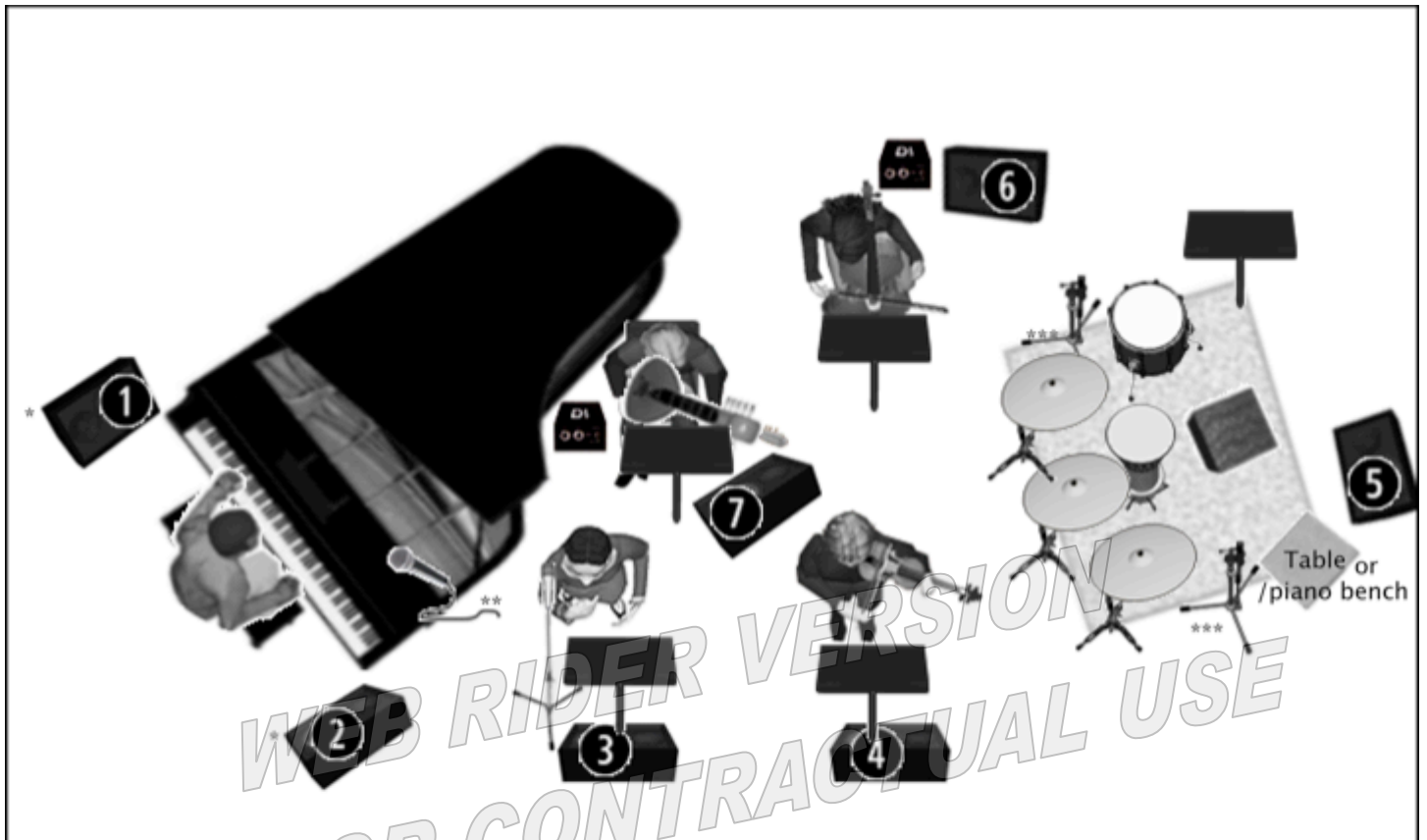
PURCHASER

ARTIST

DATE

DATE

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE



<ul style="list-style-type: none"> 1. Cajon - Beta91 2. Djembe - SM57 3. Floor Tom - Clip on 4. Frame Drum - 4099 5. OH L - KM184 6. OH R - KM184 7. Cello DI - Active DI 8. Cello Mic - DPA 4099 9. Piano Pickup Lo - (artist) 10. Piano Pickup Hi- (artist) 	<ul style="list-style-type: none"> 11. Piano Mic Lo- (artist) 12. Piano Mic Mid- (artist) 13. Piano Mic Hi- (artist) 14. Lute DI- Active DI 15. Violin - DPA 4099 16. Lead VX - D:facto II 17. PNO VX (switch/no stand) 	<ul style="list-style-type: none"> Mix 1 - Piano: Left Mix 2 - Piano: Right Mix 3 - Vocal Mix 4 - Violin Mix 5 - Percussion Mix 6 - Cello Mix 7 - Lute 	<p>*Piano monitors: two discreet mixes or one stereo mix - NO linked mono</p> <p>**Piano vocal switched mic please, no stand needed</p> <p>***Mic stands on each side of percussion for hanging bells/fx</p>
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CH	Instrument	Mic/DI	48V	Stands	VCA
1	CAJON	SHURE BETA 91		SHORT	1
2	DJEMBE	SHURE SM57		MED BOOM	1
3	FL TOM	CLIP ON		CLIP	1
4	FRAME DRUM	DPA4099 CLIP OR SM57		CLIP OR BOOM	1
5	PERC. OHL	NEUMANN KM 184	X	TALL BOOM	1
6	PERC. OH R	NEUMANN KM 184	X	TALL BOOM	1
7	CELLO DI	ACTIVE DI	X	-	2
8	CELLO MIC	DPA 4099-C	X	-	2
9	PIANO PICKUP LO	SCHERTLER DYN-P (artist)		-	3
10	PIANO PICKUP HI	SCHERTLER DYN-P (artist)		-	3
11	PIANO MIC LO	DPA 4099-P (artist)	X	-	3
12	PIANO MIC MID	DPA 4099-P (artist)	X	-	3
13	PIANO MIC HI	DPA 4099-P (artist)	X	-	3
14	LAOUTO	ACTIVE DI	X	-	
15	VIOLIN	DPA 4099-V	X	-	
16	LEAD VOC	DPA D:FACTO II or Similar	X	TALL BOOM	
17	PIANO VOC	SM58 W/ ON-OFF SWITCH			
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INFORMATION LIST

The following information list is to be completed ASAP and sent with the contracts

- 1) DATE OF PERFORMANCE _____ CITY _____
- a. Name of venue _____
- b. Address _____
- c. Production Phone # _____
- d. Production Fax # _____
- 2) Name and Contact info. for PRODUCTION MGR _____
- 3) Name and Contact info. for TECHNICAL DIR. _____
- 4) Name and Contact info. for SOUND ENGINEER _____
- 5) Name and Contact info. for ELECTRICIAN _____
- 6) Name and Contact info. for ARTIST SERVICES _____
- 7) BOX OFFICE PHONE and EMAIL/WEB _____
- 8) STAGE DIMENSIONS: Depth _____ Width _____
- Height: Stage to Ceiling _____
- Height: Stage _____
- 9) Time of Performance _____ Time of Soundcheck (if scheduled) _____
- 10) Other bands playing before and after ARTIST _____
- Their Show and S/C times _____
- 11) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!